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Musiques

Publié à 17:19



Rétrospective: cinq albums coups de coeur de jazz, musique du monde et de films sortis en 2023



Naïssam Jalal. [Alexandre Lacombe - DR]



Pascal Knoerr, Julie Henoche, Benoît Perrier et Ivor Malherbe, spécialistes de jazz, musique du monde et musique de films pour l'émission l'Echo des pavanes, le magazine d'actualité musicale d'Espace 2, ont sélectionné cinq albums marquants parmi les disques sortis durant l'année 2023.

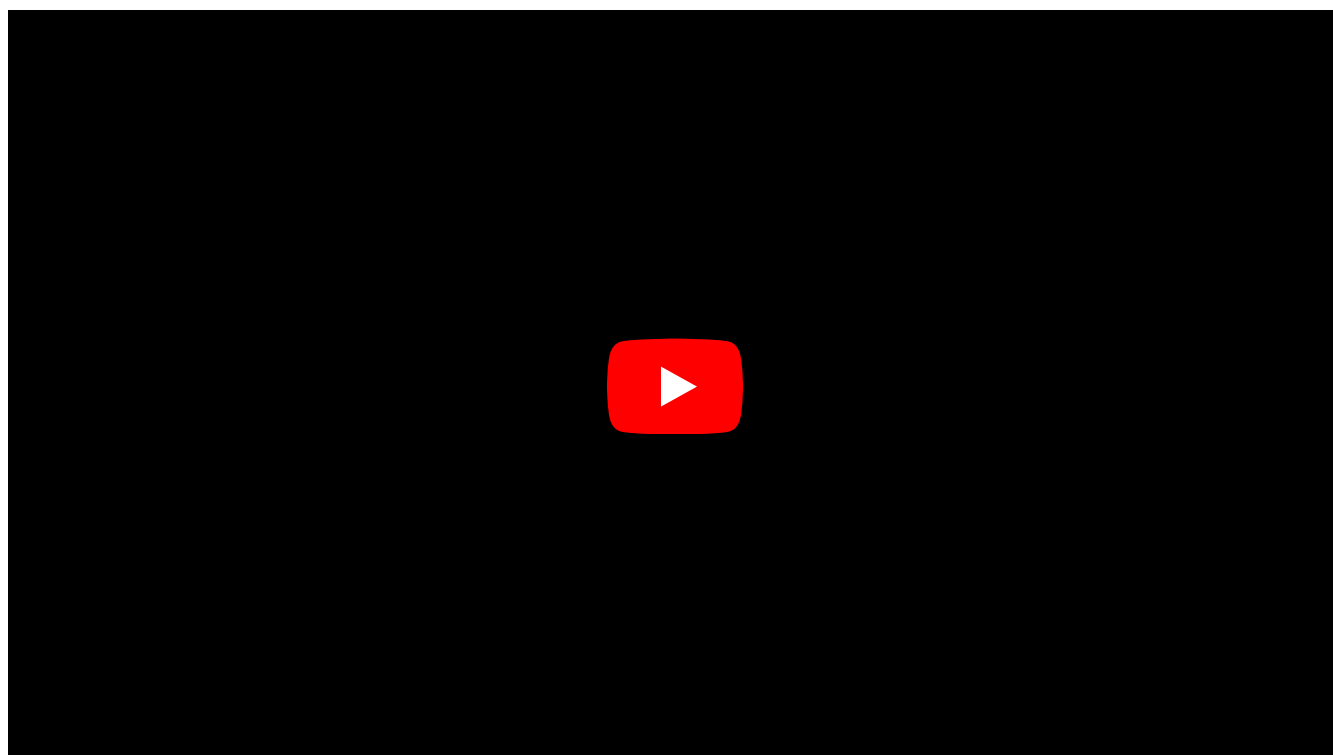


LES CHOIX DE PASCAL KNOERR

Chanda Dancy, "Lawmen: Bass Reeves" (Lakeshore Records)

2023 a été une année remarquable pour trois compositrices de film nord-américaines: Laura Karpman ("The Marvels", "American Fiction"), Natalie Holt (la série "Loki") et Chanda Dancy. Cette dernière, saluée l'an passé pour l'excellente musique du film "Devotion", a publié en novembre la bande originale de "Lawmen: Bass Reeves", une mini-série inspirée de la vie de l'un des premiers marshalls afro-américains. La partition suit les codes de la musique de western, ample et parfois âpre, tout en lorgnant vers la musique contemporaine. Une fusion passionnante et une artiste à suivre avec attention.

>> A écouter, le thème "A Light In No Man's Land" tiré de la musique de la série "Lawmen: Bass Reeves":



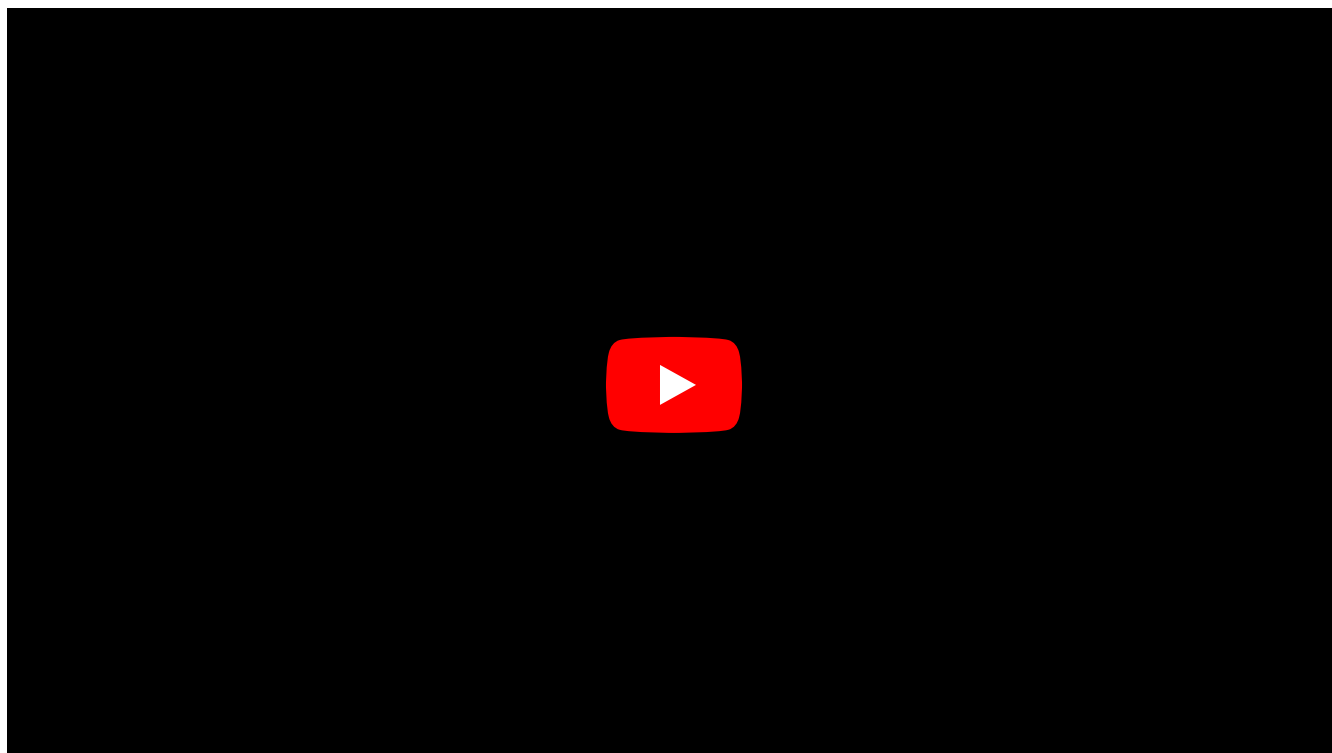
Lorne Balfe, "Mission: Impossible - Dead Reckoning Part One [Extended Edition]" (Sony Classical)

Le septième opus des aventures de l'agent Ethan Hunt, interprété par Tom Cruise, n'a pas rencontré à sa sortie le succès escompté malgré ses indéniables qualités. Pour la musique, le compositeur écossais Lorne Balfe, déjà à la manœuvre sur le volet précédent, se surpasse. Il produit une ambitieuse partition de thriller toute en percussions et cordes virevoltantes qui repique et



remixe à l'infini le thème original mythique de Lalo Schifrin. Grâce à une édition intégrale de la bande originale d'une durée de près de trois heures, disponible en ligne, on peut apprécier l'étendue de l'inventivité de Lorne Balfe.

>> A écouter, le thème d'ouverture de "Mission: Impossible - Dead Reckoning Part One" signé Lorne Balfe:



LE CHOIX DE JULIE HENOCH

Raül Refree, "El espacio entre" (Tak:til)

Une production d'orfèvre pour cet album solo du Barcelonais Raül Refree - aussi connu pour faire avancer les musiques traditionnelles avec ses collaborations avec Rosalia, Rocío Márquez, Niño de Elche ou encore Rodrigo Cuevas. "El espacio entre" mêle avec une immense justesse madrigaux baroques et synthèse sonore.

