

MOUTIN FACTORY QUINTET



Moutin Factory Quintet

François Moutin - *contrebasse – composition*

Louis Moutin - *batterie - composition*

Jean-Michel Pilc – *piano*

Manu Codjia – *guitare*

Christophe Monniot - *saxophone*

US PRESS KIT

LOUIS MOUTIN AND FRANCOIS MOUTIN

US PRESS QUOTES

"... this new ensemble - the Moutin Factory Quintet – manages to sound ageless and sublimely vital.

Scott Albin – JazzTimes – February 2014

"If the Moutin Factory Quintet had played with any more enthusiasm, Friday night at the Green Mill Jazz Club, the pillar holding up the ceiling might not still be standing. But we're not talking about mere volume."

Howard Reich – Chicago Tribune – June 2014

"... the pairing of the Moutins: It's difficult to imagine an unrewarding group with these two underneath. They're so good together, in fact, that they don't need anyone else.

Brad Farberman – JazzTimes – May 2014

"the Parisian powerhouse of brothers Francois and Louis Moutin's group has quickly established itself as one of the most creative new bands of the decade"

Jennifer Odell – Downbeat – November 2010

"Over a few short years and a handful of albums, the Moutin Reunion Quartet have established themselves as one of the best working bands in Jazz history."

Michael G. Nastos - All Music Guide - April 2010

"The vibrant Moutin Reunion Quartet has delivered fiery album after fiery album since its 2002 debuts and continues on an upward trajectory"

John Kelmann - All About Jazz - March 2010

"Francois Moutin is one of the giants of Jazz European Division."

Michael J. West - Washington City Paper - April 2010

"Louis Moutin, with his hunchback drumming style and limitless chops, is a spectacular rhythm machine and should be heralded as the second coming of Elvin Jones."

Michael G. Nastos - All Music Guide - April 2010

"Perhaps most striking and innovative about this group are the roles of the brothers..."

Carolyn Heneghan - Where Y'at - May 2010

"Together the CD and DVD of Sharp Turns find the Moutin Reunion Quartet at the top of its game, a group where everyone stands out without ever sacrificing its all-important group sound".

John Kelmann - All About Jazz –Jan 2008

"The Moutin Reunion Quartet has so much to offer, and is definitely worth seeing live."
George Harris - All About Jazz LA - Dec 2007

"François and Louis Moutin play with infinite nuance in subtle modern jazz collective in this new Sharp Turns CD and accompanying DVD (...) a message of touch, a message of love."
Dick Crockett – Bop n' Dicks – Dec 2007

"this powerful group should always be on everyone's priority list when they are in town"
Gilles Laheurte – JazzImprov

"the constant feeling of musical togetherness, of players deeply in touch with each others, brought everything vividly to life (...) at 44, they have transformed their brotherly into an extraordinary and admirable creative partnership".
Don Heckmann - LA Times.

"It would be hard to find two musicians more in sync than the twins"
Ted Panken - Downbeat

"The intensely powerful quartet played with the kind of total engagement that grabbed the audience from the first note (...) this will undoubtedly be one of those shows that everybody's raving about long after the festival has ended"
John Kelman – AAJ

"Rarely have I heard and seen a group whose performance was so absolutely exhilarating as the latest incarnation of the Moutin Reunion Quartet"
Ed Trefzger – Jazzweek

"The group consistently shows instrumental confidence (François' bass prowess is a marvel in itself) and a unified approach rare even among groups with all its members residing in the same postal code..."
Ashley Kahn – Jazz Times

"Many things—besides the exciting, inventive way they combine straight ahead and a sort of "neo-fusion" jazz — make the Moutin Reunion Quartet a distinctive ensemble (...) Their music is high-energy, free-wheeling, yet also lyrical, and terrifically interactive".
Bob Protzman – Erie Times News

BEST ALBUMS OF 2016

DOWNBEAT

Jazz, Blues & Beyond



Moutin Factory Quintet

Deep

BLUJAZZ

★★★★★

Twin brothers François and Louis Moutin are the pulsing heart of The Moutin Factory, a lithe post-bop quintet whose new album, *Deep*, welds soaring optimism to harmonic nuance and rhythmic daring.

