

## Reviews Br12, Stranger Becoming

KOCH / LORIOT / KOCHER *Stranger Becoming*. (Neither/Nor Records, n/n 020 / Bruit Editions, Br12): Aus ihre Affinität zum Geräuschhaften machen die beiden ausgekochten Schweizer Improvisatoren und ihr französischer Spielgefährte keinen Hehl. Aber auch nicht aus dem poetischen Wesen der Klänge, die Hans Koch, Frantz Lorient und Jonas Kocher da Klarinette, Viola und Akkordeon entlocken. Nicht Poesie mit großem O, sondern mit dem Feinsinn eines amerikanischen Gesinnungsgenossen, des Pianisten und Poeten Eliot Cardinaux, dem sich Titel wie 'The Weight of Magic', 'Relinquished Rifles', 'Found Bodies', 'A Fleeting Purchase' und das titelgebende Fremder-Werden verdanken, das demnach nicht von Deleuze herrührt. Zudem korrespondieren die Klang-Bilder mit atmosphärischer Fotokunst, die ein Nebelband zwischen bewaldeten Bergrücken zeigt, mit grünen Streifen als abstrakter Störung, und orange verdorrtes Gras, das unter Kiefer hervorquillt. Wobei die Korrespondenz in der Desorientierung und Verwunderung besteht – grüne Streifen? Oranges Gras? Nebulös und dürr, aber eben doch natürlich – kakophon und diskant, aber doch welthaltig. In seinem Krähen, Gurren und Tirili, seinem Quarren und Schillern, Fiepen und Kritzeln. Den unscharfen Zwischentönen in kurioser Erregung, piepweilig und fitzelig, zart wie Dunst, wie Spinnweb, 'tonlos' gepustet, leise murrend, wehmütig und fragil wie von Mund-, von Glasharmonika. Geblasene und gestrichene Spitzen Ton in Ton, melancholisch verschattet, mit wie gesummtem Phantomklang, der wohl doch von der Klarinette herrührt, und zuletzt doch nochmal rippeliger Wallung, die aber gegen die zage Melancholie nicht ankommt. [BA 117 rbd] **Bad Alchemy, Rigobert Dittmann**

I also didn't know it was coming, pace some entries above, but this year's release from [Neither / Nor Records](#) seems further to investigate distinct timbral trends already appearing here: *Stranger Becoming* was recorded in February 2021 in a church in Ins, Switzerland, featuring a trio of Jonas Kocher (accordion), Frantz Lorient (viola) & Hans Koch (clarinet). And I'd actually noticed Lorient (b.1980) rather early in this project, having reviewed the first Baloni album [Fremdenzimmer](#) in January 2012: It struck me in my survey of "What's new today?" for its incorporation of ideas from spectral music (especially Scelsi) into a quasi-jazz context, and spectral blending does feature as well in *Stranger Becoming*... But Lorient also soon joined forces with drummer Carlo Costa (of Neither-Nor) in the trio *Natura morta*, their first two albums not on Neither-Nor, although discussed here only with the arrival of that label (in some rambling thoughts from March 2015). And I've continued to appreciate Lorient's virtuoso style, but it can also seem soloistic, i.e. delicate & intricate, e.g. as noted of the string duo *Live at Zoom In* (reviewed here in March 2020), or indeed not noted of another Creative Sources duo release, *Sceneries* (with Christoph Erb, recorded in 2015), itself perhaps anticipating more of his interactions with Koch here... And then Koch (b.1962) is the senior musician on *Stranger Becoming*, having appeared e.g. in S4 on *Cold Duck* (returning immediately from the prior entry!), and after first being reviewed here (briefly in May 2014) with the trio album *Species-Appropriate Animal Husbandry* (also from Creative Sources), also involving live electronics from Gaudenz Badrutt, e.g. cited by Kocher (b.1977) as a duo partner in his [interview with Henry Fraser](#) about this project. That interview also underscores the "timbres of European folk music" aspect noted of this release (although

doesn't note e.g. old Carl-Reichel FMP albums, which seem to be a backdrop here, while remaining more stylistically wild themselves...). The accordion seems especially to be a theme for 2022 then, and I wasn't familiar with Kocher prior to this (the album being co-released by his [Bruit Editions](#) as well...). However, I'd just recapped some "accordion thoughts" around *Milano Dialogues* earlier this month, after having noted more in the September review of *Les Capelles*.... (But let's not stop there: After I'd already started the notes for this review, *Kuden* from Frank Gratkowski & Impakt Köln appeared, featuring Kujala again on accordion, as another relatively rustic, this time rather accordion-centric, soundscape — also involving a sense of "glitch" from Ignaz Schick.... And let's not forget how many recent albums with clarinet I've been featuring here too, e.g. [Dandelion](#)....) Anyway, *Stranger Becoming* itself presents as a sort of Cageian reduction at times, tending toward spectrality, i.e. motivic sublimation & smooth textures. There's also a sense of "spreading out," a sort of thinness perhaps (not unlike with Cage's late music...), but conjuring a sort of delicate atmosphere that I'd enjoy hearing continue.... The subtle invocations of prior music become more rhetorical at times (& do seem to rebuild a tune per se over the course of the concluding, title track...), but can also become more spiky or percussive (even quasi-dodecaphonic), albeit usually returning soon to a sort of timbral blending. And the different tracks do present welcome changes — or resets — in approach, continuing to show development of this trio interaction, suggesting more to come.... (The accompanying material suggests this as well, as did the statements about the previous Neither/Nor album *Paris*, a pre-pandemic recording by a quartet called Diaphane — Lorient & Costa with tubaist Hübsch & previously unknown extended-pianist Raphael Loher — suggesting a variety of stylistic paths while invoking & confirming those musicians' prior work....) Fraser also notes being struck by different senses of time, a sense of "drawing out" time moreover seeming to figure *Stranger Becoming* in general..., and Kocher responds that it's about the "natural breath" (i.e. idiomatic phrasing, pace extended technique) of the instruments, which very much recalls longtime favorite [New Dynamics](#) for me (pace my review from May 2016). But there's a different sort of folksy articulation to *Stranger Becoming* that comes through at times too, suggesting a distinct sort of collective individuation.... To accomplish this (technically, texturally), Kocher is especially supple on accordion, bending pitches like a monophonic reed, or else (perhaps simultaneously) fanning out into harmonic backdrops & spectral connections. (His accordion thus comes off nothing like a piano here. There're also some little "pops," suggesting an electric instrument, but not via variety of "fonts.") The result comes to involve something of the pensiveness of distance (a.k.a. nostalgia), but there's a subtly rich interweaving too, yielding a (preliminary? contemporary...) affective distillation....

