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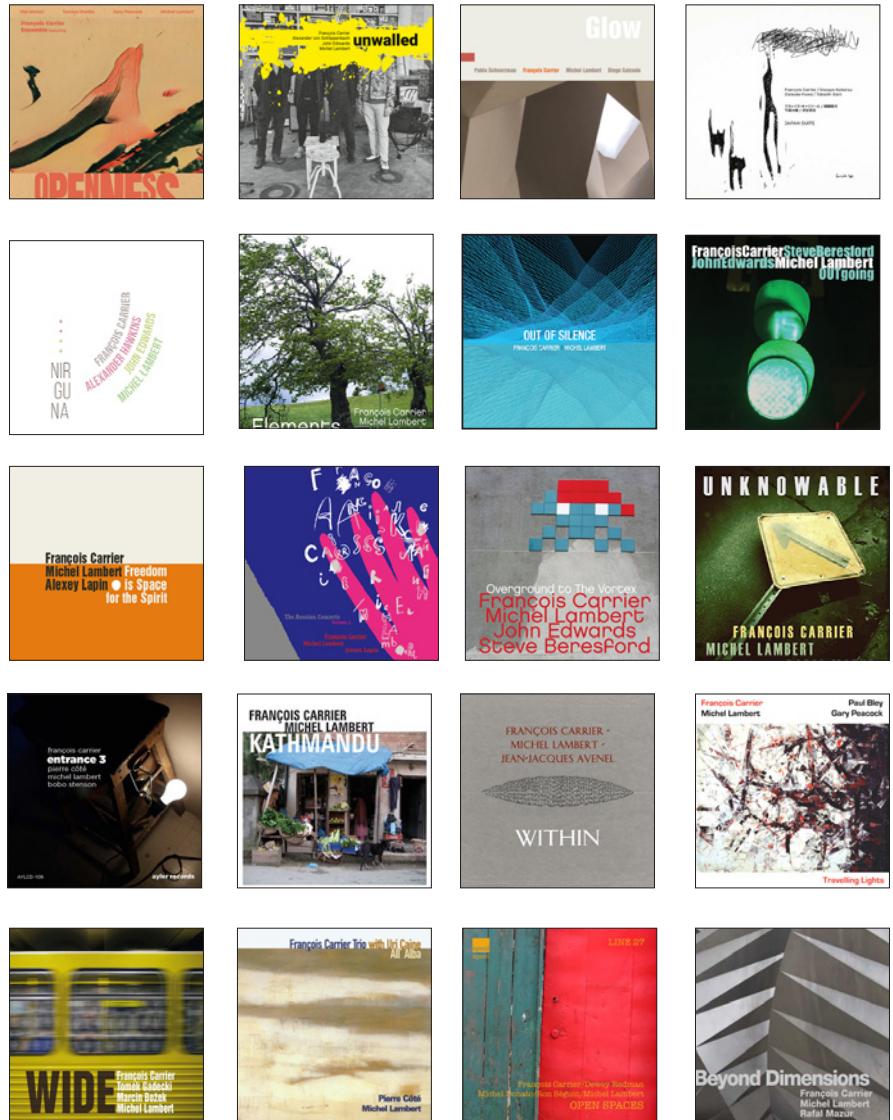
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NoEMI



François Carrier



ColyaKooMusic

François Carrier

saxophonist, improviser and composer



Alto saxophonist and improviser François Carrier is definitely going his own way. Carrier singular vision has led him to maintain a wide recorded presence all over the world. His rich, deep playing that blends lyricism with boldness and a sense of surpassing one's self has earned him a place in the Annual International Critic's Poll of El Intruso of El Intruso 2018, El Intruso 2017 as well as El Intruso

2015 and in the DownBeat's 2013 Best Alto Sax Players List.

In 2001 he won a Juno Award in the Best Contemporary Jazz Album category for his third album Compassion (Naxos Jazz).

To date, François combines an impressive discography of over 40 internationally acclaimed albums with legendary musicians such as Paul Bley, Gary Peacock, Bobo Stenson, Tomasz Stanko, Uri Caine, Jason Moran, Dewey Redman, Mat Maneri, Sonny Greenwich, Jean-Jacques Avenel, John Edwards, Steve Beresford, Rafal Mazur, etc. Drummer Michel Lambert has been his most faithful collaborator. Together, Michel and François undertook several tours in Europe, Asia and Canada.

His six-month residencies in Rome 2002 and London 2011 allowed him to pursue research and exploration work as a saxophonist composer and he also created bonds with musical circles. Among other things, he composed his Free Opera and organised a good number of recording sessions with several European musicians.

His album *Unwalled* on the Polish label Fundacja Słuchaj is receiving several great reviews. On September 10, 2023 Fundacja Słuchaj released a 3 CD box set of François Carrler Ensemble with Tomasz Stanko, Mat Maneri, Gary Peacock and Michel Lambert recorded on May 5 & 6, 2006 in Montréal.

We are now looking forward to its upcoming concerts and realisations.

Let's see what the future holds!

Citations • Press quotes

- Vamos a explorar estas fascinantes obras musicales que seguramente te dejarán una impresión duradera.

Tiempo de Jazz • 2 de enero de 2024

- Devant tant de jouvence et d'alégresse, vous me voyez ravi, rassasié, éberlué, conquis , comme si j'avais traversé le miroir d'Alice. Félicitations à Maciej Karłowski et à François Carrier pour cette publication inattendue !

Jean-Michel Van Shouwburg • 3 novembre 2023

- Each moment becomes a moment of grace. One gives himself body and soul, unconditionally, without compromise.

The Free Jazz Collective • 30 octobre 2023

- They finally hit the jackpot in Berlin.

Tom Hull • December 28, 2022

- I am happy to report in on this—one of Carrier's very best, a milestone and a bellwether of why Francois is one of the very best and most lucid of free sax players today. Do not miss this one!.

Gapplegate Music Review • December 13, 2022

- We're talking about a great free jazz-based work, like the kind of work Coltrane did in his later years or the kind of work Coltrane would have done if he had lived a little longer.

MIC • Grece • December 12th, 2021

- Throughout, Carrier displays the improvisatory skills which saw him elected to Downbeat readers' poll as one of their favourite alto saxophonists; the fluidity of his soloing makes it sound effortless.

AllAboutJazz • December 2nd, 2021

- But even though it is Carrier who characterizes the recording, he serves brilliant alto saxophone playing, which oozes creativity and confidence.

salt peanuts* • December 2nd, 2021

- It is a triumphant performance from first-to-last.

Gapplegate Music Review • June 1st, 2021

- One standout passage arrives towards the close of "Kacho-Fugetsu (Flower, Bird, Wind, Moon)," when Carrier explodes to transform a sequence of quiet muttering into a stratospheric squall.

AllAboutJazz • by Jason Sharpe • December 27, 2020

- Profound free form sounds transcend race, gender and nationality. Japan Suite confirms this.

JazzWord • Ken Waxman • December 6, 2020

- Plus qu'une rencontre, c'est une osmose. Une grande et belle leçon d'humanité

La Gazette Bleue • Alain Flèche • Sep 25, 2020

- Consistently extremely high in abstract purity in which hard experimental colours and the taste of emotional romance are integrated.

Catfish Records • Japan • August 2020

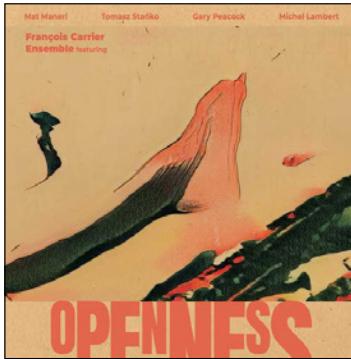


Heard In
Reviews of artist releases:
cd's, books, magazines, &c.

Francois Carrier Ensemble

Openness (Listen! Foundation (Fundacja Sluchaj!))

review by John Eyles, London, UK, 2024-03-11



French-Canadian, Montreal resident alto saxophonist François Carrier's first album release was *Poursuite* (Amplitude, 1994) featuring his trio of the time plus a guest on sitar. In the three decades since, Carrier has accumulated an impressive discography, with *Openness* being his thirty-seventh release and also his first ever triple album. From the late '90s onwards, Carrier has recorded with an impressive array of musicians, including such names as Dewey Redman, Uri Caine, Paul Bley, Steve Beresford, John Edwards, Alexander Hawkins and Alexander von Schlippenbach. Once drummer Michel Lambert had joined Carrier's trio, he and

Carrier played together as a duo, in the trio and also in larger groups. Beginning with a visit to Nepal in 2006, the pair travelled abroad to various countries, playing gigs with local musicians and recording them for release on CD.

In late 2005, Carrier was putting together his annual series of concerts, with local and international musicians. Entitled "Cinq soirées happening", they were scheduled for May 2nd to 6th 2006 at Théâtre La Chapelle, a fine venue in the heart of Montreal. Having just heard of Polish trumpeter Tomasz Stanko via the Pole's album *Matka Joanna* (ECM, 1994) Carrier knew he had to do something with Stanko. Soon it was arranged that the trumpeter would play two May concerts in Montreal. In addition to Stanko, Carrier and Lambert, violist Mat Maneri and bassist Gary Peacock agreed to join, each having played with Carrier before. And so, Francois Carrier Ensemble was born.

Openness comprises thirteen tracks, totalling two hours and fifty-two minutes, which is all of the quintet's two concerts on May 5th and 6th 2006. This is the first time all these tracks have been released together. In keeping with the rest of the festival, all of the music that the quintet played was improvised, with all five musicians playing together at both concerts. Given that they had never played together before, the music they spontaneously produced is jaw-droppingly coherent and compellingly listenable. As Carrier reports in his liner notes, "After the first concert, Tomasz told me he really didn't know how we could have pulled off such fantastic music with the instrumentation I had put together but it all made sense to me." In fact, the way the five improvised together is a lesson to all improvisers; they listened to each other throughout, only playing when they could make an appropriate contribution and trusting each other to do the same. **Five stars.**



Francois Carrier Ensemble Featuring Mat Maneri / Tomasz Stańko / Gary Peacock / Michel Lambert: Openness

By Mark Corroto Mars 6, 2023



Openness waited nearly two decades on a shelf (ok, probably on a hard drive) before being released for our listening pleasure. Recorded on May 5 & 6, 2006 at the Théâtre La Chapelle in Montréal, Canada, these three precious discs document a meeting between Canadian saxophonist François Carrier and Polish trumpeter Tomasz Stańko. It is the Polish label Fundacja Sluchaj to thank for this release and the prior disc *Unwalled* (2022), with Carrier being joined by Alexander von Schlippenbach, John Edwards, and Michel Lambert.



The saxophonist was enamored by the Tomasz Stańko Quartet's *Matka Joanna* (ECM, 2005) and invited the trumpeter to travel and perform along with Gary Peacock, Mat Maneri, and Michel Lambert. Carrier had previously recorded *Travelling Lights* (Justin Time, 2004) with Peacock and in 2005 *Happening* (Leo Records, 2006) with Maneri. Both discs included Lambert on the drums, as he was/is the cornerstone to most of the saxophonist's performances since the late 1990s.

These performances, like nearly all of Carrier's work, are entirely improvised. Although unscripted, nothing in the hands of these master musicians comes off as hasty or reckless. Stańko's sound combines the fragility of Miles Davis' late 1950s/early 60's trumpet with free improvisation. Carrier, Peacock, and Maneri effortlessly follow suit. The music is never rushed. Most tracks clock in at 20-plus minutes, leaving plenty of space for each musician to develop ideas. Peacock's experience early in his career with Albert Ayler and later Keith Jarrett is proof enough that he can roar and whisper. The same can be said for Lambert and Maneri. However, it is the alliance between Carrier's alto and soprano saxophones and Stanko's trumpet that makes this outing special. The two empathic musicians weave an empathic and lyrical expression as if they have been performing together for decades and not just these two days in May 2006.



FRANÇOIS CARRIER ENSEMBLE
"Openness"
CHRONIQUE DISQUE
par Alain Fleche

En mai 2006, François Carrier lance « Cinq Soirée Happening » à Montréal. Les 3 premières soirées réunissent des musiciens, danseurs et autres artistes pour improviser avec lui et Michel. Les 2 suivantes sont réservées à cet Ensemble.

Les 'lignes' de l'album, écritent par l'altiste, sont truffées d'informations, d'anecdotes et impressions personnelles très précieuses sur ce moment rare. Très fier, à juste titre, d'avoir réuni un tel plateau, il parle surtout de « Attention, Intuition et Ouverture » qui sont au centre de la rencontre. L'Attention apportés par les 5 sens communs, le 6ème appelé Intuition, et un 7ème serait l'Ouverture qui ne nécessite nulle directive, la musique se créant d'elle-même, l'attention à ce qui existe déjà, ou pré-existe, remplace l'intention. « On peut percevoir dans l'imperceptible, on sait que la musique se trouve là. En fait, tout est musique. Le musicien, l'artiste devient un instrument de cette musique. »

François et Michel (qui collaborent et enregistrent ensemble depuis longtemps, au point d'associer communément leur noms, même si...) ont enregistré avec Gary (souvent entendu au côté de Tomasz) en 2004, ils ont souvent invité Mat, mais quand François découvre le disque 'Matka Joanna' de Tomasz en 1995 chez ECM, il est fasciné par la sonorité froide et sombre mais raffinée et douce et rêve de partager, d'élaborer, un projet prochain... et voilà. Résultat : un triple cd absolument incroyable !

Le trompettiste arrive la veille du premier concert, les 2 autres le jour même, le reste s'appelle : 'magie', écoutez... Oui, la musique se suffit à elle-même, tout commentaire est superflatoire, du remplissage, juste pour donner envie (s'il en fallait) d'ouvrir les oreilles et se plonger douillettement dans ce moment extraordinaire !

Plus de 3 heures d'improvisations... Ça risque pas d'être un peu long ? Question que se posaient les fans de F. Zappa lorsque paru son triple album de solos : « Shut up and play your guitar ». Réponse : non ! Il n'y rien de trop, pas de longueur, pas de redite, pas un instant d'ennui... pour un peu on en redemanderait ! À l'instar de son alter ego rock : totale réussite, un joyau pur !

Avant de pousser le bouton de lecture, oubliez tout ce que vous savez de chaque protagoniste, surtout qu'il nous en souvient souvent que des traits 'habituels', que l'on retrouve au coin d'une phrase, d'un enchaînement... Ici, on est ailleurs, plus de repères, pas de challenge si ce n'est que d'être dedans ! Et avec . Plus d'ego, juste faire apparaître la musique qui est déjà là, en suspension, dans l'air, et qui ne passe pas par l'intellect, ni aucun autre désir que de n'être qu'un officiant d'une cérémonie dédiée à l'Art absolu.

Les instruments s'approchent doucement de la contrebasse qui ouvre le rideau, ponctuée d'éclats de batterie soyeuse. Les 'cats' se mettent en place, à pas feutrés, ont abandonné toute velléité comme chien pose son os pour observer ce qui va se passer d'essentiel. Chacun apporte sa couleur pour faire naître la transparence d'un présent éphémère qui va perdurer jusqu'à la dernière note. Bien sur, le son de chacun est là, et bien là, le velouté acide de la trompette qui chevauche les arpèges irréguliers, saute par-dessus les écarts de note acrobatiques, le sax s'est habillé de tendresse et de volupté, a rangé ses diatribes de paroxysmes éclatant au profit d'un vol de papillon effleurant de nouvelles idées ouvrant sue des voies où il s'engage sans hésitation, avec délice, et y entraîner qui veut le suivre pour vite le précéder sur une autre bifurcation. Une contrebasse plus libre que jamais, se glisse dans le lit d'une rivière sinuose, s'ébroue sur la rive ensoleillée, parle aux oiseaux et plonge dans les étoiles inaccessibles. Le violon choisit les éléments de ses interventions dans des gammes secrètes, brode des espèces de raga improbables qui enrobent les sons qui le défient, quand il ne va les chercher pour les teinter de soie et de brocarts. Et la batterie,

impériale, qui absout le temps en créant des repères indéchiffrables, ponctuant le silence de rayons lumineux qui viennent du fond de la terre et se perdent dans l'azur de ciels tachés de grains colorés. Allez et retour.

