

2026 PRESENTATION PACKAGE  
**GRAND ENSEMBLE KOA**



RÉSISTANCES!

# PRESENTATION



## GRAND ENSEMBLE KOA

ALFRED VILAYLECK - artistic direction, composition, bass  
CAROLINE SENTIS - vocals, singing  
RÉMI FOX - soprano saxophone  
ARMEL COURRÉE - alto & baryton saxophones  
JÉRÔME DUFOUR - tenor saxophone  
PASCAL BOUVIER - trombone  
DANIEL MOREAU - piano, keyboards  
JULIEN GRÉGOIRE - drums

### HISTOIRE DU GROUPE :

The Grand Ensemble Koa is an 8-piece band that plays electric jazz brimming with energy, blending sophisticated compositions with a powerful groove, luminous pop vocals, and explosive improvisations, all centered around socially conscious literary texts.

It was founded in 2008 by bassist and composer Alfred Vilayleck. At the same time, the group's musicians founded the Collectif Koa in Montpellier, which allowed them to share numerous performance experiences and pivotal artistic encounters, particularly within Serge Lazarévitch's jazz class where they met between 2005 and 2008, and later through workshops and mini-creations they organized with artists such as Steve Coleman, Ari Hoenig, Aka Moon, Marc Ducret, Julien Loureau, Jim Black, Dave Liebman, Magic Malik, and Maak Spirit. The music written by Alfred Vilayleck and performed by the Grand Ensemble Koa is clearly the result of work based on the musical concepts they explored together, with a lineup of musicians that is virtually the same as when they first started out.



«Thanks To»  
**BEAT**



«Castelvania»  
**LA DANSE DES INSOUMIS**

## “RÉSISTANCES” NEW PRODUCTION 2026–2027

“Resistance”... resistance to oppression, resistance to hatred, resistance to ideological excesses that push our societies toward the rejection of empathy, the absence of solidarity, and even the rejection of others... This aspect of human behavior—our capacity to create “Resistances”—is fueled by a sensitivity that comes from both our life experiences and our need for art, music, concerts, poetry, words, and sounds that touch us deeply and bring us closer together.

“Resistances” by the Grand Ensemble Koa explores the connections between large-scale jazz and socially conscious literature. The performance is driven by the subtle writing of Alfred Vilayleck, the luminous vocals of Caroline Sentis intertwined with the voluptuous harmonies of the wind section, and a collective energy with an

### • POLITICALLY ENGAGED WRITINGS

Following BEAT, a production dedicated to the writers of the Beat Generation and the rebellious spirit of Kerouac, Ginsberg, and Burroughs, the Grand Ensemble Koa continues its exploration of the power of words and dissenting voices. With “Résistances,” the group turns its attention to three major figures of the 20th century, who came from very different backgrounds but were all marked by the same desire for freedom : **the Palestinian poet Mahmoud Darwish, the American writer Allen Ginsberg, and the highly controversial Burmese leader Aung San Suu Kyi.**

These choices reflect a desire to **explore the diversity of forms of resistance** : Darwish’s intimate and universal poetry, which blends memory, exile, and identity; Ginsberg’s incandescent verve, rooted in counterculture and the civil rights movement; and the complex journey of Suu Kyi, a symbol of the democratic struggle but now a controversial figure. Through this juxtaposition of voices and visions, \*Résistances\* examines our relationship with today’s world: how can we continue to stand up against injustice? What place should we give to ideals when they clash with the contradictions of reality? What remains of utopia when it becomes power?

### • A DIALOGUE BETWEEN MUSICAL COMPOSITION AND SOCIALLY

The musical language of the Grand Ensemble Koa is rooted in this fertile tension: a contemporary style in which melodic and rhythmic complexities blend naturally with an energetic groove and pop harmonies, a voice that is sometimes sung, sometimes used as an instrument within the wind section, or as a narrator to lend depth to the lyrics. The musical tensions expressed through improvisational structures—sometimes free, sometimes tightly structured—convey the urgency of the lyrics, giving sonic resonance not only to the echoes of rebellion but also to the silences, fragilities, and doubts.

