

DIATRIBES

free jazz&improvisation open trio (or more)



Press reviews in various languages:

"diatribes – piano(s)"

Géométrie variable: Piano(s) est un nouveau jalon dans l'abondante production mise en circulation par le label Insubordinations. Entité romande a vocation internationale, celui-ci ne s'embarrasse pas de supports physiques, à l'heure où l'industrie du disque fait figure de dinosaure agonisant. Insubordinations explore désormais des contrées expérimentales où jazz libre, musique improvisée et concrète font bon ménage. C'est le cas chez Diatribes, ensemble genevois à géométrie variable conduit par Cyril Bondi (percussions) et Laurent Peter, alias d'incise (ordinateur, objets). Les pianistes Jacques Demierre et Johann Bourquenez les rejoignent ici pour un échange ludique de bruits et de notes qui semblent se chercher, se trouver et s'échapper à nouveau.

Roderic Mounir/le courrier

"diatribes – piano(s)"

The release counts five tracks, all of them recorded live in Geneva and Lausanne in 2008. Piano's dominate the sound in the opening track 'Tornado' with a Cecil Taylor-like tsunami of clusters. Also reminding of the last work of that other swiss combination Steamboat Switzerland. In the second piece this exuberance is gone. In 'Chants Evades' the drums make up the building force accompanied with very controlled pianowork. 'Et puis partir' is more of a sound exploration consisting of short runs on piano and drums, and functional laptop work by D, Incise. The last two tracks are Satie-esque subtle improvisations that reveals the romantic side of these musicians. To conclude, it illustrates that Geneva is a very fruitful place to be now for improvised music.

DM/vital weekly

"diatribes – piano(s)"

Diatribes mixes percussion, piano, and software in the interest of sonic exploration. As heard on their recent Insubordinations netlabel release, they take an approach firmly rooted in the clanky, fluid, theoretically rigorous yet sonically elastic techniques of European free improvisation. Witness Cyril Bondi (drums, percussions) and D'Incise (laptop, objects) mixing it up with pianist Jacques Demierre and Johann Bourquenez: "Chants Évadés" is all fragmented pianism and round-the-outside drumming, but shot through with wavering synthesized sound, a groggy drone that holds the whole thing together. "Et Puis Partir," in contrast, is more willfully haphazard, less about anything closely approximating song, and more a matter of noise for its own intrinsic sake, each instrumentalist locating small sounds, from hazy upper-register playing by Demierre, to tribal taunts from Bondi. The introduction of D'Incise's laptop into the sound world of free improv makes perfect sense, given free improvisation's ever-present focus on using familiar instruments to make all manner of unfamiliar noises. The laptop expands that palette considerably, and at no point in these sets stands out as inappropriate or jarring.

Marc Weidenbaum/disquiet.com

"diatribes – piano(s)"

Subtle Free Jazz | Insubordination(s) Netlabel is a good address when it comes to quality Jazz and Jazz-related music in Netaudio. The label is run by Geneve sound activist Laurent Peter aka d'incise, who's responsible for the glitches in Diatribes as well. For "Piano(s)", Diatribes is accompanied by Jacques Demierre and Johann Bourquenez of Plaistow.

Jacques Demierre uses the piano as a source of sound rather than a classical instrument. Part Cecil Taylor part John Cage, his play is full of little noises and surprising tonal cascades, percussive and herein the perfect complement for Cyril Bondi's poetic and introspect drums. Between the clusters, there is a lot of space- or none. A refreshing and rich concept that requires concentrated listening admittedly.

On two tracks, Plaistow head Johann Bourquenez joins the gang. His approach to piano is much different from Demierre's delicate boned experimentalism. "Tornado" rushes the listener with the energy of a, well, tornado and leaves the wastelands, Jacques Demierre and Diatribes can perform their subtle improvisations on afterwards.

sven swift/phlow magazin

"diatribes – piano(s)"

Une basse torturée, grinçante, une batterie centrée sur les peaux et mixée très en avant, un déferlement de bruits électroniques déversent une lave sur laquelle un sax soprano vient parfois poser ses déchirures. Improvisation totale. La radicalité du propos musical – bruits, collision presque manichéenne de graves et d'aigus, quasi-absence d'apports mélodiques - est corroborée par une pochette plus que sombre et un choix de titres aux sourcils froncés : « Montée aux enfers », « Entorse aux oublis », « La démocratie reste un système bourgeois » (probablement le morceau le plus marquant, avec un saxophone écorché à la Braxton), ou plus décalés : « Le givre », « Les gosses », qui laisse perplexe.

Citizen Jazz

"diatribes – piano(s)"

This Swiss outfit fuse laptop noise and found objects with free jazz percussion. Sounding somewhere between Jooklo and Usurper, they muster a noisecape of rambling extremities. On this CD-R double bassist, Dragos Tara and the incredible saxophonist, Piero SK, join them. The album was recorded in spring this year and captures a fresh landscape of discord and insanity. Throughout proceedings, the rambling is often pivoted with a stronghold forged by SK's devastatingly corrupt and direct soprano sax. The improvised element gives an intimate and live feel, to the home-listening experience. The electricity thrust upon the eardrum tingles the dormant into motion.

