

Skeleton Drafts

Jonas Kocher & Ilan Manouach, Br1

[in german]

Kocher besticht mit seinem Spektrum von feinen Nadelstichen und bloßen Klappenlauten bis zu knarrendem Furzen, ohne dazwischen harmonische Kürzel oder wohlklingende Züge zu scheuen. Sein Partner interagiert mit quäkigen Verschleifungen, kurios krummen oder maunzenden Tönen, aber ebenfalls auch vogeligem Schöntun und fiependem Konsenz. Lauthales Gestikulieren wechselt mit träumerisch verhaltenen Momenten. Verblüffende Lautgebungen und spritzige Vielfalt spielen Flipper mit der Aufmerksamkeit, man kommt schon beim bloßen Zuhören ganz außer Atem.

Kocher captivates with his spectrum from fine pinpricks and bare key sounds to creaking farts, without shying away from harmonic abbreviations or melodious features in between. His partner interacts with squawking slurring, curiously crooked or mewling sounds, but also birdlike flourishes and feathery consensus. Loud gesticulation alternates with dreamily restrained moments. Amazing sounds and lively variety play pinball with the attention, one gets quite out of breath just listening to it.

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[Rigobert Dittmann, Bad Alchemy]

[in swedish]

Här är leken, det närmast oavsiktliga, det icke beräknade, grunden för en karnevalisk yra och revolt. Det finns inte en sekund på detta udda album som är överflödigt. Ljuden från instrumenten behöver inte ens förvrängas så värst mycket. De spelar invid varandra, lyssnar, passar, kör ihop – i tre stycken skisser. Men här är en skiss något färdigt, där ljuset bryter igenom och en form har uppstått. Det är bara att lyssna andäktigt, för sällan är fri impro så här fri. Det är just en träff mitt i den fria improns nervsystem. Så här ska det låta, för att det aldrig har låtit så här. Rekommenderas efter alla överspända, pretentiösa och överflödiga skivor som hela tiden vill ha vår uppmärksamhet.

Here, play, the almost accidental, the uncalculated, is the basis of a carnivalic frenzy and revolt. There is not a second on this odd album that is superfluous. The sounds of the instruments don't even need to be distorted that much. They play next to each other, listening, matching, running together - in three piece sketches. But here a sketch is something finished, where the light breaks through and a form has emerged. You just have to listen devoutly, because rarely is free improv this free. It's just a hit right in the middle of the free impro's nervous system. This is how it should sound, because it has never sounded like this. Recommended after all the overblown, pretentious and redundant records that constantly want our attention.

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[Thomas Millroth, SoundOfMusic]

[in russian]

На альбоме три импровизации минут на тридцать пять. Стержнем музыки стал здесь старый добрый свободный импров, основанный на традициях Эвана Паркера (Evan Parker) и Дерека Бейли (Derek Bailey). Однако, пропущенный через призму редукционизма, он звучит по-новому, во вновь открывшемся контексте, зачатки которого звучали и звучат всё чаще. Как только ты начинаешь думать, что музыканты позабыли обо всём, увлекшись инструментализмом, возникает пауза или длинная нота. Это музыка рывков, но течение музыки создаётся плавное, ненавязчивое. Приёмы все известны, но суть в их использовании. Поместив элементы музыки нулевых в традиционные свободно-импровизационные фактуры, Кохер и Мануаш начали исследовать эти взаимоотношения, оказавшиеся не столь банальными, как думали редукционисты в нулевых. Ведь тогда стоило сыграть лишь одну фразу и ты мог быть раскритикован коллегами за “собачатину”. Сейчас другое время. Тишина и паузы стали неотъемлемой частью современной музыки, ещё одним освоенным элементом, который можно и нужно применять не только в сугубо узких рамках, но и комбинировать с другими вещами. [Ilya Belorukov, Современная музыка]

There are three improvisations for about thirty-five minutes on the album. The core of the music here is good old free improvisation, based on the tradition of Evan Parker and Derek Bailey. However, put through the lens of reductionism, it sounds new, in a rediscovered context, the beginnings of which have been and are increasingly being heard. Just when you start to think that the musicians have forgotten everything, carried away by instrumentalism, there is a pause or a long note. It's jerky music, but the flow of the music is created smoothly, unobtrusively. The techniques are all familiar, but the point is in their use. By placing elements of noughties music into traditional free-improvisational textures, Kocher and Manuach began to explore this relationship, which turned out to be not as trivial as the reductionists in noughties thought. Back then, it only took one phrase and you could be criticized by your peers for "dogging it". It's a different time now. Silence and pauses have become an integral part of modern music, another mastered element that can and should be used not only in a strictly narrow framework, but also combined with other things.