The music of the Grand Ensemble Koa resembles a musical fresco, unfolding in the form of several scenes that draw their inspiration from the texts and poems of these authors:

- « **État de Siège** », by **Mahmoud Darwish** which recounts the Palestinian people’s years of resistance from the poet’s perspective,
- « **Song** » by **Allen Ginsberg**, a poem that celebrates the power of love as the weight of the world
- « **Freedom from Fear** » by **Aung San Suu Kyi**, an essay written by the Burmese activist in 1990 that is a true manifesto for freedom

## • SET DESIGN

For «Résistances», we are envisioning a stage design in which visuals, lighting, and music interact closely. The idea would be to explore **an immersive world where projected text could blend with images or illustrations.**

**Light, conceived as a form of dramatic writing,** might vary depending on the figures in question. For Mahmoud Darwish, we envision warm, sandy hues, streaked with shifting shadows. With Allen Ginsberg, it would be more like bursts of neon, electric pulses, and an “underground” atmosphere. For Aung San Suu Kyi, we would lean toward soft, clear lights, but abruptly interrupted at times to suggest areas of shadow.

Finally, we would like to explore a **closer interaction between music and visuals,** where certain instrumental gestures might find an echo in the appearance of a word, the flickering of a light, or the emergence of an image. Each sound would thus carry a visual resonance, transforming the concert into a sensory and shared experience.

## LISTEN



### «SONG»

New piece in the repertoire **RÉSISTANCES**

First recording made during the creative residency at Théâtre La Vignette in Montpellier [34] in January 2025.

# DISTRIBUTION

## ● Alfred Vilayleck

Alfred Vilayleck is an improvisational bassist, composer, and educator. He is the leader of the groups Peemaï (a fusion of jazz and Asian music), Grand Ensemble Koa (a contemporary jazz-rock ensemble), and Nefertiti (a multidisciplinary concert for young audiences), and has been the founder and artistic director of the Collectif Koa association in Montpellier since 2008 (supported by the DRAC), as well as the Koa Jazz Festival. He is co-leader of the Gratitude Trio (a Belgium-France trio with Jeroen Van Herzeele and Louis Favre) and the A Few Years Later Trio (with Serge Lazarévitch and Joël Allouche). He has performed on stages across France (Philharmonie, Jazz In Marciac, Atlantique Jazz Festival, Musée Guimet, Jazzdor, Jazz Sur son 31, Junas, Jazzèbre...) and internationally (China, New York, London, Laos, Indonesia, Morocco, Europe, South Africa, Mali...), collaborating notably with artists from Indonesia (Gayam 16), Laos, Mali.... He is also a jazz professor at the Montpellier Conservatory

## ● Caroline Sentis

From Connie & Blyde to Banan'N'Jug and the Grand Ensemble Koa, Caroline Sentis explores vocal techniques and instrumentation across a wide range of musical horizons. Concert after concert, she reveals the full extent of her mastery as a vocalist and instrumentalist. She explores the timbres of her voice, shaping and modulating it to suit each composition, from jazz to chanson. Caroline Sentis draws on a wide range of influences, well-versed in lifelong learning, from her years as a self-taught musician to her studies at the Montpellier Conservatory. She builds bridges between her influences through performances in duos, groups, and orchestras. Kindness, humility, and infectious good humor fuel her collaborations, which are always imbued with sincerity and theatrical, dreamlike, and lyrical dimensions.

## ● Rémi Fox

Rémi Fox is a saxophonist, improviser, composer, and artistic director of numerous projects in which experimentation and the search for new forms play a central role. He is a graduate of the Paris Conservatory of Music and Dance, where he earned a Master's degree from the Department of Jazz and Improvised Music, a Prize from the Department of Generative Improvisation, and a Diploma in Performance. He performs around the world—both as a soloist and in various ensembles—bringing his music into dialogue with other art forms. This approach has led to collaborations with theater, dance, film, and the visual and digital arts.

## ● Armel Courrée

Armel Courrée earned a bachelor's degree in musicology from Paul Valéry University in Montpellier in 2006. While pursuing his studies, he performed with several street music groups, such as the Vauvert Jazz Big Band and the gypsy fusion band Tzigzag, with whom he recorded a self-titled album and toured between 2003 and 2006. After earning his DEM in Jazz from the CRR in Perpignan in 2009, he currently performs with the brass band Born to Brass, the ethio-jazz group Ethioda, and several street music ensembles. He teaches saxophone in Nîmes.