'La démocratie reste un système bourgeois' is the most profound piece on this record. Showcasing the musicians through unity and full-frontal solos; this is 13minutes of improvised jazz at its best. Creaking soprano sax and electronics collide over a rolling tide of percussion. After 5minutes all artists excel into a ferocious battle finally giving way to a laptop and drum tempest. To mark a departure into reflective fields, SK is given the stand in an inspired solo that trudges with the pace of the heavy breathed session of Anthony Braxton on his contra bass sax. A deep, pained melody

is strutted over an ever-pounding 4/4 drum pattern. The stop start of SK's paying accompanied with touches of eastern European gypsy and Moorish patterns, which allude to visions of seedy bathhouses in Budapest. This is music that is as visual as it is aurally stimulating. Finally, as the other players enter the cacophony, a rich canvas of twisting sounds fornicate in hell - a hell from the mind of Bosch.

The session veers through an hour of movements steeped in freedom and experiment. The central highlight piece elevates the album to something extremely memorable. Other memorable moments allow Tara truly shine, as on 'Montée aux enfres': a nightmare of epileptic ferocity. Things ramble to a close with a psyched out jamming, more akin to LSD March or Bardo Pond, than the previous raucous experiments that echoed Zappa at his most maniacal. Today, within Europe, free jazz and psych seems to be breaking free from the vacuous whirlpool of freefolk that has steadily built across the Atlantic. After a year of some significant releases in this revised genre, France, Scotland (inc. North England), Switzerland and Portugal are the places to watch right now. (Peter Taylor/Foxydigitalis)

"diatribes – piano(s)"

Premiers sons et déjà l'impression d'être dans un film glauque où l'intrigue se déroulerait dans une cave ou dans un lieu clôt. [...] Le résultat de cette collaboration sont sept morceaux hypnotisants, parfois assommants voire grinçants, dans un univers sombre avec des sons nuancés. Carole-lyne Klay/Murmures

"diatribes – l'instant d'après "

Explosive free jazz sessions from this new swiss collective. They go deep with some electronic craziness, poly-rhythmic ecstasy, amorphous junk and Leroy Jenkins too! Dreamsheep, 19.06.2008, <http://www.freewebs.com/valeriocosi/dreamsheep>

"diatribes – l'instant d'après "

Swiss improvising duo Diatribes joined forces with Dragos Tara and Piero SK to record L'Instant D'Après (INSUBORDINATIONS INSUBCDR03), a percussion-heavy set of recordings made in Lausanne and Geneva earlier this year. The bass player contributes some memorable groanages on 'Le Mauvaise Oeil', and the sax player adds his bitter wailings to the fourth track, which is an extended lament about the failings of democracy. There's a laptop player somewhere in these murky effusions, but it's the drummer Cyril Bondi who seems to dominate most of the airspace with his thudding bass drum.

Ed Pinsent/the sound projector, 07.06.2008, <http://www.thesoundprojector.com>



[le courrier, 12.03.2008, http://lecourrier.ch/](http://lecourrier.ch/)

Insubordinations (+ eDogm)

Come sottolineato più volte in questa rubrica, le netlabel di stampo sommariamente "sperimentale" sono tante, diverse, e a volte anche interessanti (almeno in una percentuale significativa di casi). Poche però sono quelle che, piuttosto che insistere sull'inflazionatissimo canone laptop/digitale, si ricollegano a certa tradizione di area impro-jazz, e tra queste a spiccare è senz'altro l'elvetica Insubordinations.

L'etichetta nasce a inizi 2006 e si lega in maniera più o meno diretta sia alle sorti del Cave12 squat di Ginevra ormai sgomberato - sia al collettivo Audioactivity, il cui motto tanto per capirci recita: "Nessun OGM nei nostri piatti/Nessuna major nei nostri lettori!". Come il collettivo-padre, anche Insubordinations è - nonostante la base ginevrina - un progetto si direbbe transnazionale, con attori sparsi in quella fetta di Europa francofona che va dal Belgio alla Francia, passando ovviamente per la Svizzera. La scelta di proporre i propri lavori on line, liberamente scaricabili in licenza creative commons, è quindi esplicitamente politica: e questo, va da sé, nulla incide (sia in positivo che in negativo) sulla qualità dei materiali in questione.

Restando alle ultime uscite, non si può che cominciare dai Diatribes, il duo di casa dell'etichetta facente capo a Laurent Peter: "L'instant d'après" vede Cyril Bondi (batteria e percussioni) e il *laptop musician* D'Incise (trattamenti elettronici e oggetti vari) collaborare col contrabbassista Dragos Tsara e col sassofonista Piero SK, e il risultato va a situarsi senz'altro nella più pura tradizione impro-radical, con citazioni che possono andare dagli AMM ai New Blockaders, ma anche con i piedi ben piantati nel jazz.