**Todd Mc Comb** : <http://www.medieval.org/music/jazz/>

The title says it all, *Stranger Becoming*. Not "becoming stranger," but *Stranger Becoming* as in unusual yet attractive or tasteful. That certainly is a perfect descriptor for the music generated by the trio of [Hans Koch](#)(clarinet), [Frantz Lorient](#) (viola), and [Jonas Kocher](#) (accordion). All three have a background in classical music which serves as the foundation for the sound of this session. From that cornerstone the trio delves into free improvisations on these six tracks.

Their music is centered around a group chamber music sound with listening at its center. Cooperation is emphasized over soloing here to build differing textures of filtered colors and hues. The pacific approach of "All Told" involves a layering of steady unperturbed tones one over another. The effect is one of luxurious ease. Same for "A Fleeting Purchase" with its eerie and ethereal application of sustained notes. "Relinquished Rifles" inverts the mood with pecking clarinet and plucked viola chased by Kocher's accordion. The trio's playful aggression is resolved into the eventual group silence. "Found Bodies" takes its inspiration from the sounds of electronics artists. The trio makes the sound appear manipulated by way of their techniques. With no electronics in the studio, the playing is quite amazing. Finally, "Stranger Becoming" is a woven tapestry of breathy clarinet, eerie viola notes, and accordion keys pressed one after another interwoven into a kind of beautiful musical prayer.

**Mark Coroto, All About Jazz, February 2023 :**

<https://www.allaboutjazz.com/strange-becoming-hans-koch-frantz-loriot-jonas-kocher-neither-nor-records>

## **[Hans Koch, Frantz Lorient, Jonas Kocher – Stranger Becoming \(Neither/Nor Records, 2022\)](#)**

Saturday, April 01, 2023 [No comments](#)



By [Nick Ostrum](#)

Hans Koch (reeds with the trio of Fredy Studer with Martin Schülz, the Barry Guy New Orchestra, the Cecil Taylor European Ensemble, etc.) and Frantz Lorient (violinist in Der Verboten) are relatively known entities in improvised music today. Jonas Kocher is less so, though his work on last year's feted [Baldrian](#)

[Quartet](#) release likely brought him some deserved attention. A free improv accordionist is already a rare enough thing, but even rarer is one who so conscientiously avoids idiomatic temptations.

*Stranger Becoming* is the first release of the Koch-Loriot-Kocher trio. The music is minimalist, tonal and gauzy. Melodies sometimes fight to break out of the wispy haze as on the surprisingly melancholic title and final track, *Stranger Becoming*. They, however, emerge fragmented and transient, as the trio volleys these tuneful bits back and forth. Much of the time, the instrumentation is clear. Often enough, however, it is difficult to determine precisely which musician is creating which sound, and that is very much to the credit of the sympathetic responsivity of the group. This point also speaks to the skillful ways that Koch, Loriot and Kocher harness their sound. Long tones intertwine and refract, sometimes eliciting shimmer, almost cinematic (hat tip to [William Rossi](#)) crescendos. This is especially clear in songs such as *A Fleeting Purchase* and *All Told*. Pieces such as *Relinquished Rifles* and *The Weight of Magic* (the opener) take the interplay in a different direction, using shorter, punctuated swipes and pointillist clucks, coupled with the longer draws, moving further from reductionist new music toward free improv, albeit sans the jazz implications and sound blasts. This is alternately a colder and warmer approach to the style.

I am not sure whether or how much of this is composed. It certainly sounds deliberate, in the sense that the group is working toward a singular aesthetic. A truly engaging release, and one that reveals new layers with each listen.

**Nick Ostrum. Freejazz Blog, 01.04.2023**

[https://www.freejazzblog.org/2023/04/hans-koch-frantz-loriot-jonas-kocher\\_0277023547.html](https://www.freejazzblog.org/2023/04/hans-koch-frantz-loriot-jonas-kocher_0277023547.html)

## **Hans Koch, Frantz Loriot, Jonas Kocher – Stranger Becoming (Neither/Nor Records, 2022)**

Saturday, April 01, 2023 [No comments](#)



By Stef Gijssels

The NeitherNor label has carved out its own place in avant-garde music, one that is very focused on timbral explorations, spaciousness and precision. On this album, we have the trio of Hans Koch on clarinet, Frantz Loriot on viola and Jonas Kocher on accordion. Swiss master Hans Koch is well known for his presence in free music. On this album the clarinet is his only instrument. Kocher is known for his forward-looking use of the accordion, an instrument that is often absent in modern music, but here it clearly demonstrates its possibilities. Koch and Kocher performed and released already several albums together in various line-ups. Frantz Loriot is a French-Japanese musician who has been reviewed many times on this blog.

Describing their music is almost impossible - it's always hard, but here it defies description - so I can only recommend the interested reader to their Bandcamp page.

The album consists of six pieces that range from four minutes to ten. Some of them are slow moving soundscapes, in which slight variations create kaleidoscopic shifts ("*The Weight Of Magic*", "*All Told*", "*A Fleeting Purchase*") within a very coherent overall sound. On the other hand, you have the compact agitated nervousness of "*Relinquished Rifles*", a dissonant piece with instruments more engaging in combat than creating a coherent sound. "*Found Bodies*" finds its place somewhere in between these extremes, with the difference that it even adds some elements of musical fun. On "*Stranger Becoming*", the long last piece, the two modes of working - calm versus agitation - work side by side, with Kocher's accordion remaining peaceful throughout the more intense dialogues of clarinet and viola near the end.

Regardless of the approach to music, the skills of the three musicians is such that it is never boring or repetitive. Surprises are present at any moment, as they possibly are to them too.

Creative music for creative listeners.

