

Presse

Alone

Viva la musica, janvier 2009, Norberto Gimelfarb

Quelle idée que de faire un disque de trombone basse augmenté solo où le tromboniste s'associe à lui-même par de l'électronique en direct, est-on tenté de se dire. L'idée nous a pourtant semblé bonne, très bonne ; l'incrédulité vient de ce que ledit trombone basse se multiplie, se démultiplie, se double, se dédouble, se triple, se détriple et que l'invention ainsi déployée à nos oreilles ne cesse de varier. C'est que le tromboniste s'ingénie à changer les apparences et les avatars du son de son instrument non seulement par l'électronique, mais encore en se servant d'attaques différentes, de multisons (harmoniques, émission de la voix couplée à celle du son du trombone), d'embouchures diverses (tuba, saxophone, clarinette, clarinette basse, etc.), de sourdines diverses. Beuret a joué dans une grande palette d'ensembles (symphoniques, de chambre, de jazz, de rock, de musique ancienne, d'avant-garde ...) et composé de la musique contemporaine, du jazz, des musiques non conventionnelles. C'est dire que la quarantaine à peine entamée, il a accumulé une substantielle expérience musicale. Tout cela s'entend dans la musique de ce disque. Les trois premières plages sont d'un caractère assez sombre et statique, mais on est frappé par la grande quantité des trombones que les multisons et les superpositions, grâce à l'électronique en direct et aux programmes Max/MSP et Logic Pro, nous font entendre. La troisième plage a un caractère un peu plus « vocal ». La quatrième plage, première des MaxLoop, commence sur un son de tuyau, comme une flûte où l'on souffle sans laisser s'épanouir le son, qui subsiste lorsque le trombone fait son apparition sur des phrasés et des rythmes nettement plus jazzistiques et rapides ; un peu plus tard s'y ajoutent d'autres trombones, dont un probablement joué avec une embouchure de trompette. Les trois plages MaxLoop ont une allure générale plutôt jazzifiante. Si vous ne vous laissez pas de trombonismes divers, variés, changeants, si vous ne laissez pas intimider par des éléphants qui envahissent votre sono, si des bourdons en boucle ne vous empêchent pas de jouir d'une musique étonnante, si vous avez l'oreille aventureuse, alors à vous de vous laisser guider par un artiste-artisan-interprète-compositeur-imaginateur d'un monde qui cherche à transmuter les pesanteurs des sons graves en émerveillement, alors vous êtes le public idéal de ce disque.

Alone – Critics

Jazz review, July 2008, Glenn Astarita

<http://www.jazzreview.com/cd/review-19865.html>

Review:

The title of this CD might imply a sense of isolation or perhaps an introspective type of musical paradigm. On the contrary, Swiss bass trombonist Denis Beuret professes a very active and multi-tiered set via his employment of live electronics and computer programs. I don't know enough about the Logic Pro tools and other

technicalities briefly mentioned in the liners. However, Beuret is onto something here. On a side-note, modern jazz/improvising trombonist George Lewis was an early exponent of this medium while performing with his laptop, although the tech tools have developed in leaps and bounds since the '90s.

Beuret's multi-octave phrasings complement the human-computer framework. With EFX consisting of cyclical undertones and dissipating motifs, the artist often engages in call/response improvisation while also using his effects for rhythmic parameters. It's partly about left-brain, right-brain exchanges, where droning ostinatos and swirling treatments offer numerous contrasts throughout. Either way, Beuret casts vivid notions of a surreal environment.

On "Nouvloop3," the trombonist launches an ethereal climate by fusing dense electronics with extended note 'bone lines. And with the final track "MP-05," he eases the proceedings into a cosmic void, all annunciated by howls and upper-register phrasings. Beuret corners a niche so to speak, especially since he's quite adept at conveying how successful one can be. He flips the time-worn, man vs. machine adage into a deeply personalized musical state. Somehow, somehow, Beuret makes it all sound as though it is was meant to be.

Alone

Psychemusic, July 2008, Gerald Van Waes <http://psychemusic.org/>

I always liked the live electronics to wind instruments, because they enrich the sound to wider perspectives, without needing too different sounding new instruments to complete this. The earliest interesting, real sonic experiment with brass and electronics in jazz that I have heard before was from a 60s recording of Steve Lacy, something which I remember well. We're so many years further now and the abilities to do so are also much more advanced. But the most necessary fundament remained the same : such a context of pure improvisation with it, needs the right combination of an explorative ear to the sound as well as the creative attention to the harmonic evolutions with it in time.