Decisamente più "europeo" un titolo come "So It Goes (Live at Geiger)", e la cosa non stupisce visto che gli autori rispondono a nomi quali Joel Gripp (contrabbasso) e Christian Munte (chitarra acustica), entrambi esponenti di punta della scena free svedese. L'uno e l'altro vantano collaborazioni di un certo profilo (Mats Gustaffson per cominciare, e poi Joe McPhee, Phil Minton, e anche il nostro Gianni Gebbia), ma per l'occasione ad accompagnarli c'è il giapponese Tatsuya Nakatani alle percussioni. Il trio così com-



posto propone una mezz'ora di pura astrazione avanguardista, tra molti silenzi e improvvise sferzate metalliche (merito degli oggetti sfregati, battuti e percossi da Nakatani), concedendo poco - anzi nulla - a qualsivoglia fantasma di negritudine.

Negritudine che invece viene a suo modo omaggiata nel bestiale "I Don't Know What's Wrong With Me, My Computer Eyes Or My Internet Knees" a firma Andre Vida, pure lui uno dal curriculum corposo ed eterogeneo (da Anthony Braxton a Kevin Blechdom, da Cecil Taylor a Jamie Lidell), opera per solo sax tenore che diventa asfissiante fabbrica produci-grugniti, versi gutturali e borbottii animaleschi, pervaso da un'anima ludico-punk che si esprime anche nella pletora di titoli chilometrici che danno il nome ai diversi brani.

Atmosfere estremamente più a modo nel "#1" degli Ekyu, quartetto dedito a un jazz-rock dagli spunti prog e - nonostante la consueta indole free - a perenne rischio fusion, anche se in chiave "arrabbiata".

Il vero colpo da maestro però la Insubordinations lo sigla con l'album dei canadesi Le GGRIL, una specie di big band il cui acronimo sta per Grand Groupe Régional d'Improvisation Libérée, qui accompagnata (o meglio guidata) da nomi leggendari dell'avanguardia locale di scuola Ambiances Magnetiques: il primo è Jean Derome, al sax in tre brani; le altre sono le Poules, ovvero Joane Hetu, Diane Labrosse e Danielle Palardy Roger, che impreziosiscono l'ottima *L'impatience du grand Héron*. Tra fisarmoniche, violini, chitarre elettriche, chitarre acustiche, campionatori, e chissà cos'altro, "Le GGRIL" si segnala come una prova di primissimo livello che, non a caso, ha saputo conquistarsi anche un discreto seguito.

Etichetta gemella della Insubordinations è poi la eDogm, da gennaio in *stand by* dopo quattro anni di attività. Simili i territori frequentati, anche se in quest'ultimo caso l'indole è maggiormente eclettica e portata a indagare ambiti di più chiara matrice elettronica. Tra i titoli più singolari, si segnala l'interessante "China 2", una specie di compilation-manifesto con oggetto la scena noise di Pechino e Shanghai (anche se in realtà alcuni contributi non vengono da musicisti cinesi, ma da europei a loro volta ispiratisi alla Cina). Nomi come Torturing Nurse, D!O!D!O!D! e Li Jianhong diranno poco ai più, ma sono altresì ben noti agli appassionati del genere. Dall'esperienza cinese è nato anche il "At the YuYinTang" dei Keplerslaw, una lunga traccia ambient-noise-improvvisata registrata al NOIShanghai del maggio 2006.

Più curioso "Love Shovel", l'album degli Shovel Brothers: il loro è una specie di pop residentsiano in lo-fi con evidenti agganci a certa minimal/synth wave tornata recentemente in auge, e in più bislacche influenze hip hop.

L'ultimo titolo pubblicato prima della pausa è invece "Capharnaüm" del solito D'Incise, di stretta osservanza elettroacustica/concrète. Nonostante il sito faccia intendere che altri titoli arriveranno in seguito, nulla è dato sapere sul futuro di questo piccolo - ma valido - esperimento *made in CH*.

www.dincise.net/insubordinations

FESTIVAL Improvisée, expérimentale, la musique large les amarres sur le Bateau Genève.

Akouphène, les sons à l'abordage

Festival Akouphène
Le 17 septembre à 21h
au Sputnik (FUSINE) et
les 20-21-22 septembre
à 21h sur le Bateau
Genève. Rens:
www.akouphene.org



RODERIC MOUNIR

Et de cinq, Akouphène s'apprête de nouveau à jeter l'ancre dans la rade genevoise, du 17 au 22 septembre. C'est la troisième fois que le festival naviguera à bord du Bateau Genève, après deux éditions inaugurales à l'Ecurie des Croupettes. Le vénérable navire se prête bien au jeu: on tangue et on perd son cap aux sons improvisés – jazz, rock, électroniques –, proposés sur cette croisière en eaux troubles. Quelque part entre Archipel, les équipées de feu la Cave 12 et celles de l'AMR.

