

« Both a high plateau and an occupied area,
the Golan is dreamt as a
playground, a place of exchange,
a crossroad of modernity...



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Aide à l'écriture d'une oeuvre musicale originale du Ministère de la Culture et de la Communication



centre national
de la chanson des
variétés et du jazz

Fontenay-sous-Bois



«Tunisia, France, Palestine ...

For his ensemble "Golan", the double bass player Hubert Dupont gathered around him virtuosos musicians from all over the Mediterranean.

Nothing surprising for this insatiable curious baroudor, always eager of exchanges with other cultures.

Arab tradition? Jazz?

Their music belongs to these two worlds and even more so, but is an authentic encounter, an elsewhere beyond cleavages.

An ideal of musical fraternity as much as a hymn to freedom, for an "oriental journey" different from others. "

Pascal Rozat (France Musique)



[Video Side 1](#)



[Video Tusi](#)



[Video Side 2](#)

Hubert Dupont Double bass



Electric bassist, double bass player, composer, Hubert Dupont paces the adventurous paths of creative music - improvised or premeditated. He recorded with the New York sax Rudresh Mahanthappa, fed his music with African music (with Sabar Ring, or with Sawadu: Brice Wassy, Hervé Samb), oriental (with the pianist Elie Maalouf), he has shared the electrical adventure Polyrhythmic by Stéphane Payen; with Nigma-e, he also practiced improvised electronic music with interactive video; the poetic alchemy of his compositions shows his search for new forms, where polyrhythms and harmonies of another order give rise to bright colors.

Ahmad Al Khatib Oud



Ahmad Al Khatib is a great oud player, palestinian with a Jordanian passport, he is 39 years old. He is an authentic heir of the Arab tradition - and he has created his own universe. He has with our friend Youssef Hbeisch a beautiful duo "Sabil". In 2013, Ahmad and Youssef invited Hubert for a great concert at the Institute of the Arab World - a trio was born - then in Palestine for a tour. He was also director of the Edward Said Conservatory of Oriental Music in Ramallah.

Youssef Hbeisch Percussions



Palestinian multi-percussionist of great finesse, Youssef Hbeisch has the power to make the percussions "spiritual". He developed an imaginative game between polyrhythms and stamps. Recognized as a specialist in oriental percussion, he hybridizes his set of varied musical traditions to make it a unique, subtle and innovative style. He performed with the Trio Joubran, Abed Azrie, the Ensemble Aramea of Rula Safar, Elie Maalouf; Ahmad Al Khatib; Karloma; The OME (Oriental Music Ensemble) ... His teaching is also sought after: Edward Said Conservatory (Palestine); Beit Al Musica (Shefa Amr), Israel's only Arabian conservatory; Department of World Music of Gothenburg's University (Sweden) ...

Precocious child, Zied Zouari won the first prize of children performers in Tunis, gold medals of the children's festival in Kram then at the first meeting of young Arab musicians in Dubai. In Paris since 2006, he met famous musicians such as Sylvain Luc, Bojan Z, Nizar Rohana, Manu Théron, Khaled, Thione Seck, Emel Mathlouthi ... Doctor of music and musicology, holder of a DEM in jazz and improvised music and of Didier Lockwood's diploma, he is becoming a reference of contemporary Arabic violinist language by his fusional approach and his various influences ranging from Afro-Arabic music And Indo-Turkish music to classical music, jazz and world music.