>> A écouter aussi, la chronique de Musique matin du 3 mai consacrée à Raül Refree:





© GuillemMedina - Wikicommons/ CC-BY-SA-4.0

Raül Refree, entre madrigaux baroques et synthèse sonore / Musique matin / 8 min. / le 3 mai 2023

LE CHOIX DE BENOIT PERRIER

Naïssam Jalal, "Healing Rituals" (Les couleurs du son)

Ca commence par un souffle, celui d'un "Rituel du vent"; et tout de suite on est à l'écoute. Flûtiste, compositrice, Naïssam Jalal s'est donné un cap pour cet album: composer huit rituels de guérison. Dans un jazz fervent et virtuose qu'irriguent les musiques arabe, gnawa et hindoustani, elle dialogue avec trois musiciens: contrebasse, violoncelle, batterie. Pas une note de trop ici, une discipline dans la retenue qui force l'admiration. Ecouter cet échange, c'est aussi réfléchir à la transe, tant celle des interprètes que la nôtre à leur écoute. Parcours singulier, dont on ressort toujours changé.

>> A écouter aussi, la chronique de l'Echo des pavanes du 15 avril dédiée à Naïssam Jalal:



© Alexandre Lacombe - DR

Aux bons soins de Naïssam Jalal / L'écho des pavanes / 63 min. / le 15 avril 2023

LE CHOIX D'IVOR MALHERBE



DDK, "A Right to Silence" (Meenna)

"A Right to Silence" ou "Le Droit au Silence" vous fera entrer dans trois univers tirés d'un seul événement. Du silence au fortissimo qui sauront vous interpeller, ces trois-là ne laissent jamais indifférent.

Au début de l'été 2021, trois complices de longue date se retrouvent pour une résidence d'improvisation libre au Théâtre le Colombier à Les Cabannes en France: Jacques Demierre au piano, Axel Dörner à la trompette et Jonas Kocher à l'accordéon.

Cinq jours de liberté respectée, choyée, cultivée, nourrie par ces maîtres de l'improvisation. Un projet qui pousse le libre choix de chacun jusqu'à laisser chaque musicien choisir quelle pièce sera présente sur son disque, car nous avons un triple album entre les mains.

>> A écouter aussi, la chronique de Musique matin du 22 décembre consacrée à DDK:



DDK: une liberté choyée par le silence / Musique matin / 9 min. / le 22 décembre 2023

Publié à 17:19

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Le 31 décembre 2022



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DDK Trio (Jacques Demierre / Axel Dörner / Jonas Kocher) – A Right to Silence (Meena, 3CD/digital)

Swiss pianist Jacques Demierre, Berlin-based trumpeter Axel Dörner and French accordionist Jonas Kocher joined forces a good ten years ago under the name *DDK Trio*. With »[A Right to Silence](#)«, they present a comprehensive box set on the Japanese label *Meena* that collects the results of a four-day studio session in summer 2021 across three CDs. Especially interesting: Each of the three put together a separate album from the existing recordings. This makes the subtle differences and aesthetic connections between these exceptional musicians audible, who here productively implement the principle of »instant composition« with masterful calm and consideration for each other.



emptyset – ash (Subtext, LP/digital)

James Ginzburg and Paul Purgas founded their project *emptyset* almost 20 years ago in Bristol, the capital of bass-heavy club music. »[ash](#)« is their first album together in four years, released on Ginzburg's label *Subtext* as its 50th catalogue number, and seamlessly continues their uncompromising exploration of the potentials of bass, noise and rhythm. As short as the album may be as such, it is powerful—aggressive and technoid, but never coarse or hedonistic. The abstractions of club music aesthetics and conventions through the hands of *emptyset* have never sounded more concrete.

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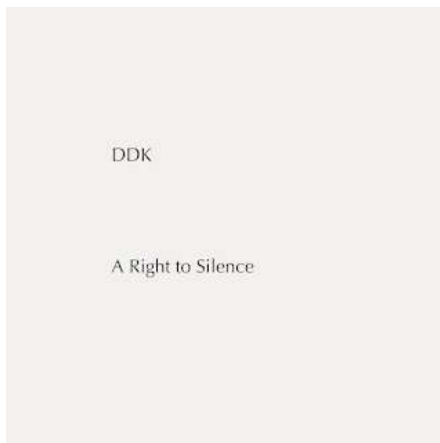
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DDK Trio - A Right to Silence (Meena, 2023)

Wednesday, November 01, 2023

[No comments](#)By [Eyal Hareuveni](#)

The DDK Trio - Swiss pianist Jacques Demierre, German trumpeter Axel Dörner and Swiss accordionist Jonas Kocher - was created in 2014 and focuses on expanding the tradition of "instant composition" which goes back to Lennie Tristano and passing through the legendary Jimmy Giuffre trio, and plays improvised music totally focused on the here and now. The trio deploys an expressive palette of sounds ranging from silence to tiny sound lines and massive acoustic eruptions while paying particular attention to the great precision of the articulation of musical discourse. The trio invests an extreme care for sound and deep listening constitutes the core of the trio's music which draws from the sources of today's contemporary music where multiple sound universes intersect.

A Right to Silence is DDK Trio's third album and is a 3-disc box set, recorded at Théâtre Le Colombier in Les Cabannes in France in June 2021 during a week-long recording residency at GMEA-Centre National de Création Musicale d'Albi-Tarn. Demierre, Dörner and Kocher decided to apply the principle of non-influence-in-each-other's-choice that they have been practicing for years as a trio. Each one made his own album from the same raw recordings, separately, at his own home or studio. Researcher and sound artist Thibault Walter accompanies the box set with liner notes highlighting the process carried out by the trio.

Demierre, Dörner and Kocher are not only gifted improvisers but also poetic and thoughtful sound artists with distinct and highly imaginative sonic vision and language, and Walter compares the DDK Trio work to an aural diffraction network. Listening to this box set is like experiencing "three cracks in Euclidean space-time" with the complex dances of three listening practices and their many interferences. *In A Right to Silence*, Demierre, Dörner and Kocher relate to silence differently. Demierre's ten choices for the first disc stress the meditative, contemplative music of the trio, all highlighting the poetic manner the trio weaves the chamber minimalist music with otherworldly, often electronics-tinged sounds. Silence is a natural element integrated into these pieces. Some of Dörner's eight choices for the second disc repeat and overlap with Demierre's but these ones focus on the experimental, sound-oriented approach and the methodical dynamics of the trio and the enigmatic, inner logic and tension of these short pieces, as one-of-a-kind "islands of music". The silent segments are added at the end of these pieces and trigger brief moments of reflection. Kocher's eight choices for the third disc also repeat and overlap the ones of Demierre and Dörner but now sound as if focusing on deep listening, methodological but the intuitive process of improvising-composing these pieces. Silence, again, is an organic part of the sonic vocabulary of the trio.

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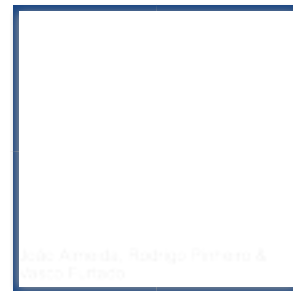


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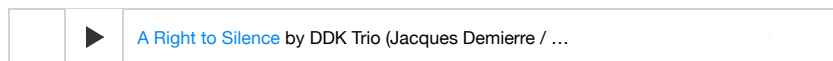
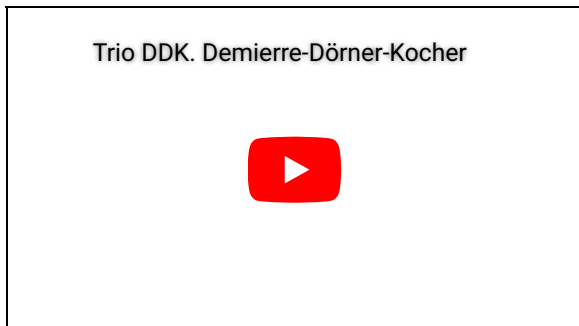


Peter Brötzmann (1941 - 2023)

Photo by Peter Gannushkin By Martin Schray There are many anecdotes from Peter Brötzmann's life. How groundbreak...

As Walter notes, Demierre, Dörner and Kocher were not at the same places when they reproduced these pieces, and they did so at different times. But there is always a connection between their real-time choices during the improvisations and the later choices for the box set. "These actions interfere in and from out of the matter of the body that connects them. In fact, wherever we look, there are myriads of undulations that build and destroy the body-spaces transforming them", writes Walter. You can experience repeatedly the austere and subtle, labyrinthine dynamics of the trio from unique perspectives that enrich and challenge each other, and, obviously, the listeners.