Photo.
Le trio Koch-Schütz-Studer en pleine action.
SÉBASTIEN BOZON

«Inclassables et économiquement non viables», de l'aveu même des organisateurs, ces propositions musicales sont destinées à surprendre et à élargir les horizons de ceux qui les appréhendent. Mais sans prise de tête pour autant: «Cela peut être étonnant et agréable,

même si on n'est pas fan de bruitisme ou de jazz», assure Navin Gopaldass, l'un des organisateurs. A la barre d'Akouphène, cinq bénévoles – des musiciens, des chercheurs en sciences et un journaliste de la Radio romande. L'association est soutenue depuis le début par le Département de la culture de la Ville. Sa subvention a même doublé, passant à 10 000 francs aujourd'hui, auxquels s'ajoute une enveloppe équivalente de la Loterie Romande. De quoi équilibrer les comptes, avec le produit des entrées.

De quoi gonfler aussi cette cinquième édition, qui débutera lundi avec un projet réalisé en collaboration avec le cinéma Sputnik: à 21h, on y projettera *Vampyr*, réalisé en 1932 par Carl Dreyer. Cette œuvre inquiétante et expressionniste, proche du *Nosferatu* de Murnau, sera mise en musique en direct par l'ensemble français Suboko, au

moyen de percussions, d'un vibraphone et de divers objets, amplifiés ou non.

INCISIONS ÉLECTRONIQUES

Après cette séance d'épouvante électroacoustique en salle obscure, cap sur les concerts du Bateau Genève. Jeudi 20 septembre, l'excellent ensemble romand D'atribes, verra des musiciens issus de tradition free-jazz (le sax ténor Gaël Riondel, le batteur Cyril Bondi et le pianiste Johann Bourquenez) se soumettre aux fréquences numériques de Laurent Peter, alias «l'Incise». Après quoi la tension montera d'un cran sous les coups de boutoir de Push The Triangle, trio français emmené par le guitariste et platiniste Franck Vigroux, qui a notamment joué avec Elliot Sharp. Un clash survolté de free-jazz, de rock et d'abstractions sonores produit avec une guitare, une batterie, un sax et de l'électronique.

Vendredi 21, place à deux formations aux dé marches théâtrales disjointées: les Genevois de What's Wrong With Us? avec leur cabaret art-punk, servi par la diva électrique Zoe Cappon; suivis de Sebkhia-Choit, un octet hexagonal complètement frappé qui promet un cocktail à base de «MekaniK Metal Disco» et de... moustache.

Enfin, Akouphène réserve son samedi aux têtes d'affiche. D'abord le violoncelliste Vincent Courtois en solo. Virtuose inclassable, chambriste d'origine tourné vers l'improvisation, il a côtoyé Michel Petrucciani, les Rita Mitsouko (sur leur album acoustique), Pierre Favre, Louis Scialoja, Ellery Eskelin et Sylvie Courvoisier. Du classique au contemporain en passant par le jazz et l'électronique, Vincent Courtois voyage aux confins de l'improvisation et explore au-delà de toute limite imposée.

Il reviendra au trio alémanique Koch-Schütz-Studer de clore les festivités sur le mode *Hardcore Chambermusic* – du nom de leur premier album collectif. Hans Koch (sax, clarinette, électronique), Martin Schütz (violoncelle, électronique) et Fredy Studer (batterie, percussions), trois géants de l'improvisation pour un final qui s'annonce tellurique. A noter qu'une installation embarquée à bord du Bateau permettra à tout un chacun de créer sa musique... sur une Playstation portable.

DIATRIBES
LOGIQUE DU DÉSORDRE



Il y a dans la logique du désordre ce que le groupe «Diatribes» proclame lui-même: «Prenant le parti d'une improvisation totalement libre, DIATRIBES confronte les multiples conceptions de la musique qui transpirent de chacun de ses membres, le free-jazz, la musique électroacoustique, le bruitisme... plus encore lorsque sont invités Christian Graf ou Nicolas Sordet, impitoyablement ingéré, digéré dans une linguistique qui se réinvente à tout moment.» Pourtant, il y a encore, à en croire les titres des morceaux, une certaine volonté programmatique, non pas dans le sens de musique à programme, mais d'orienter le public auditeur vers un certain genre d'images. Certes, non pas des images faciles à suivre, mais illustrant la «logique du désordre», titre du disque: de la science naturelle dénaturée dans «entomologie», de la réalité-irréalité géographico-économique dans «cadastre fantomatique», du journalisme-poétisme dans «de foule en frayeur», du scriabinisme dévoyé dans «incandescence», de la politique impolie dans «empire enclin au déclin», de la musico-géométrie dans «perspective courbe». Comment se remettre de tout ça à l'écoute? En écoutant, tout simplement, et en acceptant la logique proposée. En ce qui me concerne, amateur de jazz, de musique électroacoustique, de bruitisme, de musique concrète, de pointillisme, j'ai approuvé les diverses démarches de Diatribes dans cette galette, les ai suivies, me suis retrouvé par endroits un brin perdu et lâché, mais, dans l'ensemble, je me suis laissé bercer et éveiller par cette machine si humainement berceuse-éveilleuse. Ça ne gazouille pas toujours, mais le public auditeur y trouve son compte d'aventures au bord d'abîmes musicaux qui rappellent étrangement le monde dans lequel nous vivons. Les musiciens qui nous proposent cette logique du désordre sont parfaits dans leurs rôles respectifs. Bondi et Riondel représentent la persistance de l'humain à peine médiatisé par les instruments et peut-être que ceux qui se servent des instruments électroniques sont-ils là pour représenter l'humain très médiatisé. Cependant, à les écouter, on se dit qu'il n'y a pas tellement de distance entre les uns et les autres – et l'on reste perplexé à se poser des tas de questions. Merci à Diatribes et à ses invités de nous aider à nous les poser. Bonne écoute.