## DISTRIBUTION

### ● Jérôme Dufour

Trained at the conservatories of Béziers and Marseille, Jérôme Dufour also holds a bachelor's degree in musicology from the University of Montpellier, as well as a DEM and DE in jazz from the CRR in Perpignan, where he studied under Serge Lazarevitch. He currently teaches at the CRRs in Montpellier and Béziers. He has performed in France and around the world as part of projects with artists such as Fethi Tabet, Didier Levallet, Pierre Diaz, and Frédéric Monino... He is a co-founder of the group Abrazz'band, currently plays with the Jazzimut Quartet and Têtaclak, and participates in various musical projects with Serge Lazarevitch, Joël Allouche, and the collectives WART, Continuum, and Koa, while also developing educational programs in improvised music through educational concerts.

### ● Pascal Bouvier

Pascal Bouvier earned a Diploma of Higher Studies (DEM) in trombone from the Nîmes Conservatory and later a jazz DEM from the Perpignan Conservatory under Serge Lazarevitch. He has performed in a wide range of projects, from symphony orchestras to big bands, brass bands, rock, Latin combos, and jazz ensembles, with which he has toured nationally and across Europe, recorded several albums, and performed at numerous international festivals in France and abroad. He is currently continuing his career as a trombonist, notably with the Collectif Koa, which he joined in 2009, the music-hall orchestra Octane, and the Lorkès 974 marching band—for which he also serves as an arranger—as well as with the group Ethioda.

### ● Daniel Moreau

A graduate of the conservatories in Tarn, Montpellier, and Perpignan, Daniel helped found the Grand Ensemble Koa, where he met Aka Moon, Magic Malik, Mââk Spirit, and Marc Ducret. In 2012, he toured Europe with the group Gospel Soul, and later toured the United States, Morocco, and Senegal with Deedee Daniel. He then spent time in Havana, Cuba, where he met pianists Ernan Lopez Nussa and Rolando Luna. He subsequently founded the group Ethioda, with whom he recorded two albums. Since 2017, Daniel has also collaborated with Magic Malik Fanfare XP and the Gazy Jazz Project. In addition to his projects, Daniel Moreau teaches in the jazz and improvised music department at the CRR in Montpellier.

### ● Julien Grégoire

Julien Grégoire enrolled in the Montpellier Conservatory to study percussion and later attended the Perpignan Conservatory, where he earned a DEM in drums and jazz. Julien Grégoire has performed with artists such as Julien Lourau, Bojan Z, Enildo Rasua, Salvador Niebla, Xavi Reija, Joël Allouche, Magik Malik, and Steve Coleman. He performs regularly with Joanda, La Varda, and the Born to Brass brass band. He also plays with the Yoda Quartet, the Melquiadès Quartet, the Grand Ensemble Koa, the Darjiling Quintet, and the Red Star Orchestra big band. He has also launched his contemporary jazz quartet project, Watcher Hill, as well as a co-led trio, Zylia, with pianist Rémi Ploton and vibraphonist Samuel Mastorakis.



# DETAILED PRODUCTION SCHEDULE FOR 2026–2027

## BEFORE THE FIRST PHASE (IN 2025):

- Music and show written by Alfred Vilayleck.
- First reading with the Grand Ensemble Koa and creation of a video teaser, discussion of the show's format, and selection of texts by Mahmoud Darwish, Allen Ginsberg, Aung San Suu Kyi,
- Rehearsal work on short pieces (focusing on the written parts for the wind instruments, on shaping the text and vocals with Caroline Sentis, and on rhythmic accompaniment with Daniel Moreau and Julien Grégoire).

## STEP 1: ARTIST RESIDENCY + CULTURAL EVENT

**DATES:** MARCH 16–19, 2026 (4 DAYS)

**LOCATION:** AUDITORIUM AT THE PATIO DES ARTS–NARBONNE CONSERVATORY (11)

**ARTISTS:** 8 MUSICIANS FROM THE GRAND ENSEMBLE KOA (TOTAL OF 4 DAYS) (NO TECHNICIANS)

### CONTENTS:

- Work on the musical program: rehearsal of the written music, group arrangements, work on musical forms, songs, and improvisations
- Finalizing the program's structure, incorporating texts by Mahmoud Darwish, Allen Ginsberg, and Aung San Suu Kyi, presented as songs or recitations.
- Educational meeting with students from the Narbonne Conservatory: presentation of part of the program, meeting and discussion with the students about the themes and texts of the production.
- Presentation of part of the repertoire with a performance in the auditorium.

