

LAURENT COURTHALIAIC

piano



Born in Le Puy en Velay – France, Laurent Courthaliac learned to play piano as a self-taught musician, before becoming a student at the Music Conservatory in Lyon. After he graduated in 1994, he started to be very active on the Rhone Alpes music scene, playing with such musicians as Steve Grossman, Serge Lazarevitch, Yannick Rieu, Charles Bellonzi...

He took also part to the Collective MU Orchestra, a band with whom he won the first price of competitions in Jazz a Vienne (1995), and the first price at Jazz a la Defense(1996).

Laurent moved to Paris in 1998. His sophisticated taste, solid sense of swing and his great knowledge of Jazz repertoire quickly made him a first class musician on the Parisian scene. He started work as a sideman with such musicians as Lee Konitz, Pierre Boussaguet, Rick Margitza, Christian Escoude, Stephane Belmondo, Pierrick Pedron, Francois Theberge, Xavier Richardeau, Joe Cohn, Dmitry Baevsky, Sarah Lazarus... He also became the regular "house pianist" of the famous jazz club "Le Petit Opportun", being part of the collective "Nuits Blanches", a musical congregation of an upcoming generation of French Jazzmen (Baptiste Trotignon, Olivier Temime, Alexandre Tassel...).

Parallel to his activities as a sideman, Laurent recorded with some of his working bands, such as Luigi Trussardi 5tet ("Introspection", Elabeth, 2000), Horellou/Sauzay 5tet ("Versus", Fresh Sound New Talents, 1999), Yves Brouqui 4tet(The Music Of Horace Silver feat. Joe Strasser on Elabeth, 2010), and also as a leader on "Scarlett Street", his first CD for the famous label Nocturne (2005), with Gilles Naturel on bass and Phillipe Soirat on drums. On this album, composed of standards and originals, "Laurent write a story, his own, with a daring fluidity and talent (Jazz Magazine)"

While keeping up with a busy schedule as a performer, Laurent continued to study piano with the great Alain Jean Marie, as well as with the legendary jazz pianist Barry Harris, who said about him later that he is the "up and coming head of the bebop class".

In 2008 he started to work with iconic jazz singer Elisabeth Kontomanou. He recorded with her in a duo format, "Brewing the Blues", for Plus Loin Music (4F Telerama, 4 stars Jazzman) and "Live at the Arsenal", captured live with a Symphonic Orchestra directed by Jacques Mercier.

He played with her extensively from 2008 to 2012 on French national scenes and venues such as New Morning, Casino de Paris... as well as around the world in Japan, South Corea, Arab Emirates, Caraibbean Islands...

Besides this busy schedule, Laurent always kept playing with his trio, appearing regularly in Sunset-Sunside Jazz Club for a series of tributes to some of the most famous jazz legends. Recently, after numerous trips to New York City, Laurent decided to record a new trio album, "Pannonica", a tribute to the Jazz Baroness Pannonica of Koenigswarter.

To do so, he surrounded himself with jazz legend Ron Carter on bass, Rodney Green on drums, as well as bassist Clovis Nicolas on four tracks. This recording has been released on the prestigious label Jazz Village /Harmonia Mundi in November 2013.

"After many concerts with his trio, pianist Laurent Courthaliac decided to celebrate cinema, his second passion.

He conceived an album leading a larger ensemble – an octet – to pay a tribute to Woody Allen, one of his favorite movie directors.

"All My Life, A Musical Tribute To Woody Allen" will be released on Jazz&People label on September 23rd 2016"



All My Life, A Musical Tribute to Woody Allen

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label: jazz&people

distribution: harmonia mundi

réf.: JPCD816004

with:

Laurent Courthaliac, piano, arrangements +

Fabien Mary, trumpet

Bastien Ballaz, trombone

Dmitry Baevsky, alto sax

David Sauzay, saxophone tenor

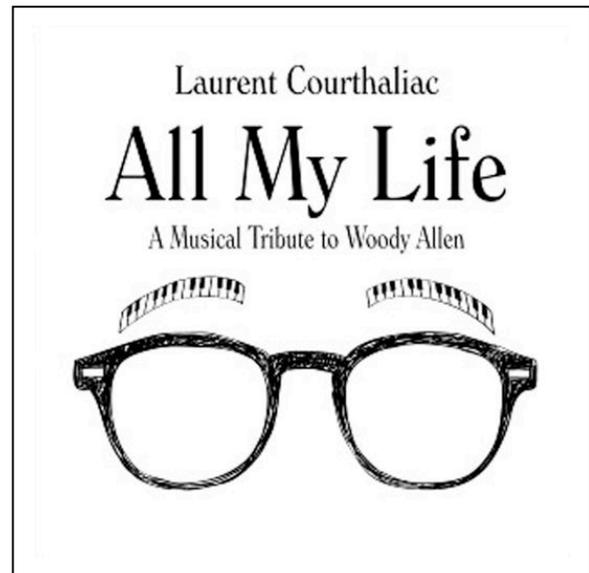
Xavier Richardeau, saxophone baritone

Clovis Nicolas, double bass

Pete Van Nostrand, drums

orchestrations :

Jon Boutellier (Amazing Keystone Big Band)



After his tribute to the baroness Pannonica, the muse of be-boppers, the pianist Laurent Courthaliac celebrates Woody Allen and his love of jazz. Of poetic and timeless "Manhattan" in the merry and swinging "tells Everybody" "I Love You ' ", the pianist operates at the head of a byte of choice a classy dive at the heart of the New York spirit of Gershwin and the culture of the standards.

We know Woody Allen's love for jazz ... He enamels his movies, gives rhythm his comedies, illustrates his dramas, sticking on the film as on his city, New York, the ideal soundtrack of which he establishes. Since about fifteen years when he is active as jazzman, Laurent Courthaliac plays the music of Woody Allen's movies. No by deliberate will but because both are big lovers of the tradition of "Great American Song Book", in which the film-maker is one of the last ones to resort to illustrate his movies.

These timeless songs, signed George Gershwin, Cole Porter or Irving Berlin, Laurent Courthaliac likened melodies and deciphered the agreements with the same passion as he polishes up his filmgoing culture anchored in the pre-war Hollywood cinema. Hence this album conceived as a tribute to this director, to his musical culture so confidentially registered at the heart of its work.

Symbolically, Laurent Courthaliac draw his thematic inspiration on the B.O. of two milestones of filmography of Woody Allen, symbolic of his links with the music: "Manhattan" (1979), declaration of love in the magic of New York, movie the poetry of which owes to the music of Gershwin a lot, which gives to certain plans all their power... New York, city in which was born the bebop, the language of the modern jazz, of which Laurent Courthaliac completed his control with legendary figures, as the pianist Barry Harris, and where he knotted numerous musical friendships of which some show themselves on the occasion of this record; "Everybody says ' I Love You ' " (1996), the only musical signed by the film-maker, the tribute in certain format of the American entertainment which strongly contributed to the directory of the standards.

With the exception of a piece solo and with the exception of an other one in trio Laurent Courthaliac envisaged this album in a orchestral way. He placed his piano in the center of a byte in the ideal size to combine precise and concertante arrangements with soloists' inspiration which bring to every partition the breath of a chorus and the energy of the swing. Confiding to Jon Boutellier's feather the care of giving all their scale to his arranger's intuitions and of spreading the pallet of stamps of this medium band, he knows how to be able to count on a casting of fine blades of the bop which matter among his most faithful fellow travellers and evolve between both capitals of world jazz, Paris and New York.