From its tempestuous opening, “Love Stream,” to its probing closer, “In The Name Of Love,” the disc is full of tracks that are never far from the point of sublimation. The spark is obvious on tunes like “Hell’s Kitchen,” which bustles with the energy of the titular Manhattan neighborhood, and “Shift,” with its hive-like frenzy. But there’s also a palpable energy to slower songs like “Hope Street” and especially “In The Name,” which, after a soulful unaccompanied bass solo, derives its fuel from the piercing tone of Manu Codjia’s guitar.

Saxophonist Christophe Monniot and pianist Jean-Michel Pilc contribute dynamic solo voices throughout, but the most impressive element of this album is the band’s ability to cohere so tightly as they hurdle through space. For pure fun, check out the bass feature “Fat’s Medley,” a reverently tongue-in-cheek homage to Mr. Waller that accelerates to light-speed.

—Brian Zimmerman



Deep: Love Stream; Hope Street; Fat’s Medley; Exploded View; A Soothing Thrill; Hell’s Kitchen; Shift; Bliss; In The Name Of Love. (63:50)

Personnel: François Moutin, bass; Louis Moutin, drums; Manu Codjia, guitar; Jean-Michel Pilc, piano; Christophe Monniot, saxophones.

Ordering info: blujazz.com

Moutin Factory Quintet: Deep



By **DAN BILAWSKY**

January 5, 2017

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Deep. So very, very, deep. Rarely does a single four-letter word so eloquently and accurately capture the spirit of an album. Everything from the grooves to the compositions to the thought content embedded in each musician's statements can be summed up by that simple-yet-complex title.

The Moutin brothers—bassist Francois and drummer Louis—formed the Moutin Factory Quintet back in 2013, expanding on their already established musical ties while giving further credence to the notion that twins share a special bond and language. The band's debut—*Lucky People* (Plus Loin, 2013)—was engaging, full of strong work and showing great potential; *Deep* is that potential fulfilled. Everything is in its right place here. Sparks fly and instruments alternately sting and sigh, as swift action figures into this exquisitely-shaped work of thinking men without ever overextending its influence.

The pieces that tend to carry the day in this set are not the most driven. Instead, it's "Love Stream," "A Soothing Thrill," and "In The Name Of Love"—songs that play light against darkness, creating audible shadow worlds in the process—that remain fixed in the brain. Playful presentations like "Fat's Medley," driven numbers like "Shift," and toothier offerings like "Exploded View," "Hell's Kitchen," and "Bliss" provide welcome thrills—[Manu Codjia](#)'s searing guitar work, band newcomer [Jean-Michel Pilc](#)'s filtering of his signature wry intelligence through the piano, saxophonist [Christophe Monniot](#)'s flights above the fray, tight and pressurized grooves crafted by the co-leaders—but the more reflective fare outdoes those performances through expressions of the heart that run incredibly wide and astonishingly...deep. There's that word again, permanently orbiting this powerful music. You simply can't escape it here.

Track Listing: Love Stream; Hope Street; Fat's Medley; Exploded View; A Soothing Thrill; Hell's Kitchen; Shift; Bliss; In The Name Of Love.

Personnel: Francois Moutin: acoustic bass; Louis Moutin: drums; Jean-Michel Pilc: piano; Manu Codjia: guitar; Christophe Monniot: alto saxophone, soprano saxophone; Thierry Peals: vocals (1); Axelle Du Rouret: vocals (1).

Year Released: 2016 | Record Label: [Blujazz Productions](#)

JazzTimes®



06/02/14

Moutin Factory Quintet Lucky People Plus Loin

By [Brad Farberman](#)

Lucky People, the roughly elegant first album from Moutin Factory Quintet, makes a number of good choices. In several places, for instance, the French band—alto and soprano saxophonist Christophe Monniot, guitarist Emmanuel Codjia, pianist Thomas Enhco and co-leaders/twin brothers François Moutin (acoustic bass) and Louis Moutin (drums)—borrows from rock music. That’s a wise decision; jazz sounds great when it’s heavy. The title track, by Louis, has a section that’s big and wild, with squiggly saxophone, abrasive guitar and bashing drums. “Relativity,” by François—save for a medley of Ornette Coleman tunes, all of the pieces here are by the bros—opens with free sax and features dark, gloomy riffing. And “Conflict,” as its name suggests, flaunts aggression.

Another nice choice is the pairing of the Moutins: It’s difficult to imagine an unrewarding group with these two underneath. They’re so good together, in fact, that they don’t need anyone else. The aforementioned Ornette medley is performed by the brothers alone, and it’s a fun, frisky way to break up the album. It’s also one of the album’s highlights.