Cyril Bondi, bat; perc; Gaël Riondel, s divers, cl, fl; D'Incise (Laurent Peter), laptop, samples, objets; Christian Graf, g; Nicolas Sordet, lutherie électronique; Genève, cave de l'AMR, 01-03.11.2005, Altrisuoni AS 207.

Big Band expérimental à la Cave 12

CONCERT • *L'ensemble Diatribes mélange jazz et électroacoustique. Il publie un CD et joue ce soir à Genève.*

Orchestre bouillonnant et crépitant, mais aussi parfois caressant et toujours intrigant, Diatribes s'est formé fin 2004 autour de jeunes musiciens romands avides d'un jazz neuf et ouvert aux expérimentations électroacoustiques. Cyril Bondi (batteur et percussionniste), Laurent Peter alias d'Incise (électronique) et le saxophoniste Gaël Riondel ont rapidement élargi le cercle de leurs pérégrinations à d'autres compagnons de route.

A l'écoute de *Logique du désordre*, premier CD paru chez Altri Suoni à la pochette résolument high-tech, force est de reconnaître que Diatribe renoue à sa façon avec l'esprit libertaire du free-jazz, à force d'offrir ses motifs déjà rythmiquement et harmoniquement dé-

formés au miroir d'un bruitisme radical.

Les saxes se plaignent et caquettent, les archets frottent et grincent, les cymbales soufflent et tintent à l'envi, tandis que mille bruits non identifiés, électroniques et concrets, contribuent à tisser la trame d'un étrange voyage... à bord d'un bateau ivre ou dans la malle d'un marchand d'objets hétéroclites.

Ce soir à la Cave12, rejoint par Christian Graf (guitare électrique), Nicolas Sordet (lutherie électronique), Christophe Berthet et Eric Paihe (sax), Dragos Rara (contrebasse) et Guillaume Lantonnet (percussions), Diatribes prendra la forme d'un big band joyeusement iconoclaste. RMR

Ce soir, 21h30, 12 bd de la Tour, Genève. Rens: www.cave12.org

Le Courrier - 21.02.2007

Viva La Musica, 03.2007, <http://amr-geneve.ch/>
Le Courrier, 21.02.2007, <http://lecourrier.ch/>

"diatribes - logique du désordre "

Diatribes is the improvisational free jazz band of Laurent Peter aka D'incise, Cyril Bondi and Gaël Riondel. After a number of netreleases here comes their first cd release on the swiss label Altrisuoni (the band is swiss too). The thing have been recorded at a live performance in Geneva. The sound is very minimalistic and contains a lot of empty spaces, desert even at some places;

traditional rhythms or melodies are very rare so it remains mostly abstract due to its strong influences from ambient and noise music. Certain portions sound like pieces of soundtracks that had their context changed and lead to different interpretations.

Sothzine, 12.2006, <http://ia301111.us.archive.org/l/items/sothzine/sothzine10.pdf>

"diatribes - logique du désordre "

The various fibres that make up the sounds, the unusual perspectives on the instruments, the unprejudiced blend of backgrounds –noise, electroacoustic, jazz, objects, processing, concrete-transform this work into a ongoing gush of fresh air, stating without qualms its unrelenting energy in a remarkably creative interaction, or a narrative that unveils its coherence at every turn, completely devoid of anticipation.

Modisti, 11.2006, <http://modisti.com/>

"diatribes - logique du désordre "