Zied Zouari Violin



Nabil Ghannouchi Nay

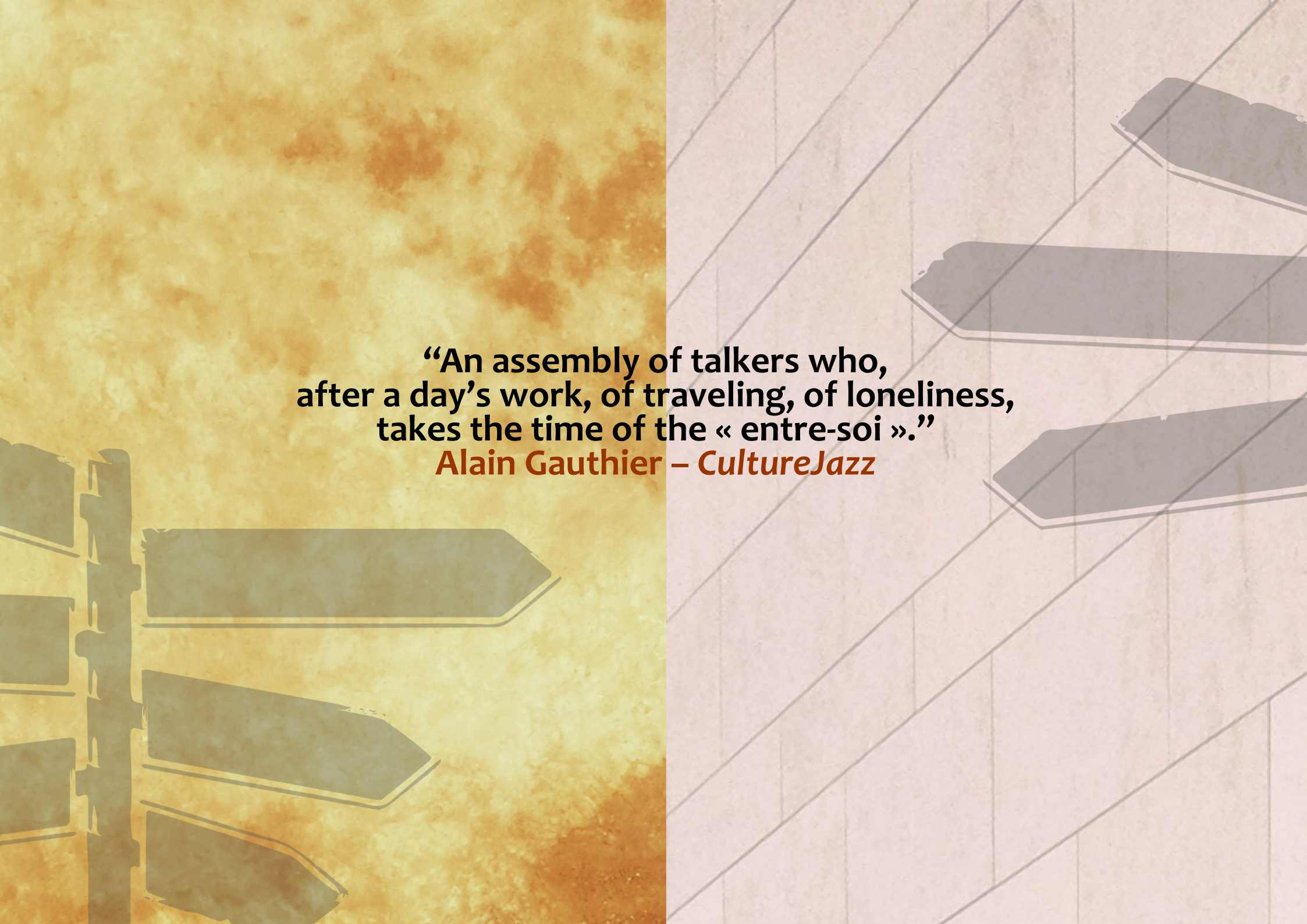


He started to practice music at the age of 10 at the conservatory with the greatest masters of Arabic music in Tunisia. He enrolled at the ISM (Superior Institute of Music) in Sfax to pursue his university studies and deepen his knowledge in music and musicology. In June 2004, he graduated with a mention "excellent". Very active on the French stage, he played in the most prestigious concert halls and lots of festivals (french and international) with several singers and groups from various musical universes. He has taught music in several conservatories, including the "Mediterranean Musics Conservatories" in Paris.

Multiplying the collaborations for ten years in France and Europe, Matthieu Donarier is today one of the most followed and asked saxophonists and clarinetists improviser of the French scene. Passionate about literature and drawing, Matthieu first set up his own trio with Manu Codjia and Joe Quitzke, who won several prizes, including the first prize of group at the "La Défense 1999" competition, and then began long collaborations with Daniel Humair, The Rite of the Tympanum, Gabor Gado, Stéphane Kerrecki, Patrice Caratini, Stéphan Oliva ... Donarier develops a music in perpetual reinvention where sound is a matter that is sculpted, where the borders between musical styles, improvisation and composition tend to fade.

Matthieu Donarier Clarinet





**“An assembly of talkers who,
after a day’s work, of traveling, of loneliness,
takes the time of the « entre-soi ».”**

Alain Gauthier – *CultureJazz*

... Cultural Actions ...

Around the Golan project, there is a real cultural issue : showing the richness of oriental music, showing that creativity is at work as much there than here, showing how these two can meet ; contributing to a popular contemporary culture, in which our society recognizes and can project itself in the future.