Solo, duo, trio et plus. Pas de règles, ni suite, ni ordre, de l'espace, pour tous, comme ça vient.

Improvisation permanente, d'où apparaissent des relents de blues à cloche-pied, des évocations de jazz swinguant sur des torrents de tempo au ralenti soudain pour suivre une autre étoile déjà obscurcie d'un nouveau nuage ondoyant vers un océan de possibilités potentielles encore tues.

Michel plante le décor du début de la 2ème galette, les bronzes scintillent, les peaux claquent. François propose un rythme harmonique, Tomasz le rejoit et orne le tissu musical que précisent les cordes graves et les plus légères tissant une trame différente par-dessus, le tapis s'épaissit, flotte, en apesanteur, comme la musique, et les musiciens qui ne touchent plus terre, qui ont disparu dans l'air qui s'est chargé de notes, de vibrations, d'impression de plein aéré, de silence habité. Cette face est teinté surtout d'un espèce de bleu, de sombre à presque blanc, axe transcendental des actes humains quotidiens, tout est symbole, tout est politique... tout est musique ! Retour du leitmotiv d'ouverture de François d'où toute la suite est issue, puis s'en est allé... Encore du bleu pour Tomasz qui poursuit le chemin décidément Blues de cette face. Notes étirées, proches de la rupture, partagées par les vents qui les écartèlent, protégées par les cordes les cernant au plus près. La trompette hausse le ton, tire vers le haut, brille comme un soleil pourtant lointain. Au sax de décorer la dentelle, de pleins, de déliés... La batterie jaillit, balise la route estompée de brume qui masque le cadre inutile du tableau figurant l'universalité de la vie incrée car sans cesse renouvelée, sans origine ni but. Un Blues riche des palettes mises en commun recréant inlassablement l'univers. Une discussion intime et infinie sur le Juste, le Vrai, le Beau qui se conclura avec le dernier souffle de l'Homme... Échange spirituel d'âmes en accord parfait sans autre limite que d'être entendues, reprises, augmentées, dans la plus grande liberté possible.

Chouette, c'est pas fini, encore un disque ! Le violon s'y colle, mystérieux, apaisé, nuances, redoublements, confortés par la contrebasse, marqués par la batterie qui a vêtu des balais de franche douceur et tendres rebonds. Trompette rêveuse, sax en harmonie. Bribes de mélodies inachevées, de rythmes décalés, presque réguliers. Extraits de 'Bop', le 'cha-bada' n'est pas loin. Cette face sera jazz ! Le groove se creuse, le 'walking' s'approche, on croit reconnaître des citations d'airs qui n'ont jamais été joués. Poésie 'à la' Christian Bobin, de celle qui rende les lecteurs et auditeurs poètes à leur tour, à leur faire sentir toute la beauté sereine du monde qui les entoure, qui les emplit, qui n'arrivent plus à faire des phrases, ni pensées, qu'avec des fleurs modestes mais présentes dans tous les coins du cadre cosmique qui contient plus que le grand Tout.

Avez vous déjà entendu telle musique où chacun va au bout de tout, sans jamais en faire trop, ni rompre le fil pourtant si tenu d'une vibration commune permanente, cependant, en jouant avec conviction, panache, force attentive et attention soutenue ! En restant toujours présent sans jamais se mettre en avant plus que nécessaire... Sans chercher l'exploit ni le challenge... Juste en harmonie constante, dans l'intuition du parfait.

Oui, triple bonheur de ce qui s'apparente à la perfection du Beau.

Un Chef-d'œuvre !

ps : ce visuel ? ne rappelle-t-il pas "l'origine du monde"...

Francois Carrier Ensemble feat. Mat Maneri/Tomasz Stańko/Gary Peacock/ Michel Lambert "Openness"

2 de enero de 2023



¡Es un placer anunciar el programa "Tiempo de Jazz" este martes 2 de enero de 2024 a las 20:00 horas! Comenzamos este 2024 a todo tren con producciones TOP durante dos horas, aquí disfrutarás de lo más destacado del álbum "Openness" del renombrado saxofonista canadiense Francois Carrier, en una presentación que te llevará a explorar su brillante trabajo a lo largo de tres CDs.

"Openness" es un álbum que representa un hito en la escena musical, donde Francois Carrier Ensemble se une a destacados músicos como Mat Maneri, Tomasz Stańko, Gary Peacock y Michel Lambert.

Lambert. Este proyecto se remonta a Montreal en 2006, cuando el conjunto de Francois Carrier ofreció una presentación sorprendente en el escenario del festival La Chapelle.

El líder del grupo recuerda este tiempo con cariño, compartiendo cómo se gestó esta colaboración única. Inspirado por la música de Tomasz Stanko y su álbum "Matka Joanna", Carrier sintió la necesidad de trabajar con él. A través de gestiones con Anna Stanko, su hija y agente, se concretaron dos conciertos en Montreal. Para completar esta experiencia única, Carrier invitó a Mat Maneri y Gary Peacock, con quienes ya había tenido el placer de colaborar anteriormente. Por supuesto, Michel Lambert también se unió a esta aventura.

El álbum, grabado en vivo en el Théâtre La Chapelle en Montreal en mayo de 2006, se lanzó finalmente en septiembre de 2023. Este trabajo de tres discos ofrece cerca de tres horas de música excepcional. Se destaca por su profundidad emocional, habilidades de escucha excepcionales y un respeto mutuo entre los músicos.

La música en "Openness" viaja entre momentos de interacción densa y diálogos efímeros, creando una dimensión espiritual profunda. Tanto Stańko como Peacock se desenvuelven con naturalidad en este entorno completamente libre, lo que les permite mostrar su creatividad de manera única. Las piezas musicales, en su mayoría de diez a veinte minutos de duración, permiten un desarrollo lento y cuidadoso de ideas, ofreciendo una experiencia musical cautivadora.

Lo más notable de este álbum es su atmósfera gentil y emotiva, donde la

interacción musical fluye sin esfuerzo entre los músicos. La improvisación pura y la apertura mental se convierten en elementos clave, demostrando la maestría y la conexión entre estos artistas consumados.

Francois Carrier, al referirse a su enfoque en la música, destaca la celebración de la vida a través de la música que surge del corazón y la espontaneidad como elementos fundamentales. Su enfoque en la creatividad positiva y la introspección, sin buscar ni pensar en nada específico durante la interpretación, ofrece una experiencia de gracia inigualable tanto para los músicos como para los oyentes.

"Openness" se erige como un testimonio de la excelencia musical y la comunión entre artistas consumados que, en 2006, brindaron una experiencia inolvidable al público, una experiencia que finalmente se comparte con el mundo en 2023.

Este álbum representa una oportunidad emocionante para sumergirse en la innovación musical de Francois Carrier y el virtuosismo de los músicos que lo acompañan. Vamos a explorar estas fascinantes obras musicales que seguramente te dejarán una impresión duradera.

¡Los invitamos cordialmente a disfrutar de esta producción que representa la exploración artística de este talentoso músico de Canadá. Por supuesto, estas producciones están ampliamente recomendadas por la crítica conocedora para nuestro verdadero público amante del jazz.

"Tiempo de Jazz"

Producción y dirección: Alberto Gutiérrez

Dirección técnica: Jonathan Solis

Logística: José Manuel Castillo

"Tiempo de Jazz"

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Openness - François Carrier Ensemble feat. Mat Maneri, Tomasz Stanko, Gary Peacock & Michel Lambert (Fundacja Słuchaj, 2023)

<https://orynx-improvandsounds.blogspot.com/2023/11/francois-carrier-gary-peacock-tomasz.html>

5 novembre 2023 By Jean-Michel Van Schouwburg

Openness est sans nul doute un des scoops les plus étonnantes du label Fundacja Słuchaj,: imaginez-vous un ensemble avec Gary Peacock, Tomasz Stanko, Mat Maneri et deux routiers du jazz libre du Québec, les inséparables François Carrier aux saxes alto et soprano et Michel Lambert à la batterie, improvisateurs « free » avec une véritable dimension lyrique. Les deux amis trustent de nombreux enregistrements publiés avec des musiciens de jazz / improvisation contemporaine parmi les plus originaux comme les pianistes Paul Bley, Bobo Stenson, Alexander von Schuppenbach et Steve Beresford, les bassistes Gary Peacock, Pierre Côté, Jean-Jacques Avenel et John Edwards et même Dewey Redman. C'est dire ! Au crédit de Carrier, lui-même et ses invités prestigieux se jettent à l'eau et se lancent dans l'improvisation libre d'essence jazz basée sur l'écoute avec passion et une grande finesse lors de deux concerts, les 5 et 6 mai 2006 au Théâtre de la Chapelle à Montréal. Surtout, Michel Lambert maintient ici sa démarche de batteur free en rythmes libres, vagues sonores et ponctuations sauvages. Pas question de s'inquiéter de fabriquer un disque commercialisable pour le marché formaté des grandes compagnies « Comme à la Radio ». On échappe au formatage, même à celui, plus audacieux que les autres, du label ECM pour lequel travaillent Peacock, Stanko et Maneri.

C'est Peacock qui introduit le premier morceau (19 minutes) en évoquant brièvement le phrasé de Charlie Haden avant que l'ensemble ne mette en place les rouages et les signes précurseurs de leur entente mutuelle telle qu'elle s'est révélée au cours des treize morceaux suivants. Une sorte d'échauffement et de balisage intérieur des possibilités à exploiter tout au long des deux concerts totalisant deux heures et cinquante-deux minutes avec cinq suites autour des vingt minutes. Les musiciens établissent un compromis entre l'improvisation soliste d'un seul des six musiciens, celle-ci étant souvent agrémentée et entourée discrètement par des interventions calibrées et par petites touches des autres, leurs échanges interactifs subtils ou plus musclés, ou des solos purs comme ceux , mag-



niques, de Gary Peacock à la contrebasse (accompagné par Lambert aux baguettes) ou de Tomasz Stanko en suspension par-dessus le murmure de la contrebasse et des cymbales. À ce jeu d'intervention – commentaire subtil, la palme revient à Mat Maneri et son alto microtonal qui suggère la musique Indienne du Nord comme du Sud, Carrier et Stanko n'étant pas en reste. Le trompettiste polonais a une sonorité sans pareille, un phrasé et une aisance mélodique confondante jouant de sa voix feutrée les traits les plus vifs et les plus méandreuex. L'idée de François Carrier de réunir Stanko et Maneri dans son F.C. Ensemble est géniale et c'est déjà tout dire combien et comment ce musicien a de la feuille. Il joue avec « ces pointures » de légende en connaissance de cause, de façon légitime. C'est bien ce que je n'aime pas dans le monde du jazz professionnel des festivals et « grands concerts » : réunir des artistes de renom international pour cautionner une tournée, un concert important et une session, faire l'important pour s'attirer les feux de la rampe avec des moyens financiers à la hauteur. Openness n'est que le fruit d'un partage généreux et sans arrière-pensée dans le seul but de créer une musique naturelle qui ait un sens profond.

Et quand on écoute François Carrier, on réalise que c'est un artiste et instrumentiste d'un seul tenant avec une belle énergie lyrique passionnée et une capacité à créer un momentum. Il y a ce crescendo de volutes gouleyantes de plus en plus tendues et intenses jusqu'à la fracture expressionniste d'un court instant. Sa facilité mélodique et son volatile rubato vont du suave intérieurisé à l'expression franchement énergique et torrentueuse en passant par de nuancées variations d'intensité sans se départir d'une sonorité superbe. On ne l'entend pas torturer le timbre et la colonne d'air (comme Ayler ou Evan Parker) ou découper minutieusement son phrasé comme Steve Lacy. Mais il étire ses notes en évoquant un peu les micro intervalles (72 dans un seul octave) de Mat Maneri ou les substrats harmoniques très particuliers de Tomasz Stanko. Dans cette suite impressionnante d'improvisations collectives vous trouverez plé-

thore de duos, de trios sous la forme de beaux dialogues, des introductions ou des interludes en solitaire en forme d'invitation à celui des autres compères qui se sent le plus inspiré à rejoindre le soliste. Plutôt qu'une « polyphonie », on a affaire à une « hétérophonie » empathique : chaque trame individuelle est interconnectée à celles des autres par de subtils détails, inflexions, affects, nuances modales, couleurs, intensités, dynamique. Le dosage et les alternances de leurs interventions sont tout à fait remarquables, malgré quelques menues longueurs. On entend un public à l'écoute, entièrement ravi et dans une confiance mutuelle avec les musiciens. Ceux-ci se sentent pousser des ailes en donnant le meilleur d'eux-mêmes avec une grande concentration face au challenge permanent. Il arrive que le free extatique surgisse ci et là et son impact est décuplé face à la musique « de chambre « raffinée » développée au fil des morceaux. Elle évolue comme en apesanteur suspendue dans l'espace « arythmique » ou par-dessus les frottements des balais de Michel Lambert ou conjointement aux doigts libres de Gary Peacock. Sa contrebasse est un délice jouant les notes qu'il faut sans en rajouter avec un sens unique du timbre, du temps et de la vibration aussi simple que sophistiqué, ses « solos » se révélant des pièces d'une consistante inventivité. Tomasz Stanko nous livre ici un testament sans entrave tout en sinuosités et intervalles inversés, comme le grand original qu'il est. On ne s'en lasse pas une seconde. Les passages mystérieux vif-éclair de Mat Maneri n'en acquièrent que plus de force et d'étrangeté avec ses spirales sinusoïdales, à la fois familier et contrasté en la compagnie de musiciens plus « conventionnels » situés bien loin des arcanes de son univers microtonal magique. Mais cette différence partagée fonctionne le mieux du monde grâce à cette profonde écoute mutuelle.

Devant tant de jouvence et d'alégresse, vous me voyez ravi, rassasié, éberlué, conquis , comme si j'avais traversé le miroir d'Alice. Félicitations à Maciej Karłowski et à François Carrier pour cette publication inattendue !



The Free Jazz Collective

Reviews of Free Jazz and Improvised Music

François Carrier Ensemble feat. Mat Maneri, Tomasz Stanko, Gary Peacock & Michel Lambert - Openness (Fundacja Słuchaj, 2023)

Monday, October 30, 2023, By Stef Gijssels

In the first month of our existence, somewhere early 2007, we reviewed "Happening" (2006), a double CD by François Carrier (alto and soprano), Mat Maneri (viola), Michel Lambert (drums) and Pierre Côté (double bass), recorded in Montréal on at the Gesù Theater on April 8, 2005.

One year later, they met again, but with the great Tomasz Stańko flying over from Poland, and the equally great Gary Peacock on bass. Carrier and Lambert already released an album with Gary Peacock before ("Travelling Lights" (2004)), but never with the great Polish trumpeter. Apparently, Carrier was fascinated by Stańko's "Matka Joanna" 1995 album on ECM, and he should be. Peacock and Stańko had performed together on the former's "Voice From The Past", also on ECM but dating from 1982.

This 3-CD album was recorded live at the Théâtre La Chapelle in Montréal on May 5 and 6, 2006. Again, one may wonder why it took so much time for this performance to be released as an album - and I'm sure there are still many gems awaiting the same lucky fate on hard drives around the world. Considering their respective collaborations in the past, this album really sounds like a happy reunion, with the caveat that it is farther away from the ECM sound (yes, it does exist) than one would expect.