Louis’ decisions are to be applauded too. His bold, swaggering funk groove during the last 30 seconds of “Dragonfly,” and the depth of his pocket at 5:35 in “Relativity,” are a couple of examples.

One final good decision: Allowing Codjia to come up with a solo guitar intro to “You’ll Be Fine.” It’s ethereal, sad, soothing and more about skill than luck.

Originally published in [May 2014](#)

Chicago Tribune

A&E COLUMNS

Concert review: Moutin Factory Quintet at the Green Mill

Howard Reich

9:51 a.m. CDT, June 21, 2014

If the Moutin Factory Quintet had played with any more enthusiasm Friday night at the Green Mill Jazz Club, the pillar holding up the ceiling might not still be standing.

But we're not talking about mere volume. The band's first set opened big and ended with a vast, cathartic outpouring on a grand scale. In between, a lone ballad gave listeners – and musicians – a rare moment in which to take a breath.

This is the newest venture of Francois and Louis Moutin, French twin brothers best known for the Moutin Reunion Quartet, which has played periodically in Chicago over the years. The Green Mill opener showed not only the strength of the new enterprise but its considerable potential.

As always, the brothers Moutin stood at the core of the venture, their locked-in approach to rhythm surely owing as much to skill as to genetics. Either way, they built backbeats in unison, sharing a rock-solid pulse as well as a ferocious sense of forward motion.

But that was just the spine of a quintet bolstered by Manu Codjia's wide-open guitar solos, Christophe Monniot's incantatory lines on saxophone and Jean-Michel Pile's harmonically advanced pianism (Pile was sitting in for pianist Thomas Enhco). At times, these five musicians suggested a much larger ensemble, as well as a cohesive unit pushing forward with a single purpose.

The quintet's intentions became clear from the opening salvos of the first set, drummer Louis Moutin's "Lucky People," the title track from the band's new album. Here was music-making on an epic scale, alto saxophonist Monniot sending off whirring runs and exclamatory high notes while drummer Moutin set off eruptions behind him. Add to this Pile's ultra-sophisticated chords and Codjia's blues-tinged guitar solos, and you had a neat summation of what this quintet is all about.

The musicians stretched out further in drummer Moutin's "Dragonfly," an expansive percussion solo followed by a hyper-virtuosic bass cadenza from Francois Moutin. Saxophonist Monniot entered the fray playing soprano, the melodic fervor of his statements giving the music much-needed focus, with Pile providing skittering lines on piano. From this point forth, "Dragonfly" featured various combinations of players in extended passages of nearly free-form improvisation. The result was structurally lopsided but thrilling to behold.

When the Moutin Factory Quintet finally turned down the dial, in Francois Moutin's ballad "Forgiveness," listeners could fully savor the work of Pile, one of the most comprehensively accomplished pianists in jazz today. His dreamy opening solo conveyed a storytelling quality, a significant achievement considering that on this evening he was ogling scores that the rest of the band already knew quite well.

The tour de force came last, with an immense, far-reaching version of "You'll Be Fine," also from the "Lucky People" album. Each musician took a turn leading the charge, with Monniot double-dipping on alto and soprano, pianist Pile hinting at his digital prowess and Codjia producing soaring, airborne lines. When everyone came together for the grand finale, they sounded as if they could have gone on for hours, swelling from one ecstatic climax to the next and the next and the next.

The Moutin Factory Quintet plays at 8 p.m. Saturday at the Green Mill Jazz Club, 4802 N. Broadway; \$15; 773-878-5552 or greenmilljazz.com.

HOWARD REICH





02/11/14

Lucky People-- Moutin Factory Quintet

The twin Moutin Brothers, Francois and Louis, have made their marks over the years as co-leaders of the Moutin Reunion Quartet, and as much-in-demand sideman due to the mastery of their respective instruments, bass and drums. After five well-received recordings by the Quartet featuring Rick Margitza and Pierre de Bethmann, the Moutins now reveal their new project, the Moutin Factory Quintet, with saxophonist Christophe Monniot, guitarist Emmanuel Codjia, and pianist Thomas Enhco. One element remains unchanged, and that is the personality of the Moutins' music-- unfettered stylistically, provocatively arranged, and laden with zestful improvisations and interaction. Through six originals from Paris-based Louis and three from New York resident Francois, plus an Ornette Coleman melody, this new ensemble manages to sound ageless and sublimely vital.