Bela surpresa me guardava a audição de Logique du Désordre, disco que me chegou há dias pela mão de Laurent Peter, do grupo Diatribes. É este o trio do electronicista d'Incise (Laurent Peter), do saxofonista Gaël Riondel (também em clarinete e flautas) e do baterista e percussionista Cyril Bondi. Aumentado com a participação de dois outros músicos suíços, Christian Graf (guitarra) e Nicolas Sordet (cordofones electrónicos), em dois dos seis temas do disco, gravado ao vivo na Cave de l'AMR (foto infra), em Genève, Suíça, entre 1 e 3 de Novembro de 2005. Depois de uma bem sucedida série de EPs e LPs editados em netlabels europeias (entre elas, a portuguesa test tube, Parenthèse Polonaise), eis que o Diatribes se estreia em formato CD na suíça Altrisuoni. Diatribes, sabe quem já ouviu, pratica a arte da improvisação livre, uma actividade que, são sendo um género em si mesmo (ok, também assim se poderá considerar, mas adivinho não ser essa a preocupação dos músicos), incorpora em si mesma distintivos de outros géneros e subgéneros, neste caso, do jazz de tendência libertária, da música "contemporânea", da electroacústica e do noise electrónico, assim criando, mais que uma forma personalizada de usar a dita técnica, uma linguagem musical transgressora dos cânones em voga, algo que se materializa e desvanece passo a passo até à recombinação seguinte. Atravessada por uma poética nocturna e melancólica, que convive bem com ambientes soturnos, a música de Diatribes inquieta mais do que tranquiliza. Insinua-se por entre paisagens que se julgavam conhecidas e familiares, revelando olhares insuspeitos sobre a complexa realidade cénica que se depara diante do ouvinte. Perturbantes são também os sons que aqui se cruzam, ora frios e cortantes como lâminas, ora quentes e ricos em miragens (ouçam-se os fragmentos de melodias que se desprendem das ondas electroacústicas) como as areias do deserto. Empatia, coesão, fluidez discursiva e bom gosto na combinação instrumental com que se explora a variada paleta de timbres e texturas, tornam Logique du Désordre numa obra de elevado valor estético e proveito auditivo. Improvisação moderna swiss made. Não é certa como um relógio (mesmo que, como adianta o título, haja uma lógica interna nesta desordem aparente), nem doce como chocolate, mas funciona e deixa duradoura impressão. Recomendável? A todos os títulos.

jazz e arredores, 11.12.2006, <http://jazzearredores.blogspot.com>

"diatribes - logique du désordre "

DiatribesA napokban jelent meg a svájci Diatribes kollektíva hatodik albuma a neves Altrisuoni kiadónál. A viszonylag fiatal zenészekből álló trióformációnak a "Logique Du Désordre" címu munkája valójában az elso hivatalos cd formátumú kiadványa, hiszen a Diatribes eddigi lemezei kizárólag ingyenes letölthetőséget biztosító netlabel-eknél (sorrendben: Zymogen, Tulipesä, Insubordinations, Stomoxine és Test Tube) láttak napvilágot. A hat improvizációs felvételt tartalmazó albumon Gaël Riondel, Cyril Bondi és Laurent Peter (D'Incise) alaphármasa mellett Christian Graf gitáros és Nicolas Sordet billentyus is közreműködik.

Improv.hu, 11.2006, <http://www.improv.hu/>

"diatribes - logique du désordre "

Diatribes to trio skladajace sie z D'incise'a (laptop, obiekty, przetwarzanie na zywo), Gaëla Rondela (saksofon, klarnet, flet) oraz Cyrila Bondi na perkusji. „Logique du désordre” to ich pierwsza plyta istniejaca materialnie, wczesniej wydawali dla takich netlabeli jak Test Tube, Zymogen czy Insubordinations. Na krazku znalazl sie material z trzech koncertów

zarejestrowanych w Genewie na początku listopada 2005 roku. W dwóch trackach zespołowi towarzyszy Christian Graf na gitarze, również w dwóch odsłonach pojawia się Nicolas Sordet ze swoim zestawem elektroakustycznym.

Muzycy stawiają na swobodną improwizację, bez żadnych reguł czy założeń. Oczywiście baza jest doświadczenie, jakie członkowie Diatribes zdobyli podczas wielu koncertów. Są ze sobą zgrani, znają się, są w stanie przewidzieć pewne reakcje partnerów, ale to nie zamyka ich na nowe wydarzenia. Takim może być na przykład udział gościnny jakiegoś instrumentalisty. Trio grało wcześniej z Grafem dwa-trzy razy, a Sordet pojawił się na chwilę przed występem, jako zastępstwo.

Gra zespołu jest silnie osadzona w tradycji free-jazzu, ale ważnym czynnikiem jest też D'incise, który łapie frazy grane przez Rondela i Bondiego i przetwarza je. Swoją rolę stara się uczynić samodzielnym elementem, a nie tylko ornamentami gry instrumentów. Trzeba przyznać, że choć elektronika nie sili się tu na ciągły demontaż i sabotaż, to D'incise ze swoimi nieco noise'owymi wtrętami jest równorzędnym partnerem w dialogu.

Album, choć złożony z trzech koncertów, jest spójny i ma swoją dramaturgię. Faza szczytowa stanowi półgodzinne „Empire enclin au déclin” z porywczą grą Bondiego (choć gdyby uderzył w bębny kilka razy mniej nic by to nie zaszkodziło zapalczywości jego solówek, a wzrosłaby ich klarowność). Gdy włącza się D'incise można mieć przez chwilę wrażenie lepszej wersji Supersilent. Pod koniec przenosimy się w rejony bliskie Art Ensemble of Chicago – za sprawą nieco plemiennej perkusji i fletu.