**Freejazz blog, 01.04.2023 :** <https://www.freejazzblog.org/2023/04/hans-koch-frantz-loriot-jonas-kocher.html>

## **Jazz n' More (CH), March 2023, by Rudolf Amstutz**



### **KOCH/LORIOT/KOCHER**

*Stranger Becoming*

*Hans Koch (cl), Frantz Loriot (vla), Jonas Kocher (acc)*

(CD, DL – [neithernorrecords.com](http://neithernorrecords.com))



Nicht immer führen völlig freie Ansätze zu solch grossartigen Resultaten. Vielleicht ist es im Falle dieses Albums auch der Tatsache geschuldet, dass die Aufnahmen dieser Improvisationen im Anschluss sorgfältig ausgesucht und in eine narrative Reihenfolge gebracht wurden. Auf jeden Fall muss man das Resultat als eindrücklich bezeichnen. Aufgezeichnet in der Kirche St. Maria in Ins, ist "Stranger Becoming" eine Lehrstunde in Sachen Klangentfaltung und kollektivem Verständnis. Viola, Klarinette und Akkordeon: Das Instrumentarium erinnert an Schweizer Volksmusik und in der Tat schimmert im Unterbau etwas Folkloristisches mit. Allerdings sind Hans Koch, Frantz Loriot und Jonas Kocher zu grosse Abenteurer, als dass sie es sich auf dieser Ebene gemütlich machen würden. Mithilfe der kirchlichen Akustik entwickeln sich über sechs Improvisationen wunderbare Triologe von meditativer und anmutiger Schönheit bis hin zu kecken und verspielten Tänzen.

*Rudolf Amstutz*

## Blow UP, (IT), February 2023

con lui Carole Deville al violoncello ed Hélène Frissung al violino traggono scenari fortemente impressionisti e cinematografici, molto adatti a farsi soundtrack di qualche cupa spy story o thriller notturno avvolto nel mistero. A dominare tutto sono gli archi solenni e imperiali, carichi di senso d'impellenza e fatto scuro e minaccioso. In tutta onestà, fossi nella moglie di Frajerman non saprei se essere lusingata o meno dalla musica che dovrei avere ispirato. [7.5] *Stefano I. Bianchi*

### IMPRO MADELEINES

#### **Hans Koch, Frantz Lorient, Jonas Kocher**

Stranger Becoming • DL/CD Neither / Nor Records, Bruit • 6t-37:47  
Ciascuno dei tre offre più di un percorso di studio e motivi di bulimia discografica. Kocher con la sua versatile fisarmonica, risalendo

all'antologia quasi patafisica di "Abstract Musette" e passando per i lavori con Doneda. Lorient, mirabile sia nel violino solo che nelle grandi invenzioni d'ensemble, tipo Systematic Distortion Orchestra. E che dire di Koch, che dalla fine dei '70, via Bley, Taylor, X-Communication e "Hardcore Chambermusic" non finisce di stupire per inventiva al clarinetto ed al sassofono? Un expertise artistico ed esistenziale, che intride la texture di queste improvvisazioni animate da languori popolari quasi folk (il timbro della fisarmonica, come una madeleine, in *The Weight of Magic*), dove i pentagrammi scomposti ed espressionisti riportano ad un umano più profondo. Ad emozioni primarie, svincolate da esplicite rappresentazioni naturalistiche e che pure, ad esempio in *Fleeting Purchase*, quasi cantano. [7.8] *Dionisio Capuano*

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KOCH / LORIENT / KOCHER "Stranger becoming"  
(2023 )



“Stranger Becoming” è il nuovo lavoro del trio formato da Hans Koch, Frantz Lorient e Jonas Kocher.

Koch è uno dei clarinettisti e suonatori d’ancia più affermati in Europa per i suoi lavori nell’ambito della musica sperimentale e dell’improvvisazione, Frantz Lorient è un violista franco-giapponese di stanza in Svizzera e collaboratore di diversi ensemble, mentre Jonas Kocher è un fisarmonicista classe 1977 che regolarmente lavora con un gran numero di musicisti di spicco sulla scena europea e non solo.

La collaborazione fra i tre è nata nel 2020 con un primo concerto ed è culminata a febbraio del 2021 con la registrazione, in Svizzera, di quello che poi è diventato “Stranger Becoming”, finalmente pubblicato da Neither/Nor Records & Bruit Editions al tramonto del 2022.

Il disco comprende sei brani, da “The Weight of Magic” alla titletrack, che esprimono perfettamente una tensione sperimentale e uno spiccato gusto per la ricerca di soluzioni raffinate e imprevedibili. Ritmiche ossessive e traiettorie melodiche che tendono a spezzarsi all’improvviso sono alcuni dei temi forti di un disco nel quale i musicisti riescono a muoversi autonomamente e come gruppo con la stessa sorprendente efficacia.

Tre diversi linguaggi che appaiono semplicemente compatibili e non cercano ostinatamente di fondersi, ma che riescono a farlo con una grande naturalezza. È proprio questo il punto di forza di “Stranger Becoming”: la sua capacità di raccontare l’affiatamento e l’ispirazione di tre grandi musicisti anche nei suoi passaggi più ostici. (Piergiuseppe Lippolis)



# Koch / Lorient / Kocher: Stranger Becoming

Demanding Swiss set contrasts abstraction, serialism and microtonalism with the human, tonal, folkish qualities of the accordion

By

[Fred Grand](#)

-

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Swiss multi-reeds player Hans Koch is nothing if not uncompromising. Starting his professional career in the mid-70s as a classical clarinetist, he quickly realised that jazz and its related idioms offered a more creative path. Perhaps best known for his work with turbo-charged power trio Koch-Schütz-Studer, his relentless pursuit of new sounds has led to collaborations with a stellar cast of improvising artists including Fred Frith, Cecil Taylor and Barry Guy.

This new trio first came together in the summer of 2020, and if Koch-Schütz-Studer put the “hardcore” into chamber music then Koch-Loriot-Kocher’s rather more hushed and occasionally austere brand of music is no less extreme. Theirs is a finely attenuated musical chemistry, and one which demands attentive listening.