Jacques Demierre (piano); Axel Dörner (trumpet); Jonas Kocher (accordion).\

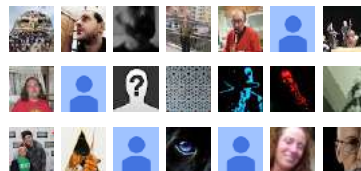


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11.11.2023

<https://orynx-improvandsounds.blogspot.com/2023/11/richard-duck-baker-plays-monk-barry.html>

Trois compacts contenant «la même musique» provenant de la même session (Les Cabanes, Tarn, France). Chacun des artistes de DDK, le pianiste **Jacques Demierre**, le trompettiste **Axel Dörner** et l'accordéoniste **Jonas Kocher** ont fait publier leur propre choix sélectif tiré de cette session, des pièces en les ordonnant et les éditant individuellement dans chacun des trois compacts sans rien révéler aux deux autres, cela jusqu'au mix final. Le contenu total de la session excède largement la durée d'un seul des CD's. Conséquence : certaines pièces se retrouvent sur chaque CD, d'autres sur deux CD's et certaines sur un seul CD, pour ne pas faire simple. Présent ici, le principe de non-influence-dans-le-choix-des-autres. Libre à chacun d'insérer des zones de silence dans le déroulement des pièces ainsi rassemblées. **The Right To Silence**.

Le silence est un ingrédient fondamental de la musique du trio **DDK** et je dois dire que cet aspect des choses semble organique lorsqu'on écoute des trois CD's **1/ Jacques Demierre's Choice 2/ Axel Dörner's Choice 3/ Jonas Kocher's Choice** et en lisant le livret accompagnateur contenu dans le coffret blanc. Le recto immaculé indique **DDK A Right To Silence**. Je ne vais pas épiloguer sur cette démarche d'édition individuelle des mêmes enregistrements en trio sélectionnée indépendamment avec le principe de non-influence-dans-le-choix-des-autres. Ce qui compte est la musique que nous écoutons au travers d'un album digital et d'une installation hi-fi, les narratifs envisagés par chacun d'eux. Elle s'isole de notre perception du temps, de la durée et de l'espace et diverge d'interactions constructivistes imbriquées. On parlera plutôt de juxtapositions ou superpositions momentanées d'actions instrumentales éphémèrement homogènes ou hétérogènes dans le chef de chacun des trois musiciens dans leur propre langage – idiome sonore, le silence étant un élément moteur déterminant. Et le sens de la dynamique, un autre. À certains moments, il semble s'échapper et à d'autres, il s'impose. **Jonas Kocher** faisant souffler un cluster qui s'évanouit assez vite alors que Jacques égrène des notes scintillantes, joue d'une touche une corde grave assourdie, le doigt appuyé sur les fils torsadés. Le souffle bruisant du trompettiste, l'air qui agite à peine le pavillon et ses succions extrêmes de l'embouchure dans les ultra aigus contrastent avec l'air lancinant colorant les clapets de l'accordéon et le mouvement nonchalant de sa résonance, son bourdonnement intime souligné par une corde vibrante et bloquée du grand piano produisant ce bruit sourd caractéristique. Ailleurs une vague de notes répétées et résonnantes au piano entraîne des oscillations des extrêmes aigus sursautant de la trompette, rejointes ensuite par des notes tenues ou légèrement tremblantes de l'accordéon jusqu'à ce que le piano se taise et que l'accordéoniste esquisse une idée mélodique. Pour finir, sur sa lancée Axel Dörner déchire seul le silence... Ce morceau ressemble alors plus à une musique « narrative ». Se révèlent imperceptiblement au fil des plages et des silences d'autres types d'occurrences, de congruences, de silences et ... une connivence. Une sensibilité partagée. Est-ce le fait d'Axel, de Jonas ou de Jacques ?

Un autre aspect de leur musique enregistrée ici est la place de chaque instrumentiste dans l'espace. Cette situation physique doit sans doute avoir une conséquence sur leur choix personnel à la base de chacun des trois CD's, leur perception de la musique jouée au moment-même étant tributaire de leur expérience auditive et active dans ce trio. L'un à gauche, l'autre à droite et le troisième au milieu. On peut écouter chacun des trois CD's à la file sans s'apercevoir que les morceaux se répètent ou même s'enchaînent. Les sons se répandent sans solution de continuité et de discontinuité même lorsqu'un tutti paisible ou plus intense s'immisce ou surgit. Sur chacune des pochettes individuelles, on peut lire les mêmes titres de morceaux avec leurs minutages différents dans trois ordres de 1 à 8 ou de 1 à 10 différents. Enfin peu importe, au lieu de réécouter le même unique disque qui aurait contenu une seule sélection de cette session, nous avons le loisir de nous pencher sur ces trois versions et découvrir une musique différente à chaque CD écouté. Et la perception de la durée change perceptiblement d'un disque à l'autre. L'intérêt de cet album à trois est qu'il s'échappe d'une « catégorie » d'improvisation libre, d'une démarche bien définie pour une tentative de recherche multiple, complémentaire ou en parallèles désunis et dont on se passe de vouloir exprimer précisément sa ou ses définitions. J'apprécie beaucoup, entre autres parce que le définitionnisme et sa vulgate me font rire. Dans quel tiroir mental caser la musique de **DDK** ? Un genre de musique à lui tout seul à la fois défini par l'enregistrement, qui leur rend ici un grand service, et insaisissable.

PS. Veuillez m'excuser si je n'atteins pas ce qui est requis pour commenter et expliquer cette œuvre. Je suis un critique autodidacte avec une expérience d'écoute exercée au bout de quelques décennies. Je n'ai pas fait d'études de musicologie, de composition, ni même de stage d'improvisation, et aucun cours de chant, étant quand même vocaliste sur scène depuis deux décennies. Mais je peux vous assurer que l'écoute de ce coffret de DDK offre un réel intérêt.

Jean-Michel van Schouwburg

SilenceAnd Sound

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DDK Trio

Date: [septembre 18, 2023](#)

Auteur: [silenceandsound](#)

Catégorie: [chroniques](#)

Étiquettes : [2023](#), [a right to silence](#), [article](#), [avant-garde](#), [axel dörner](#), [chronique](#), [critique](#), [DDK trio](#), [experimental](#), [improvisation](#), [jacques demierre](#), [jazz](#), [jonas korcher](#), [meena](#), [music](#), [musique](#), [review](#), [roland torres](#)

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DDK Trio

A Right to Silence

(Meena)

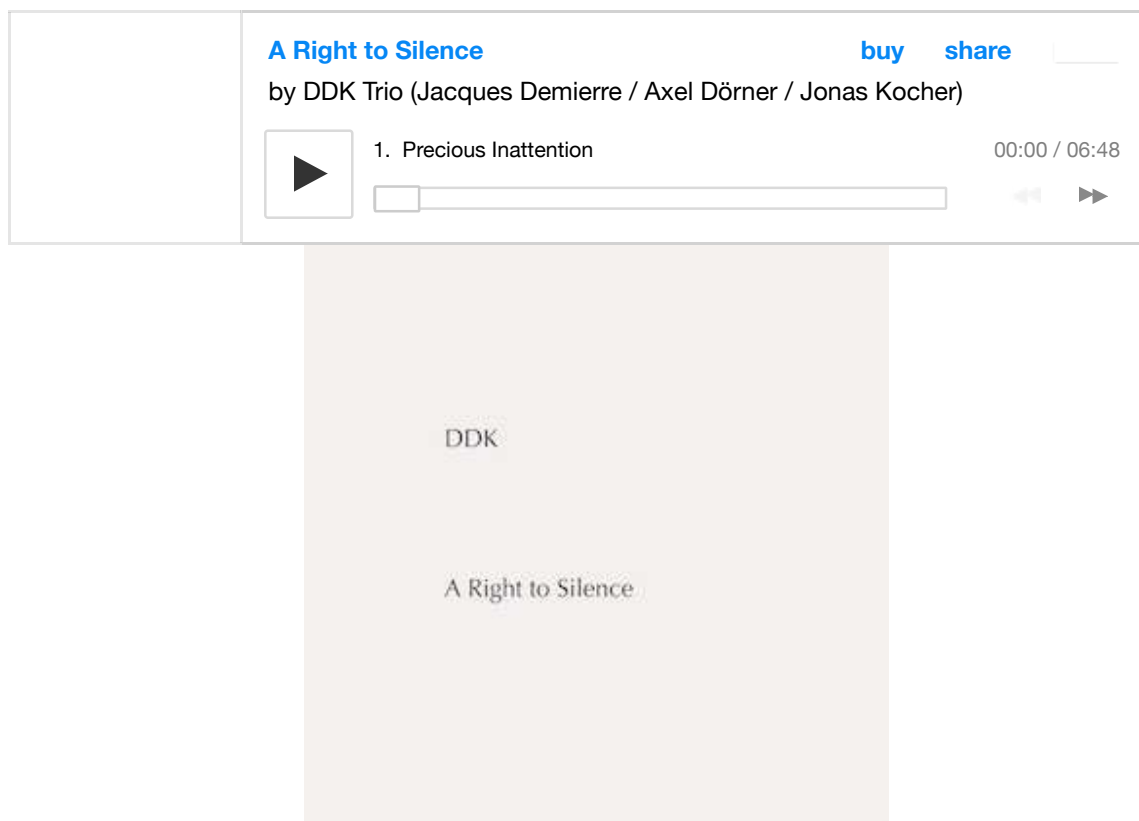
Composé par **Jacques Demierre** (piano), **Axel Dörner** (trompette) et **Jonas Kocher** (accordéon), **DDK Trio** explore les possibilités infinies de l'improvisation et du jeu instantané.