„Logique du désordre” to udana realizacja pomysłu zenienia improwizacji wychodzącej z jazzu ze światem elektroakustyki. Komu spodobały się wcześniejsze dokonania Diatribes, ten nie będzie zawiedziony i tym krzykiem.

Piotr Tkacz / nowamuzyka.pl, 02.2007, <http://nowamuzyka.pl>

"diatribes – Parenthèse Polonaise"

“Diatribes” is the name of a 1996 album by Napalm Death. With no apparent relation, “Diatribes” is also the name of a trio dedicated to improvised music. Originally from Geneva, this trio is Cyril Bondi (drums, percussion), Gaël Riondel (saxophones, clarinet, flute) and Laurent Peter – a.k.a. d'Incise – (laptop, objects, effects). Working exclusively with digital distribution, this swiss trio have released a total of six works to this moment, each through a different label: Edogm, Zymogen, Tulipesä, Insubordinations, Stomoxine and Digitalbiotope. “Parenthèse Polonaise”, their new work released by Test Tube, shows off a band exploring free improv soundworks.

On the trio's website we find three words to classify their sound: free jazz/electro-acoustic/noise. None of them is wrong, but this may not be the absolutely right definition. More than free jazz or noise, this music is descendant of European driven free/improv, in the lines of Derek Bailey, Evan Parker, Han Bennink or Peter Brötzmann. Right on the first track, “Cieszyn 1.1”, there is a percussion sequence which evokes Tony Oxley experiences. d'Incise's work, on laptop and effects, complements the percussion action, forming a cohesive sound block. Gaël Riondel's blowing works as contraposition, in an insanely interaction. Sometimes the drums elaborate a certain rhythmic steadiness, but don't extend it on too rigid formulas, the blowing is strong and inconstant, and the effects sharp 'round the corners. The recording, with all the background room and audience noise, probably isn't the most appropriate for audiophile fans, but encapsulates the session's informality – and, consequently, the expressively freedom of this music. As the most evident example of this trio's creativity, there is track #11, “Trzebinia 1.4”, where tribal sounds are mixed together with crescendos and noise. The following track, “Bielsko Biala 1.3”, on the other hand goes to more familiar territories; it is a piece closely related to the free jazz of the New York loft scene, circa 1969. Closing the album, an 8 and a half minutes track starts slowly to grow until it arrives to a diabolic free finale.

It's safe to say that these “Diatribes” don't come from death metal, but they're not far from the devil.
Nuno Catarino, 09.2006, <http://www.monocromatica.com>

"diatribes - interconnexions "

Net labels, and the free mp3 recordings that they release on the internet, represent the future of music both in the music they feature and the marketing and distribution methods that they employ. Internet music is the most important thing going in the recorded arts right now. Unfortunately, the quality of these releases is widely variable. Anyone can record something and put it on the internet,

but not everyone should.!

That's why it's comforting to hear a collection such as Diatribes' "Interconnections." At first, this recording might not seem worth the time, a free (in more than one sense) avant-jazz net release. But really, this is good. The musicians are good; the recording quality is good; the composition is good, too. Every minute is interesting, for one reason or another. Diatribes cruises through a series of weird rooms, flashing the lights and rearranging the furniture as they go.!

The musicians are obviously extremely competent with their weapons. It's not frequent enough that musicians who can actually play apply themselves to the more adventureable fjords of the musical coast.!

The personnel are: Laurent Peter aka "d'incise" on laptop, objects, treatments; Cyril Bondi plays drums, other percussions and the Tibetan horn; Gaël Riondel plays the reed instruments (tenor and alto saxophones, clarinet) and the flute.!

d'Incise seems to have set the computers aside for this collection, instead entering his audible contributions with "objects" that seem to be an array of solid metal things that creak, zing and vibrate throughout the compositions.!

At about 4:30 in the second track ("interconnexions 2.1"), Mr d'incise does a nice job of making your speakers sound as if they are shorting out.!

Riondel's sax gets into some good old goose honking. Other moments of saxophone are warm like rising steam and still others evoke elephants and jazz funerals.!

This can't be called mood music, because whatever mood you're in or trying to be in, these guys are going to match it for about a minute and a half, tops.!

One of the first things to stand out on this record are the drums. Both the playing and the treatment of the drums are very strong here. Cyril Bondi's handling of the percussion instruments reveals his Afro-Cuban and his jazz studies. Listening to some of the passages that focus on Bondi, I get a vaguely-formed vision of him halfway up from the stool, reaching for the far drums. The drums are recorded loud and clear, too. It's always nice to hear good drumming brought to the front of the mix, no matter what kind of music it is. Usually, high-quality percussion, plainly wrought is something you have to purposefully look for. Art Blakey and Ginger Baker don't even get respect from the control booth half the time.!