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[in czech]

Toto CD má opravdu výtečně a přitom decentně vyvedený obal po stránce výtvarné i haptické. Z přerostlého nelakovaného papírového digipacku s pozitivně vytlačeným minimem textu (umělci, titul, skladby, technické informace a vydavatel) vybafne CD se zvířecí lebkou a na něm se nacházejí tři obsažné dialogy dvou skvělých improvizátorů.[...] Umělci tu skrze své nástroje komunikují opravdu otevřeně, své hudební identity si navzájem odhalují vpravdě upřímně. Je v tom slyšet technické mistrovství, všeobecná inteligence, respekt, a tedy samozřejmě i humor mnoha stupňů, takže výsledkem nemůže být nic jiného než bezchybná a stále energická souhra. Obal skvělý, ale obsah opravdu ještě lepší.

This CD has a really excellent and yet subtle cover artwork in terms of art and haptics. Out of an oversized uncoated paper digipack with positively printed minimal text (artists, title, tracks, technical information and publisher), a CD with an animal skull pops out, and on it are three comprehensive dialogues between two great improvisers.[...] The artists communicate really openly through their instruments, revealing their musical identities to each other in a truly honest way. One can hear technical mastery, general intelligence,

respect, and therefore, of course, humour of many degrees, so that the result can be nothing but a flawless and still energetic interplay. The cover art is great, but the content is really even better.

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[Jan Faix, HisVoice]

[in italian]

Di frasi ripetute, silenzi brulicanti, posizionamenti statici e vampe di terra. Rapide torsioni intrise di tradizione, l'inclusione dello spazio circostante, traiettorie, gesti ed eventi improvvisi/benvenuti.

Tre lunghe sezioni istantanee, registrate in studio ad Atene nel Novembre 2014. Un dialogo consapevole e personale di contemporanea grazia elettroacustica. Inclusivo, accogliente, privo di ogni gratuito raschio. Fa l'attesa e l'arresto, ad osservar l'oltre. La meraviglia dell'innescare di un fenomeno inatteso. Fisarmonica, sax e risposte ambientali sollecitate. In digipack di severo e ragguardevole splendore e mastering ad opera di Giuseppe Ielasi. (Estimatori della Deep Listening Band, prego accomodarsi...)

Of repeated phrases, swarming silences, static postures and ground flashes. Rapid twists steeped in tradition, the inclusion of surrounding space, trajectories, gestures and sudden/welcome events. Three long instantaneous sections, recorded in the studio in Athens in November 2014. A conscious and personal dialogue of contemporary electro-acoustic grace. Inclusive, welcoming, devoid of any gratuitous scraping. It makes waiting and stopping, observing the beyond. The wonder of the trigger of an unexpected phenomenon. Accordion, sax and solicited environmental responses. In digipack of severe and remarkable splendour and mastering by Giuseppe Ielasi. (Deep Listening Band aficionados, please take a seat...).

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[Marco Carcasi, Kathodik]

Pur geht es auch auf der CD ***skeleton drafts*** (Bruit asso / Metamkine) des Duos **Jonas Kocher & Ilan Manouach** zur Sache. Drei Stücke, besser drei instant compositions, werden hier dem Hörenden auf das Tablett gelegt. Jonas Kocher am Akkordeon und Ilan Manouach am Sopransaxofon schaffen spannungsgeladene Momente und bewegen sich zwischen dichten und reduzierten Passagen gekonnt hin und her. Momente der Ruhe oder des Innehaltens sowie den Hang zu Wiederholungen gibt es hier nicht; sie gehen immer weiter und weiter, sehr agil und flexibel, auch im Umgang mit den klanglichen Möglichkeiten ihrer Instrumente. Wie ein Messer fährt Manouachs Sopransaxofon immer wieder durch die Luft, um dann vom wohligen Untergrund des Akkordeons aufgefangen zu werden. Auf diesem Album bleibt es bis zum Schluss spannend. Aufgenommen wurde es im November 2014 in Athen und stellt die erste Veröffentlichung des Schweizer-griechischen Duos dar.

freistil, Austria