## STEP 2: ARTIST RESIDENCY, STAGE WORK

**DATES:** JULY 2–3, 2026 (2 DAYS)

**LOCATION:** VICTOIRE 2 (ST JEAN DE VÉDAS AND BÉDARIEUX - 34)

**ARTISTS:** 8 MUSICIANS FROM THE GRAND ENSEMBLE KOA (TOTAL OF 2 DAYS)

**TECHNICIANS:** 1 SOUND AND LIGHTING TECHNICIAN

### CONTENTS:

- Work on stage layout, set design, and sound on stage and in the front of house with a dedicated sound engineer; creation of a technical sheet tailored to concert and festival settings.
- Rehearsal of the written music, group arrangements, work on musical forms, vocals, and improvisations, as well as the lyrics for the musical program.
- Stage coaching with Fred Mouffet (artistic support at Victoire 2)
- Audio and video recording of part of the show to create a video teaser for promoting the show, incorporating the SMAC's unique stage elements.

## BETWEEN STEPS:

- July 3, 2026: Concert by the Grand Ensemble Koa at the Jazz Orb Festival (Bédarieux, Hérault), featuring a mixed program of pieces from their previous work \*BEAT\* and new compositions from «Résistances»

### STEP 3: RESIDENCY + CONCERT AT THE MUSIQUES AU PRÉSENT FESTIVAL

**DATES:** JULY 20–22, 2026 (3 DAYS)

**LOCATION:** MUSIQUES AU PRÉSENT FESTIVAL (NARBONNE, 11)

**ARTISTS:** 8 MUSICIANS FROM THE GRAND ENSEMBLE KOA (TOTAL: 3 DAYS + 1 CONCERT)

**TECHNICIANS:** 1 SOUND ENGINEER (TOTAL: 3 DAYS + 1 CONCERT)

#### CONTENTS :

- **Program activities:** rehearsing written music, group arrangements, working on musical forms, songs, and improvisations, and the lyrics for the musical program.

• **JULY 22, 2026 : MID-TERM REVIEW TO OPTIMIZE THE PROGRAM**

### STAGE 4: RESIDENCY AT VICTOIRE 2 (MONTPELLIER, 34)

**DATES:** SEPTEMBER 8, 9, 10, 2026 (3 DAYS)

**LOCATION:** VICTOIRE 2 (ST JEAN DE VÉDAS, 34)

**ARTISTS:** 8 MUSICIANS FROM THE GRAND ENSEMBLE KOA (TOTAL OF 3 DAYS)

**TECHNICIANS:** 1 SOUND ENGINEER AND 1 LIGHTING ENGINEER (TOTAL OF 3 DAYS) + 1 STAGE COACH (TOTAL OF 3 DAYS)

#### CONTENTS :

- **Cultural outreach activities** with SMAC audiences on the theme of Resistance.
- **Work on stage design**, preparation of video projections for the various musical scenes.
- **Creation of a new video teaser.**

**NOVEMBER 5, 2026 :** Premiere concert (concert version, without stage design) at Victoire 2 as part of the 2026 Koa Jazz Festival

#### BETWEEN STEPS:

- **NOVEMBER 10–14, 2026 :** 2 concerts at Studio Konzert
- **Recorded** at Studio Bauer / Neuklang Records (Ludwigsburg, Germany)
- **Finalization of the illustrations and charts** intended for the video projections in the "Theater with Set Design" version

### STAGE 6: ARTIST RESIDENCY AT ASTRADA-MARCIAC

**DATES:** MARCH 1–4, 2027

**LOCATION:** L'ASTRADA-MARCIAC (MARCIAC, 32)

**ARTISTS:** 8 MUSICIANS FROM THE GRAND ENSEMBLE KOA (TOTAL OF 4 DAYS)

**TECHNICIANS:** 1 SOUND ENGINEER + 1 LIGHTING ENGINEER (TOTAL OF 4 DAYS)

#### CONTENTS :

- **Work on set design, lighting, and video projections** for the various musical scenes, for an adaptation tailored for theater performances.
- **Video recording and promotional teasers** of the theatrical production for promotional purposes.