Like on "Happening", the music shifts between moments of dense interplay and long moments of ephemeral dialogues and slow sonic developments, giving some of the pieces a deep spiritual dimension, and both Stańko and Peacock are fully at ease in this entirely free environment, and it also seems to give them wings. The lead voices shift the entire time, and their natural sense of lyricism largely determines the overall sound, at times weaving simultaneous sonic



threads around each other's phrases, or giving space for solo improvisations, in which Peacock happily participates. With the exception of two short tracks, most pieces are around ten to twenty minutes long, allowing for the slow and careful development of ideas, and offering the listener close to three hours of incredible music.

The overall atmosphere is gentle, deep and emotional, with exceptional listening skills and respect from and for all musicians. The immediacy of picking up phrases from the other band members and playing around with them is uncanny. There is a directness and humility that is truly inspiring, possibly because none of these musicians still

have anything to prove, having reached that stage where musical interaction comes spontaneously, fully concentrating on the other one's sound and the music itself, co-creating without needing to think at any time about one's instrument or structural requirements. "Openness" seems to be the best possible title for the music.

In 2017, Carrier mentioned this in an interview with Cadence Magazine: "I deliberately choose to celebrate life through the music that comes to me from the heart, from within. If everything is music, then Music must always be there waiting for us? Being attentive is the secret. I thus favor spontaneity (mentally [ego] free), pure improvisation, the free expression of the soul. It all has to do with positive creativity and introspection. I am not searching for anything, nor do I think of anything while playing. Each moment becomes a moment of grace. One gives himself body and soul, unconditionally, without compromise".

A moment of grace indeed, also for the listener who can enjoy what the audience in 2006 was so enthusiastic about.



jazz
suite

Francois Carrier Ensemble feat. Mat Maneri/ Tomasz Stańko/Gary Peacock/Michel Lambert “Openness”

20 Sep 2023



A Christmas present in the middle of summer [admittedly, it is mid-September, but the temperatures are tropical, so one can risk such a term] has been given to lovers of improvised music and fans of musical discovery by The Fundacja Słuchaj.

It has just released a three-disc album of archive live recordings by Francois Carrier's stellar ensemble. Polish fans of good music will probably be electrified by the presence of Tomasz Stańko in the quintet's line-up.

When saxophonist Francois Carrier was planning his annual concert residency in Montreal in 2006, he was determined to invite Stanko to participate. For the Polish musician, it was the time of recording for ECM with Marcin Wasilewski's ensemble, but Carrier's main memory was of the album *Matka Joanna*, from which his fascination with Tomasz Stanko's sound began. His intentions were realised.

Alongside the two, Gary Peacock (who reunited with Stanko after a two-decade hiatus) and two musicians who have often collaborated with Carrier, Mat Maneri, the viola player, and Michel Lambert, the pommipiano player, appeared on stage.

This select line-up performed for two evenings at Montreal's Théâtre La Chapelle. And Carrier recorded both performances. Seventeen years on, we now have the opportunity to experience the entire material (excerpts were previously available on streaming services). The three discs contain almost three hours (less ten minutes) of music.

‘Openness’ is an undoubtedly treat, and for many reasons. The uniqueness of the event highlighted by the uniqueness of the line-up playing. A valuable document of the history of world and national jazz. But above all a collection of excellent, often breathtaking free music. A “must-read” !!!



François Carrier alto and soprano saxophones Mat Maneri viola
Tomasz Stańko trumpet Gary Peacock double-bass Michel Lambert
drums - 10.09.2023

Saxophonist François Carrier is one of the most distinguished musicians on the Canadian avant-jazz scene. He has collaborated with elite improvising musicians from both sides of the ocean and recorded albums for such labels as: Justin Time Records, Leo Records, Ayler Records, FMR Records, as well as our local ones - Not Two Records and Fundacja Słuchaj.

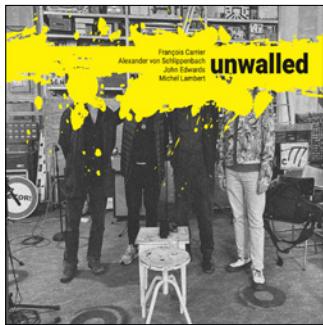
“Openness” is another release from the label Fundacja Słuchaj - which consists of three CDs - Boxset. It is a recording of the concerts of a truly unique band that took place on May 5 and 6, 2006 in Montreal. The leader is accompanied by: Mat Maneri on viola, Gary Peacock on double bass, Michel Lambert on drums and Tomasz Stańko on, of course, trumpet. It was the Canadian saxophonist's first meeting with the author of “Litany”; He played with other musicians many times over the years. Carrier, enchanted by our trumpeter's playing on the album “Matka Joanna”, decided that he had to have him in the lineup.

In 2006, the last ECM album by the local band Stańki was released. He was the star of Manfred Eicher's stable. Subsequent albums, recorded with Scandinavian and American members, confirmed his position. The trumpeter's music from this period - cool, dark, refined, but smooth - fit perfectly into the aesthetics of the Munich annex. In this context, the sounds filling “Openness” may be surprising.

It's free, but devoid of aggression, shouting, and usually unhurried. Sometimes the action thickens, but there are more balanced, even restrained instrumental dialogues, and sometimes also solo parts. However, this does not make it easier to choose - because it is fully improvised music, not tempted by catchy themes, unpredictable, requiring concentration and full commitment. There is a common feature in the game of Carrier and Stańko. Both of them are lyrical, but specific - raw, characterized by a certain wildness and uncouthness. At times, Maneri gives the music a chamber-like, sometimes dignified, and sometimes nervous, trembling feeling. Peacock and Lambert are great as providers of jazz pulsation, as well as authors of irregular rhythmic figures or creators of intriguing textural and sound combinations in interaction with other musicians.

In total, we get almost three hours of demanding, but extremely satisfying music, full of diverse emotions; spontaneous but intellectually disciplined.

This release also has enormous archival value - it shows the mature Stańko in an employ very different from his original albums from that period. This is not as refined and polished a work as the one featured in our trumpeter's ECM albums, but it is certainly no less interesting.



CARRIER / LAMBERT / EDWARDS / VON SCHLIPPENBACH

UNWALLED

—

Label / Distribution : Fundacja Słuchaj

UNWALLED

par Alain Fleche | Avr 27, 2023

Le duo choc est de retour ! Un altiste et un batteur parmi les plus passionnantes, inventifs et remarquables instrumentistes de la planète « Free Jazz » de nouveau réunis, pour de nouvelles aventures et pour notre grand plaisir, et ce n'est pas cet opus qui contredira la haute réputation bien légitime de ces 2 là, ni notre attente fébrile !

Ne nous attardons pas plus sur ces 2 génies de l'improvisation que nous avons déjà largement présentés dans ces colonnes ... Pour 'Sortir du Mur', ils se sont adjoints 2 autres musiciens de haute valeur qui ne sont pas non plus des inconnus...

Alexander von Schlippenbach est l'un des plus importants pianiste chef-d'orchestre de ce côté-ci de l'Atlantique de par sa large contribution à la diffusion du style qui nous concerne aujourd'hui.

John Edwards (non, pas le bassiste de 'Statu Quo'), quant à lui, même s'il n'est pas si connu (malgré son talent indiscutable, et sa fréquente contribution aux enregistrements de François) sur notre vieux continent, a quand même participé à une centaine d'albums, avec Lol Coxhill, Evan Parker, Veryan Weston, Paul Dunmall, Kenny Wheeler,

Près d'une heure et demi de musique enregistrée en début 2022 à Berlin. On s'y sent comme chez soi (pas à Berlin, dans la musique !), comme une impression de 'déjà vu', non pas que les sons proposés ici puissent ressembler à quelque chose de déjà entendu, loin s'en faut, mais plutôt dans l'évidence de cette musique, où l'on sent les comparses au sommet de leur talent, totalement présents dans une symbiose absolue... qui nous semble tellement naturelle qu'elle nous appelle à y participer, à l'aune de notre capacité écoute ! il nous semble 'reconnaître' cette musique comme existante à l'intérieur, potentiellement, il suffisait juste de la révéler, la réveiller... c'est fait !

Nous n'insistons donc pas sur la complicité des 2 canadiens, François et Michel ont les mêmes racines qu'ils ont laisser grandir ensemble, enrichis de travaux sur d'autres projets qui les ont éloigné (géographiquement), et rapproché lors de mise en commun des trésors glanés lors de ces expériences. Nous serions tentés de parler de tronc commun culturel pour les 2 européens, mais ce sont 2 histoires différentes, plus complémentaires qu'opposées. L'un forgé d'études accomplies, de longs travaux d'écriture originale, de directions d'instruments (et de caractères) divers. L'autre, plus impulsif, direct, instinctif, presque Rock, force à découvrir des zones encore inexplorées de l'inconscient collectif qui réunit les 4 acteurs/auteurs par un dynamisme permanent qui limite toute tentative de relâchement dans ce combat amical. D'autres qualités communes les relient et tissent un lien flottant, tendu entre les 4. L'écoute, bien sûr, surtout la spontanéité indéfectible qui guide chaque intervention, provoquent des réponses cohérentes, en accord ou opposition des autres proposant lesquels, à leur tour, offrent une autre direction possible au propos précédent.

On sent le pianiste très à l'aise avec le discours ambiant. Forgeant des architectures structurées et mouvantes, laissant entendre tout un orchestre en quelques accords plaqués, reliées de notes fortes qui invitent l'altiste à le rejoindre et à le dépasser jusqu'à être, à son tour, support d'expression du piano, le temps de quelques temps, et le piano coquin pousse à nouveau l'alto hors zone confort, prêt à des risques techniques et sonores qui vont attirer l'ensemble vers une autre galaxie surprise pour en découvrir le cœur et la raison. Jeu d'adresse et de sensibilité, acrobatie d'émotions contrôlées, que reprend la section rythmique à son compte. Une énergie presque rageuse anime le couple, comme le couple d'un moteur que rien ne peut retenir, réglé au petit poil, près à faire le tour de l'univers en le couvrant de sons de cordes, de peaux et de bronze frappés, pincés, caressés, en ouragan furieux, bise insidieuse, ou brise sereine, voire en silence couvrant un potentiel qui aussitôt surgit, éclate, s'installe, puis s'efface au profit d'une proposition nouvelle où tous vont s'engouffrer pour créer une autre forme de leur musique. Tension sans relâche, même dans des parties plus 'douces' où l'attention reste perceptible. Une attention où affleure l'anticipation d'idées possibles, où l'harmonie constante laisse échapper des bouts de phrases en forme de mélodie prêtes à s'envoler si elles n'étaient aussitôt tuées par un désir constant de renouvellement et d'innovation, sans calcul ni prospective, exit culture et éducation, jouer comme un enfant qui découvre... une forme de liberté infinie...

Enfin, beaucoup de nuances guident le navire qui tient le cap pendant les tempêtes, musarde sur mer calme et file bon vent, pleines voiles sur l'océan de la félicité, où notre bonheur n'a d'égal que celui de l'équipage, heureux de ce bout de route ensemble, auditoire compris !

Un dernier mot : ENERGIE



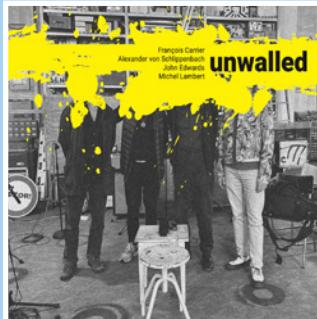
gapplegate music review

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THE BLOG COVERS RELEASES IN THE AREAS OF FREE AND MAINSTREAM JAZZ, WORLD MUSIC, "ART" ROCK, AND THE BLUES. CLASSICAL COVERAGE, WHICH WAS ORIGINALLY HERE, CONTINUES ON THE GAPPLEGATE CLASSICAL-MODERN REVIEW (SEE LINK ON THIS PAGE). WHERE ARE WE RIGHT NOW AND HOW DID WE GET HERE? THAT'S THE CONCERN.

tuesday, december 13, 2022

Francois Carrier, Unwalled, with Alexander von Schlippenbach, John Edwards, Michel Lambert



Unwalled (Fundacja Sluchaj) has come to us recently and so much the better for all who appreciate what is exemplary in Free Jazz today. In a studio date recorded in early 2022 we have Canadian alto sax wizard Francois Carrier joining forces with regular associates bassist John Edwards and drummer Michel Lambert and special guest pianist Alexander Von Schlippenbach in a wide-ranging, free-wheeling set of great expressivity and inventiveness from all concerned.

All the Carrier albums I have heard in the last decade are good, show us a fully eloquent and inventive artist at a peak. There is virtually no one better suited to openly free invention these days and so there are many of my favorite artists out there that I wish he would get a chance to play with some, but the group he fields here is as close to ideal for him as I could think of, though of course results would differ with other primo artists. That perhaps is coming up. Happily though this one bedazzles us with a lot to like,

The rhythm team of bassist Edwards and drummer Lambert give Carrier a virtually endless tapestry of free variations with which to play against. And too Schlippenbach has that accompanying open invention and then an ultra-dynamic and creative second front-line voice of excellence.

After a good umber of listens I am happy to report in on this--one of Carrier's very best, a milestone and a bellwether of why Francois is one of the very best and most lucid of free sax players today. Do not miss this one!

posted by grego applegate edwards in new york

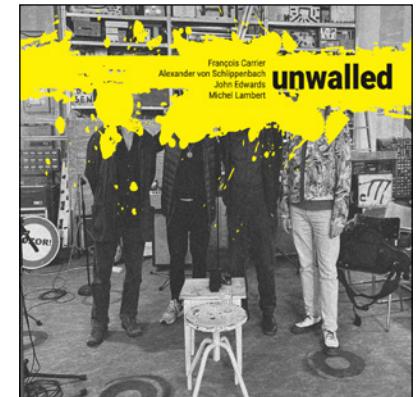
All About Jazz

Serving up jazzy goodness since 1995

Francois Carrier: Unwalled

By Mark Corroto January 19, 2023

Don't you love it when a plan comes together? Even if the plan is totally improvised, as is that of Unwalled. The album is the first meeting between Canadian alto saxophonist François Carrier and German-born pianist Alexander von Schlippenbach. The free jazz pioneer Schlippenbach was the founder of the Globe Unity Orchestra back in 1966, and it featured Peter Brötzmann, Peter Kowald, Han Bennink, Derek Bailey, Paul Lovens and Evan Parker, to name just a few of the future legends of improvised music. Parker and Lovens would later join the pianist to create the celebrated Schlippenbach Trio.

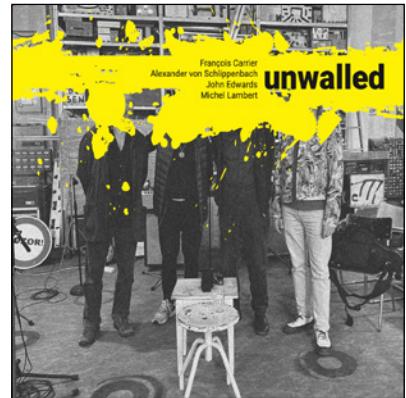


Carrier has been a prolific improvising saxophonist who can nearly always be found in the company of fellow Canadian drummer/percussionist Michel Lambert. Together the pair have toured and recorded dozens of discs in duo and trio settings. They have also added pianists such as Bobo Stenson, Uri Caine, Paul Bley, Alexey Lapin, Alexander Hawkins and Steve Beresford. Where those keyboard artists often act as the yin to Carrier's yang, Schlippenbach performs a more complementary or reciprocal role. Perhaps it is the generational divide between saxophonist and pianist (some 24 years) that explains the lack of antagonism here.

Their cooperation, the close association between Carrier and Lambert, plus the always masterly hand of British bassist John Edwards, makes this a noteworthy outing. The studio session is comprised of five lengthy plus two brief improvisations. What is conspicuous here is the space the quartet leaves in each of these tracks. They chose to present bright and unobstructed interactions with plenty of space presumably because each musician was deeply listening to the others. Schlippenbach's sound can be described as that of Cecil Taylor as performed by Thelonious Monk. He operates both inside and outside of the piano, just as Edwards and Lambert utilize all elements of their instruments. All this allows the saxophonist to whisper and shout as he paints tonal pictures set against maybe the finest rhythm section he has ever assembled.