Monniot and Codjia play the soothing theme of the opening "Lucky People" with an almost contemporary jazz feel, but the piece then departs temporarily and dramatically from that mode with post bop inflections from alto and guitar. The solos from Francois and Codjia that follow are in keeping with the theme's uplifting lyricism, while Monniot's edgy, more unbridled out chorus again offers a refreshing contrast. Francois' soulful bass solo prefaces the jazz fusion strain of "Dragonfly," with the Moutins providing a vigorous undercurrent. Enhco's endeavor possesses a Herbie Hancock-like flow and curiosity, and Codjia wails infectiously in Metheny-Rosenwinkel territory. Monniot's soprano solo not only displays great technical command but also lucidly communicates. Francois' bass sets the tone for the reflective "Soul," as unfurled by Monniot's soprano. Enhco's improv evokes Keith Jarrett's sense of wonderment, and Francois' take is strongly emotional. Monniot wraps up the solos with beseeching outcries, supported by Codjia's pealing chords and Louis' forceful accentuations. "Ornette's Medley" begins with Francois' winning bass recital of "Ramblin'," backed only by brother Louis. After their individual solos on that tune, the duo take on "Blues Connotation" with equal gusto and creativity.

The free-form intro by Monniot to "Relativity" is soon replaced by an urgently arresting theme enhanced by pounding bass and slashing drums. Monniot's alto solo retains much of the energy of his opening, but with much more substance and purpose. Enhco's spot scampers and prods animatedly, and Codjia's boisterous statement is a study in the efficacious use of distortion and fuzz tones. The driving out chorus takes delightfully surprising turns somewhere between rock and swing sensibilities. Codjia and Francois take on the thrustful melody of "Forgiveness" in unison, and Monniot's alto then engages in hearty conversation with the bassist, who delivers the first agile, thematically focused solo. The guitarist succeeds him with an inviting, damped down ringing timbre, before a reprise that only leads to Enhco's exploration, replete with sustained, flavorful phrasings, that ultimately unfolds as the track's concluding pronouncement. "A Busy Day" contains a robust, declarative theme, again buoyed by bassist Moutin's imposing lines, and with a repeating, modified motif that recalls Hancock's "Survival of the Fittest." Francois' solo is a prime example of his technical skill merging with depth of feeling. Codjia responds with a flight highlighted by intricately spun runs and attractive tonal variations, and Enhco in turn impresses with the sprightly ebb and flow of his improv.

For "Moving On," Francois' bass and Codjia's guitar each develop parts of the sweet-tempered melody. Next comes an endless and seamless procession of brief rotating solos from all concerned, providing an appealingly different and compelling approach for the duration-- moving on indeed. Long, eerie notes from Codjia initiate "You'll Be Fine," in tandem with Moutin's cavernous, echoing bass. Codjia plays the staccato scalar head above contrapuntal rhythmic streams from his three cohorts. This magnetic arrangement includes an intense bass solo, Codjia's adroitly distorted, driven contribution, and Monniot's intriguing soprano fills beneath them both. Drums, bass, and piano in dialogue vibrantly precede Monniot's crystalline alto reading of the catchy, compact theme to "Conflict." Enhco and Monniot expand upon its content with spirited, beneficial attentiveness, and Louis' no-holds-barred barrage over Francois' vamp then steals the show.

Scott Albin

Jazz Weekly

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REVIEWS

Moutin Factory Quintet: Lucky People

by [George W. Harris](#) • March 6, 2014 • [0 Comments](#)

Brothers Francois and Luis Moutin have made a name for themselves not only as the foundation of Martial Solal's trio, but as leaders of a group in their own right. Here, they lead a band with Thomas Enhco, Christophe Monniot and Emmanuel Codjia through a creative collection of original, sans a medley of Ornette Coleman material, which is quite original in its own right. The music can get assertive and complex as on "A Busy Day" or be as serene



as a walk in Monet's garden on "Forgiveness" which highlights Enhco's gentle fingerwork. Lovely interplay between Francois' bass and Enhco is evidenced on "You'll Be Fine," and in fact the entire session is filled with clever conversations between the two brothers, with entries by Codjia on the electrica "Moving On" or Monniot on the soprano sax during "Dragonfly" weaving in and out like a well conceived tapestry. Exciting yet lyrical interplay is demonstrated, satisfying fans of melody and experimentation. As enjoyable to the senses as a stroll down Cours Mirabeau.

Plus Loin Music

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