When not sparring with a range of extended techniques, Koch and Loriot tend to play in a broadly similar register while the rather more handmade, folkish timbres of Kocher’s accordion provide a reassuringly human counterbalance. It’s a highly effective juxtaposition, heard to good effect on the opening *The Weight Of Magic* where seemingly disconnected bows, scrapes and columns of air slowly cohere into recognisable phrases as Kocher gradually imposes a tonal centre.

The drone-based manoeuvres of *All Told* bring to mind Pauline Oliveros’s forays into improvised music, and as the piece unfolds the trio’s composerly instincts become increasingly thinly veiled. *Relinquished Rifles* enacts a considerably less ambiguous narrative, shifting from abrupt violence to blissful tranquility in a single arc. The very abstract *Found Bodies* flirts with Viennese serialism, *A Fleeting Purchase* exploits the small timbral tensions between the instruments to emit a spectral aura, while the broken melodic lines of the title track are shrouded in unsettling micro-tonal harmonies.

*Stranger Becoming* is unapologetically demanding, but if you approach it with open ears and a clear head its charms will prove innumerable.

**Discography:**

*The Weight Of Magic; All Told; Relinquished Rifles; Found Bodies; A Fleeting Purchase; Stranger Becoming* (37.44)

Hans Koch (cl); Frantz Loriot (vla); Jonas Kocher (acc). Kirche St. Maria, Ins, Switzerland, 25 February 2021.

**Neither/Nor Records n/n020 & Bruit Editions BR12**

**MU TO**

*.orona akustik tagebuch*  
non food factory

**Marlene Reiter** (voc),  
**Martina Reiter** (v)

Mutter und Tochter (Mu To) lassen uns bei ihrem sehr intimen musikalischen Pandemie-Tagebuch mithören. Marlene liest Texte, ihre Mutter improvisiert dazu sehr überzeugend auf der Bratsche. Die klassisch ausgebildete Musikerin (das hört man selbstverständlich) reagiert blitzschnell auf die literarischen Einwürfe der Erzählerin. Dadurch entsteht ein dichter, atmosphärisch aufgeladener Spannungsbogen. Wort und Instrument sind so zart und fein aufeinander bezogen, so eins, dass man sich als Zuhörer einfach wohlfühlt. Man ist mittendrin im Geschehen, eingebunden in einen wunderbaren Interaktionsbogen. So kurzweilig und unterhaltsam kann diese spröde Grunddisposition von Stimme & Viola werden, wenn die richtigen Akteurinnen im Studio stehen und Walther Soyka für seine non food factory das Mastering besorgt. (ernst)

**MOS**

*mnemonic*  
col legno

**Johannes Wakolbinger** (dr, synth), **Ivo Fina** (g, e), **Alexander Kranabetter** (tp, e)

*mnemonic* ist das zweite Album des 2013 formierten Trios von Johannes Wakolbinger, Ivo Fina und Alexander Kranabetter. Kranabetter, der in der österreichischen und internationalen Musikszene äußerst umtriebiger Werk (Fuzzman, Voodoo Jürgens, Euroteuro, Tumido, Matt Motel, Kevin Shea, ...), trompetet eher kühl, im Stil Nils Peter Molværers. Wakolbinger (auch: ivis electrum und Das B war immer grau) lässt hier die Drums nicht schepfern, arbeitet subtil im perkussionistischen Spektrum. Finas Gitarrenspiel ist ebenso gänzlich unauffällig, hell und klar.

Auf drei Buchstaben haben die Musiker den ursprünglichen Bandnamen Month Of Sundays geschrupft – immer nur Sonntag ist öd, „every day is like Sunday, every day is silent and grey“, wussten schon The Smiths, und silent and grey ist der MOS-Sound jedenfalls nicht. Obwohl: silent ein bisschen, dezidiert keine Kravalltruppe, MOS intoniert, improvisiert jazzigen Ambient, mal langsam, mal leicht hektisch, meist melodisch, hin und wieder mit Irritationsmomenten. (jelle)

**MITELLI / EDWARDS / SANDERS**

*three tsuru origami* (LP/CD)  
We Insist!

**Gabriele Mitelli** (tp, ss, e, voc), **John Edwards** (b), **Mark Sanders** (dr)

Bass und Schlagzeug bilden einen dicht gewebten Boden, auf dem die Trompete ordentlich triumphieren kann. Das steht zu Beginn einer Trio-CD Gabriele Mitellis, die der Italiener mit den beiden britischen Improkazzndern John Edwards und Mark Sanders eingespielt hat. *Three tsuru origami* deutet unmittelbar auf Asien hin, wobei „tsuru“ auf Japanisch für Kranich steht und Vögel sich wie ein roter Faden durch den Tonträger ziehen. Da kommt eine eher unauffällige Schnepfe ebenso vor wie die majestätischen Raubvögel Adler und Habicht oder auch indische Gänse, die über den Himalaya ziehen. Die verschiedenen Luftbewohner werden mit Mythen verknüpft, Adler und Habicht mit den Sioux, die Gänse als weit gereist gepriesen und die Kraniche als Symbol des Friedens gesehen haben. Und die Musik? Die Trompete klingt scharf, zuweilen auch nach Don Cherry, das Sopransax, zu dem Mitelli gelegentlich greift, rau, seine elektronischen Einwürfe etwas hausbacken. Aber zweifellos ist alles gut musiziert und die Botschaft sympathisch. „A tri-

bute to birds, to the creatures of the world and their migration.“ (haun)

**METACULTURE**

[ru:t]  
impakt

**Angélica Castelló** (paetzoldfl, cass), **Sandra Weiss** (fagott, sax), **Carl Ludwig Hübsch** (tuba), **Tiziana Beroncini** (v), **Philip Zoubek** (p), **Shia-Shiuan Hung** (perc)