Unwalled

Autor: Bartosz Adamczak



Francois Carrier / Alexander von Schlippenbach / John Edwards / Michel Lambert

Unwalled, meaning without walls, open - an adjective that, by definition, describes a city, but isn't it a very apt description of improvised music? Walls, walls are generally a very carrying metaphor, but without delving any further into the world of literary associations, let's state one indisputable fact I think - improvised music is an encounter that requires openness.

This is by no means the most important thing in the reception of this music, but it is nevertheless edifying and seems to me significant, in the context of the idea of meeting and open communication, that the music on Unwalled was created by musicians representing geographically and generationally very different experiences.

Canadians Francois Carrier and Michel Lambert are nomadic improvisers, an almost inseparable pair, recording together in various places and constellations - it is worth noting the strong Polish accents in the activity of both gentlemen, in the form of several albums released on Not Two Records, joint recordings in a trio with Rafal Mazur, is also the second item released by the Listen Foundation!

John Edwards is a representative of the British scene, an excellent double bassist, an uncompromising improviser, whose playing enriches the projects of Evan Parker, Joe McPhee, among others, and recently in Krakow he could be seen alongside ethio-jazz legend Mulatu Astatke (!).

The quartet's lineup is rounded out by Alexander Von Schlippenbach - an absolute legend of the European jazz avant-garde, one might also say, the host of the meeting that took place in Berlin.

Unwalled is essentially a collection of 5 extended improvisations (between 11 and 19 minutes) and 2 miniatures (under 3 minutes), which by some miracle still fit on a single CD (the whole is over 78 and a half minutes). This is definitely focused music, and the focus in the reception is rewarding. Rather subdued, unhurried - with a great deal of (self)control, there is little here of the dynamic frenzy often erroneously associated as a marker of free playing, the tension being created here at the level of abstract melodies and harmonies (especially on the piano-sax line, such as in the penultimate on the album, "Unification"). And when it gets thicker and hotter, it's a well-deserved culmination of carefully built drama (the album's opening title track or "Yes Road" are good examples).

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It may be difficult to clearly and unambiguously define what's on the album, but it's very easy to write about a few things that aren't there - there's no flexing of muscles here, no empty virtuoso displays, in general it's even difficult to talk about "solos" here in the classical jazz sense, there's no romantic frenzy, rather improvisational thought - in this sense the music very clearly grows out of the European avant-garde tradition. But you don't have to fear at all that in this case it is intellectual, hermetic and you have to look for some key to get inside - you don't have to, the meeting is open. Unwalled.



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thursday, january 6, 2022

Francois Carrier, Japan Suite, with Matsayo Koketsu, Daisuke Fuwa, Takashi Itani



The good news about life is that there is always encouraging trends in new music to be had in the world out there. The less good news of course is that life can be challenging these days, whether in terms of health, wealth or universal strivings for happiness and parity in a world where these are often objectives more so than givens..

This blog space of course celebrates the good things, the music worthy of our attention. Today there is a new one by Canadian alto sax master Francois Carrier--the album Japan Suite (NoBusiness Records NBCD 125).

It is a lively Free quartet date with Carrier plus three Japanese Avant Improv champions--consisting of fellow alto saxophonist Matsayo Koketsu, double bassist Daisuke Fuwa, and drummer Takashi Itani.

This is a recording of a live gig in Japan in 2019. There are eight segments in all, each a collective improvisation. The ear as it hones in on the music gets naturally attracted to the contrasts between the two altos, Matsayo often in extended technique expressive freedom territory, inspired and branching out onto stream-of-musicality events nicely. Francois at times matches him sound-color-for-sound-color, other times drives his alto into his invigorating classic tone flurry of flowing note clusters He comes through always with vividly imaginative advanced connectivity, whether it be the color end or the noteeful end of his innovative musical self.

Bassist Fuwa and drummer Itani come across with lots of locked-in free energy backdrops that spur the altos ahead and remain interesting and essential as a rhythm section, worthy of attention in listening as much as the saxes, and in the end filling out the totality of musical movement in rewarding ways.

Each improvisational segment rings out with expressions exploratory, high energy, or contemplative in turn. Carrier to my mind is an essential altoist and these Japanese virtuosi make perfect artistic-expressive partners. Strongly recommended.

posted by gregg applegate edwards in new york



The Sound in the Desert

Jazz at Fundacja Słuchaj



Review of "Nirguna" with Francois Carrier, Alexander Hawkins, John Edwards, Michel Lambert:

One of the records that really made me want to listen to anything this label releases is the recording of a truly incredible quartet of Francois Carrier (saxophone), Alexander Hawkins (piano), John Edwards (bass) and Michel Lambert (drums). You can't imagine what happens in about 100 minutes and four long tracks. We're talking about a great free jazz-based work, like the kind of work Coltrane did in his later years or the kind of work Coltrane would have done if he had lived a little longer. Really important recording that you should definitely pay attention to even if you don't listen to this kind of stuff (then you might start to care), since there's a war going on. A storm of tones, rhythms, contrasts, harmonic phrases that complete the language of the music. No small thing.

Anastasios Babatzia, Greece, 12/11/2021
<http://www.mic.gr/record-reviews>

François Carrier, une carrière

par Alain Fleche | Fév 28, 2022 | CHRONIQUE CD

FRANCOIS CARRIER : Sax Alto / PABLO SCHVARZMAN, DIEGO CALCEDO : Guitare, électro / MICHEL LAMBERT : Batterie



Yeap, grand jour : un nouveau F.C. est arrivé ! Il nous avait habitué à 1 ou 2 disques par an... celui-ci sort 18 mois après « Suite Japan ». Pire : enregistré quelques mois avant la promenade

(explosive) au Japon ! Ralentissement d'activité dû à l'épidémie, évidemment. Enfin, ne boudons pas notre plaisir et laissons nous embarquer pour une nouvelle expérience proposée par ce monstrueux saxophoniste extraordinaire qui a toujours tellement de choses à nous dire, sans jamais se répéter, et avec toujours autant d'acuité dans sa vision et transmission de l'actualité générale et du temps qui est !

Notre héro du jour, accompagné de son fidèle, inimitable et (presque) inséparable ami et complice Michel sont en juin 2019 à Barcelone pour enregistrer. Ils sont rejoints par 2 guitaristes sud-américains résidant au Portugal ; du fait, la basse n'a sans doute pas semblé indispensable, les 2 x 6 cordes feront le job ! Ajoutons une bonne dose, jamais gratuite, d'électronique, utilisée ponctuellement et pertinemment,

souvent proposé par Pablo qui, par ailleurs, est enseignant pour généraliser les applications de ce récent instrument (l'électronique). Argentin d'origine, il se souvient avoir croisé les chemins de gens comme P.Kowald ou B.Morris, et d'en avoir gardé une large connaissance de l'art d'improvisation, qui est le sujet même de cette session. Diego n'est pas de reste. Né en Colombie, il travail essentiellement sur les techniques de solo sur guitares électriques. Free-jazz, impro. libre, et même si cela n'est pas trop mis en évidence ici, il possède de copieuses références rock qui finissent par colorer son jeu indéfinissable, très personnel !

Ces 4 talents sont réunis pour une expérience probablement unique : impro totale. Unique et éphémère, comme le sont les notes qui vivent le temps d'être recouverte, ou finissent d'épuisement, ou coupée courte, selon une décision ferme, ou aléatoire, comme le sont chaque instant vécus intensément : sans pourquoi !

Bien que fort présentes et judicieuses, les 2 guitares jouent à faible volume, formant une nappe, un tapis mouvant, de notes et de sons tissés, de guirlandes lumineuses, halot persistant, étincelles filantes, fugitives, loin de n'être que de simples faire-valoir, des bouts de mélodie, ou suites de notes harmonieuse, propositions de riff instantané ou gimmick effleurés, sont souvent repris à la volée par le sax toujours à l'écoute du temps et du mouvement, puis développés selon l'instant, reflété par les 12 cordes pour se parer de nouvelles couleurs, ainsi dans un

aller-retour ponctué de bruissements mêlés à l'electro. qui enflent et se définissent comme vagues tempi incertains d'une batterie qui ne fait pas que passer, mais omni-présente, même dans ses silences d'observations, comme le peintre préparant sa palette, avant de disposer quelques touches discrètes mais définitives, ou bien d'explorer dans un feu sans artifices de couleurs emplissant l'univers entier, bombe cosmique qui s'épuisera en bris et débris perdurant parmi les étoiles d'or qui continuent à scintiller dans le ciel qui n'en peut mais de dégouliner de tout « genre de bleu ». Car, ne vous fiez pas aux traces de sentiments libertaires éparses et rassemblées, suggérées et imposées : la liberté est un concept, puis une réalité, liée au rythme, défini ou absent, mais inévitable puisque mouvement ! Et rien n'empêche le bleu, le blues de battre, fusse à travers des cascades, des tornades de formulations abondantes, débordantes d'un pavillon de cuivre chauffé au blanc, au rouge, du noir au transparent, ou bien juste serein, plein, mais toujours, à juste titre, sûr de lui !

La musique est une clameur, qui vient de loin, puis approche, gonfle, emplissant des voiles qui de déchirent, dévaste tout ce qui est connu, ne laissant qu'incertitudes et doutes, les dogmes, habitudes et balises éclatent en miettes, puis poussières, enfin disparaissent pour que Vive la Liberté !

***** Glow ColyaKooMusic

François Francois Carrier (as); Michel Lambert (dr, perc); Diego Caicedo (elec g); Pablo Schvarzman (elec). June 2019.

This is a live recording at Soda Acústic in Barcelona, from June 2019. Everything was recorded, mixed, mastered, including photos and art work by François Carrier. Several of us were present, maybe for this reason François thanks on Bandcamp to El Precio, Vasco Trilla, Maciej Lewenstein, Édith Fortier, Olivier Chevillot, Gisela Izard and Trevor Taylor.

The quartet plays 5 medium length tracks and the music



is particularly special for François and Michel: it is not their usual "kind free jazz", it is a free improvisation much closer in elements to free jazz. François plays more "intensively" and expressively as usual. The opening title track "Glow" illustrates it perfectly. Diego and Pablo play a super

important role in this process! "Wilderness" last nearly 10 minutes and leave us with a great impression. "Tide of Passion" starts with an alto cadenza, and develops into amazing guitar/alto dialogue. Somewhat later everybody explodes, and... returns to a more peaceful, yet very abstract "kind free jazz" form. The longest "Heart Core", lasts over 12 minutes and is notable for phenomenal guitar lines. Finally, "Inner Sense", short, but touching as the others.

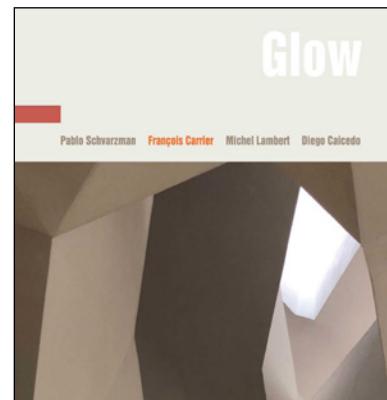
Amazing and outstanding album from François, Michel, Diego and Pablo!

Barcelona, December 6, 2021 by Maciej Lewenstein



François Carrier: Glow

By JOHN EYLES, December 2, 2021



As is true of countless other players, the output of French-Canadian saxophonist François Carrier took a nosedive after the arrival of covid-19 and lockdown. Where he had been averaging two album releases a year, Glow is his first release since Japan Suite (NoBusiness) which was released eighteen months before, in May 2020. In addition, Carrier's globe-trotting tours—the source of a steady stream of live albums (his last studio-recorded album having been

Being With, released on Leo in 2010, and recorded in March and May 2009)—were curtailed by the pandemic.

The release of the aptly titled Glow and the possibility that Carrier might tour in spring 2022 together constitute the light at the end of the tunnel. Of course, this album does not comprise recent recordings, but was recorded on June 5th 2019 at Soda Acoustic, in Barcelona, Spain; in addition to Carrier's trusty band mate drummer Michel Lambert (the two can seem as inseparable as Batman and Robin...), he is joined by two Barcelona-based guitarists, Pablo Schvarzman and Diego Caicedo.

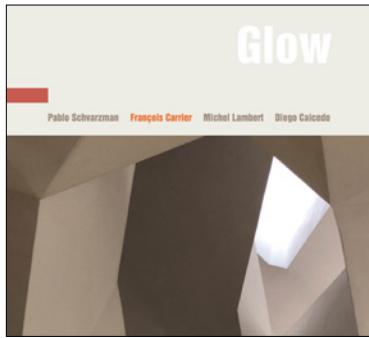
Across five tracks, ranging in length from four-and-a-half minutes to twelve-and-a-half, the four freely improvise together, with the two guitars supplying an unfamiliar backdrop to Carrier's alto sax, but one which fits it well and allows every note to be heard clearly. Throughout, Carrier displays the improvisatory skills which saw him elected to Downbeat readers' poll as one of their favourite alto saxophonists; the fluidity of his soloing makes it sound effortless. However, this is never a band which comprises a lead soloist plus supporting players; instead, all four combine to create music for which each of them is partly responsible, with ideas freely flowing around between them. Exemplary improv, in fact.

salt peanuts*

FRANÇOIS CARRIER

«Glow»

FMR, FMRCD621



Translation from Swedish to English here :

The alto saxophonist François Carrier is an original and exciting musician. He has a relatively impressive CV where he has appeared on more than 35 internationally acclaimed albums with legendary musicians such as Paul Bley, Gary Peacock, Bobo Stenson, Tomasz Stanko, Uri Caine, Jason Moran, Dewey Redman, Mat Maneri, John Edwards, Steve Beresford and more.

On his latest recording, we meet him in relatively free interaction with drummer Michel Lambert and guitarists Diego Calcedo and Pablo Schvarzman, who also treats electronics.

We get five free “stretches” that are done together, and everything is recorded live in Soda Acoustic in Barcelona on June 5, 2019.

I feel that Carrier has heard a lot from a colleague like Anthony Braxton when he has found his way to play. Perhaps he has also studied Braxton's musical theories, such as his “Tri-centric Music”, “Tri-centric Thought Unit” or “Tri-centric Modeling”. for there is a lot here that could have gone straight into a concert or record recording with Braxton.

And Carrier is the main character at this concert. The other musicians mostly contribute to supporting Carrier in nhans free play, which is exciting and interesting all the way.

Drummer Michel Lambert has long been Carrier's most faithful partner. Together they have done several tours in Europe, Asia and Canada. Carrier's six-month stays in Rome in 2002 and in London in 2011 allowed him to develop his research work as a composer, and he also formed ties with several musicians in the two cities.

In 2005 he was discovered by the British record company Leo Records with which he released five albums. Several European avant-garde music companies then joined the “party”, such as Creative Sources (Portugal), Ayler Records (Sweden-France), FMR Records (England) and Not Two Records (Poland). His latest albums “Elements” and “WIDE” on FMR Records, and “NIRGUNA” on the Polish brand Fundacja Słuchaj have been the subject of good reviews.

And it's a self-confident musician we hear here. And even though he is the undisputed leader of the quartet, I think the two guitarists add a lot of excitement in the background, but often they are a little too much in the background, for my taste. The same goes for Lambert's drumming. It is mixed too far back in the soundscape for us to get some good insight into what he serves of energetic drumming behind.

But even though it is Carrier who characterizes the recording, he serves brilliant alto saxophone playing, which oozes creativity and confidence. Then we just have to sharpen our aging ears, and try to catch up with what is happening behind him. But overall, it is an exciting record, which will probably be picked out in the occasional “blindfold”, then we will see how many people guess that it is Anthny Braxton...