Pour *A Right to Silence*, les trois musiciens sont partis des mêmes enregistrements pour livrer chacun de leur côté, leur vision personnelle des titres enregistrés ensemble. Il est fascinant d'écouter comment chacun aborde la création musicale, pour livrer trois albums au foisonnement éclatant.

Si à la première écoute les titres semblent se ressembler, de par le matériau commun utilisé, il faut dresser une oreille attentive pour percevoir les subtilités d'approches et les propositions divergentes des trois, jeux de lumières en clair-obscur à la finesse minutieuse, où les temps et les silences se succèdent pour éclater vibrations et en touches, en souffles et en pauses. Superbe.

Roland Torres

Site: meenna.bandcamp.com/album/a-right-to-silence



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by DDK Trio (Jacques Demierre / Axel Dörner / Jonas Kocher)

1. Precious Inattention 00:00 / 06:48

DDK

A Right to Silence

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DDK TRIO (JACQUES DEMIERRE/AXEL DÖRNER/JONAS KOCHER)
A RIGHT TO SILENCE
MEENNA, 3CD, 952 – 2023



Ainsi donc, Jacques Demierre, Axel Dörner et Jonas Kocher investissent le silence. Il ne s'agit pourtant pas de réductionnisme à proprement parler, même si chacun sut, par le passé, prouver son appétence

pour une telle forme, mais d'improvisations relativement fournies, au sein desquelles ils pratiquent de longues pauses vierges de toute expression. Un peu comme certains cinéastes expérimentaux découpaient leurs films au moyen d'écrans noirs pouvant, chez Guy Debord notamment, atteindre 24 minutes (dans *Hurléments en faveur de Sade*, 1952). En concert, les trois hommes adoptent d'ailleurs le même principe et peuvent rester immobiles durant de longues secondes*. L'album ne s'intitule donc pas pour rien *A Right to Silence* – ou plutôt les albums, puisque pour mieux insister sur la singularité de chacun, le trio publie en fait ici trois CD, respectivement dédiés au choix

de ses trois membres. Si j'ai bien tout compris (car les enjeux du trio gravitent parfois autour de concepts assez gratinés), l'idée consiste à soumettre l'élaboration de chaque disque au principe de « non-influence-dans-les-choix-de-l'autre », lequel régit leurs concerts depuis 2014, date à laquelle ils fondèrent leur trio. Cette convention établie, chacun a réécouté la totalité du matériel enregistré du 21 au 25 mars 2021 au Théâtre Le Colombier de Cordes-sur-Ciel, dans le Tarn, dans le cadre d'une résidence de création du GMEA, puis a choisi les pièces qui conviendraient le mieux à sa vision de l'objet à venir.

Il en résulte donc trois CD, assez dissemblables, puisque les trois musiciens ont choisi des titres divers qu'ils ont ensuite organisés dans un ordre différent – et qu'ils n'ont pas exercé leur droit au silence de la même manière. Ainsi, quand l'un optait pour l'insertion entre les plages sonores d'espaces muets issus de l'enregistrement original, les autres préféreraient y glisser un néant digital. Et l'observation de ces variations est assez fascinante ! S'il nous semble parfois avoir déjà entendu telle succession ou telle combinaison, l'ensemble préserve constamment le caractère innovant des improvisations. Comme le dit si bien Thibault Walter, en comparant dans ses notes de pochette si pertinentes la

conception d'un album à une expérience cinématographique « à la Eisenstein », « la perception d'un même plan diffère selon son contexte de montage ». Nous sommes donc floués en permanence, par notre propre mémoire défaillante, et par les résonances conjoncturelles des pièces entre elles. Cela pour notre plus grand bonheur, la musique étant si profonde, si réactive et si originale à la fois qu'on pourrait l'entendre indéfiniment... Si j'ai préféré évoquer la singularité de cet *A Right to Silence* plutôt que ses qualités intrinsèques, c'est que leur seule mention prendrait déjà trop de place. La subtilité de ces notes étirées et la fluidité de leur alliance relèvent simplement de la magie. Quant à la maîtrise du temps et de sa densité, qui maintient chaque sonorité en apesanteur et suspend sa résolution à l'émission plus ou moins tardive d'une vibration semblable ou contradictoire, elle distille une tension permanente, dont l'auditeur ne peut s'extraire qu'à travers les silences déjà évoqués. Et l'on sort d'une telle expérience aussi épuisé que radieux, ébloui par tant d'intelligence et de sensibilité.

* Voir sur YouTube leur *live* à l'Exploratorium de Berlin en 2016 : https://www.youtube.com/watch?v=0OwFrDq21jc&list=WL&index=3&ab_channel=exploratoriumberlin



DDK TRIO A Right to Silence

(Meenna)

TrompetenKünstler (manchen werden auch sagen -Quäler, aber das sind natürlich Banausen!) Axel Dörner spielt so oft und in so vielen Zusammenhängen, dass ich mich manchmal frage, woher der Mann eigentlich weiß, was gerade läuft bzw. laufen soll (aber offenbar behält Dörner stets den Überblick, denn ich kenne kaum, im Grunde gar nichts Schwaches von ihm). So spielt er z.B. gemeinsam mit dem Pianisten Jacques Demierre und Jonas Kocher am Akkordeon seit fast 10 Jahren als DDK Trio EchtzeitMusik, deren Materialisierung auf dieser schönen 3CD+book(let)-Box aber einem recht ausgefallenen Konzept folgt. Denn dort werden Studio-takes, die die drei im Juni 2021 auf Einladung des "GMEA-Centre National de Création Musicale d'Albi-Tarn" im okzitanischen Les Cabannes aufgenommen haben, von jedem Musiker auf einer CD individuell ausgedeutet. So kann aus einer "instant composition" drei werden, denn jeder legt seinen Schwerpunkt woanders, hebt andere Klänge und (raum)akustische Effekte der Rohaufnahmen hervor, setzt das eine Instrument (nicht immer unbedingt das eigene) prominent nach vorn, das andere eher illustrierend nach hinten – aus vermeintlichem Zufall werden so immer neue und auch immer irgendwie "logische" Folgen. Mir persönlich gefällt (momentan) Kochers "choice" am besten, aber das kann sich in Zeit und Raum ändern. Wie das gesamte KlangMaterial es beständig tut. Es wäre wohl auch den Versuch wert, das Ganze mal (in Adaption des Konzepts der unsichtbaren 5. LP der Tödlichen Doris) parallel zu hören (zumindest könnte man das bei den Stücken, die auf allen drei "choices" enthalten sind, mal probieren). Auf jeden Fall gibt es hier jede Menge "starting points" für lange Tauchgänge in Freie Töne. Tolles Konzept, tolle (wenn auch anstrengende) Musik. 4

Weitere Infos: > www.jacquesdemierre.com/ddk/

Fear No Jazz

>> ZEITKRATZER - REINHOLD FRIEDL >> JAZZJANZKURZ >> HÉLÈNE GRIMAUD >> FRODE HALTLI >> MATTHEW HALSALL >> SIMON BERZ / KONDO TOSHINORI / BILL LASWELL >> FLOCKS >> GEORGE >> ALVIN LUCIER >> JAZZJANZKURZ >> DUO STIEHLER/LUCACIU >> WIM MERTENS >> FREDRIK RASTEN >> FRANCESCO ARONI VIGONE >> JAZZJANZKURZ >> ANNA PROHASKA/PATRICIA KOPATCHINSKAJA/CAMERATA BERN >> JAZZJANZKURZ >> KJELL BJØAGEENGEN & CHRIS COGBURN >> ENSEMBLE 0 >> JAZZJANZKURZ >> INGAR ZACH >> TAJ MAHAL >> RICKIE LEE JONES >> EYDÍS EVENSEN >> FIRE! ORCHESTRA >> RAPHAELA GROMES >> JAZZJANZKURZ >> VALENTIN SILVESTROV / HELENE GRIMAUD / KONSTANTIN KRIMMEL >> SAM GENDEL >> JAZZJANZKURZ >> THE NECKS >> DOBRAWA CZOCHER >> ME AND MY FRIENDS



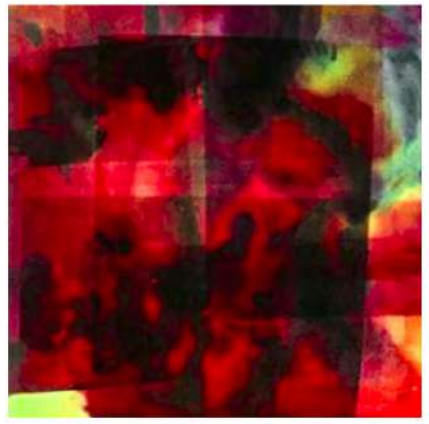
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JAZZ/2 Confronto europeo