„Gibt es eine Musik, die in allen Kulturen dieses Planeten verstanden werden kann?“, fragt Carl Ludwig Hübsch am Eingang zum Booklet dieser Aufnahme. Die Antwort ist einfach: ja und nein. Sowohl in Mitteleuropa als auch, zieht man die Mitwirkenden dieser *Metaculture* in Betracht, in Asien und Lateinamerika kann, wer will, das improvisierte Geschehen verstehen – aber halt auch: weder noch. Ästhetik und Geografie haben an sich keinen gemeinsamen Nenner. Aber allein die Frage so zu stellen, verweist auf den politischen Charakter der Entstehung von [ru:t]. Es ist, was es ist: nach Freiheit drängende, so undogmatisch wie möglich erzeugte Musik, die Schönheit aus der Grenzlosigkeit, beides natürlich relativ, schält. Eine gleichberechtigte, gleichwertige, autarke Musizierhaltung, die brillante Momente herzustellen vermag. In ein ähnliches Kerbholz schlägt auch Hübschs mittlerweile 13. Edition des Interview-Taschenbuchs *Improvisers in Interview*, das um Fragen des Feminismus und geschlechterbedingter Herangehensweisen kreist – erhältlich beim Autor über die Webseite huebsch.me. Empfehlung. (felix)

**KOCH / LORiot / KOCHER**

*stranger becoming*  
Neither/Nor

**Hans Koch** (cl), **Frantz Loriot** (v), **Jonas Kocher** (akk)

Stilles Brüten ist die Spezialdisziplin dieses Klarinette-

Bratsche-Ziehharmonika-Trios aus der Schweiz. Sechs Meditationen in Sachen radikaler Entschleunigung stehen am Programm. Eine davon, *All Told*, erinnert an einen von vielen Geniestreichen von Karl Valentin – häufig ideal anzubringen in Podiumsdiskussionen: „Es wurde schon alles gesagt, aber noch nicht von allen.“ Dafür ist Frantz Loriot ein gänzlich anderer Typus als sein Namensvetter. Während die beiden anderen, Koch und Kocher (eine Steigerung?) nahelegen. Diese vorwiegend minimalistische Triomusik wurde in einer Kirche aufgenommen, die auch noch St. Maria heißt. Odogodog. Herauskommt dabei ein Konzentrat, das phasenweise verblüffend an Elaborate elektronischer Musik erinnert und doch zu hundert Prozent handgemacht verwirklicht wird. Schlichtes Fazit: Aufmerksames Musizieren erfordert aufmerksames Hören. Nur dann erschließen sich das Konzept, die Ästhetik und viele schöne Töne. (felix)

**CHRISTOPH IRNIGER PILGRIM**

*ghost cat*  
Intakt

**Christoph Irniger** (ts), **Stefan Aeby** (p), **Dave Gisler** (g), **Raffaele Bossard** (b), **Michael Stulz** (dr)

Zwar gehören die fünf von Christoph Irnigers Pilgrim noch zu den jüngeren Vertretern der bemerkenswert aktiven Schweizer Szene, aber die Band existiert doch auch schon zehn Jahre und hat zum Jubiläum ihr fünftes Album auf Intakt herausgebracht. Die Stücke des Tenorsaxofonisten verfügen durchaus über Ecken und Kanten, werden erstklassig musiziert und mit feinen Soli garniert. Track 2, *Seven Down, Eight Up*, klingt, als hätte man Monk ins 21. Jahrhundert katapultiert, die starke Gitarre Dave Gislens kommt da bestens zur Geltung. Die Gedanken verlieren sich im Titelstück *Ghost Cat*, einer me-

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## CHRONIQUE

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## LORIOT/KOCH/KOCHER

### STRANGER BECOMING

Hans Koch (cl), Frantz Loriot (vla), Jonas Kocher (acc).

Label / Distribution : Neither Nor

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**DE FRANTZ LORIOT**

Der Verboten

Même si Frantz Loriot détient la nationalité française, on le sait très attaché à la Suisse. L'altiste a ainsi collaboré avec Christoph Erb comme avec Silvan Schmid, et c'est ainsi qu'on ne sera pas surpris de le retrouver en trio avec deux figures de la musique improvisée helvétique, le

clarinettiste Hans Koch et l'accordéoniste Jonas Kocher. Du premier, on sait que c'est un vétéran des scènes mondiales, qu'on a entendu aux côtés de Cecil Taylor, Barry Guy ou Paul Lovens. Du second, on notera des collaborations régulières avec Michel Doneda, mais également une proximité avec la musique contemporaine, notamment le travail de Luc Ferrari. *Stranger Becoming* est un album où le travail sur le son est primordial, d'abord dans l'amalgame de timbres. Sur « All Told », l'archet de Loriot et les soufflets de l'accordéon se fondent en un bourdon fragile mais constant, que la clarinette vient éroder. Une sculpture brute et subtile à la fois.

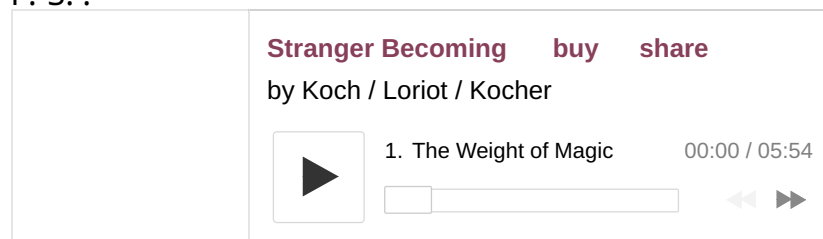
On ne sera pas surpris d'apprendre que le disque du trio paraît sur le label Neither/Nor, tant l'esthétique globale s'identifie totalement à ce que l'on a coutume d'entendre sur le label américain. On a souvenir de *Natura Morta* où Frantz Loriot usinait la même matière avec Carlo Costa et Sean Ali. Ici, le travail de Jonas Kocher, faussement impavide, offre un incroyable relief au propos du trio. À l'écoute de « Found Bodies », alors que la clarinette vient en soutien de l'alto, l'accordéon ouvre de nouvelles perspectives dans lesquelles ses compagnons s'engouffrent, offrant à l'abstraction ambiante une dimension guillerette et franchement joueuse.

La musique de Frantz Loriot a toujours été une expression de la profondeur et de l'attention. Avec Kocher et Koch, il trouve des acolytes très impliqués dans ce travail sur le timbre qui oscille entre minimalisme et luxuriance. « Stranger Becoming », le morceau titre en est l'ultime expérience, l'alto fouillant dans une note étendue de l'accordéon, la clarinette se résumant parfois à un simple souffle. L'aridité du trio est le secret d'une imagination fertile. Un délicieux paradoxe, qui s'écoute à l'envi.