François Carrier (as), Michel Lambert (dr), Diego Calcedo (g), Pablo Schvarzman (g, elec)

December 2, 2021 by Jan Granlie

#2144 『Francois Carrier/GLOW』 『フランソワ・キャリエ／グロウ』

#891 『Francois Carrier/GLOW』

『フランソワ・キャリエ／グロウ』

text by Kimio Oikawa 及川公生 Dec. 2021

2019年6月5日、スペイン、バルセロナのSodeAcusticでライブ録音
管の豊かなサウンドに驚嘆。オンマイクには違いないが、響きを豊かに取り込んでいて、マイキングの謎に耳は張り付く。Drsの響きを丁寧に録音していることが印象強く、これが空間感触を強くミックス・バランスを表す。この技は強く印象に残る。

Translation from Japanese to English:



Marvel at the rich sound of the phone. It must be recorded with on-mic, but it could capture the sound abundantly and I am pretty interested in the mystery of miking (how and what mic was set at the site). It is impressive with how carefully drums were recorded, which strongly expresses the spatial feel and also the mix balance. This technique is very impressive.

Trybuna Muzyki Spontanicznej

François Carrier, Pablo Schvarzman, Diego Caicedo and Michel Lambert Glow (FMR Records, CD 2021)

Translation from Polish to English here :

Soda Acústic in beautiful Barcelona, early June 2019 and ad hoc Canadian-Latin American quartet: François Carrier – alto saxophone, Pablo Schvarzman and Diego Caicedo – electric guitars and Michel Lambert – drums. The documentation of the concert consists of five parts, which last less than 50 minutes.

Canadians from Quebec travel around Europe almost a year and play concerts with local music in many interesting places. Over two years ago they found a crazy duo of electric guitars in Catalonia. Free jazz patterns, somewhat predictable altoist and drummer's creations, which we know from many albums, have been thrown here into the crucible full of post-rock, free rock and very sensual, almost metaphysical psychedelia. The resulting decoction should satisfy fans of all the above-mentioned species and aesthetics. However, not to mention the very well-disposed Canadians that day, the two guitars in the hands of an Argentinian and a Colombian make the whole recording unique. Below are some material evidence in the case!

From the beginning of the concert flirtatiously intoned by alto and small drumming, the narrative sparkles largely thanks to the guitars working in a variety of ways – one phrases with post-jazz, can load the cannon with hard-rock bullets, the other is sensitive to nuances, looks for inspiration on the outskirts of improvisation, sometimes too together sensually escaping into psychedelia and at times almost synthetic sounds. It takes only a few minutes for the Canadians, sensitive to dramatic details, to release both guitars for the first duet exhibition. The pace of the improvisation itself is variable here (stylish up and down!). Alcista seems to keep a lot under control, and as is his habit, he likes to go silent from time to time, which in this particular configuration successfully stimulates both guitarists. The second story begins again with alto and drums. Guitars start from the position of micro sounds, only to take the initiative after a few loops and lead the narrative to more and more interesting regions. In the third part, we like the somewhat subversive dynamics. The action moves neatly forward, but the musicians seem to sway in the wind and additionally stimulate each other to more break-neck ideas. Probably the most interesting thing happens in the fourth improvisation, which starts for a change with Caicedo's guitar. Schvarzman spins post-electro clouds, Carrier sings under his breath, and Lambert takes care of good rhythmic parameters. A swarm of ideas, a clever duo of guitars again and quite a fiery finale. The last episode of the concert does not even last five minutes. The right guitar phrases like a bass note, and the whole narrative hangs in the air and looks for a sour method for a good ending – dub echoes, freedom of thought and unhurried sounds.

#891『Francois Carrier/GLOW』 『フランソワ・キャリエ／グロウ』

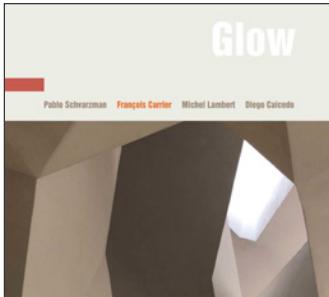
Translation from Japanese to English here :

François Carrier, a Canadian saxophone player who came to Japan two years ago and left a live recording, delivered a new album. Nonetheless, this album is a live sound source recorded in Barcelona in June 2019, so it's just before coming to Japan.

Distribution is said to be British improvisation, FMR record, which has become one hub in jazz relations, and François's own ColyaKooMusic (Canada).

Michel Lambert is a Canadian drummer and François is a sworn friend who has been releasing albums since 2000.

There is no base in this quartet. And there are two electric guitarists. In addition, both of them use a lot of electronic devices to create a space beyond just a guitar.



Pablo Schvarzman was born in Argentina (German?), and as an older generation, he also performed with heavyweights such as Peter Kowald and Butch Morris. He teaches to apply electronics rather than guitars.

Diego Caicedo is from Colombia and has lived in Barcelona for many years. His interest lies in the development of a new solo technique for electric guitars. He professes that he likes free jazz and free improvisation, but he loves rock, so it can be said that it is a typical example of the younger generation. However, rock-like refrains and distorted tones are rarely used. In this album.

The performance seems to be a complete improvisation. In other words, themes, motifs, standard beats and rhythms do not appear. Rather, as soon as it is formed, it disappears like a song. The transition of the ephemeral sound is beautiful. Above all, François' sharp alto (cannonball's favorite item) is approaching.

However, when I realized it, it couldn't be helped because the sound of the three people other than him seemed to be the background. It looks like François was the only one who recorded on another track. Well, there's no doubt that he's the leading actor.

Even if everyone expects the strangeness of an improvisational ensemble that fluctuates dynamically, neither Pablo nor Diego will assert themselves. It's not that it doesn't come out at all. But it hides quickly. Of course, it depends on the performance's skill whether or not to dominate the ensemble at that moment and make a directional sound.

In addition, musicians who produce sound from live electronics tend to indulge in the sound they produce at that moment. It's as if you've reached the birth of your beloved child. THESE TWO GUITARISTS' PLAYS ARE PROBABLY HAPPY TO BE WELCOMED BY LISTENERS WHO LIKE SOUNDS PER MOONJUNE RECORDS, BUT HARD-LINE AGGRESS LIKE NOEL AKSHOTE AND STEFAN JAVOLTIN. I can't hear the sibness.

François is always pursuing real-time attacks, strength and speed. This is driving music. But even so, if you prepare a little more microphone in Michelle's drum set and hear the whole drum, the impression will be different.

Is it a generation difference to listen to and feel this improvisational quartet of this century? Frankly speaking, is it the difference in musicality, that is, the contrast between analog and digital, the difference in personality such as diffusion and concentration in expression consciousness, infiltration and protrusion?

review by 金野“onnyk”吉晃 / Dec. 2021



Japan Suite
François Carrier, Masayo Koketsu,
Daisuke Fuwa, Takashi Itani (NoBusiness)
by Steven Loewy

For years, alto saxophonist François Carrier, who turns 60 this month, has impressed with searing tone, fluid technique and ability to play with a wide range of performers. Mostly immersed in free improvisation, Carrier straddles the difficult line between in and out blowing, with largely inspiring results. *Japan Suite*, recorded in 2019, finds him with three highly acclaimed Japanese improvisers in a live outing. What makes this album a bit unusual is that the piano-less quartet features very different sounding alto saxophonists, Carrier is joined by Masayo Koketsu, who has a much rougher, guttural sound, showing influences as diverse as Frank Lowe and at times Arthur Doyle. It helps, too, to have such good backing from bassist Daisuke Fuwa and Takashi Itani. All six pieces reflect Carrier's striking lyrical tone, which contrasts well with his disjointed though fluid technique. The parallels with Ornette Coleman are apparent, though Carrier's concept emphasizes his virtuosity and expansive style. He can run up and down his horn with abandon, pummeling with aggressive, fast, but often beautiful lines. On the lengthy opener (at more than 25 minutes), "Uchi-soto (Inside outside)", solid bass sets a solid foundation for Carrier's lines, full of unmitigated inventiveness while "Kachū-fugetsu (flower, bird, wind, moon)" has a dazzling display of wild saxophones rising above bass and percussion. "Rakuyou (Falling leaves)" focuses on Carrier's gorgeous sound, but Koketsu roughs it up with gruff barks and when the saxophones roll in the mud without any support, they acquit themselves magnificently. "Ogose (Town Ogose)" turns down the temperature, opening with a quiet bass solo and very soft drums, Carrier gently building volume and intensity to the end, with a surprisingly soft landing. "Yuzu (Citron)" presents the saxophones in a passionate romp and closer "Kaze To Kumo Ni Noburo (Climb the wind and clouds)" ends abruptly (and humorously) after a few minutes.

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All About Jazz

Celebrating 25 Years Online

François Carrier: Japan Suite

By JOHN SHARPE, December 27, 2020



Canadian alto saxophonist François Carrier frequently travels light. Even more so on this occasion as his regular peripatetic partner drummer Michel Lambert was not on board for a 2019 tour of Japan. This 78-minute album presents a first-time meeting with a group of Japanese improvisers, comprising bassist Daisuke Fuwa founder of the Shibuso Shirazu Orchestra, with a discography of 18 releases, fellow alto saxophonist Masayo Koketsu, also an alum of Fuwa's outfit, and drummer Takashi Itani, who has appeared alongside pianist Satoko Fujii notably on the splendid 1538 (Libra, 2018).

Over two sets of collectively-negotiated fare, inclined towards free jazz, it is fascinating to hear the interaction develop from getting-to-know-you exchanges into something more meaty. The contrasting alto styles are an immediate attention grabber. Carrier plays with a lyrical strand to his improvising, recalling Ornette Coleman at times in his insistent songlike phrases. Koketsu, on the other hand, trades in non-tempered squawks, quacks and stutters, evoking an atomized Evan Parker. Bass and drums hold things together, Fuwa especially laying down a melodic pizzicato, blending with Carrier in tonality, pattern and structure, while Itani is more unfettered, prone to spurts of timbral color and meter.

While that might sound somewhat schizophrenic, everyone is both respectful and skilled enough that it actually works quite well. Experienced in the genre, they effectively manage transitions, and avoid all but a few interludes of treading water, though even these tend to lead somewhere worthwhile. The twin altos in consort signal some of the best moments. One standout passage arrives towards the close of "Kacho-Fugetsu (Flower, Bird, Wind, Moon)," when Carrier explodes to transform a sequence of quiet muttering into a stratospheric squall. A similar episode also enlivens "Rakuyou (Falling Leaves)" as the altos braid over choppy pulsing bass and drums.

Fuwa introduces "Ogose" with a contemplative plucked solo, which encourages Carrier to join, in measured fashion, before he gradually builds to a frantic climax, with Itani's responsive dialogue evidencing a particular bond with the reedman. Koketsu's finest hour comes on "Yuzu (Citron)" where her unpredictable trajectory takes in whistles, squeals and multiphonic blasts, buoyed by Itani's irregular accents and crashes, until Carrier bursts in for some invigorating tandem screams. The concert ends as it began, in conversational mode, relatively restrained, but with the distance between them much diminished as Carrier embraces abstraction and skronk, while Koketsu mitigates her extremes with nods to consonance.

It is a satisfying date which speaks to the universality of improvised music.

Title: *Japan Suite* | Year Released: 2020 | Record Label: NoBusiness Records

François Carrier, une carrière

par Alain Flèche | Juin 16, 2020

FRANÇOIS CARRIER,
une carrière
DOSSIER par Alain Flèche

GRATUIT

Artiste trop peu connu en France, c'est pourtant un saxophoniste (alto et soprano) hors pair qui n'a rien à envier (sinon la notoriété, mais court-il après ?) à ses pairs ! Il est grand temps de le découvrir ! Né au Québec, sensibilisé par son frère trompettiste, François Carrier découvre le sax alto en 1968. Il va écouter Phil Woods, Charlie Parker, Miles Davis et John Coltrane, Charles Mingus... Vite lassé de la musique écrite, il va rapidement s'intéresser à des formes plus libres : Free jazz, musique improvisée et autres expériences instantanées... La suite de l'interview et la chronique de 4 CD par Alain Flèche sont à découvrir sur le webzine La Gazette Bleue d'Action Jazz.

[Lire l'interview](#)

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Né au Québec, sensibilisé par son frère trompettiste, il découvre le sax alto en 1968. Il va écouter Phil Woods, Charlie Parker, Miles Davis et John Coltrane, Charles Mingus... Vite lassé de la musique écrite, il va rapidement s'intéresser à des formes plus libres : Free jazz, musique improvisée et autres expériences instantanées...

Peu connu ici, pourtant : 35 disques au compteur avec entre autres : Paul Bley, Gary Peacock, Bobo Stenson, Dewey Redman... puis ce sera avec le batteur Michel Lambert qu'il réalisera la plupart de ses albums. Pourtant il reçoit des prix de partout, est cité dans le prestigieux

palmarès des meilleurs artistes de "Jazz Down Beat" 2013. Pourtant il fait une résidence de 6 mois à Rome en 2002, à Londres en 2011, tourne partout dans le monde : Saint-Pétersbourg, Roumanie, Katmandu, quelques tournées en Europe et de temps en temps en France (Paris, Vienne...)

Musique qui peut se révéler ardue, mais interprétée avec joie, vivacité et bonheur de jouer qui le rendent assez accessible à toute oreille grande ouverte. Son discours verbal est en parfaite adéquation avec son discours musical. Il se refuse à entrer dans une économie de marché (travail, famille, confort) et choisit de jouer Vrai, avec une grande part d'intuition (mot souvent cité, et sentiment évident dans son jeu). Mot essentiel aujourd'hui pour qui veut sortir de l'intellectualisme forcené, de la raison formatée et des codes imposés qui ont dogmatisé toute forme d'art depuis la Renaissance et l'ère des lumières, arts qui n'ont pu évoluer cependant, que grâce à quelques génies curieux de ce qu'il se passe derrière le miroir, qui ne peut que renvoyer l'image de ce que l'on place devant ! François Carrier en est un (curieux et génial). Il ne désire que célébrer la vie sans concession ni compromis. Pour lui, la mémoire, le savoir, le mental et le connu sont superfétatoires à côté de l'émotion, le présent, l'intuition et l'écoute.

Il parle aussi souvent d'Art Sacré (fut-il laïc, surtout : sans référence religieuse dont les dogmes ont éteint toute spiritualité). Sacré = séparé. Séparé de ce que l'on en attend, séparé du commun, du quotidien, de l'habitué, et du mental, de l'égo (isme et tique). La Création se doit d'être introspective, être un don du corps et de l'âme. Le sacré permet à une œuvre authentique de devenir immortelle et intemporelle, en ce qu'elle ne peut subir l'entropie inhérente à la matière commune.

Et puis l'écoute : attentif au son, à l'émotion du voisin, et de proche en proche, voyager jusqu'au fin fond de l'Univers pour assister et entendre la musique permanente du renouveau éternel des particules sans cesse en mouvement... dans le présent infini.

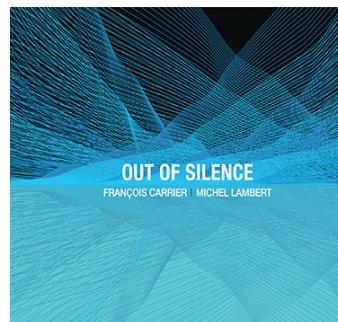
La spontanéité. C'est le présent permanent. Le connu appartient au passé, la construction (d'un chorus par ex.) est un pari sur un futur hypothétique. Un morceau de musique : c'est une partie du tout. Pas besoin de début ni de fin (comme un film, genre "Road movie"), il suffit d'être dedans, de le vivre, avec. Il suffit de vouloir juste passer et partager "un bon moment", sans repères, sans limites de temps ou d'espace, juste laisser "the good time

roll". Mais alors, peut-on enregistrer la/cette musique instantanée, qui ne vaut que par sa spontanéité ? Oui, car elle n'existe que par l'écoute et l'échange, elle n'est jamais finie et donc la musique se réinvente à chaque écoute !