Jazz europeo sugli scudi. Che stile il **DDK Trio** che vede Jacques Demierre al piano, Axel Dörner alla tromba e Jonas Kocher all'accordion. *A Right to Silence* (Meena Label) è un progetto gigante e coraggioso di stampo improvvisativo. L'opera si divide in tre album registrati durante una residenza artistica, durante la quale hanno realizzato un disco cadauno prendendo spunto da materiale comune elaborato personalmente. Interessante il confronto. Per voi un brano ad autore: *Solitary Choice*, *Liminal Drone*, *The Light of the Place*. Morbido e delicato è il jazz folk di *Toyen*

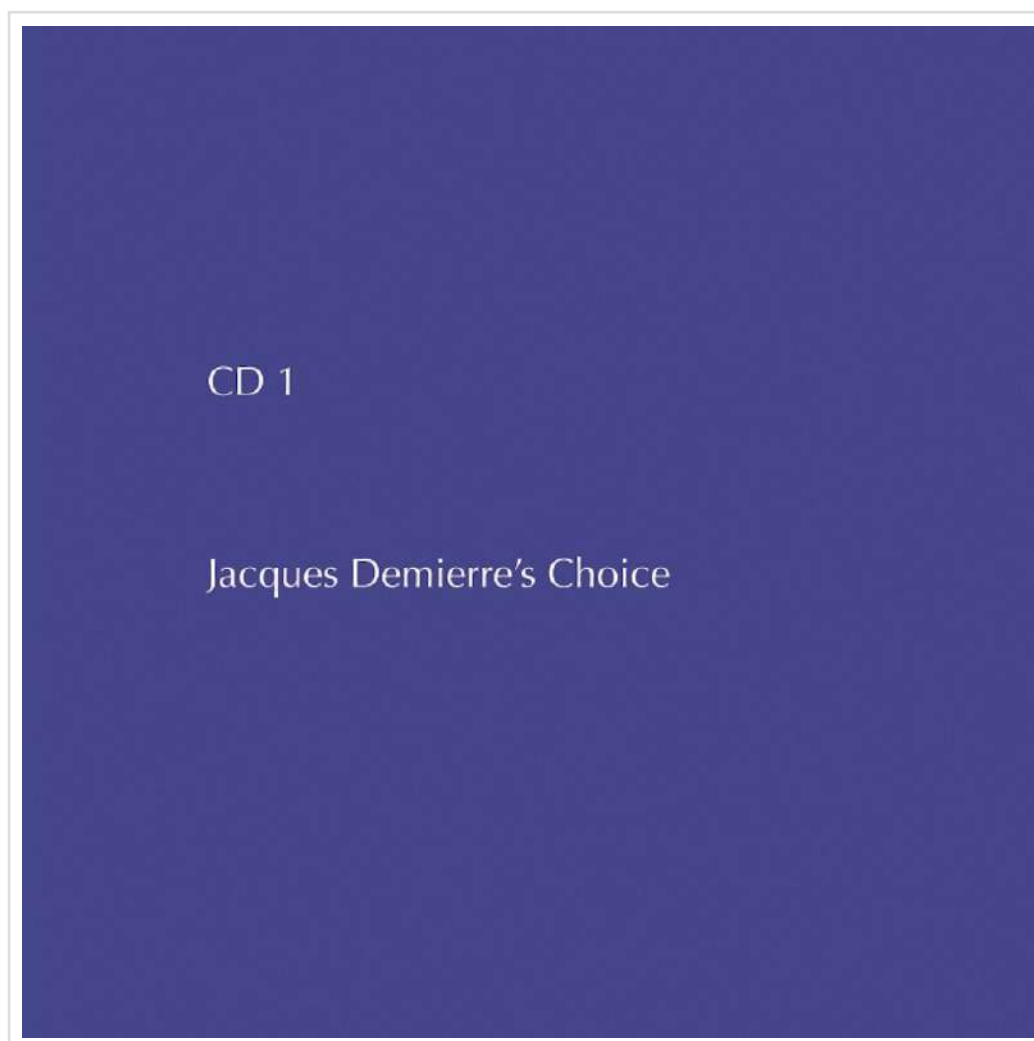
Sessions (Heilo) del **Gjermund Larsen Trio**. Con il violino del leader norvegese a dettar leggerezza si viaggia scanzonati e romantici. Il trio si fa apprezzare con *Morgenslätt/Morning Song* e *Vintermarsj/Winter March*. Il contrabbassista **Vilhelm Bromander** con *In This Forever Unfolding Moment* (Thanatosis), conduce una formazione di tredici musicisti in un suono spirituale che rimanda a ensemble come la Liberation Music Orchestra. Vertice in *Låt Våra Tårar Bli Våra Vapen*. (Gianluca Diana)

JAZZ/3

A Right to Silence: 3CD-Box des Trios Demierre, Dörner und Kocher

Veröffentlicht am **5. September 2023** von **admin**

Jacques Demierre, Axel Dörner und Jonas Kocher, die zusammen als DDK Trio firmieren, bringen in den nächsten Tagen ein drei CDs umfassendes Album – früher hätte man gesagt Mammutalbum – heraus, dessen 36 Stücke auf Trompete, Flügel und Akkordeon basieren und vor etwas über zwei Jahren während einer GMEA Albi-Residenz im Théâtre Le Colombier im französischen Les Cabannes aufgenommen wurden.



Zum Hintergrund des Projektes heißt es beim Label: “In choosing the music to be released, the three musicians decided to apply the principle of non-influence-in-each-other’s-choice that they have been practicing for years as a trio. From there, they each made their own album from the same raw recordings, separately, each on their own. A previously unpublished text by researcher and sound artist Thibault Walter accompanies the 3CD’s box set, highlighting the process carried out by the trio and described above”. Der Text ist auch in der digitalen Version erhältlich. “A Right to

“Silence” ist das bereits dritte Album des vor knapp zehn Jahren gegründeten Trios. “Under the impulse of Jacques Demierre, the trio was created in 2014 at the Festival M t o Mulhouse (F). Made up of three major figures on the international music scene, this trio plays music that is totally oriented towards the present moment. It continues the tradition of “instant composition” – going back to Lennie Tristano and passing through the legendary Jimmy Giuffre trio – and deploys an expressive palette ranging from silence to massive acoustic eruptions while paying particular attention to the great precision of the articulation of musical discourse. An extreme care for sound and listening constitutes the core of this music which draws from the sources of today’s inventive music where multiple sound universes intersect”.



Das Album erscheint beim zu Ftarri gehörenden Meenna-Label. Das Trio wird in der Vorweihnachtszeit durh Europa trouren und unter anderem am 17. Dezember im Genfer Cave12 und – für alle, die nach Frankreich reisen würden – am 9. Dezember im Metzger Fragment Station machen.

Foto by GMEA

@ **Meenna** | **Jacques Demierre**

Dieser Eintrag wurde veröffentlicht in **News** und verschlagwortet mit **Axel Dörner**, **Ftarri**, **GMEA**, **Jacques Demierre**, **Jonas Kocher**, **Meenna**, **Théâtre Le Colombier** von admin. **Permanenter Link zum Eintrag** [<http://africanpaper.com/2023/09/05/a-right-to-silence-3cd-box-des-trios-demierre-dorner-und-kocher/>].