**MARCH 5, 2027: PREMIERE CONCERT IN A "THEATRICAL" FORMAT (WITH STAGE DESIGN) AS PART OF THE ASTRADA-MARCIAC 2026–2027 SEASON**

## EXTERIOR VIEW:

The Grand Ensemble Koa will work with Fred Mouffet (artistic advisor and stage coach for Victoire 2) over several sessions to gain an outside perspective on the creative process, with the aim of developing a deeper understanding of the show—both in terms of the musical set's structure and coherence, and its potential for distribution across various networks.

- **July 2, 2026** - 1 day at Victoire 2 to receive initial feedback on a musical set, including a discussion of the musical set and the role of the texts in the program, sound, and the integration of simple lighting design, as well as scenography ideas to be developed during subsequent residency periods.
- **September 8-10, 2026** - 1 day to provide feedback on the progress of the production and discuss the staging ideas to be implemented during the final residency.
- **November 5, 2026** - 1 day at Victoire 2 for the premiere of the concert version, to provide feedback on the concert and assess the development of the production.

## OBJECTIFS DU PROJET

The overall objective of the project is **to explore and develop the relationship between contemporary and innovative jazz performed by large ensembles and socially conscious literary texts**, with the aim of creating an immersive experience that allows the audience to engage with the theme of creation both emotionally (through music, sound, and visuals) and intellectually (through the texts explored and the show's intellectual journey).

The aim of this project is to promote the idea of a **"intellectual resistance"** In the face of a world rife with conflicts that is pushing us toward collective resignation in the face of the challenges facing our societies—whether social, cultural, political, humanitarian, or environmental. The selected texts provoke reflection not only through their words but also through the choice of authors in the current global context: an American who advocates for peace and love, a Palestinian, and a Burmese leader who has been an icon among peacemakers and whose journey raises questions about the viability of ideals in the face of a country's political reality.

Musically, the Grand Ensemble Koa focuses on developing compositions that incorporate complex rhythmic structures, overlaid with harmonies and melodies sometimes inspired by pop, jazz, or classical harmony, and at other times based on more contemporary concepts (such as negative harmony and Messiaen's modes), occasionally drawing on world music.

Musically, the Grand Ensemble Koa develops an aesthetic that bridges jazz and pop, featuring a horn section, vocals, and a rhythm section with a rock-oriented sound, with the aim of creating a balance between these different elements: complex rhythms and an underlying groove, contemporary and pop harmonies and melodies, free improvisation and highly structured music...

From a structural and developmental perspective, the Grand Ensemble Koa's goal is to develop and establish the production and dissemination of its works within the two networks most aligned with its projects: the concert hall network, encompassing jazz and contemporary music festivals, and the network of theaters open to all musical styles.

# DISTRIBUTION STRATEGY

The Grand Ensemble Koa's "Résistances" project is suited for concert halls and jazz festivals (such as those in the AJC or SMAC networks), as well as theaters, given the connection between jazz and literary texts that it explores. The Grand Ensemble Koa therefore offers a more "concert"-oriented version (without specific stage design, which will be video-recorded for a teaser during the residency at Victoire 2) and a more "theater"-oriented version (including stage design with video projection and lighting effects, which will be recorded at the Astrada in Marciac).

The project will be recorded in November 2026 at Studio Bauer for the Neuklang label, then mixed in December for a release scheduled for early 2027, which may coincide with the premiere at Astrada-Marciac in March 2027 and a series of concerts to mark the album's release.