The album sounds for the most as if it's a recording done with multiple layers. The introduction however says : bass trombone and live electronics. The programmes and graphic interfaces were built in Max/MSP and Logic Pro. It still is hard to believe this was all done in one take. Because even if this was not some of the results are rather impressive and sonically interesting. I also don't understand how he really added the different brass sounds on top of one another, with just this equipment. On most live electronics you hear an overuse of repetitive loops, or at its best you notice a master in pedal sounds changes on some instrument, and a good use of programmed pre-recorded ideas. In any case, for such an idea of an exploration, this album is a relief.

At first the electronics add a slight deformed sound effect now and then, or they stretches a tone to a never ending drone to makes an echoing loop. Except for the last two tracks every idea, whatever it is is used subtle enough not to overload the improvisations themselves, extremely moody improvisations. The third track gives, just sporadically, a different sound effect to the trombone as if Denis Beuret plays

with a human voice instead, as if adding subtle throat singing effects to the lead voice (now the trombone). Some other effects, on this track, sound a bit more electronic sounds, with droning looped waves. The fourth track uses some direct live and reverb recordings of breathing in tubes, before adding another trombone solo. This piece contains some more melodically-improvised jazz playing. The fifth track reaches from tuba, trumpet to balloon-whistle (-with and without distortion-), showing a whole range of harmonic improvisations, more comparable once more to a vocal group improvisation than to a usual brass band harmonic tension. The only slightly blurry and sleep-provoking idea is the loops of soft trombones on the background with one slower one on top on the "Polyloop 8", where Denis might have tried the effect of what was a certain theoretic idea to explore something differently. More impressive as an idea are the almost electronic music machinery and industrial effects used on "Nouvloop2". On "Nouvloop3" it sounds as if one brass instrument is playing close to a 'paper under a glass with pressure', vibrating a bit with some rhythmically processed notes, against other intelligent contra-rhythms and arrangements on trombone, bass drone brass, and what sounds like a more silent human whistle.

The last two tracks are from a whole different idea, a for me less interesting starting point I have talked about before. "MP-04" is more clearly loop-based. One of the used sounds is a vibrating breathing snoring drone, clearly based upon a breathing sound a trombone, mixed with other pure-rhythmical sound-combinations and ideas, with this time, a little bit less room for the improvisations themselves. The final effect of this is first of all slightly natural, like the produced sounds from singing insects (and further on a lower bass barking frog perhaps), and at some other stage, like a wind blowing into a metallic machine. It has this natural feeling in the sounds just because it based its sounds on a semi-acoustic fundament, but at the same time it is also a bit more mechanical. Never the less, Denis keeps it interesting and changing in theme and foundation, so that the improvisation and its sonic exploration also this track wins the game. Also the last track uses a droning carpet of waves and distorted sounds with an improvisation on top. It might be the least complex track to end with, but still is enjoyable.

Alone

Bad Alchemy, July 2008, -Rigobert Dittmann, D-Würzburg

Mein Name ist Legion, denn wir sind viele, das könnte auch DENIS BEURET sagen. Der 1965 im schweizerischen Delémont geborene Allroundspieler zwischen Jazz und Neuer Musik bläst zwar seine Bassposaune ganz Alone (LR 511), aber Max/MSP- und Logic-Pro-umloopt wird er zum Plural. Er spielt graphisch notierte Eigenerfindungen, angeregt von Mangelsdorf und Globokar nutzt er diverse Dämpfer- und Mundstückvarianten, Spalt- und Überblasttechnik und verwandelt sich so in ein dröhnendes Pluriversum sonorer Klänge. Haltetöne und Langwellen schmückt er mit melodiosen, dunkel grollenden oder auch blechern zirpenden Verzierungen, manchmal fließen die Töne rückwärts wie Hawkings Kaffetasse, dann wieder sind sie so verMaxt, dass ihre Mutter sie nicht wiedererkennen würde. Beuret ist in Tromboom und im Beuret-Bühler-Vonlanthen Trio auch Teamspieler, aber die ‚Wunder‘ der Technik bieten Möglichkeiten der Konzentration und Vertiefung, ohne egozentrisch zu erscheinen. Es sind die Loops, die eigentlichen dämonischen Legionäre, die bisweilen monomanisch wirken, Beuret bildet den beweglichen Gegenpol, der nicht der Schwerkraft gehorchen muss. [ba 59 rbd]

Alone

All About Jazz, New York, September 7, 2008, Fred Bouchard

Trombone Solos: Wolter Wierbos & Denis Beuret

Though the vocalizing of jazz lines and effects on wind instruments is famously attributed to saxophones, cogent arguments can be made for trombones, as well. The large traditional trombone embouchure itself allows for wide expressiveness, but players also can adapt and plug in mouthpieces for tuba, trumpet, even woodwinds. The glissando capability allows deft emotional nuance. Further timbral shadings can be achieved using the legendary array of colorful mutes—straight, hat, plunger, cup, chamois, Harmon and many more, some homemade. Players with signature 'vocal' sounds include gutbucketer George Lewis, guttural smoothie Quentin “Butter” Jackson, squawky-talker Ray Anderson and bop boomer Steve Turre (who enhances his arsenal with a crateful of conch shells). Today much experimentation is done (or at least recorded) among Europeans; here Wolter Wierbos (Netherlands) and Denis Beuret (Switzerland) polarize as if the yang and yin of sackbutters—expressing organic pulsing vs. synthetic arrhythmia.