Sujet : DDK Trio - Bad Alchemy preview

De : "dense pr | Ed Benndorf" <ed@dense.de>

Date : 22.09.23 14:09

Pour : "Jonas Kocher" <kocherjonas@pm.me>

DDK TRIO A Right to Silence (Meena, meena-952, 3xCD in cardboard box): Seit 2014 ein Trio, konnten der Pianist Jacques Demierre, der Peritrompeter Axel Dörner und der Wechselbalg-Akkordeonist Jonas Kocher im Juni 2021 fünf Tage gemeinsam im okzitanischen Dörfchen Les Cabannes (Tarn) verbringen. Und dabei im *Théâtre le Colombier* den Stoff für dieses Triptychon in die Luft entlassen und wieder einfangen. Wobei die Dreiheit daher kommt, dass die Musiker unabhängig voneinander aus dem umfangreichen Material ihre persönliche Auswahl trafen. So stehen nun drei Versionen nebeneinander, wobei von den 10 Stücken, die Demierre wählte, 5 auch unter den jeweils 8 von Dörner und von Kocher wiederkehren, allerdings nicht dieselben. Kocher hat mit Dörner 3 gemeinsam, nur bei 'One Is a Different Person' und 'A Right to Silence' waren sich alle einig – die unterschiedliche Länge rührt vom verschieden wahrgenommenen 'Recht' auf Stille her. Die spielt nämlich bei dieser mit der wandelweiserischen Zurückgenommenheit der „Exegeten der Stille“ (Beuger, Frey, Houben, Pisaro...) und der Mikrosensibilität auf Sofa verwandten Ästhetik eine wesentliche Rolle. Neben dem gesammelten und reduzierten Duktus, dem ruhigen Atem, der Freude an den Übergängen zwischen Klängen und Geräuschen, der intuitiven Pointillistik. Was so offensive Dynamik, plonkende Griffe und kräftige Pinselstriche wie bei 'Liminal Drone' nicht ausschließt und auch nicht den pressenden Druck, knarrigen Zug und die Stöße, die Demierre bei 'An Inevitable Return of Memories' versetzt, oder Dörners Zwitschern mit verstopfem, sein Fauchen mit undichtem Ventil bei 'The Question of the End'. Trotzdem zieht das meditative Sich-Üben in Gelassenheit, das sich Versenken in feine Tönungen und kleine Differenzen, in rauschende Luft- und brummige Balgzüge hier dieselben speziellen Konsequenzen aus Cage, Feldman und AMM, die auf Another Timbre Schule gemacht haben – nicht zufällig gehörte Dörner ja dort mit The Contest Of Pleasures zu den maßgeblichen Adepten. Die Auswahl von 'The Disappearance and Appearance of an End or a Beginning' mit seinem zirpenden und Wellen werfenden Legato, in das Demierre Kommas setzt, verdankt man allein seinem Ohr. [BA 121 rbd]

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RICOMPOSIZIONI

DDK

A Right to Silence • 3CD Meenna • 10t-43:44 + 8t-44:17 + 8t-39:06
Jacques Demierre (piano), Axel Dorner (tromba) e Jonas Kocher (fisarmonica) hanno suonato di comune accordo una serie di musiche, quindi ognuno di loro ha realizzato con esse un diverso personale CD ricomponendole e costruendo a proprio piacimento tracce più e meno lunghe e articolate. Così abbiamo "Jacques Demierre's Choice", "Axel Dorner's Choice" e "Jonas Kocher's Choice", tre dischi diversi che però contengano gli stessi suoni: Demierre privilegia composizioni diradate, talvolta un soffio e raramente qualcosa di più; Dorner segue un sentiero similmente riduzionista accentuandolo in maniera più improvvisativa; Kocher infine sembra prediligere architetture apparentabili alla classica contemporanea. Tre dischi interessanti ma tutto sommato nient'altro che esercizi di stile. [6.5] *Stefano I. Bianchi*

Now the DDK Trio has released their third album (on the eclectic & often stimulating [Meenna label](#) out of Japan), *A Right to Silence* having been recorded over a 5-day residency in France during June 2021, and presented as three differing sequences: One might call these three different albums, as the three members of the trio each arranged material gathered over the course of the residency into a single album. And so I want to discuss this interrogation of the production process, but also to highlight the musical material involved, which itself involves precise sorts of austere post-Cage figurations. The musical articulations & surrounding rhetorical-affective implications thus seem more sophisticated for *A Right to Silence* than DDK's previous albums, *Floating piece of space* (recorded in 2014) & *Cone of Confusion* (2017). The music would also seem to go beyond the presentation of a "triple" album per se, particularly as the production itself extends the trio's stated non-influence-in-the-choice-of-the-other attitude — an attitude seemingly reflected from Cage, yielding for him a sort of "affect at a distance," a notion more applicable to appraising the three versions of this album as a whole than it is to the musical interactions per se.

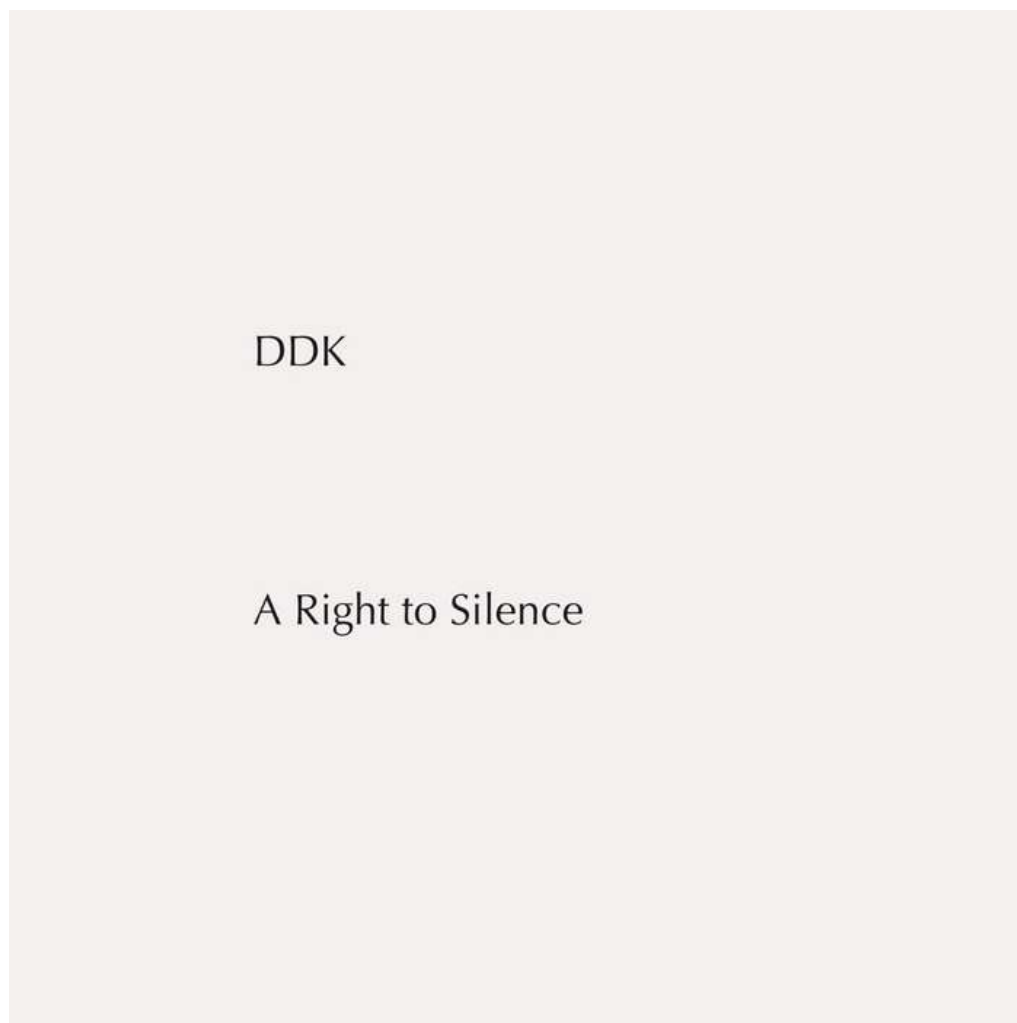
There's thus a tangible sense of entering the production process for the listener: I've often wondered how e.g. the material appearing on a studio album was chosen, or ordered, because that's usually unstated. How much unused material is there, for instance? That's likewise unstated here.... What we're presented with, however, is a set of 14 different pieces, most appearing on all three programs (which consist of 10, 8 & 8 tracks respectively...), but not all, the pieces presented identically whenever they do appear, except for the possibility of inserting silences framing each, and in different orders. (There's an included discussion of this procedure, which is itself somewhat confusing, so I'm trying to run through it in some detail, because it's a new approach. One thing that does remain unspecified is how & when the individual pieces were named. I'm guessing it was collectively & after the programs were chosen.) The three versions are also personal choices, not chance orderings, so from a Cageian perspective, these would be performance choices. (One often lacks synchronicity with a musical performance, e.g. when discussing in this space, and such an interval is highlighted here.) And the result is three differing aesthetic narratives, although with considerable overlap, basically generating three perspectives on the material, yet yielding some kind of gestalt. These are thus relatively short quasi-ambient tapestries, which I'm usually disappointed to have end, even if they don't necessarily dominate my attention, while the differing versions do delay feelings of developing familiarity.... And as implied, the basic sound world of *A Right to Silence* recalls Cage as well, i.e. not so much indoor or outdoor sonic references (per various recent remarks here...), but sorts of "human" (i.e. musical-rhetorical) abstractions. (The articulation of piano chords, as well as the thin "extended" lines from others, specifically recall some of Cage's late sonic concerns....) The results can also feel like aural vignettes, intense or suspenseful in some moments (gestural, not unlike film music at times...), a sort of "nuts & bolts" approach that emphasizes precision & austerity over larger flow (e.g. contrasting with tapestries such as *Due Mutabili*, from the previous review...). It's also possible that illuminating the different individual perspectives removes the sense of "naturalness" (or magic) from the proceedings — such that the named (& "instant composed") pieces from DDK can come to seem pre-composed. (I'm not able to draw any clear conclusion on this point, however.) Their basic sound then overlaps with & differs from the field: DDK can sound quite pianistic around founder Jacques Demierre (b.1954), such that even when he's e.g. scuffling with strings, the results seem framed & piano-gestural.... And then accordion is becoming something of a theme itself, here again from Jonas Kocher (pace the previous review discussion & *Stranger Becoming*, a more ethereal, yet twisting or even flowery trio album...), who offers various held tones & pitch extremes in addition to some harmonic figurations,