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par Franpi Barriaux // Publié le 25 juin 2023

P.-S. :



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Wide Ear Records, label grand ouvert

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Frantz Loriot Manuel Perovic Notebook Large Ensemble // Urban Furrow

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Loriot/Koch/Kocher // Stranger Becoming

Loriot/Koch/Kocher // Stranger Becoming

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**A LIRE AUSSI À PROPOS DE HANS KOCH**

**A LIRE AUSSI À PROPOS DE JONAS KOCHER**

# Stranger Becoming: Trio mit Hans Koch, Frantz Lorient und Jonas Kocher

Veröffentlicht am **6. Dezember 2022** von **admin**

Mitte des Monats erscheint die erste gemeinsame CD des Schweizer Trios bestehend aus dem Klarinettenisten Hans Koch, dem Bratschisten Frantz Lorient und dem Akkordeon-Virtuosen Jonas Kocher, den Leser unserer Seiten noch von seiner Zusammenarbeit mit Joke Lanz kennen. Das Album mit dem Titel "Stranger Becoming" erscheint bei Neither/Nor Records und Bruit Editions.



"The trio, formed in the summer of 2020, gave its first concert at the "Concepts-of-Doing" Festival in Herrischried, Germany in July 2020. Since then, they have not stopped working to develop a music that has become self-evident: insistently repeated motifs, broken melodic lines, sometimes tonal harmonies cohabiting with pure sound production. The three musicians develop their respective materials in tension with each other. They are able to merge their sounds at any moment, just as they can evolve for a long time in parallel, without a priori seeking unity.





A unity that is achieved through the density of the playing and the quality of the listening developed in common as well as the mixture of timbres that is reminiscent of folk music.” (Neither/Nor Records und Bruit Editions)

Foto © Sebastian Rotzler

**@ Neither/ Nor Records | Bruit Editions**

Dieser Eintrag wurde veröffentlicht in **News** und verschlagwortet mit **Bruit Editions, Frantz Lorient, Hans Koch, Jonas Kocher, Neither/Nor Records** von admin. **Permanenter Link zum Eintrag** [<http://africanpaper.com/2022/12/06/stranger-becoming-trio-mit-hans-koch-frantz-loriot-und-jonas-kocher/>].

## Koch/Loriot/Kocher

May 2, 2023

Stranger Becoming

Neither/Nor/Bruit n/n 020 Br12

Spaces Unfolding

The Way We Speak

Bead Records 43

Combining reductionism implicit in lower case notated music with improvisational freedom are these European trios whose creative chamber music steams ahead despite unique instrumentation. The five tracks on *The Way We Speak* are played by UK flutist Neil Metcalfe, Ugandan-British violinist Philipp Wachsmann and Norwegian-percussionist Emil Karlsen, all whom have extensive experience in ensembles like the London Improvisers Orchestra. *Stranger Becoming's* six tracks on the other hand features two Swiss improvisers, clarinetist Hans Koch and accordionist Jonas Kocher plus French-Japanese violist Frantz Loriot. Despite a different mixture of strings, horns and another instrument, at no time does either session escalate in pitch or tempo.

Many intersections on *Stranger Becoming* involve mid-range or darkened reed lowing from Koch meeting dissident scratches from Loriot's strings on top of tremolo drones from the accordion. Languid as well as liquid, each instrument can ascend to projected squeaks and cries, but the variants are regularly concentrated into linear flow. Climax is reached on the concluding and most extended title track with a kaleidoscopic sequence of tension-release. As the clarinetist advances from toneless breaths to squealing puffs, the results intersect with the viola's triple-stopping and back-and-forth *tremolo variables* from the accordion as each tone eventually unites for a moderated finale. Earlier, on "Found Bodies" the trio members show how they can sequentially expose leading edge and logical motifs. Koch's clarion trills almost reach so-called classical color while Kocher's accordion trills seem to have escaped from a Paris café. Following a pause it's Loriot's squeezed sul ponticello sweeps which lead to a gradual unravelling of the theme, as accordion tones are squeezed down to percussive stops and subsequently reed snarls and twitters likewise fragment the horizontal line.

Another horn and stringed instrument are featured on *Spaces Unfolding*, but drum smacks and shakes move the improvisation in another manner. Although a spectre of Free Jazz seems to be embedded in the selections, Karlsen's playing is symmetrical, self-possessed and self-edited. That means the tripartite interface is usually layered among violin strokes or plucks, flute flutters or nips and percussion clips and resonations. This is put in boldest relief on "Unfolding Spaces Pt. 2". With "Unfolding Spaces Pt. 1" a harmonized interlude of gossamer flute and violin timbres paced with intermittent drum crashes, tension is suggested then muted. "Part 2" moves speedily from soundlessness to spiccato string pumps, transverse peeps and spaced drum thumps, and later to an ambulating exposition. Karlsen's carefully measured cymbal clips accompany a tandem show of force from the others, including double and triple stopping from Wachsmann and fierce barks from Metcalfe. The drummer's sympathetic clacks and rumbles encourage the others to further multiphonic blowing and multi-string motifs until all three combine into harsh finale. This splintering and recombining strategy continues to the final "The Way We Speak Pt. 2" where the unrolling narrative is more moderated and nearly unbroken. In fact, the numerous string stops, flute overblowing and loud drum pops merely decorate the stretched narrative. Instances of how improvisation doesn't have to be imperious to be ingenious, these discs confirm the adaptability of the form as well as the players abilities.

—Ken Waxman

Track Listing: *Stranger: 1.* The Weight Of Magic 2. All Told 3. Relinquished Rifles 4. Found Bodies 5. A Fleeting Purchase 6. Stranger Becoming

Personnel: *Stranger:* Hans Koch (clarinet); Frantz Loriot (viola) and Jonas Kocher (accordion)

Track Listing: *Way: 1.* The Way We Speak Pt. 1. 2. Unfolding Spaces Pt. 1. 3. Unfolding Spaces Pt. 2 4. Unfolding Spaces Pt. 3. 5. The Way We Speak Pt. 2

Personnel: *Way:* Neil Metcalfe (flute); Philipp Wachsmann (violin) and Emil Karlsen (drums)



LIKE

Album Review

# Hans Koch / Frantz Loriot / Jonas Kocher: Stranger Becoming

By [Mark Corroto](#)  
February 10, 2023  
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The title says it all, *Stranger Becoming*. Not "becoming stranger," but *Stranger Becoming* as in unusual yet attractive or tasteful. That certainly is a perfect descriptor for the music generated by the trio of [Hans Koch](#) (clarinet), [Frantz Loriot](#) (viola), and [Jonas Kocher](#) (accordion). All three have a background in classical music which serves as the foundation for the sound of this session. From that cornerstone the trio delves into free improvisations on these six tracks.