Mettre un disque de François Carrier sur la platine, c'est comme d'aller rendre visite à un ami.

Écouter sa musique, c'est prendre part à un discours, qui en devient, ipso facto, un échange. La musique est faite pour être écoutée, CQFD, mieux : la musique jouée est modifiable par (la présence, ou le rôle) des auditeurs. Encore plus fort : à l'instar de la physique quantique, la musique enregistrée est interdépendante de chaque écoute postérieure ! Donc, chaque écoute est différente, pour différents individus bien sûr, mais aussi pour le même qui n'écouterait pas le disque à la même heure, dans les mêmes situations ou dispositions, ou lieu, seul ou à plusieurs... Ce sera une expérience différente à chaque fois, jusqu'à, oui, modifier concrètement l'enregistrement original qui exprimera d'autres nuances selon chaque cas de figure. Alors, quid d'une chronique qui sera différente d'un auteur à l'autre, certes, mais aussi de l'instant et des conditions d'écoute aléatoires d'un même ? Magie et dilemme de l'écriture qui se veut de transmettre une émotion, un sentiment, une impression... Reste la volonté d'inciter le lecteur à devenir auditeur, par complicité, connivence, empathie...

Alors, écoutez

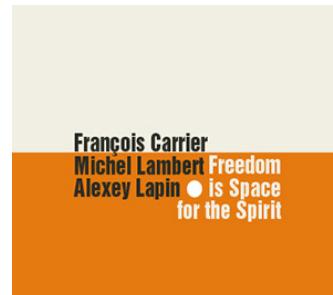


François Carrier : Sax alto, hautbois chinois
Michel Lambert : Batterie

Enregistré Live à Londres en 2015, c'est une discussion entre 2 potes qui se pratique (nt) depuis une vingtaine d'années. La fougue intarissable de l'altiste ne peut

que faire penser au jeu de Coltrane, dont M. Davis lui reprochait d'avoir tant de difficultés à terminer ses solos ; la réponse étant : "Tant de choses à dire"... Assurément, François Carrier est de la même veine : les idées se suivent, se chevauchent, dévient, bifurquent vers un autre sujet, reviennent... Juste quelques moments de répit pour écouter la réponse des drums... qui ne sont pas en reste d'inspiration non plus. Ce diable de Michel Lambert est partout. Des peaux et des bronzes, ça chante, ça bouscule, ça tonne, et puis ça se calme, un peu, le temps de laisser le sax aborder une autre voie, et l'ouragan reprend de plus belle. Effectivement : peu de place au silence ici. Tout ceci n'empêche nullement l'émotion d'habiter chaque note soufflée ou frappée. Une émotion qui nous est transmise avec force (non De force) et vigueur, sans agressivité pour autant, ni bavardage inutile, c'est juste de la joie, du bonheur d'être tous ensemble : de l'Amour, pour tous. Cela en deviendrait presque une religion : de l'Amour pour réunir tous les hommes ! Sauf, ici, pas de dogme ni d'obligation, même pas besoin d'y croire, l'évidence du discours est présente ! Par une imagination si fertile que, même si les suraigus sont de temps à autre sollicités, c'est sur toute la tessiture de l'instrument que François Carrier s'exprime, avec un sens de la mélodie permanent, largement appuyé par les rythmes choisis et adéquats de la batterie qui chante elle aussi, que l'on se prendrait à s'imaginer des chansons inconnues afin de compléter une proposition, une suite de notes qui nous rappellent que l'auteur et l'auditeur vivent et respirent ensemble. Peut-être pensez-vous que le hautbois est un instrument doux, fragile, un peu suranné ? Alors, vous allez changer d'avis ! Là : l'énergie nerveuse et primesautière, inventive et incisive est la même sur les 2 vents. Un son différent, certes, mais c'est bien le même esprit qui joue, souffle et nous ravi. Un changement de couleur sur une palette déjà bien riche de sons et de sens. On rit, on sourit, on est en joie de rentrer dans la complicité des 2 compères qui ont tant à se dire que le silence n'est qu'une courte respiration. Alors, "out of silence", c'est le bruit ? Non, c'est le son, c'est la musique, c'est la communication. Et chacun a son mot à dire. Et c'est beau.

Chez FMR Records (UK)



François Carrier : Sax Alto, hautbois chinois
Michel Lambert : Batterie
Alexey Lapin : Piano

Un des 7 concerts qu'a donné ce trio à Moscou-Saint Petersbourg en 2014. Un ancien comparse de François Carrier se joint à la discussion. On parle bien le même langage, sur le même sujet (musique totalement improvisée), mais avec une autre couleur...

De l'adjonction d'un instrument mélodique, le jeu général est plus lyrique, posé. On y retrouve autant de concentration dans le choix des propositions partagées, autant de plaisir à discuter de l'air du temps et à explorer l'espace qui semble n'avoir aucune limite pour ces défricheurs de terrains inconnus et inventeurs d'histoires qui font rêver. Le piano s'entend aussi bien avec l'un et l'autre : tantôt soutient, appuyé, justifie le battement du cœur du rythme de la batterie, souvent utilisée (entendue) comme des percussions : coups de bûcheron, caresses amoureuses, tonnerre d'orage, nuages qui s'effiloche dans les nuées sereines... Mr Lapin est là. Il est aussi là pour initier ou suivre un bout de phrase lâchée par un saxophone bien contemplatif sur cet opus, il marche sur les notes qu'il croise, à portée d'idée, et en profite pour s'élever au-dessus de ce que l'on croyait avoir déjà entendu de cet artiste sans limites.

Ce sont 3 architectes de sons spontanés qui nous embarquent dans leur complicité de joyeux lurons. Car, ici, la joie est permanente. Une joie méditative, tout intérieure. Le concept de "sacré" prend tout son sens. Nous ne sommes plus sur terre, emplie d'habitudes, de certitudes, de réflexes et de formatages. Il nous faut tout oublier, tout lâcher pour suivre le chemin qu'inventent ces ciseleurs de notes, de temps, et d'espace. Voir enfin, s'apercevoir que l'intérieur est plus grand, plus riche que l'extérieur. On y trouve de même des fleurs, des cours d'eau, des montagnes et des vallées, des planètes et des

lumières... mais sans contingences physiques, tout se mêle et s'organise différemment. Un tableau abstrait composé d'objets usuels... qui ont une âme. On devine déjà que notre perception dont de tout ce qui fait notre quotidien va en être modifiée, car leurs limites seront plus floues, comme dans cette musique : tout devient interactif, interdépendant. "Ce qui est en bas est comme ce qui est en haut", et qui se passe sur scène (à travers les HP's) est comme ce que nous vivons, ouvrons les oreilles pour mieux voir, et le cœur pour mieux vivre !

Chez FMR Records (UK)



François Carrier : Sax Alto
Rafal Mazur : Guitare basse
Michel Lambert : Batterie

Enregistré en mai 2016 à Timisoara, Roumanie. Où notre duo de choc s'adjoint un bassiste polonais... qui n'est pas là pour s'en faire montrer ! Dès le début du premier titre de ce concert de musique improvisée, les brefs préliminaires échafaudés, c'est une avalanche de notes graves et grasses qui nous dégringole dans les oreilles. Avec un gros son qui envahit l'espace, un jeu dithyrambique qui semble ne jamais vouloir s'apaiser (on peut le rapprocher de la présence qu'impose Bill Laswell, pour la forme, l'esprit en est autre...), le bassiste prend allègrement sa place dans le duo que l'on pensait connaître, mais placé dans une perspective différente sur cet opus qui permet de les entendre différemment. La basse serait ici comme l'espace entre les doigts de Dieu et sa Créature in "La Création" de Michel-Ange, un genre de silence tonitruant, de trait d'union gras qui distingue et relie les 2 autres éléments de ce trio qui en profitent pour explorer des voies où ils ne nous avaient encore guère emmenés. Le jeu nerveux et serré de Mazur oblige le sax à une attention extrême afin de trouver (et garder) sa place légitime de tiers de trio, de même pour la batterie, enregistrée plus faiblement

(en décibels) que ce que l'on en connaissait, pour l'occasion. Ce qui n'empêche nullement nos 2 compères de poursuivre leur discussions habituelle, folle, forte en complicité, intuition et inventivité, mais en comptant sur le bavardage impressionnant et passionnant de cet invité de marque qui a vite pris les siennes. Rassurons-nous, le polonais n'est pas un farouche envahisseur, et il arrive qu'il reprenne son souffle, et se calme de temps à autre. Non qu'il ait besoin de temps à chercher d'autres thèmes à exposer, tant sa voix semble naturellement foisonnante, plutôt en respect de l'espace nécessaire aux 2 autres à s'exprimer librement. C'est dans cet esprit que la basse fait souvent office de tempura indien, sur un obstinent nuancé que l'on peut oublier, le temps de quelques roulements soutenus et de sax qui, lors, se fait plus pensif, lyrique. Quelques formes de duo sax-basse que colore la batterie à coup de pinceaux sur sa palette métallique. Ne nous y trompons pas, il ne s'agit pas de compétition, à qui jouera le plus, ou le plus fort, non, comme dans toutes les séances où se trouve François, c'est d'harmonie que l'on parle. L'émotion, l'imagination et l'intuition restent définitivement les clés de réalisation, et d'écoute, de la musique, de cette musique qui nous soulève de terre, nous élève vers des sphères où les mots, les notes n'ont que l'importance que l'on veut leur donner. Reste ce que l'on nous donne ici : le sens, le fond, le sentiment, l'Esprit ! Vous avez dit Musique Spirituelle ? Oui !

Chez FMR Records (UK)



François Carrier : Sax alto
Alexander Hawkins : Piano
John Edwards : Contrebasse
Michel Lambert : Batterie

Concert enregistré à Londres en juin 2017. 2 cd's, 4 titres, plus d'une heure et demie de pur bonheur !

Tout est bon, rien à jeter, sans redondance ni redite, 4 morceaux bien distincts. 4 sujets de discussion à 4, où chacun a son mot à dire avec ses propres idées, ses points de vue particuliers, avec fougue et enthousiasme, ou bien lyrisme et rêverie, et toujours en parfaite cohésion d'écoute et de réponse. Plus que jamais, on sent l'âme du grand Coltrane habiter l'événement. Effet de quartet ? Le piano qui suit, accompagne ou devance l'alto, avec une sensibilité évoquant une certaine Alice, douce ou furieuse selon la nécessité, des notes joliment égrainées ou des blockchords assénés qui s'enchaînent, se bousculent, éclatent comme des bouquets de feu d'artifice. La contrebasse, cordes pincées, frappées ou caressées à l'archet, qui ne perd pas une miette de ce qui se passe, se dit, appuyant une proposition judicieuse, anticipant (provoquant ?) une nouvelle direction logique de cette conversation à bâtons rompus, et âmes repues. Et la batterie de ce bon vieux Michel Lambert, complice du saxophoniste dans leur accueil des 2 invités de marque, à l'affût d'un contretemps à souligner, d'un silence à cerner, d'une fulgurance à prolonger, d'une hésitation à conjurer, ou à approuver lorsqu'elle aborde l'orée d'un domaine inconnu...

Effet d'un désir (besoin ?) de spiritualité à partager, voir à imposer comme évidence de voie à suivre, de sens à donner et à prendre, de réalisation personnelle à transmettre... Chaque note élève la précédente et la révèle. En crescendo, portant l'esprit de tous vers des altitudes insoupçonnées, ou decrescendo pour une introspection, une mise en lumière des ténèbres en attente de révélation... Du chaos naît l'ordre, du magma de sons bouillonnants, apparaissent unissons, mélodies, vertus. Discussion entre amis, on parle du Beau, du Bon, du Juste, et tout est dit, reste à broder, à préciser-confirmed, et montrer que le meilleur moyen de communiquer est de rester dans l'Amour, de l'autre, de soi, dans l'éternel instant, ici et maintenant, et pour toujours. 4 musiciens, 4 plages, 4 disques ; tout ça pour retrouver la pureté de l'unité primordiale, celle d'avant la multiplicité dualiste. Résolution de la dichotomie des contraires, juste milieu du pavé mosaïque, parfait équilibre entre le corps et l'esprit. Un grand bonheur joyeux.

Chez : Fundacja Stuchaj (Poland)

Merci les amis !

François Carrier songe à venir jouer à Paris cet automne...
(Peut-être en 2021)

On surveille les dates !



photo : Magdalena Rosman



MULTIKULTI PROJECT

Japan Suite

Kod: NBCD125

Producent: NoBusiness Records

Wykonawca: Francois Carrier / Masayo Koketsu / Daisuke Fuwa /
Takashi Itani

Avant Jazz / Free Improvisation / Avant-Garde

premiera polska: 2020-06-05

opakowanie: plastikowe etui

multikulti.com - ocena *** 1/2:**

W natłoku wydawanych płyt, aby nie zwariować musimy kierować się jakimiś wytycznymi. Ja na przykład, jeśli mam do wyboru kolejną płytę doskonale znanego zespołu lub muzyka lubię sięgać po nowego artystę. Dać szansę komuś nieznanemu lub mało znanemu. Poszukać nowej konfiguracji.

Francoisa Carrera - kanadyjskiego saksofonistę poznałem kilkanaście lat temu dzięki lekturze płyty "Travelling Lights" (Justin Time, 2004), do której nadal często wracam, nagrał ją w kwartecie Francois Carrier / Paul Bley / Gary Peacock / Michel Lambert. Od tamtego czasu zbudował swoją twórczością solidną markę.

Francois Carrier i Michel Lambert występowali w Europie niezliczoną ilość razy, kilkanaście razy w Polsce, czy to z Rafałem Mazurem, czy z Tomaszem Gadeckim. Jednak każde kolejne płyty tego tandemu wzbudzają we mnie coraz mniejsze emocje, to taki samograj, nieschodzący poniżej dość wysokiego poziomu. Gdy przeczytałem w zapowiedziach oficyny NoBusiness Records o płycie "Japan Suite" kwartetu Francois Carrier / Masayo Koketsu / Daisuke Fuwa / Takashi Itani, krew zaczęła krążyć szybciej.

Po pierwsze dlatego, że rozerwanie takiego tandemu działa często na korzyść muzyki (najlepszy przykład to rozerwanie sekcji Hamid Drake-William Parker, potem Drake i Parker pojawiły się w wielu znakomitych zespołach). Po drugie, Carrera słyszmy tu w twórczym zwarciu z japońskimi improvizatorami, których reputacja w światowym jazzie jest niepodważalna.



"Japan Suite" to efekt pracy dwóch pokoleń awangardowych muzyków - Francois Carrier i kontrabasista Daisuke Fuwa reprezentują starsze pokolenie, saksofonistka altowa Masayo Koketsu i drummer Takashi Itani młodsze. Materiał został nagrany 7 grudnia 2019 roku w Yamanekoken, Ogose, Saitama w Japonii, i słucha się jej wyśmienicie. Bohaterką płyty jest o pokolenie młodsza od Kanadyjczyka Masayo Koketsu. Pcha się

ze swoim altem tam, gdzie Carrier pasuje, wciaga go w wir free-jazzowych dialogów, podnosząc temperaturę do poziomu wrzenia. To ona jest głównym kreatorem zmian, motorem iskrzących się urodą, swobodnych improwizacji, budowanych na bazie w pełni otwartego jazzu. Jaj nieograniczona wyobraźnia namnożyła wiele niesamowitych muzycznych pomysłów i zaskakujących zwrotów akcji. Narracja płynie szerokim strumieniem w pełni wyzwolonej improwizacji, dodam tylko, że jest ona świetnie skomunikowana. Jest też tutaj sporo miejsca dla sonorystycznych czułości, z których słynie Francois Carrier, znalazł w osobie japońskiej alcistki kreatywnego partnera.