sometimes sounding like strings.... (And Demierre had appeared here previously only with Hans Koch — also from *Stranger Becoming* — i.e. with the duo album *Incunabulum*, reviewed July 2019.) The second "D" is then Axel Dörner, who's appeared in this space for a while (e.g. with Ernesto Rodrigues & the quartet *Nor*, first tentatively reviewed here in April 2015...), and most often performs windy breath or precise blasts of static here, again generally either in isolated figures or briefly repetitive backdrops. There's thus little in the way of traditional horn "expression," but the trumpet register also makes for differing interactions from those of what seems like the most obvious ensemble comparison, HMZ: The latter trio employs tuba instead, and viol rather than accordion (but then adds harmonica for e.g. *Ize*, after already functioning similarly via held tones...), but the piano comes off differently as well, generally less pianistic (e.g. more gamelan...) than DDK, yielding again even to synth (& so more of the "accordion sound"). *Ize* is then the fourth album from HMZ (recorded back in 2018, although released during lockdown), their first having been recorded in 2012, so over a slightly earlier time interval than DDK.... It does also yield a sense of flow (as less abstracted & "framed" than DDK's here). Indeed HMZ seems to involve a somewhat newer timbral grammar, more impersonal: A comparison can be made as well to perhaps Demierre's most prolific ensemble, the LDP trio & their most recent (double) album *Last Concert in Europe* (released last year by Jazzwerkstatt), there showing a similar (to DDK) urge toward abstraction (& various scuffling), as well as extended exploration of dynamics, but also being more explicitly moody & even retaining some feeling of jazz. There's likewise a lingering question there of "What about individual, human expression?" i.e. that a group such as HMZ seems be leaving behind.... (So this is in some sense a question of musical generations, in the case of DDK involving those born in the 1950s, 60s & 70s.) Then when it comes again back to nuts & bolts, and the basic sound of *A Right to Silence*, there're other comparisons, specifically both younger & older: Great Waitress (& e.g. their landmark second album *Flock*, from 2013) involves reed instead of brass in an otherwise similarly constituted trio, there eerily fusing timbres into ritualistic sculptures. And then *Nessuno* involved both brass & reed in a quartet, again a little more old-fashioned in its sense of ensemble dynamics, but generating various textural suspensions as well, eventually with great (virtuosic...) intensity. *A Right to Silence* thus comes to feel as though it establishes its own (sometimes starkly, always precisely...) gestural sonic dynamic, embracing a sense of human distance between the musicians, multiple (production) versions aside.

Todd MacComb / <http://www.medieval.org/music/jazz> 19 September 2023

Demierre, Dörner & Kocher: A Right to Silence

Di **Franco De Angelis** - 4 Dicembre 2023



Nato nel 2014, il DDK Trio comprende Jacques Demierre [1] al pianoforte, Axel Dörner alla tromba, e Jonas Kocher alla fisarmonica. *A Right to Silence* (Meena, 2023) è il loro terzo disco, preceduto da *Cone of Confusion* (2018, Bruit Editions) e *floating piece of space* (2016, Cave12).

“Nella scelta della musica da pubblicare, i tre musicisti hanno deciso di applicare il principio di ‘non-influenza-nelle-scelte-altrui’ che hanno praticato per anni come trio. Da lì, ognuno ha realizzato il proprio album a partire dallo stesso materiale registrato, separatamente, ognuno per conto proprio”[2]. Il processo è dunque il seguente: “*D* ascolta le registrazioni effettuate. Sceglie alcuni brani secondo i propri criteri senza modificarli, senza intaccare l’unità di costruzione di ciascun brano. Dopodiché li organizza cronologicamente e la sua selezione verrà rivelata agli altri solo al momento del mastering finale. *D2* [3] segue i suoi stessi passi, a modo suo. E *K* fa lo stesso, in parallelo, a casa”.

Il trio ha quindi agito, per utilizzare termini teorizzati da John Cage, sulla

“morfologia di una continuità”[4] (forma, contenuto espressivo) sulla “struttura” (divisione dell’intero in parti) lasciando parzialmente inalterato il “materiale” (suoni e silenzi) e del tutto inalterato il “metodo” (la procedura nota per nota affidata, in questo caso, all’improvvisazione). Di fatto, il DDK Trio, ha costruito un’opera aperta che avviene a posteriori, svincolata dalla pratica del suonare. In altre parole l’apertura *non* deriva dall’atto di improvvisare bensì dalla pubblicazione dei tre CD. Sorprende come l’atto di registrare, comunemente inteso e finalizzato a cristallizzare la musica nel tempo, assume qui tre diverse “strutture” e tre diverse “morfologie della continuità” all’interno dello stesso gruppo.

Ma, ovviamente, come riporta Thibault Walter, ognuno dei tre si sarà chiesto: “Hanno scelto gli stessi pezzi che ho scelto io?” Anche se non sappiamo quanta musica i tre abbiano registrato, le probabilità di un’adesione totale tra le tre selezioni sono infinitesimali ma, comunque, non sono pochi i pezzi compresi in più di una selezione: *Liminal Drone*, *The Question of the End*, *Solitary Choice* (D e D2); *Inner Voices – Mine, Theirs and Yours*, *Perhaps*, *Precoius Inattention*, *Sometimes Audible and Sometimes Inaudible*, *Movement of Alteration* (D e K); *The Light of the Place* (D2 e K); mentre *One is a Different Person* e, ovviamente, *A Right to Silence* compaiono in tutte e tre le selezioni curate dai membri del DDK Trio. Ciò mi fa supporre che *One is a Different Person* sia stato anch’esso preso in considerazione come titolo delle tre registrazioni figlie di questo processo desueto quanto intrigante. È chiaro che la disposizione di uno stesso pezzo incide significativamente sia sulla forma che sulla struttura di ognuna delle tre selezioni e, di conseguenza, sull’esperienza dell’ascolto. Ad ogni modo, la presenza delle stesse tracce nelle diverse selezioni, conferma un aspetto che risulta evidente attraverso l’ascolto dei dischi: l’unità del trio. La comunicazione improvvisativa, unità alla lunga esperienza dei singoli musicisti, consente al trio di muoversi tra terreni distanti con grande agilità. Lo dimostra la traccia che presta il nome ai dischi *A Right to Silence* dove, a circa due terzi della traccia, compare una sezione accesa e articolata che sorge invisibile dai precedenti minuti rarefatti.

Seppur, come detto in precedenza, i tre musicisti non hanno agito con l’editing sulle singole tracce, hanno avuto facoltà di operare sui silenzi: “Uno non ha usato i silenzi aggiuntivi (deduco Demierre per esclusione, ndr) ma ha inserito, riferisce, “il silenzio della stanza” – registrazioni di momenti di improvvisazione in cui gli strumenti del trio non emettevano alcun suono durante la residenza. Gli altri hanno aggiunto silenzi digitali” [5] come si nota negli ultimi trenta secondi di *The Question of the End* e *Liminal Drone* nella selezione di Axel Dörner o *Temporary Intuition* nella selezione di Jonas Kocher.

Al di là dei silenzi aggiunti, digitali e non, il trio ha sovente un incedere

frammentato, segnato una narrazione non consequenziale dove, le varie parti di un'improvvisazione, non sono sempre relazionate alla precedente in termine di continuità o contrasto ma vengono, semplicemente, giustapposte. All'interno di un'improvvisazione il silenzio può essere un sintomo di un tentennamento dal quale si può supporre un'imperfetta sintonia del gruppo. Il DDK Trio, invece, utilizza il silenzio e la discontinuità come materiale fondante di un'estetica dell'improvvisazione fatta in larga parte di soffi, sussurri e "microsuoni". Il trio è meravigliosamente capace di muoversi in ampi spazi rispettando e assecondando le volontà altrui senza scadere nelle azioni dialogiche dove l'uno aspetta l'intervento dell'altro nella speranza di un suggerimento o, peggio, per timore di non trovarsi sulla stessa pagina. In questo senso è importante sottolineare come il ruolo dei tre strumenti sia parigrado: ora la fisarmonica si pone in atteggiamento propositivo, come nel cluster di toni *The Disappearance and Appearance Of An Ending Or a Beginning*, ora il pianoforte determina il tetto scenario di *Past and Present Actions*, ora la tromba lavora con l'aria in *The Light of the Place*.

Note:

[1] Su Percorsi Musicali è possibile leggere una mia precedente recensione del duo Demierre-Brodbeck, *a falling sound* (Insub, 2023).

[2] Estratti dal booklet scritto da Thibault Walter.

[3] D2 sta per Dörner, dal momento che l'impulso del trio fu generato nel 2014 da Demierre; ma sta anche per un motivo più "neutro" e, probabilmente, più incline all'etica del gruppo: l'ordine alfabetico.