Their music is centered around a group chamber music sound with listening at its center. Cooperation is emphasized over soloing here to build differing textures of filtered colors and hues. The pacific approach of "All Told" involves a layering of steady unperturbed tones one over another. The effect is one of luxurious ease. Same for "A Fleeting Purchase" with its eerie and ethereal application of sustained notes. "Relinquished Rifles" inverts the mood with pecking clarinet and plucked viola chased by Kocher's accordion. The trio's playful aggression is resolved into the eventual group silence. "Found Bodies" takes its inspiration from the sounds of electronics artists. The trio makes the sound appear manipulated by way of their techniques. With no electronics in the studio, the playing is quite amazing. Finally, "Stranger Becoming" is a woven tapestry of breathy clarinet, eerie viola notes, and accordion keys pressed one after another interwoven into a kind of beautiful musical prayer.

★★★★☆

Track Listing



SHOWCASE

Best Of Tobin Mueller...  
By Tobin Mueller

FEATURED ALBUMS

Never Give Up  
By Luca di Luzio

BUY

CONTEST GIVEAWAY



KATHODIK LA WEBZINE DI MUSICA LIBRI FUMETTI



DISCHI

# Hans Koch, Frantz Lorient, Jonas Kocher "Stranger Becoming"

PUBBLICATO IL 1 MAGGIO 2023 DA [SERGIO ELETTO](#)



### *(Bruit 2022)*

Trio piuttosto sofisticato questo messo in piedi da Hans Koch (clarinetto), Frantz Lorient (viola), Jonas Kocher (fisarmonica), che si cimenta ad acquarellare una musica complessa dove coabitano dodecafonica, improvvisazione, estetica minimalista.

Sentori mittleuropei infusi con velature a base di fisarmonica e soffi del clarinetto, s'infrangono con parsimonia su irriverenti forme acustiche dipinte da una viola dal carattere sfuggente (*The Weight of Magic*), volteggiando in parentesi ancor più metafisiche, dove l'introspezione è fomentata da linee armoniche bassissime (il minimalismo deep listening della bellissima *All Told*, presente anche in *A Fleeting Purchase*), che acquistano vigore e possenza in

*Relinquished Rifles*. Una forma mentis prediletta dal trio sembra essere quella di architettare brani dove si alternano continui sali e scendi sia del corpo sonoro sia del volume; e *Found Bodies*, quanto la finale title track recitano bene tale copione, sbilanciandosi tra silenzio, attimi di quiete e picchi di materia più tempestosa, dove il suono si fa anche maggiormente stridente, assumendo le sembianze di un'inusuale cinguetto.

Registrato in Svizzera all'inizio del 2021, e masterizzato con eleganza da Giuseppe Ielasi, "Stranger Becoming" ha il pregio di presentare una musica complessa attraverso composizioni che non suonano mai prolisse e fine a se stesse, ma che al contrario presentano una formazione capace di viaggiare dentro i tanti stilemi della contemporanea con disinvoltura e un notevole pizzico di bravura.

**Voto: 8/10**

[Bruit Editions Home Page](#)



## LE ULTIME PUBBLICAZIONI

Questo elemento è stato inserito in [Dischi](#) e taggato [2022](#), [Bruit Editions](#), [Frantz Lorient](#), [Giuseppe Ielasi](#), [Hans Koch](#), [Improvvisazione minimale](#), [Jazz](#), [Jonas Kocher](#), [Sergio Eletto](#).

[Timothy McAllister 'Project Encore Vol.1'](#) 2 Maggio 2023



**SERGIO ELETTO**

[Hans Koch, Frantz Lorient, Jonas Kocher "Stranger Becoming"](#) 1 Maggio 2023

[Lynx 'Lynx'](#) 28 Aprile 2023

[Luca Collivasone 'Chirurgia Sperimentale'](#) 26 Aprile 2023

[AA.VV. 'Macomer - A History Of Capitalism'](#) 24 Aprile 2023

[Lynx 'Lynx'](#)

[Timothy McAllister 'Project Encore](#)

[Vol.1'](#)

**CATEGORIE**

# Il est encore possible de boire un café à moins de 4 francs

**RESTAURATION** Le sondage organisé par GastroJura bernois et Lac de Biemme livre un aperçu des prix dans le Jura bernois et la région du lac de Biemme (sans Biemme).

PAR CÉLINE LATSCHA

Faire preuve d'agilité pour tirer son épingle du jeu semble être le maître mot de la restauration depuis la pandémie de coronavirus. Dans un contexte actuel difficile qui risque d'être encore plus tendu en 2023 avec notamment la hausse du prix de l'énergie et l'augmentation du taux hypothécaire, GastroJura bernois et Lac de Biemme a cependant constaté, en effectuant un sondage auprès de ses quelque 120 membres, que le prix du café est certes en hausse depuis 2018 (3fr.58 en moyenne en 2018 contre 3fr.72 en 2022) mais reste tout à fait abordable en comparaison avec le reste du canton de Berne.



**Beaucoup de restaurateurs privilégient désormais la semaine de quatre jours, qui permet d'équilibrer quelque peu les choses."**

**ROLAND MATTI**  
PRÉSIDENT DE GASTROJURA BERNOIS  
ET LAC DE BIEMME

«Comme nous comptons dans nos membres des établissements aussi divers que le kebab du coin, le gastro connu loin à la ronde et les métairies de notre région, il est difficile d'établir une comparaison qui tient compte de tous les éléments», nuance Roland Matti, président de GastroJura bernois et Lac de Biemme. «Tout dépend si le café servi est accompagné d'un biscuit, sur une nappe, ou juste servi tel quel. Dans les métai-



Des augmentations importantes ont encore touché la tasse de café, dont le prix ne cesse de prendre l'ascenseur depuis 2012.

ries, le café est parfois du café soluble, ce qui peut expliquer le prix 3fr.20 qui figure dans notre sondage comme étant le prix le plus bas.»