W tym zespole nikt nie stara się górować nad pozostałymi, na każdym kroku słyszać tutaj dramaturgiczną powściągliwość i wewnętrzną logikę. Wszyscy grają w sposób zrównoważony, spontaniczny i nasycony. Tak grają mistrzowie!

autor: MAd

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#1986『フランソワ・キャリリール, 繁瀬雅代, 不破大輔,
井谷享志 / 日本組曲』

『Francois Carrier, Masayo Koketsu, Daisuke Fuwa, Takashi Itani / Japan Suite』

2020年6月6日

日本の夜... 大粒のダイアモンド!!! A multi-carat diamond!!!

NoBusiness Records(リトニア)は、Covid19をものともせず数点の素晴らしいアルバムのリリースを敢行した。『Japan Suite』(日本組曲)はその完璧な一例である。このアルバムは、2019年12月に埼玉県越生の山猫軒で行われた6曲の日本スタイルのフリージャズ風の演奏を収録したもの。魅力の焦点は何と言っても、フランソワ(キャリリール)のフリージャズ風フレージングと繩瀬雅代のリアル・フリージャズのフレージングを対決させたアイディアにある。次いで、驚くべき焦点はふたりのアルト奏者のバトルである。



記念すべきオーブナーの<Uchi-soto – Inside Outside>(内外)はこれらの焦点を象徴する良き実例である。この素晴らしい演奏も不破大輔(b)と井谷享志(ds,perc)という驚くべきリズム・セクションの想像力と創造力にあふれ表現力に富んだサポートあればこそであるのだが。続く<Kacho-fugetsu – The Beauties of Nature>(花鳥風月)は、ユニットで音楽を創造する悦びにあふれた注目すべきティクである。“ウォーキング・ベース”が芯を作るなか、猛々しいフリージャズの極地に展開していくふたりのアルト奏者が激越なやりとりをみせるやや伝統的なトラックである。

<Rakuyou – Falling Leaves>(落葉)は、ふたりのサックス奏者の胸を打つ交錯が特徴的なスローバラード風演奏で、アルバム中もっとも美しいトラック。<Ogose>(越生)は山猫軒が存在する街の名前を取った曲で、素晴らしいベース・ソロで始まり目頭と熱くするようなバラードを経て激しく印象的なエンディングを迎える演奏。<Yuzu – Citron>(柚子)は、心地よいテンポを維持しつつサックスが再びパワーを取り戻す。<Kaze to kumo ni noboru – Climb the wind and clouds>(風と雲に上る)でフランソワのこの尋常ならざる傑作アルバムは幕を閉じる。

これは紛うことなきフランソワの音楽だが、明らかに僕らが親しんだ彼の音楽とはかけ離れた内容ではある。(訳責:稻岡邦彌)

及川公生の聴きどころチェック No. 267

2020年7月4日

text by Kimio Oikawa 及川公生

NoBusiness Records NBCD 125

François Carrier – alto saxophone
Masayo Koketsu – alto saxophone
Daisuke Fuwa – double bass
Takashi Itani – drums and percussion

1. Uchi-soto(Inside Outside) 25:10
2. Kacho-fugetsu(Flower, bird, wind, moon) 14:27
3. Rakuyou(Falling Leaves) 15:35
4. Ogose(Town Ogose) 8:31
5. Yuzu(Citron) 11:15
6. Kaze To Kumo Ni Noboru(Climb the Wind and Clouds) 3:28

Recorded live at Yamaneko-ken, Ogose, Saitama, Japan, 7th December, 2019

Gig promoted by Tatsuo Minami for Yamaneko-ken

Recorded and mixed by François Carrier

Mastered by Arūnas Zujus at MAMASTudios

Cover artwork – © 2014 Éric le Ménédeu

Booklet photos – Yoshie Tachiki

Album produced by Kenny Inaoka, François Carrier and Danas Mikailionis
Co-producer – Valerij Anosov

なんと自然なサウンド。録音に音響効果のサウンドはまったくなく、マイキングの鋭いテクニックが自然体を聴かせる。ミックス・バランスの見事さか。空間に響く遠近感が、耳に刺激のない音像を作る。特に演奏の技術を強烈に聴かせるのはアルトサックス。重厚なベースの一定の音量バランスは見事。ドラムの輪郭が重い感触、唸ってしまった。

♪ CDレビュー

<https://jazztokyo.org/reviews/cd-dvd-review/post-53021/>

salt peanuts*

CARRIER / GADECKI / BOZEK / LAMBERT

«Wide»
FMR, FMRC556



Den franske altsaksofonisten François Carrier, har gjort flere plater på selskapet FMR. Og nå er han ute med en liveinnspilling fra MÓZG-festivalen i Bydgoszcz i Polen fra den 24. mai 2018.

Her får vi hans ytterst ekspressive spill sammen med landsmannen og trommeslageren Michel Lambert, pluss de to polakkene, tenorsaksofonisten Tomek Gadecki og bassisten og franskhornspilleren Marcin Bożek.

Vi får tre, relativt lange «strekk», «Wide», «Radiancy» og «Leeway», som egentlig kunne hatt hvilken tittel som helst, for det er ikke så mye i musikken som gjør de tre titlene spesielt relevante.

Musikken er frittgående, og improvisert fram der og da, med Gadeckii storform i front, med ytterst ekspressivt spill sammen med Lamberts energiske trommespill som aldri hviler.

Når Carrier kommer inn etter ca. ni minutter og han overtar scenen sammen med Bożek på fransk horn, så endrer musikken kraftig karakter. Ikke fordi de ikke er energiske nok, men fordi lydbildet blir totalt endret. Carriers tone i altsaksofonen er i overkant skarp og ikke like behagelig å lytte til som polakkens. Og herfra «duelerer» de på en fin måte. Carrier er, om mulig råere i anslagene enn Gadecki, men de fungerer fint sammen. Og kompet, hvis vi kan kalle det det, opererer med store og vidåpne ører, som glir fint inn sammen med de to saksofonistenes energiutblåsninger.

Andresporet, «Radiancy» åpner med Carriers altsaksofon i et fint tema, før de andre kommer inn med mer moderate innspill enn i åpningssporet. Jeg liker Gadeckis tone i tenorsaksofonen, og han kommuniserer fint med Carrier, slik at de aldri går i veien for hverandre. Denne låta er mer etterenksom enn åpningssporet, men det er bare så vidt de fire klarer å holde seg i skinnnet uten å «kline til» gjennom de drøyt ni minuttene låten varer.

Jeg synes dette utvikler seg til en nærmest perfekt, kollektiv improvisasjon, hvor de fire lytter til hverandre og kommer med fine innspill gjennom hele låten, slik at man som lytter blir sittende helt ytterst på stolen for å følge med i hva som skjer.

Sistesporet, «Leeway», varer en drøy halvtime, og starter med en leken Carrier. Her synes jeg også lyden i altsaksofonen er blitt bedre og litt rundere, slik at det ikke skjærer i ørene hele tiden. Og i starten er det Carrier som på mange måter leder an og forteller de andre hvilken musikalsk vei de bør gå. Og de andre følger han på en fin måte. De kommer ikke «dultende» etter som lydige får, men er med på å gjøre improvisasjonene til spennende lytting.

Dette er blitt en spennende liveinnspilling fra fire musikere som virkelig «traff» hverandre denne dagen i Bydgoszcz i Polen. Det er spennende å følge de fire og hvordan de snor seg rundt hverandre i de frie improvisasjonene, og det er deilig å høre hvor fin musikk det er mulig å skape i en slik setting, når kjemien er der.

Men selvsagt er dette en kvartett man skal høre live og ikke på plate. Man skal oppleve kontakten mellom musikerne og hvordan de kommuniserer med blikk og bevegelser. Det er først da man virkelig får fullt utbytte av slik musikk. En musikk man skal støtte lokale klubber og festivaler og være til stede når slike treff foregår.

Jan Granlie / 7. april 2020

François Carrier (as), Tomek Gadecki (ts), Marcin Bożek (b, frh), Michel Lambert (dr)

March 27, 2020 – Barcelona, Spain

*** Pursuite Amplitude B-JACD-4030 ecords LC 1015

**** Compassion Naxos Jazz 86062-2

**** François Carrier Trio: Play 482 Music 482-1033

***** Travelling Lights Justin Time JUST 203-2

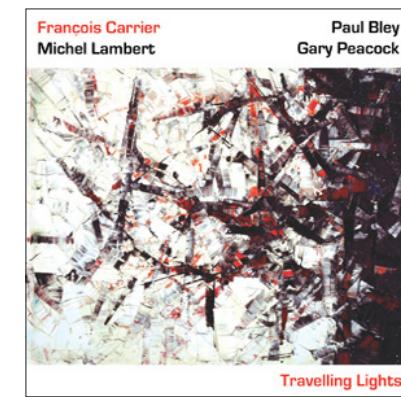
***** Happening Leo Records CD LR 451/452 2 CDs

On the sad occasion of COVID 19 pandemic I was trying to react to the difficult situation of my beloved artists and in this way purchased in Bandcamp several early records of François, including the first ones with the Carrier/Lambert duo. In fact, "Poursuite" was in the pre-Lambert era, in 1994 at Studio Michel Dionne in St. Lambert. It was performed by a trio with Pierre Côté and Yves Jacques augmented, however, by Guy Bernier on tempura. Pierre became the pillar of the François Carrier Trio that will incorporate Michel Lambert in 2000. The group does not yet play a "kind free jazz". The music they play is a complex contemporary jazz, with elements of free. It reminds me of music my beloved "early" Jan Garbarek and Charles Lloyd. The opening "Papoues" by Pierre Côté with a great theme, illustrates this perfectly. The second "Niskar" by Yves Jacques is my favorite. It is a nearly 9-minute long ballad, a little in the style of Joe Henderson. François' "Blindfold Test" is another favorite of mine, mostly for the wonderful theme. Another François' track that throws the listener on her/his knees is "Reflextion", with absolutely stunning "walking bass" work of the section and the theme in the Sonny Rollins' style. I also dig "Marylin" by François and Julie Poulet, a ballad of beauty comparable to Sam Rivers' "Beatrice", notable also from Joe Henderson's interpretations. "Intuition" is a trio record with Pierre Côté and probably his brother, François on drums. It is a very good album, but is lacking yet the tension and mutual synergy that the presence of Michel Lambert will bring. Still, among the 8 original compositions of François there are true pearls. The music continues the lines of "Poursuite", perhaps being a little more peaceful and ballad oriented, as already the opening "Heart of the Matter" with a stunning bass solo suggests. My favorites "Petit Marius Deviendra Grand" in John Coltrane mood, and the title track, "Intuition" with the clear excursion toward the land of free jazz. This record of François belongs quite strongly to the post-Coltrane paradigm: in fact, the last track is a wonderful reading of "Lonnie's Lament". From the liner notes: "Intuition" is the second release from the François Carrier Trio. They perform frequently in Quebec City and it's a treat to be able to hear these outstanding Canadian musicians. Mr. Carrier plays impassioned alto saxophone in

a program of deeply emotional and spontaneous incantations. His band mates provide intuitive support and excellent solos. "Compassion" is an excellent trio album, a birth of the legend in a sense. It is the first records of François and Michel together. It was recorded by the quartet with François, Michel and Pierre plus an extraordinary pianist Steve Amirault. The music keeps the Coltrane-early Garbarek-Charles Lloyd style, and is simply stupendous. The opening title track throws the listeners in their knees later, but all the tracks are simply extraordinary. "Moksha" is a fast piece with a great walking bass/drums support. The motifs and the atmosphere of "Mind and Play" reminds me more of Ornette Coleman's music. There is a great drums solo, later delicately supported by the alto and drums. I dig "Quest", a fast track with particularly appealing saxophone lines. But, the best of the best is the closing, nearly 14 minutes long "Nying Je" with a truly Monkish theme and fantastic work of piano. This album, recorded at Studio Victor in Montréal, Quebec, was the Juno Award Winner for Best Contemporary Jazz Album 2000. Fantastic stuff!!!

"Play" presents The François Carrier Trio au naturel. Quoting the liner notes: "It may not come as a complete surprise to listeners who have been following Canadian saxophonist François Carrier's work, but his new trio record has a very odd sense of coherence. It's odd for two reasons: one, because "Play" was compiled from a total of seven different appearances during the trio's 2000 Canadian tour, at locations from British Columbia to Nova Scotia; two, because most of the recording (six of eight tracks) consists of fully improvised music. Somehow all those stops on the road hang together quite nicely when the deed is done." Indeed, "Play", recorded live in 2000 and released in 2004, is a breakthrough album for Carrier-Lambert duo entering clearly the "kind free jazz" era. The opening "Play" is a wonderful example of this new approach to the music. "Le Marais" with fast "walking bass" part is another, yet very different example. Perhaps the most open track is "Open Conversation", as the title indicates. In contrast, "Insomnie" is more "traditional", but at the same time more beautiful and non-trivially melodic. I like "Ballet", notable for the fantastic drums solo and alto/drums dialogues. But, my unquestionable favorite is "La Danse de Grand-Mie", an 11-minute long "waltz" full of joy and alegría. The set ends with... "Happy Birthday", which has sentimental values for me: François send me once to listen for my birthday.

The remaining two albums are simply Masterpieces, written



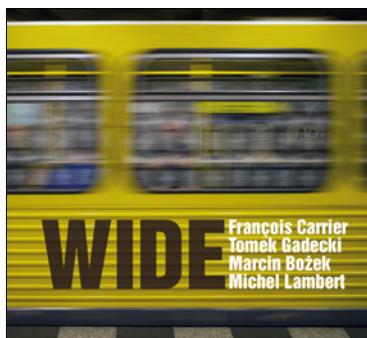
with capital M. "Travelling Lights" is by the dream quartet, in which the duo of Carrier – Lambert is joined by Paul Bley and Gary Peacock. The music created by this encounter is infinitely beautiful and simply incomparable to anything else. It carries, obviously, the specific and characteristic delicacy of the Bley-Peacock duo confronted with the tenderness of the Carrier-Lambert one. The tracks are named after continents. "Americas" by Gary Peacock opens this obra maestra with Paul entering inside piano. "Asia", a lyrical free ballad, is notable for amazing piano passages of Paul, combined into dialogues with the alto of François. The first highlight for me is the 14 minutes long "Europe", the most abstract and free piece with phenomenal work of the section supporting equally phenomenal piano and alto solos and duos. The other one is the 7 minutes long "Africa", a more traditional track in terms of the motifs, but quite abstract because of Paul's use of inside piano. "Travelling Lights" were recorded in June 2003 at Studio Victor, Montréal, Québec.

Finally, "Happening", recorded by with a dream quintet, in which The François Carrier Trio is joined by Mat Maneri and Uwe Neuman. This is the first double CD by François Carrier in Leo Records catalogue. "Carrier is one of Québec's (and Canada's) essential musical voices, a saxophonist who has combined commitment and discipline with intuition and inspiration to gradually realize an arresting musical vision, one that is compounded of free-jazz traditions and a compellingly personal melodic invention. On "Happening", Carrier combines both long-standing and fresh musical partnerships with free improvisation and contrasting tonal systems to reach levels of sometimes startling immediacy". Recorded live at GESÙ in Montréal in April 2005, it contains seven tracks: five entitled "Happenings (one-five)", and two short "Happening (encore)" "Happening (sound check)". Nearly two hours of amazing music! This is kind free jazz fully developed at its best. The highlights are 33-minute long "Happening (one)" and the closing 32-minute long "Happening (five)".

by Maciej Lewenstein

Bad Alchemy Magazin

***** Wide FMR Records FMRCD556 François Carrier
(as); Michel Lambert (dr); Tomek Gadecki (ts);
Marcin Bożek (b, French h).



