

Reviews DDK Trio 2022, Ring Ring Festival Belgrade

What took place in the first hour of the festival can be described as an experienced and focused implementation of the idea of non-idiomatic music, the pursuit of freedom without the constraints of style and genre. So, it is an improvisation that is not subjected to the laws of a certain genre, unlike in jazz, traditional music or other styles. Although borders always exist, even in free improvisation, in the example of the music of the DDK Trio, they are in the field of musical ideas (and fundamentals), formed so naturally and fluidly, as if it were a composed work and not a product of moment and artistic skill without score. Jacques Demierre on piano, Axel Dörner on trumpet and Jonas Kocher on accordion adhere to an approach in which minimalism does not mean modesty, counted in tones and murmurs. It was achieved primarily through focused listening and mutual respect between musicians. Well-known procedures, popular in contemporary musical expression, such as long bordun lines, or work on textures and successfully pushing the boundaries of sound performances of the instrument, were used in the construction of the music, with much attention and skill, even penetrating to the core meaning of such constructive interventions in the fabric of music. Even the pauses exuded tension, achieving a dynamic contrast from the almost inaudible to the maximum conditioned by the nature of their instruments. The members of the trio function excellently together and that stands out as the biggest advantage – positioning in the space of the sound image, without any dominant or unwarranted individual sticking out.

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<https://www.rts.rs/page/radio/sr/story/24/radio-beograd-2/4823704/pregled-muzicke-nedelje.html>

In the beginning, it was the DDK Trio. Old friends of the local audience, Jacques Demierre (piano), Axel Dörner (Trumpet), and Jonas Kocher (accordion), opened the festival with an exceptional performance [...]. Hyperbolization of small gestures, almost sound miniatures, is what this trio knows the best. From the cut breath of the slide trumpet, the halftones of accordion and piano that even played as used as it is used to the sudden spasm, rustling, and percussions, and climb the improvisation to deep excitement. Well ... back to darkness, in a void that provides a feeling of fullness, and therefore contains more realities than the whole.

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