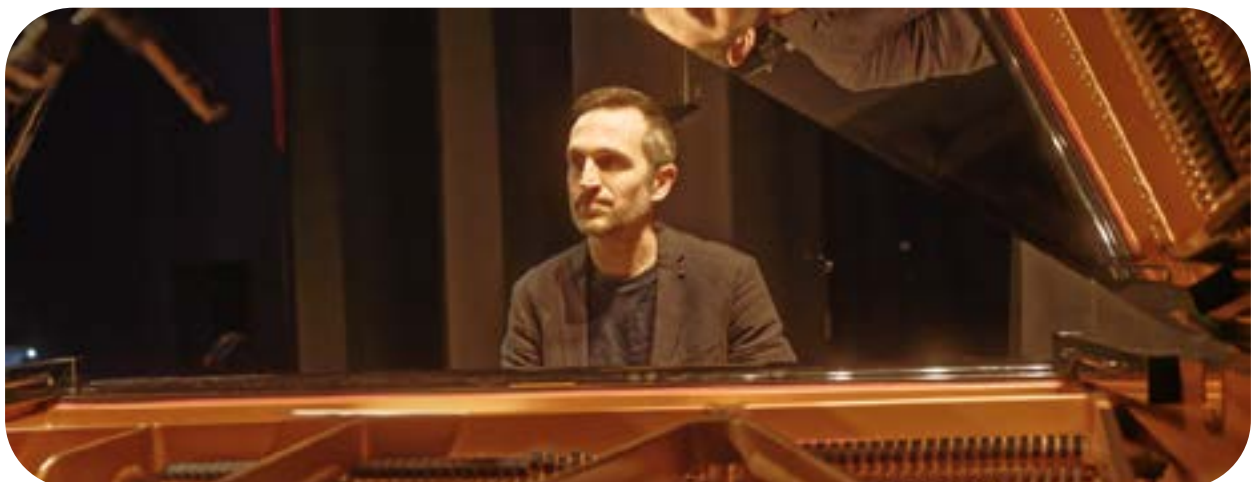
## PROJECTED DATES

### 2026:

- July 3, 2026 - 1 concert at the Jazzorb Festival (Bédarieux, Hérault)
- July 22, 2026 - 1 concert at the Musiques au Présent Festival (Narbonne, Aude)
- October 27, 2026: Enjoy Jazz Festival (Heidelberg, Germany)
- October 28, 2026: 2 Studio Concerts at Bauer Studio (Ludwigsburg, Germany)
- October 29 and 30, 2026: Album recording at Bauer Studio for the Neuklang label
- November 5, 2026 - 1 concert at Victoire 2 / Koa Jazz Festival (Montpellier, 34)
- December 2026: Mixing & mastering of the album at Bauer Studio

### 2027 :

- March 5, 2027: 1 concert at Astrada-Marciac (Marciac, 32)
- March 9, 2027: 1 concert at Théâtre La Vignette (Montpellier, 34)
- March 11, 2027: 1 concert at AJMI / Conservatoire in Avignon (82)
- March 13, 2027: 1 concert at the Moulin à Jazz / Charlie Jazz Festival in 2027
- June 2027: 1 concert at Jazz en Pic St Loup (Jazz à Junas, 30)



## SCOPE OF THE PARTNERSHIPS

### • VICTOIRE 2 :

- July 2, 2026: Artist-in-residence program at Victoire 2
- September 8-10, 2026: Artist-in-residence program at Victoire 2
- Video recording and creation of a teaser to promote the project
- A day of stage coaching with Frédéric Mouffet
- November 5, 2026: Premiere concert at Victoire 2 as part of the Koa Jazz Festival.



### • MUSIQUES AU PRÉSENT FESTIVAL / PATIO DES ARTS - NARBONNE CONSERVATORY:

The festival partner Musiques au Présent is organizing a two-part creative residency in the Narbonne area:

- From March 16 to 19, 2026, at the Auditorium du Patio des Arts (Narbonne Conservatory), during which an educational workshop with students from the Narbonne Conservatory will take place on the afternoon of Wednesday, March 18.
- From July 20 to 22, 2026, at the Espace Baudis in Narbonne Plage,
- On July 22, a concert marking the end of the residency as part of the Musiques au Présent festival.

### • EPCC L'ASTRADA-MARCIAC :



- March 1-4, 2026: Artist-in-residence program focusing on set design and lighting at Astrada-Marcillac
- March 5, 2026: Premiere concert in a "theatrical" format as part of the 2026-2027 season

# CULTURAL ACTIVITIES

## EDUCATIONAL MEETING WITH STUDENTS FROM THE PATIO DES ARTS / NARBONNE CONSERVATORY (11)

- Scheduled for March 18, 2026 | Duration: 2 hours

During their first creative residency, the musicians of the Grand Ensemble Koa will meet with students from the Narbonne Conservatory, including Thomas Abecassis's contemporary music and jazz class, as well as a flute class led by Étienne Lecomte, and music theory and vocal classes that will attend the session.

The idea is to present a piece from their repertoire, then to work with all the students present, through oral improvisation, using simple musical material (a groove, a melodic theme, or a harmonic progression). The musicians will play with the students and develop concepts of collective improvisation, rhythmic concepts (through singing and clapping), as well as melodic ideas to explore.

## MASTER CLASS WITH STUDENTS FROM THE AVIGNON CONSERVATORY

- Tentative date: March 2027 | Duration: 3 hours and 30 minutes
- Audience: approximately 30 students

This master class will focus on improvisation and rhythm, using rhythmic patterns and themes drawn from the repertoire of the Grand Ensemble Koa, and will bring participants together with the group's eight musicians.