Be warned, though. This recording is not built for boogie (although they do get into some rousing grooves about ten or eleven minutes into the third track (2.1), among other places.) Diatribes addresses a wild variety of moods. They cop a smoothly transitioning series of attitudes, sometimes evoking atmospheres to the point that they may be clearly visualized by the listener. In one stretch of time, Diatribes suggest everything from tropical flora to the filthy far ends of abandoned lumber mills to the funeral rites of forgotten cultures.!

Perhaps this is a subtle effect we can look forward to from the home-studio movement. Percussion has been the core of music since back in the days of bones and stones. But modern recordings have more often than not have treated the instrument-that-is-not-an-instrument as some sort of sidebar or something. This is, no doubt, a result of the 64-track process. When you've got 64 tracks, you're naturally going to multimic the drum kit, and that's naturally going to you less time to set up each of those mics causing you to rush the setup and level check. But all of those isolated microphones inevitably get bounced to one track, usually unedited. Now you're back to a single drum track, but it sounds awful and so you mix it down deep where no one can hear it.!

Meanwhile, a scrappy troupe of independent producers run a single mic from the drums to the Powerbook. It sounds crystal clear and good as hell.!

The beginning minute or of the fourth track, "interconnexion2.3" is good treatment of Bondi's drumming. It's a moment of particular intensity.!

This is the kind of recording that you can listen to an indefinite number of times and there is always more listening to do. Like a high-quality auteur flick or abstract painting, this four-track album doesn't overexplain itself. !

Hollow Tree Experimental Music Report , 18.08,2006, <http://hollowtreestudios.blogspot.com>

"diatribes+christian graf - odeur de bitume mouillé"

"Insubordinations, c'est le nom du label. Genre : je t'emmerde, je sors la musique que je veux, ne me donnez pas d'ordres, j'ai un beau nom, ce n'est pas pour qu'on chie dessus avec des remarques à la « pff, il commence quand ce morceau ? Qu'est-ce qu'on s'emmerde ! »

Bien que je n'aime pas tout ce qui sort sur ce netlabel, il faut reconnaître qu'il y a encore des gens qui osent essayer ... Des gens qui partent à l'abordage, le couteau entre les dents et le cerveau

en ébullition.

Ici, c'est précisément le cas. On est en territoire libre, improvisé, malléable à souhait. Imaginez-vous au milieu d'un désert qui, progressivement, voit paraître un théâtre de marionnettes désarticulées ... La couleur du ciel change à chaque envolée de saxophone, les pantins dansent lentement sur les flottements électroniques.

De loin, ça ne paraît avoir aucun sens, on imagine le tout hermétique, limite prétentieux mais c'est tout le contraire ... A partir du moment où l'attention n'a pas besoin d'être maximale, qu'on peut juste se laisser bercer, entraîner doucement dans son propre rêve, c'est gagné ... Chacun y verra les images qu'il veut, chacun s'y perdra comme il l'entend, selon son rythme, selon son expérience ... Ici, rien n'est vraiment dirigé ou imposé, le spectateur n'est pas écrasé par la musique, il en fait partie ...

Finalement, la rencontre entre Diatribes et Christian Graf (guitare) interpelle. Arriver à marier les influences du free-jazz et de la musique électronique, ou arriver à marier une guitare avec un sax, une flûte ou des bruitages, ce n'est pas forcément facile. Pourtant, ça sonne très cohérent et c'est tant mieux pour nos oreilles !

webzine namless, offline, 05.2006

"diatribes - Mémoires Disséquées/Dissected Memories"

"let's talk about jazz, baby. since it lost it's revolutionary power around the early 70s, many different and related genres took up the impetus of improvisation and harmonic approximation. think of experimental ambient, krautrock, hiphop, in a spiritual way even punkrock. the strongest reincarnation of jazz (apart from cheesy hybrid-forms like jazzrock or acidjazz) maybe contemporary electronica. time for an identity parade.

the new italian netlabel zymogen brings together saxophonist gael riondel, drummer cyril bondi and electronic producer d'incise to jam along five superb freejazz-takes. the release features a destillate of two improviation-sessions and a remix by d'incise a.k.a. laurent peter (you might know him for his former collaboration with riondel and bondi on the eDogm-sampler released this spring). i was expecting to hear some european-style freejazz power-jam, enriched with some breakbeats or techno-rhythms. far from it! throughout the first five takes, digital and analog are very difficult to keep apart. peter is working with a lot of live-sampling, and many noises and random sounds are dubbed though his computer the way you can't tell where they emerge from. the digital manipulations fit very organic into riondel's melodic phrasing, and bondi at the battery (very natural sound) chooses to suggest rhythms, falls into powerful soli or uses his instrument as a source of sounds.

but most noticeable is the amount of melody, riondel injects the improvisations. there's much more *ornette coleman* and *albert ayley* in dissection#5 than *peter brötzmann* and *borah bergman*. in concert with the 'cold' electronics peter splashes out, this release will broaden your horizon - if you're ready for it."

sven swift / rubored, 10.2005, <http://rubored.wordpress.com>