

imuZZic present



trio résistances

lionel martin

benoît keller

bruno tocanne

project

Lionel Martin saxs
Benoît Keller bass
Bruno Tocanne drums

press

«Three talented musicians who express their belief and passion in music without concession»

Jazzbreak

«A swinging elegance with a dynamic precision...»

Music Network

«A real space of freedom ...»

Jazzman

«A beautiful exchange for three voices»

Jazz Hot

trio résistances

Emblematic trio of the imuZZic collective, the trio Resistances asserts a strong identity.

In a world where media trade aims to impose a predominant culture, voices as those of the members of the imuZZic collective rise to assert that it's possible to have other alternative. In a world where media trade aims to impose a predominant culture, voices as those of the members of the imuZZic collective are rising to assert that it's possible to have other alternatives. The Trio Resistance is the example of this necessity of resisting. « To stay oneself, especially for an artist in present time, is unquestionably the first one of the resistances ! Resist to fashion, to pressures of «show business», to formatting, to marchandisation of creation, to «star-académisation» of actual musics, to requests of a «consensual music ».

Lionel Martin (saxs), Benoît Keller (bass) and Bruno Tocanne (drums) assert this firm belief by offering a strong music, resting on the remarkable understanding of these three musicians who know each other since long years. Composed with musicians of «culture» the trio revisite emblematic liberation and fight songs.



bruno tocanne

press

«*Sensitive and intense; Jubilant !*»

Jazz Magazine

«*A colourist who is not without recalling Paul Motian...* »

Jazzman

«*Toms and cymbales are for him what the palette is to a Japanese calligrapher* »

Libération

«*Somewhere between Paul Motian and Robert Wyatt*»

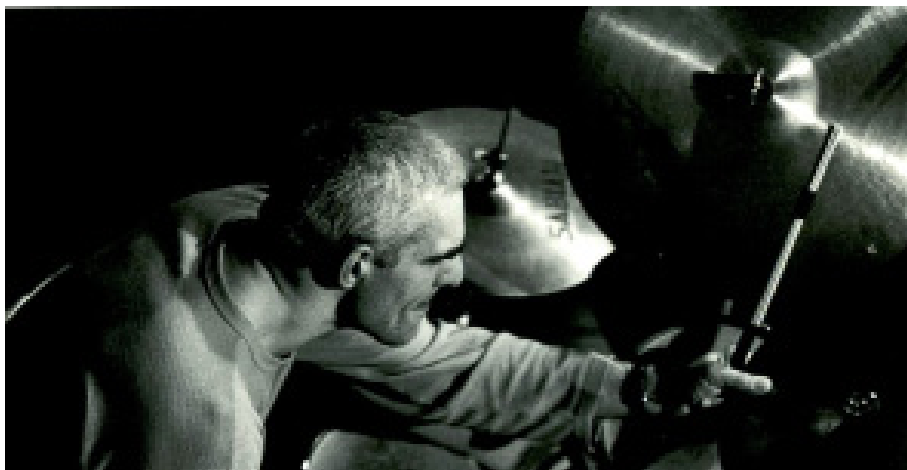
Le Monde de la Musique

«*The unbridled power of Tocanne's drumming manages the band*»

Whole Note - USA

The drummer Bruno Tocanne, «*irreducible musician in servive of emotion*» (Citizen Jazz 2006), turned to the jazz and improvised musics after a few pop-rock groups with, between others, the pianist Laurent Cugny, at the beginning of the 80'. Keeping of this notable period the passion of collectivework and a big freedom of tone, Bruno Tocanne unites for more than 20 years around him, as you gather friends around a table, some personalities among the most inventive of the French and international stage. «*To put music in distribution, by conjugating the peculiar in the plural: each comes with his ideas, his partitions, his sense of game and its listening of the others..*»

Bruno Tocanne likes to play the role of a catalyst of ideas, feelings and emotions. In the middle of exchange, he has free time to push his partners to a collective approach of improvisation. And Bruno Tocanne, who has never considered in another way, beside Sophia Domancich, Laurent Dehors or Louis Sclavis, always finds material to develop entirely «*a subtle and generous way of playing* » (France Musique). He is artistic director of the imuZZic collective, occurs with Michael Bates and Samuel Blaser, occurs and has recorded with the Nachoff – Tocanne Project or with his own trio «*new dreams*» and had the opportunity to share the scenes across the world with musicians as Dave Burrell (USAS), Yuri Kusnetsov (Ukraine), Russ Johnson (USAS), Hasse Poulsen (Denmark), Louis Sclavis, Claude Barthélémy, Paul Rogers (England), Steve Potts (USA), Vladimir Volkov (Russia), Franck Tortillier, Daniel Casimir...



interview

«As far as commercialisation is concerned» said Tocanne, «we don't live on the selling of our records (income on CDs is reinvested into the production of other CDs), but by playing on stage. Our «resistances» go much further than just the cultural environment. We support movements such as «Attac» which are often portrayed in the medias as anti-progress, even Ludite in their beliefs. Yet, as then members of the trio Résistances explained, nothing could be further from the truth. As with so many other areas of life, the internet and other emerging network technologies are providing powerful tools to support such activism, as well as revolutionising the interaction between musicians.