Awareness actions : Hubert Dupont, and Golan's members, are used to teach (to young musicians, in master-class, ...) and share their experiences, to address all subjects:

- the various instruments,
- examples of rhythms, of modern or traditional origin,
- examples of maqâms, fashions from jazz, or modes of Messiaen, etc ...
 - the meeting of cultures, techniques, practices, codes,
- cross-cultural artistic adventures : projecting into a musical common future,
- our different paths, our experiences, the history of our meeting,
- the daily reality of musicians in different regions of the world,
- culture, music, artistic approach, in society, in different regions of the world, ...

Meetings Concerts : During a 1h30 commented concert, the musicians alternate played examples and explanations on music, instruments, other aspects of cultures, the meeting of cultures, the musical context in the Middle East - and answer questions from listeners.



... Press Quotes ...

“Although adopting Middle Eastern styled textures goes back in Jazz history to exemplars such as Gigi Gryce’s “The Casbah”, Dizzy Gillespie’s “Night in Tunisia” and Duke Ellington’s “Caravan”, only recently, like equivalent updated scholarship about the Muslim world, has exotica been replaced by understanding. Golan Vol. 1 is one of the more notable results.”

Ken Waxman – Jazzword (Canada)

“The delicate triggers of his Mediterranean sextet follow him in his panting peregrinations” “Magisterial anthology of organic strikes, of rough strings, breathes and epic volutes “

Anne Berthod – Télérâma

“More than just a perfectly successful musical project, an assumed cultural and political act.”

Claude Loxhay – Jazzaround (Belgium)

“Borders are demolished with a playful manner. Rarely, a music connecting jazz and east, had yet been so incredibly exciting. Dupont with his compositions and his bass playing is the rotation and the pivot of an fascinating concert.”

Bak – Concerto (Austria)

“The compositions have something telluric. Hubert Dupont signs here the same reflection of what inspires him, humanly : insatiable interchanges and kneaded with tolerance “

Katia Touré – Jazz Magazine

“An exceptional musical piece. The group improvised pieces mixing jazz, oriental music and modern instrumental techniques. [...] Their passion for rhythm gathered them and their willingness and strength of expression, allowing them to play and improvise together. This improvisation embodies the powerful creative force to create a common language despite the musical differences between them but which are necessary to create a creative melodic dialogue.”

Palestine News Network

” A musical experience, at the heart of this Festival, which celebrates the East in everything he has of most creative. ”

Sofia Anastasio – France Musique

... Contacts ...

ultrabolic

Hubert Dupont

Hubert Dupont

hubert@ultrabolic.com

Charlène Pré : Administrator

admin@ultrabolic.com

+33 1 48 59 39 74

[Website](#)

Lucie Borges Mendonça : Production et diffusion

info@ultrabolic.com

Noémie Croizer : communication

com@ultrabolic.com

TECHNICAL RIDER : Hubert DUPONT & GOLAN (sextet)

oud | nay | clarinet | double-bass | violins | percussions

Purchaser shall provide the following band equipment at his sole expense and at no cost to the ARTIST. This technical rider is a part of the contract. Adaptations and equivalences are possible, please contact us :