## Un métier difficile

Quant aux menus du jour, leur prix se situe généralement entre 18 et 19 francs «Quiconque pratique des prix en dessous de cette fourchette va fortement peiner à s'en sortir», poursuit Roland Matti. Restaurateur lui-même, il sait à quels efforts il faut consentir pour arriver à un

chiffre d'affaires acceptable. «La restauration est un métier difficile, et c'est devenu encore plus compliqué depuis la pandémie, même si nous avons tous toujours beaucoup de plaisir à accueillir nos hôtes. Avec les autres restaurateurs, qui sont désormais davantage des collègues que des concurrents, nous devons toujours nous remettre en question. Augmenter les prix certes, mais également changer notre façon de travailler. Dans les villages, les restaurateurs s'arrangent pour

que leurs jours de fermeture s'harmonisent. Beaucoup privilégient désormais la semaine de quatre jours qui permet d'équilibrer quelque peu les choses et faire face à la pénurie de personnel dans notre secteur, tout en équilibrant les comptes.»

## Nouvelle hausse en 2023

Lors de son précédent sondage 2021, GastroJura bernois et Lac de Biemme avait demandé à ses membres s'ils avaient l'intention d'augmenter les prix en

2022. La plupart envisageaient de le faire de 1,64 %. En réalité, les prix ont augmenté en 2022 de 3,9%, et ceci en particulier sur les boissons. Pour l'année 2023, les intentions d'augmentation des prix des consommations dans les restaurants du Jura bernois sont en moyenne de l'ordre de 1,32%. «Cette majoration ne compensera pas les augmentations des marchandises, de l'énergie, de l'ensemble des charges d'exploitation et des salaires», s'exclame néanmoins Roland Matti.

## EN BREF

### NIDAU

## Fin de la participation publique

Pour développer la zone de la gare, la Commune de Nidau a fait appel aux idées des habitants. Du 3 novembre au 5 décembre, les Nidowiens pouvaient ainsi envoyer leurs contributions afin de planifier avec les autorités locales. Dans un communiqué du 23 décembre, la Commune de Nidau comptabilise 22 propositions dont trois venant des associations, 13 de personnes privées et cinq de partis politiques. Ces différents dossiers seront examinés individuellement par l'Exécutif communal dans les semaines à venir. Le rapport de participation sera ensuite publié. Nidau souhaite ainsi réaménager le secteur de la gare. Il s'agit de revaloriser ce lieu important afin qu'il puisse remplir son rôle de «porte d'entrée». **C-AWA**

### PARC CHASSERAL

## Des sorties à succès

En 2022, 134 personnes ont mis leurs chaussures de marche pour participer à l'une des 13 sorties organisées par les guides et accompagnateurs dans le Parc. Plantes médicinales, dessin, bushcraft ou encore baies de nos haies, telles étaient quelques-unes des thématiques proposées aux curieuses et curieux de nature. Le programme 2023 est en préparation. Plusieurs sorties et événements seront reconduits. A l'instar du Soundwalk météorite, qui avait accueilli 230 participants en juin dernier à Plateau de Diesse. **C-MPR**

# Stratégie de l'intuition

**MUSIQUE** Les Biennois Jonas Kocher et Hans Koch poursuivent l'exploration dans leur nouvel album «Stranger Becoming».

L'association Bruit sort ces jours un enregistrement CD de musique entièrement improvisée par deux artistes Biennois d'envergure internationale, l'accordéoniste Jonas Kocher et le clarinettiste Hans Koch, ici accompagnés du plus Français des Zurichois, Frantz Loriot à la viola.

La conception de ce CD commence par le choix du lieu où sera effectuée la prise de son. Entrent en jeu de nombreux paramètres pour en définir le contour. De sa proximité géographique à son accessibilité (tant au niveau pécuniaire que temporel, ou concernant plus

prosaïquement la cote de l'endroit en termes de réputation et d'historique culturel), de son aménagement technique à sa facilité d'utilisation, les contraintes s'additionnent en mode complexe. S'y ajoute la quête d'une certaine qualité d'âme distillée sur place, conjonction d'un ressenti immatériel, immédiat, propre à chacun, et l'équation peut virer au vertige.

## Briser la boucle

Point d'ancrage du projet, l'église d'Aneth fait l'affaire, notamment pour son acoustique très particulière. Bien que

formellement classée dans la catégorie des petits espaces de diffusion sonore, elle résonne comme une grande cathédrale! De fait, toute la dimension intime de chaque interprète se voit comme augmentée par la somme des vibrations déclenchées à la moindre production phonique, dans une suite d'entrechocs subtils, infiniment non prévisibles, quasi intangibles. Source renouvelée d'inspiration, la matrice originelle établit les connexions, soutient l'apparition du discours musical et nourrit le déroulement de sa suite, non encore préconçue par le trio.



Les trois musiciens ont composé ensemble en improvisant. ALR

Ainsi plongés dans une atmosphère située à l'extrême inverse du rendu hypersec d'un studio d'enregistrement professionnel, où justement

toute la dimension sensitive du son est réduite à proche du néant, les trois musiciens se mettent en demeure de composer, au sens le plus archai-

que du terme. C'est-à-dire échafauder ensemble une structure de chorus issus de leur propre boîte muette (avatar de la fameuse boîte noire, chère aux cybernéticiens). Si on entend ce qui entre et sort en matière d'information auditive, on en ignore le truchement interne.

En prise directe avec leur concept, les artistes se réfèrent dès lors plutôt à leurs tripes qu'à leur cerveau pour décoder-encoder leur œuvre sur un fil continu. Fruit d'années de labeur et de nombreuses rencontres expérimentales par le biais de concerts, répétitions et autres jam-sessions, cette forme bien précise de spontanéité rejaillit à l'écoute des six pièces de «Stranger Becoming». **ANTOINE LE ROY**

A découvrir ou à offrir via le site [www.bruit-asso.org](http://www.bruit-asso.org)