Tocanne enthused «(The internet) allowed me during the last three years to meet russian, ukrainian, japanese and canadian musicians with much more ease and without big financial support. It also enables us to spread our music directly over the whole world, which, given the risks we need to take as producers and distributors, become vital. And long live to free downloading ! What we are interested in is to be heard and therefore distributed as much as possible... This is how we will be able to go and play around the world and to meet different audiences and artists.

For Tocanne, improvisation is a logical extension of such communication. It's not just another style of music, it's a social activity, a way of networking. Tocanne, Martin and Keller are all members of a wider collective, imuZZic, which brings together like-minded artists from different backgrounds. «We (imuZZic) chose to work as a network open to all adventures», said Tocanne, «which is not always possible with a band already set up. As far as I'm concerned, I am of a generation which, from the beginning, has seen music as an act of collective creation, and I am still part of this logic. I am therefore particularly happy to have found musicians younger than I am to accept this view on music»

As a result, the band's influences are extremely varied. «All artists, as long as they are creative and sensitive» explained Tocanne, «are a source of influence (to us). They can be musicians from Iran, a singer like Björk, a pianist like Bill Evans, a director like Pasolini or a photographer like Robert Doisneau... Each meeting, whether artistic or human, nourishes the musical language of an improviser, of a creator of the instant. Each new experience, whatever it may be, leads us to explore new territories. We are not a kind of accursed musicians, lonely in their golden tower; we nourish ourselves with the desire of others»

Where other groups might play standards from the great american song book, Trio Résistances improvises on revolutionary hymns such as Senhor Arcanjo, associated with the 1974 overthrow of the fascist regime in Portugal, and We shall overcome, the anthem of america's Civil Rights Movement. The trio's own compositions belong to a long tradition of resis-

interview

tance songs in jazz that stretches from Billy Holiday's Strange fruit, via Max Roach and Charlie Mingus in the 50s and 60s and into the present with artists like Denys Baptiste and Craig Harris.

«As far as I am concerned» said Tocanne «I discovered jazz after playing pop-rock music thanks to Shepp's work in the 70s. I then discovered with enthusiasm (after experiencing Charlie Haden's Liberation Music Orchestra) all that Mingus and Max Roach did in the 50s and 60s.» However the haunting and often intensely lyrical music of Trio Résistances, dubbed «poetic militancy» by one French critic, is a far cry from the raucous shrieks and moans of Max Roach's civil-rights-era classic We Insist! Freedom Now Suite. Tocanne admits that on stage the band incorporates more free jazz elements into its playing than in record, while bassist Benoît Keller felt their sound was «probably quite latin. We have this characteristic of being at the same time romantic and unsubdued, in between doubt and certainty, dreams and reality»

Not surprising, Trio Résistances's approach to ensemble playing is decidedly egalitarian. «Each one speaks while taking into account that of the others and agreeing to modify it according to what is going on; that is the big secret and the great difficulty» said Tocanne «This also means a great confidence in your partners, a will to develop a collective speech. For my part, I am an ardent admirer of the Evans-Motian-LaFaro group, which represents a perfect equilibrium of three players while always staying on the razor's edge»

As a result, the lines between composition and improvisation are easily blurred. «Both of them are entangled, one nourishing the other» said the saxophonist Lionel Martin. «The whole problem is indeed to preserve the balance between ensemble playing spontaneity, and therefore writing is integrated into the music as if it was improvised - and isn't it improvisation the writing of the instant and therefore spontaneous? Every morning, I get up, that is written, but I can set up one day on the right foot and the other on the left one, or jump, or even fall out of bed...»

The desire to play something that has not been played before, to approach music as if you are playing it for the first time, is another mode of resistance for the trio. Without it, there is the ever-present danger of falling into cliché or, in Tocanne's words, of allowing jazz to «freeze itself into conservatism»

Charlie Haden once said that «As long as there are musicians who have a passion for spontaneity, for creating something that's never been before, the art form of jazz will flourish» the joy of exploring uncharted waters while remaining true to themselves lies at the heart of Trio Résistances's philosophy.

As they say «The best is always to come!«

Notes by Jim Pipe 2005 - Ireland Music Network

contact

imuZZic

imuZZic is a collective of musicians united around the aesthetics of the jazz and improvised musics. Opened to all experiments, imuZZic cause exchanges and meetings with other musical aesthetics and artistic disciplines in France and worldwide

The main members of the imuZZic collective are : Bruno Tocanne (drums - artistic direction), Rémi Gaudillat (trumpet - artistic co-direction), Benoît Keller (bass), Fred Roudet (tpt) and Damien Sabatier (saxs).

Since 2004, 50 artists (among whom Louis Sclavis, Hasse Poulsen, John Greaves, Russ Johnson, Michael Bates, Laurent Dehors) have participated to the imuZZic projects, 6 creations and 6 albums were done, without counting more than 200 concerts in France and abroad.

contact

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