CONTACT : ontheroad@ultrabolic.com , + 33 1 48 59 39 74

- Hubert Dupont (Mob.) : +33 6 14 09 85 80

INSTRUMENTS - BACKLINE

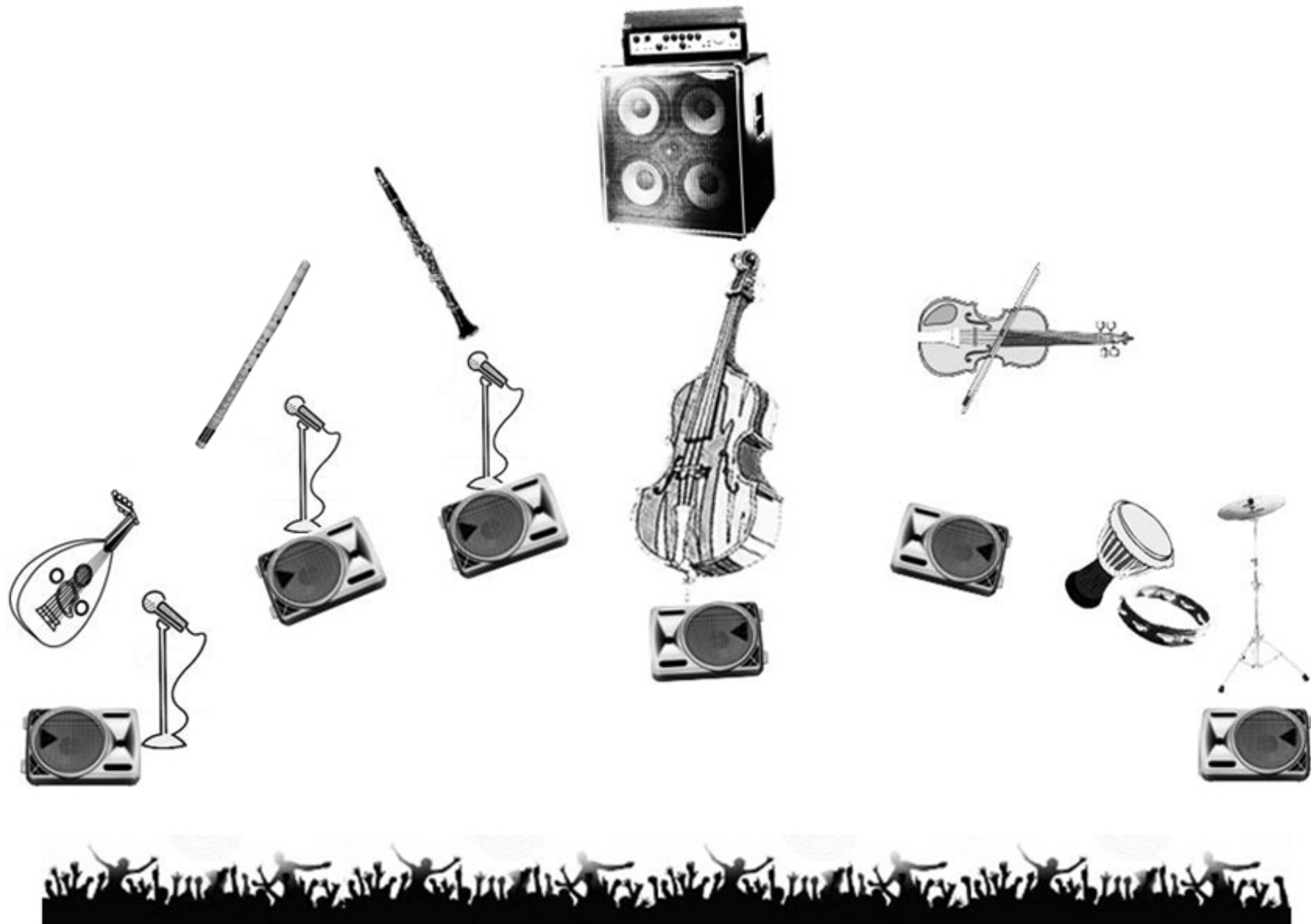
- 1 bass amplifier : GallienKrueger, Ashdown, SWR, Ampeg SVT ... + cabinet 4 x 10'
- Percussion items : 1 bass-drum 20' + pedal ; 3 cymbal stands
- 1 stool (percussionist) + 1 high stool (double-bass player) + 1 chair (oud player)
- 5 music stands
- Cotton towels, bottles of water

TECHNICAL RIDER : Hubert DUPONT & GOLAN (sextet) p.2/4

PATCH

Inputs	Sources	Captation	Stand
1	Oud	KM 84 – 140 - 184	short
2	Oud - personal pickup	DI	(+220V)
3	Nay	AKG C414, C214, C2000 or Condenser Large Band	long
4	Clarinet (high)	C414, KM184, TLM103...	long
5	Clarinet (low)	C414, KM184, TLM103...	long
6	Violin – personal pickup	DI	
7	Violin Alto-bass – personal pickup	DI	
8	Double-Bass, pers. piezzo pick-up	DI	
9	Double-Bass, pers. DPA4099B Mic Clip	line	
10	Bass Drum	M88, Beta 52	short
11	Bongos (center)	M88, SM58	short
12	Darbuka (L)	M88, SM57	short
13	Darbuka (R)	M88, SM57	short
14	Daf & riqq framedrums : front	KM 84 – 140 - 184	long
15	Daf & riqq framedrums : back – pers. AKG C519 Mic Clip	line	
16	O/H L	Km84, Schoeps, SM81	long
17	O/H R	Km84, Schoeps, SM81	long
18	Talking mic.	SM58	long

MONITORS : 6 stage monitors, connected to 6 separate outputs.



HOSPITALITY - DRESSING ROOM

There must be dressing rooms available for the musicians next to the stage on the same floor stage.

In the dressing room :

- Wash basin with hot water.
- 6 towels
- bottles of water (still and sparkling)
- hot coffee
- juice
- beer
- white or red wine
- sandwiches, small snacks, fruits, nuts

Thank you to provide a meal without pork