[4] I concetti di "morfologia della continuità", "struttura", "metodo" e "modello" sono stati espressi nella conferenza intitolata *Composizione come processo: I. Mutamenti, II. Indeterminazione, III. Comunicazione* tenuta da J. Cage nel Settembre del '58 a Darmstadt e inclusa in *Silenzio* (pagina 53, Il Saggiatore, 2019).

[5] Estratti dal booklet scritto da Thibault Walter.

Franco De Angelis

Musicista. Attualmente frequenta il biennio Discam (Discipline storiche, critiche e analitiche della musica) al Conservatorio Santa Cecilia. I suoi principali interessi riguardano l'improvvisazione, la composizione e l'analisi.

Franco de Angelis, December 4 2023

www.percorsimusicali.eu/2023/12/04/demierre-dorner-kocher-the-right-silence/

Formed in 2014, the DDK Trio comprises Jacques Demierre [1] on piano, Axel Dörner on trumpet, and Jonas Kocher on accordion. *A Right to Silence* (Meena, 2023) is their third record, preceded by *Cone of Confusion* (2018, Bruit Editions) and *floating piece of space* (2016, Cave12).

"In choosing the music to release, the three musicians decided to apply the principle of 'non-influence-in-the-choices-of-others' that they have practised for years as a trio. From there, they each made their own album from the same recorded material, separately, each on their own'[2]. The process is therefore as follows: 'D listens to the recordings made. He chooses some tracks according to his own criteria without changing them, without affecting the unity of construction of each track. He then organises them chronologically and his selection will only be revealed to the others at the time of the final mastering. D2 [3] follows his own steps, in his own way. And K does the same, in parallel, at home'.

The trio has thus acted, to use terms theorised by John Cage, on the "morphology of a continuity"[4] (form, expressive content) on the "structure" (division of the whole into parts), leaving the "material" (sounds and silences) partially unaltered and the "method" (the note-by-note procedure entrusted, in this case, to improvisation) completely unaltered. As a matter of fact, the DDK Trio, has constructed an open work that occurs a posteriori, disengaged from the practice of playing. In other words, the opening does not come from the act of improvising but from the release of the three CDs. It is surprising how the act of recording, commonly understood and aimed at crystallising music in time, here takes on three different 'structures' and three different 'morphologies of continuity' within the same group.

But, of course, as Thibault Walter reports, each of the three will have asked themselves: "Did they choose the same pieces that I chose?" Although we do not know how much music the three recorded, the probability of total adherence among the three selections is infinitesimal, but still, there are not a few pieces included in more than one selection: *Liminal Drone*, *The Question of the End*, *Solitary Choice* (D and D2); *Inner Voices - Mine, Theirs and Yours*, *Perhaps*, *Precoius Inattention*, *Sometimes Audible and Sometimes Inaudible*, *Movement of Alteration* (D and K); *The Light of the Place* (D2 and K); while *One is a Different Person* and, of course, *A Right to Silence* appear in all three selections curated by members of the DDK Trio. This leads me to assume that *One is a Different Person* was also considered as the title of the three recordings that are the offspring of this obsolete yet intriguing process. It is clear that the arrangement of the same piece significantly affects both the form and structure of each of the three selections and, consequently, the listening experience. In any case, the presence of the same tracks in the different selections confirms an aspect that is evident through listening to the discs: the unity of the trio. The improvisational communication, united with the long experience of the individual musicians, allows the trio to move between distant terrains with great agility. This is demonstrated by the track that lends the discs its name, *A Right to Silence*, where, at about two-thirds of the way through the track, a heated and articulate section appears, rising invisibly from the previous rarefied minutes.

Although, as mentioned above, the three musicians did not edit the individual tracks, they did operate on the silences: 'One did not use the additional silences (I deduce Demierre by exclusion, ed.) but inserted, he reports, "the silence of the room" - recordings of improvisational moments in which the trio's instruments made no sound during the residency. The others added digital silences' [5] as can be seen in the last thirty seconds of *The Question of the End* and *Liminal Drone* in Axel Dörner's selection or *Temporary Intuition* in Jonas Kocher's selection.

Beyond the added silences, digital or otherwise, the trio often has a fragmented progression, marked by a non-sequential narrative where, the various parts of an improvisation are not always related to the preceding one in terms of continuity or contrast but are simply juxtaposed. Within an improvisation, silence can be a symptom of a wavering from which one can assume an imperfect tuning of the group. The DDK Trio, on the other hand, uses silence and discontinuity as the founding material of an improvisation aesthetic made up largely of breaths, whispers and 'microsounds'. The trio is marvellously capable of moving in wide spaces respecting and indulging the will of others without expiring in dialogical actions where one waits for the intervention of the other in the hope of a suggestion or, worse, for fear of not being on the same page. In this sense, it is important to underline how the role of the three instruments is equal: now the accordion takes a proactive stance, as in the tone cluster *The Disappearance and Appearance Of An Ending Or a Beginning*, now the piano determines the gloomy scenario of *Past and Present Actions*, now the trumpet works with the air in *The Light of the Place*.

Notes:

[1] An earlier review of my Demierre-Brodbeck duo, a falling sound (Insub, 2023) can be read on *Percorsi Musicali*.

[2] Excerpts from the booklet written by Thibault Walter.

[3] D2 stands for Dörner, since the trio's impetus was generated in 2014 by Demierre; but it also stands for a more 'neutral' motif and, arguably, more inclined to the group's ethos: alphabetical order.

[4] The concepts of 'morphology of continuity', 'structure', 'method' and 'pattern' were expressed in the lecture entitled *Composition as Process: I. Changes, II. Indetermination, III. Communication* given by J. Cage in September '58 in Darmstadt and included in *Silence* (page 53, *Il Saggiatore*, 2019).

[5] Excerpts from the booklet written by Thibault Walter.

Release Date 15.9.2023

■ [MUSIKTIPPS](#) / [RELEASE TIPPS](#) 📅 18. SEPTEMBER 2023

Musik von Atte Elias Kantonen, DDK Trio, Kjetil Brandsdal & Thore Warland, Maurice Louca & Elephantine, Rohrer + Trobollowitsch + Namtchylak, Stephan Meidell & Bergen Barokk, Tenniscoats, Visita.

Hallo zusammen. Für dieses Release Date gibt es eine Änderung aufgrund der Anzahl der Neuerscheinungen. Und das wird keine Ausnahme sein. Es sind einfach zu viele und so werde ich sie alle kurz und bündig vorstellen. Den Luxus der Einzelveröffentlichungen mit großen Fotos, Biografie etc. lasse ich weg.

Atte Elias Kantonen: a path with a name / Soda Gong

Sehr dichte und atmosphärische elektronische Musik. Verspielt in den Effekten und mit überraschenden Wendungen, aber immer strukturiert. Mit Ambient hat das alles nichts zu tun, und das ist auch gut so. Tolle Überraschung!

DDK Trio: A Right to Silence / Meena meenna

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Das Trio um Jacques Demierre (Klavier) mit Axel Dörner (Trompete) und Jonas Kocher (Akkordeon) hat aus den Aufnahmen von 2021 etwas ganz Besonderes gemacht. Jeder hat seine eigene CD zusammengestellt. Ohne dass die anderen ein Mitspracherecht hatten. Endstanten ist eine Musik, die an „Instant Composition“ erinnert. Frei fließende Improvisationen, die eher nach klassischer Musik als nach Jazz klingen. Faszinierend.

DDK - A RIGHT TO SILENCE (3CD by Ftarri)

Behind the acronym DDK, we find a trio of musicians: Jacques Demierre (piano), Axel Dörner (trumpet) and Jonas Köcher (accordion). In 2021, they performed for a week at the Theatre Le Colombier in Les Cabannes, France, and everything was recorded. Each of the musicians made a selection of what he thinks are the best pieces, or, perhaps, that reflects the trio's intentions, and thus, each CD is the choice of one player. From the somewhat convoluted liner notes, I understand the trio sets a time frame before playing: 3 minutes, 52 minutes, and then they play for that time. The text also mentions a risk that one track gets picked twice. I admit I didn't hear any doubles. However, this trio is interested in playing quiet music in which not always something happens. There are a few notes here and there, with the accordion and the piano being the most recognizable instruments and the trumpet not constantly. I think all three players use extended techniques to extract sounds from their instruments, Dörner perhaps a bit more than Demierre and Köcher.

This trio expands a bit more on a few occasions, and it all shifts into a different gear. A bit more hectic, a bit more dissonant, to avoid the term noisy makes for a fine counterpoint in the music. I know there is no need to play these three CDs in one go, but such is the mundane reality of the life of a reviewer; sometimes, it can't be avoided to do so. I wonder what would happen if I would rip all these CDs and put them in a player and have them brought to me randomized; would that change my appreciation for the individual discs, or would I recognize one track as a typical choice from Demierre or Dörner? I doubt that. Three times forty-plus minutes of carefully constructed are quite a sit-through and require a lot of concentration, but it is pretty rewarding in the end. (FdW)

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