Beuret's more an arms-length tin man or cerebral wizard of 'ahs!' on *Alone*. In the relative discomfort of the studio, he parses wide textural panoplies (new digitalia, mutes, mouthpieces) and sonic effects through electronica—lazy or manic loops, chorale-like voicings, buzzing undercurrents. “MaxLoop3” examines boppish staccato with Knepper-isms plus tuba and trumpet overlays; “NuovLoop2” employs an ultimately brain-trampling loop of stampeding elephants over a multiphonic wasp swarm. He's gotta be blowing a tuba mute creating a 'ground bass' layer for “MP-04.” Aural images of haunted dovecotes, encroaching foghorns, bursting fishtanks, gobbling turkeys and whooping cranes ebb and flow ominously. Many effects conjure alien video games: orc march, blasted control room bweeps, dry loops like machine monitors, with a human trombone voice buried within. The overall effect is difficult, demonic, cumulatively assaultive.

Alone

The Wire : London, august 2008, Jazz & Improv, reviewed by Philip Clark.

Alone is a deceptively simple title for this solo performance by Swiss tromboniste Beuret. Although all the sounds are spawned from his bass trombone, his use of Logic Pro and other software shadows the live trombone with loops frozen in time and veiled past gradually revealing themselves like an oil painter's pentimento. Opening track « MP-01+ is a sensuously layered montage of regenerating fanfares, with the technology aiding oddball tunings and faking an orchestral range of trebles and basses. Beuret's jazz roots are subtly embedded into later tracks as he trades ideas with himself, while other pieces are concerned solely with textural shading between flatulent grunts and wolf-whistling upper partials.

Alone

Altrisuoni, agosto 2008, Piercarlo Poggio.

C'erano una volta i trombonauti. Fu una stagione magica, a metà dei Settanta, con Globokar, Rutherford, Christmann, Malfatti, Lewis, Mangendorff e altri a deliziarci con prove sublimi di trombone solo, destinate a rimanere scolpite nella storia dell'improvvisazione, anche se un po'troppo dimenticate ai giorni nostri. Lo svizzero Denis Beuret rinverdisce quei ricordi con buona proprietà di linguaggio, tra doppi suoni e l'ausilio delle nuove possibilità offerte dall'elettronica portatile. Incisione anche piacevole e non solo di ricerca.

Alone

swissdisc

Le compositeur et tromboniste fribourgeois Denis Beuret propose douze improvisations sur cet enregistrement. Celles-ci sont le reflet de la vaste palette sonore du trombone, mêlant divers effets allant d'effets instrumentaux à des effets digitaux en passant par l'utilisation d'autres accessoires.

Denis Beuret est connu de la scène musicale suisse, que ce soit par ses talents de compositeur ou d'interprète. Il joue du trombone basse et du trombone électronique. Il a d'ailleurs mis au point un trombone basse augmenté muni de divers capteurs qui permettent de contrôler des messages Midi en fonction des mouvements et du jeu du tromboniste. En tant qu'interprète, Denis Beuret a eu l'occasion de se produire avec de nombreux musiciens, que ce soit dans le domaine de l'electro-jazz, de l'ethno-jazz, de l'improvisation et des performances musicales.

«Alone» propose une découverte peu courante du trombone, dans un domaine qui laisse toute liberté puisqu'il s'agit d'improvisation. Il paraît difficile de classer ce disque car on se situe à mi-chemin entre la musique électronique et la musique classique contemporaine, avec une influence jazz évidente.

Doubles sons, utilisation des boucles et autres effets instrumentaux sont au menu de cet enregistrement. C'est une performance qu'il faudrait décrire en détail, tant les effets sont nombreux. À tel point que l'on finit par se demander comment un interprète parvient à obtenir à lui tout seul autant d'effets sonores: Il y a quelque chose de magique dans cet enregistrement réalisé en une seule prise, sans retouche en studio. Le trombone sonne sans doute comme jamais on a l'occasion de l'entendre. Ce disque est une belle manière de partir à la découverte de sonorités surprenantes.