This master class is open to all students (across all genres) with instrumental experience at the end of the first cycle or beginning of the second cycle, thanks to the diversity of musicians in the group (contemporary music and jazz, percussion and keyboards, wind instruments, strings, and vocals).

The teaching methods used in this master class are varied to best suit the students' skill levels and aesthetic preferences, while placing an emphasis on oral communication—an essential process in learning improvisation and rhythm (key components of contemporary jazz and improvised music):

- Learning melodies and improvisation through oral tradition;
- Using simple sheet music to work on cyclical forms;
- Using soundpainting to guide individual and group improvisations (particularly suitable for beginners);
- Working on rhythm and melody using singing and clapping;
- Working on written parts by playing with the group's wind players;
- Working on vocal parts with the group's singer (Caroline Sentis).

The students will first be divided into three separate groups (wind and string section / rhythm section / choir) for 1.5 hours, then come together as a full ensemble for 2 hours under the direction of Alfred Vilayleck. Prior to the master class, Vilayleck will provide simple sheet music and reference audio recordings, and will contact the students' teachers.

# CULTURAL ACTIVITIES

## EDUCATIONAL CONCERT AT ASTRADA-MARCIAC

- Scheduled date: March 5, 2027 | Duration: 1 hour
- Audience: 3 middle school classes, approximately 100 people

The Grand Ensemble Koa also offers a one-hour educational concert, open to all audiences, during which the group performs two pieces from their repertoire, "Résistances" and then initiates an open discussion with the audience, gradually focusing on the musical aspects and themes addressed by the work, particularly the texts of the authors discussed, their context, and their use within a musical ensemble, and more generally the relationship between literature and jazz. Following this discussion, the Grand Ensemble Koa provides insights (musical and textual) into a new piece they will perform to conclude the educational concert.

- Contact:
  - Alfred Vilayleck - Artistic Director | vsomasy@gmail.com | 06 88 15 14 86
  - Collectif Koa | contact@collectifkoa.com



## CULTUREJAZZ - SEPTEMBER 2020

"Asphodèle, the first track, revolves around the velvety sound of the trombone; the electric bass drives the rock beat; the vibraphone pushes the walls of sound and opens up the studio space and our minds; the spirit of Pink Floyd comes to take a peek when the vocalist is backed by a chorus of all the other instruments. Impressive."

Alain Gauthier

## JAZZMAGAZINE - OCTOBER 2019

"Caroline Sentis's voice took on inflections reminiscent of trapeze swings, perfectly capturing the rustling of sulfurous tongues emanating from those fiery bodies that had once been the Beat poets [...]."

Guy Darol

## LES DERNIÈRES NOUVELLES DU JAZZ - JANUARY 2019

"A striking testament to Alfred Vilayleck's talent as a composer and to the musical and instrumental prowess of the members of the Grand Ensemble Koa de Montpellier. (...) The quality of the soloists shines through in the improvised sections, and the sense of collective harmony is palpable throughout the album, track after track."

Xavier Prévost

## SOCIAL MEDIA

 @gekkoa

 @grandensemblekoa

 @collectifkoa

 [lnkfi.re/grand-ensemble-koa](https://lnkfi.re/grand-ensemble-koa)



## PARTNERS



## CONTACTS

PRODUCTION & PROJECT DEVELOPMENT  
CHRISTINE DUMONS  
admin@collectifkoa.com / +33 (0)6 18 64 64 38

ARTISTIC  
ALFRED VILAYLECK  
vsomasy@gmail.com / +33 (0)6 88 15 14 86

COMMUNICATION  
LAURA PLATEAU  
communication@collectifkoa.com

BROADCAST  
diffusion@collectifkoa.com

Collectif Koa  
31, rue de l'Argenterie  
34000 Montpellier - France  
contact@collectifkoa.com

COLLECTIF  
KOA  
JAZZ & MUSIQUES IMPROVISÉES

Siret : 502 940 018 000 42  
Licences : 2-1114180 / 3-1114190  
APE : 9001 Z

Photographs : DR, Aléthéia, Félicie Bernard, Frank Bigotte, Olivier Bonhomme, Jean-Jacques Abadie

COLLECTIFKOA.COM

