



The @-quartet

The @-quartet (pronounce "at quartet": @ as in @coustic) was created by its leader, Didier Verna (guitar and composition), in order to bring life to a set of original compositions exclusively. The repertoire is meant as tribute to all the influences that affected his playing until now (except for jazz-rock; that would be another band). Mostly in a traditional acoustic setup, one can find medium jazz, ballads, some very bop tunes, Brazilian colors, a touch of binary and some pieces heavily tinted with free-jazz. But we are more than the sum of our influences. The repertoire, although of various styles, remains coherent thanks to the guitarist's personality, very apparent both in composition and improvisation. By enrolling the best rhythm

section one could possibly dream of, Didier Verna also wanted to let the music express itself, in some way: imposing only very few things and letting each musician's personality blossom allows a music to emerge, that is not necessarily the one that was expected in the first place.

Didier Verna (Guitar, composition)

Guitarist, singer and composer, he started music at the age of 5 and learned various instruments until he discovered Jazz and improvisation, and eventually settled for the guitar. As a singer, he was part of the **Voice Messengers**, a vocal Jazz Big Band led by **Thierry Lalo**. He also played and / or recorded with important personalities of Contemporary Jazz, such as **Antoine Hervé**, **Glenn Ferris**, **Guillaume Naud**, **Gilles Naturel**, **François Laudet**, **Andréa Michelutti**, **Yves Carbonne** (Carbonne / diPiazza / Manring), **Denis Gouzil** (Cie Lubat), **Déborah Tanguy**, **Sonia Cat-Berro**...

Laurent Epstein (Piano)

Settled in Paris since 1992, he is one of the most solicited pianists in the capital and had been leading one of the most frequented jam sessions there, at « Autour de Midi », for several years. He can be found next to the greatest French and international Jazz players: **Patrick Saussois**, **Richie Cole**, **Gianni Basso**, **Christian Escoude**, **Marc Fosset**, **Anne Ducros**, **Michel Pastre**, **Renato d'Aiello**, **Claude Tissendier**, **laurent Mignard's Duke Orchestra**. In Mars 2010, he was the pianist for the Jazz Hot 75 years celebration party, first in duet with **Brisa Roche**, then in trombonist **Sarah Morrow's** formation.

Yoni Zelnik (Bass)

Born in Israel in 1975, Yoni began music by playing bass guitar in a rock band with his teenager friend. Later, he discovered jazz and moved to Paris in 1995 to study the double bass at the CIM and the 15th district conservatory. He has recorded about 30 albums as a sideman and has performed in about 40 countries. He has collaborated with **Sophie Alour**, **Billy Hart**, **David Doruzka**, **Youn Sun Nah**, **Laurent Coq** and **Sam Sadigursky** amongst others. He can be heard with the **Geraldine Laurent quartet**, **Sandro Zerafa quartet**, **Robin Nicaise 5tet**, **Frank Woeste** trio, **David Prez quartet**...

David Georgelet (Drums)

He studies drums at the Niort conservatory, in George Packzinski's class at CIM, and in Brazil with Rosa Passos's musicians. He played and / or recorded, among others, with **Youn Sun Nah, Deborah Tanguy, Gilles Wolff, John Graf, Ari Hoening, Sandro Zerafa, Emmanuel Brunet, Sébastien Llado, Olivier Zanot, Nico Gori, Mauro Gargano, Michael Chéret, Aline de Lima, Frank Rabereau, Max Pinto, Florian Pelissier...**

Press Quotes

A six strings singer. — *Jean-Marc Gélín / Les Dernières Nouvelles du Jazz*

I hear a well articulated playing, in the tradition, mastered. — *Alex Duthil / Jazzman*

A dynamic voice in the Jazz world today. — *Edward Blanco / All About Jazz*

Didier Verna plays very much in the Pat Metheny tradition but with a sunny, melodic touch. — *Chris Mosey / All About Jazz*

Didier Verna plays straight ahead Jazz, clearly influenced by Pat Metheny from whom he has the roundness of sound and the limpity of phrases. — *Citizen Jazz*

Didier Verna is a Jazz guitarist dealing in melodic and harmonic invention. His Metheny-esque improvisational delivery is compromising, non rigorous with a superb technique. — *Georges W. Carroll / EJazzNews*

Fresh, melodically challenging and engaging. — *John Luciano / Contemporary Jazz*

A force of nature. — *Martin Gladu / All About Jazz*

In the early Scofield Department. — *Fiona Ord-Shrimpton / All About Jazz*