Recorded live on May 24, 2018 at MÓZG in Byrgoszcz, Poland, this is a recording of a thrilling free jazz concert with Francois Carrier on alto saxophone, Tomek Gadecki on tenor saxophone, Marcin Bozek on bass and french horn and Michel Lambert on drums. The music is very well recorded and presented, with the two saxophonists trading massive squalls of sound along side excellent bass and drums with Bozek acting as a wild card adding interjections on french horn. Their whole set unfolds beautifully like a flower in the springtime, revealing the passion for music and improvisation that the musicians have. Carrier and Gadecki make an excellent front line, and the contrasting tones of their individual instruments are ideal for creating shades of light and darkness and bold swathes of color. Three lengthy compositions allow them to explore the nature of improvisation at great length, beginning with the twenty-three minute track "Wide" which really sets things up for the group, who are clearly playing at a very high level. The level of intricate interplay between the instruments here and on the shorter "Radiancy" is very impressive with the sounds of the band flowing very naturally whether they are playing the harshest free jazz or the most spacious interludes. The concluding track "Leeway" in particular evolves episodically with a determined narrative presented by the musicians, complete with sections for spontaneous melody, slashing free improvisation and cells for quieter contemplation. Using a cohesive melding of modern jazz and free improvisation, the trio is able to develop an album that has both spontaneous and interconnected playing. The group develops a dynamic sound, characterized by constant change, but still remains accessible with the musicians in full support of one another. The music is exploratory and continuously evolving as it proceeds, successfully accomplishing its purpose.

MONDAY, MARCH 09, 2020 Posted by Tim Niland

WIDE

François Carrier - Tomek Gadecki - Marcin Bożek - Michel Lambert

nowjazz plink'n'plonk ...

First review of our newest album WIDE with Francois Carrier, Michel Lambert, Marcin Bozek and Tomek Gadecki – Bad Alchemy Magazin from Germany, (translated) in English [BA 105 rbd] :

The fact that FMR is now pursuing a CD-on-demand policy has remained very consistent: Paul Dunmall, Glasgow Improvisers Orchestra, Szilárd Mezei, Adrian Northover, Philipp Wachsmann ... but also open to the Fresh Dust Trio and " Honey, did you break all my jazz cassettes? " from the bootleg unit, both with self-ironically fresh wind by the electro-percussive Slovenian Jaka 'Brgs' Berger. Wide (FMRCD556) belongs to the track of the consistent, with the Canadian Altosax + Drums team FRANÇOIS CARRIER & MICHEL LAMBERT. But their good contacts to the East – Russian to Alexey Lapin, Polish to Rafal Mazur – are now bringing new faces into play, live in Byrgoszcz in 2018: bass guitarist MARCIN BOŻEK & TOMASZ GADECKI on tenor sax, who in turn have been free jazzing together in Gdynia as Olbrzym i Kurdupel since 2007 , while Gadecki cuddles and roars to the rock songs by Joanna Kucharska in Lonker See. But it is Bożek who roars and beats here before kicking off before plunging into the saxistically opened wide field of 'Wide' (11:07 p.m.), with a slope on which Lambert walks like a rocking stone. Carrier and Gadecki take off after eight minutes, one as a bubbler, the other torn off and snotty ostinat. Until they trill together and the horn intervenes again for a plaintive cooperation, where they tickle each other again to smileys, chewy and again rapidly overflowing, crossover or red-hot, suddenly hot and as sausages [Kurdupel], which inflate to rocket worms [Wężoidy] , Superseded by 'Radiancy' (9:44) as Adagio, in which, however, it blurs bożekistically so much that the elegiac tends to overthrow. 'Leeway' (31:42) can then not be translated better than with leeway, which the four exploit as imaginatively as spiritedly, cackling with excitement, inciting each other, almost ayleresque, but again firing staccato from both pipes, bass and Bass drum with rumbling thrust and metallic flashes above it. Lambert triggers a drunk chunk and Moschen, the Saxers fire over-the-top, Coltrane meets Pharoah. By the time she has the earth back, they almost seem to be on their knees piously, with Bożek only as a cacophonic grinding track. But even in this spiritual de-profundis, this bluesy feeling, so much vitality twitches and simmers that, contagious to one another, they ultimately rock up again, but not to end triumphantly, but tenderly and sublimely.

[BA 105 rbd 2/2020]

François Carrier/Michael Lambert/John Edwards
Elements
FMR CD 501

Continuing to expose his Universalist free jazz as globally as possible, Montreal alto saxophonist François Carrier recorded these extended tracks at concerts in London and Krakow. While the sonic flow appears almost unstoppable in intensity and inspiration, Carrier is no musical cynosure. Not only is inventive Quebec percussionist Michel Lambert, who has long played Robin to Carrier's Batman on board, but British bassist John Edwards adds his ambidextrous command of Arco and pizzicato pulses to the mix.

At the same time as the three confirm throughout, the trio's free-form music is anything but unbridled bombast. There is definitely the requisite amount of shrill irregular vibrations, tongue slaps and altissimo squeals from the saxophonist; rubs, rumbles and pitter-patter from the drummer; and thumps and pulsations from the bassist, many of which evolve in parallel counterpoint to one another, but the narratives aren't limited to abstractions. Especially on the more-than 29½ minute concluding "Wilderness", tranches of melody that have been almost audible in earlier improvisations are now more discernible as the interpretations stretch further and further outwards. Carrier's soloing is more mellow and assured; Edwards' string strokes thicker and more responsive; and Lambert's careful rhythms underscore the others' designs. Sometimes the narrative is also sub-divided into a duo of guitar-like plinks from the bassist and querulous vibrations from Carrier or by having Lambert's husky raps matched by reed stutters. Crucially the climax is reached only after the last iota of emotional expression has been squeezed out of each instrument's exposition.

The elements exposed throughout are high quality musicianship coupled with limitless inspiration.

—Ken Waxman - August 23, 2019



Avant Scena - August 28, 2019
Contemporary music blog

François Carrier / Alexander Hawkins / John Edwards / Michel Lambert – "Nirguna" (Fundacja Sluchaj, 2019)

Four featured figures of avant-garde jazz scene had gathered together to improvise – "Nirguna" was recorded by François Carrier (saxophone), Alexander Hawkins (piano), John Edwards (double bass) and Michel Lambert (drums). Musicians had played together as a quartet and on various combos with famous jazz stars – their music always is a burst of energy, drive and passion. The music is completely based on free collective improvisation, the innovations of experimental jazz and the tunes related to bebop, post bop, hard bop and other modern jazz styles. Surprises, bright contrasts, driving solos, catchy and luminous riffs, flowing passages or silent pauses – all these elements gently fit together in their music. Improvisers have their unique sound – they're demonstrating an innovative point of view, masterful virtuosity, splendid playing technique and exclusive musical language. This album is another one great example of collaboration between four impressive jazz masters.

"Nirguna" is completely based on free improvisation and open form. Immediate responses, impressive corresponding to each other's playing, strongly contrasting episodes gently combined together, all kinds of moods and textures changed simultaneously are the main elements of the compositions. That makes an effort to bright, dynamic and expressive sound. Active mood is almost everywhere – it's changed from time to time by silent pauses, relaxing pieces or meditative minimalistic samples. Independent melody line, dynamic and wild rhythmic section, sharp aggressive harmony basic and gorgeous background are the main compounds of musical pattern.

Trembling, passionate and frantic saxophone's solos François Carrier effect whole melody line. His improvisations are played in active, bright and exciting mood. Here improviser twists together expressive remarkable melodies, terrific vibrant riffs, perturbing wild culminations, breaking sessions, driving fantastic solos and transcendental passages, ornaments and abbreviations of all types. Francois Carrier is going deep down into depressive, simple, lyrical and minimalistic samples, silent pauses from time to time, or rises up on wild, sparkling and simply impressive culminations. Saxophone's tunes dictate the main mood of the melody line – it's driving, effective and exciting.

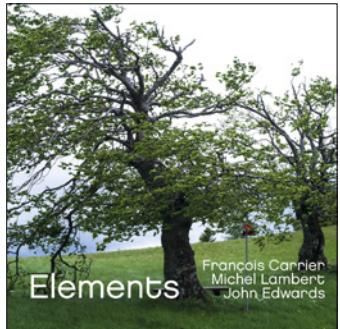
Piano tunes by Alexander Hawkins are full of drive, brightness and passion. Experienced pianist demonstrating his best capacity, wide musical knowledge and innovative way of playing. Expressive, nervous and complicated bebop or hard bop solos meet flowing dizzy passages, fantastic riffs, breaking monotonic sessions, frantic sharp and aggressive chord's sequences, luminous culminations and light, joyful, expressive and flying ornaments. The music is played in active, dynamic and perturbing mood – that finally makes an effort to an exclusive sound.

Double bass section is kept by featured bass player John Edwards. Bassist is creating his wide and rich musical language, develops unique way of playing and forms an innovative instrumental section. Deep, contemplative and heavy bass line is made by using repetitive rhythms and tunes. Special effects, strange timbres and ornaments contain a colorful background. Dramatic, vibrant and impressive culminations have a terrific, wild and driving sound. Improviser manages to create an exceptional and moving sound by expressing all wide range of emotions, characters, expressions and playing techniques.

Hysterical terrific riffs, complicated bebop, aggressive breaking hard bop, abstract free improvisations, thrilling and dynamic African, Afroamerican music's rhythms and the basics of experimental jazz – that's the base of the rhythmic section. It's kept by Michel Lambert. An impressive drummer has a hypnotizing and suggestive playing manner. He manages to create a fabulous and tremendous rhythmic section.

**** Elements FMR Records FMRCD501

François Carrier (as, Chinese oboe); Michel Lambert (dr); John Edwards (b). May 2015, May 2016.
By Maciej Lewenstein



François and Michel are back with John Edwards, but without Steve Beresford. These wonderful live recordings stem from Cerkno Festival 2015 and a concert in l'Klectik in London in 2016. The music carries the similar message and energy as the one recorded in the quartet, but is more concentrated and focused on interpersonal dialogues and synergies. "Elements" is a nearly 26 minutes long suite that starts with the strong drumming and bass lines supporting delicate alto of François who gradually starts to depart from the kind free jazz idiom. John oscillates between finger picking and bowing, and so do the moods. The middle part of the track is particularly "unkind". François blows a hell out of himself and the section follows at the similar level of intensity. In the 9th minute John starts a repetitive bowed motif and the track changes the character, combining more opened with minimalist fragments. In eleventh minute a fragment of silent collective improvisation starts that develops into a bass solo, and then bass and drums duo.

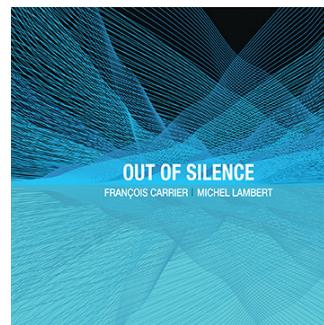
François comes back and continues for a while in the tranquilizing mood, but turning back to a more explosive statements soon. Fantastic track, a paradigmatic example of the trio's synergy and mutual understanding. "Roar of Joy" has only a little more than 5 minutes and has a fragmented "theme", reminding me of some themes of Ornette Coleman. The section make again wonders here. Again, the track becomes quite dynamic and free in the middle, returning to the kind free jazz at the end.

The closing "Wilderness", recorded in Cerkno, is the best. It has a wonderful beginning, with alto passage of intensive beauty, and the section realizing complex rhythmic figures. In the middle part, the free jazz governs François uses even some over blowing techniques.

After a short bass and drums solo he changes for short to the Chinese oboe. After come back to the alto, the track attains a character of a (relatively) peaceful ballad. There another fragment with the oboe and the bass, culminating on alto. Wonderful track, and wonderful album!!!

***** Out of Silence FMR Records FMRCD455

François Carrier (as, Chinese oboe); Michel Lambert (dr). June 2015.

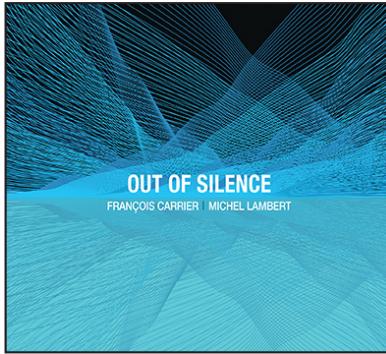


Exquisite. Finally, François et Michel au naturel! Recorded live at Ryan's Bar in London, it is a paradigmatic example of kind free jazz reduced to a concentrated duo music. The starting 15 and a half minute long "Out of Silence" is a perfect example. It has peaceful dialogue, full of synergy, remarkable solos, but also more expressive "normal" free jazz parts. And all of the tracks are like that, though they are very distinct and by no means boring. "A Thousand Birds" starts in very high registers of the alto with powerful drumming, but cools then down in the middle parts. "For No Reason" has a well defined theme, or better to say motif, with some touch of the Ornette Coleman's music. My favorite is "Soul Play" with elements of post-bop and even blues. The drums solo, as well as the saxophone solo cadenza are very beautiful here.

"When the Heart Starts Singing" is a great ballad, with plenty of feeling, and tremendously expressive second part and the final on oboe. "Meadows and Shored and Hills" is another favorite of mine, for the sheer amount of expression in both sax playing and drumming. The set ends with the happiest tune: a kind free jazz version of "Happy Birthday". I remember François sending it to me as an MP3 for my birthday in 2016. "Out of Silence" is the masterpiece of the Carrier-Lambert duo!

By Maciej Lewenstein - 24 December 2018

theWholeNote



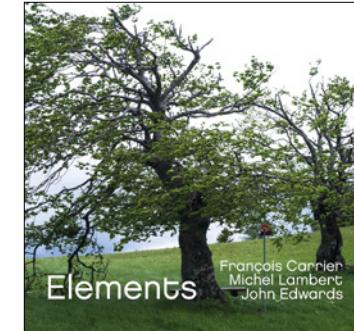
Elements

François Carrier; Michel Lambert;
John Edward
FMR Records FMRCD501
(francoiscarrier.com)

François Carrier is a Quebec-born alto saxophone player with a decades-long history playing free improvisation with musicians around the world (including Paul Bley, Gary Peacock and Dewey Redman). He has released over 30 albums recorded for many European labels that specialize in avant-garde music. In 2001 Carrier won a JUNO for his third album Compassion and has stated it is "important to record as much music as possible. You learn a lot just by listening to what you have done together and since everything is improvised, you will never do the same thing twice."

Carrier and drummer Michel Lambert have played and recorded together for years and they have toured Europe, Asia and Canada. Elements, released by UK label FMR records, also includes British bassist John Edwards and has three live performances by the trio: Wilderness, recorded at the 20th Jazz Cerkno festival (Slovenia 2015), and Elements and Roar of Joy from Iklectick (London, UK, 2016).

Carrier and Lambert's long history together ensures their musical intuition is highly attuned and their playing can change quickly from staccato and aggressive to lyrical and introspective. Edwards is an integral part of these performances and it feels as if he has played in this group for years. The first piece, Elements, begins sporadically, with Edwards playing notes off-rhythm and switching to his bow (which he uses frequently and effectively throughout the album). Carrier plays short, aggressive bursts and then Lambert enters with off-rhythm backing percussion. The piece moves through several phases trading solo parts, and around the four-minute mark Carrier introduces more lyrical lines with a sound reminiscent of Ornette Coleman. The album captures the spirit and energy of their live performances and repeated listening reveals the complexity of their shifting musical textures.



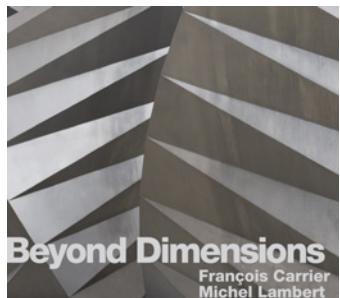
BAD ALCHEMY 100

Bad Alchemy Magazin's echo to "Elements" by Rigobert Dittmann | FRANÇOIS CARRIER - MICHEL LAMBERT - JOHN EDWARDS Elements (FMR Records, FMRCD501): Da werben Briten wie John Edwards ein lebenlang für Freedom Music als Exportschlager von der Insel, und dann sprechen die Brexiteers dem sowas von Hohn. Nun, sein Kontrabass wird, denke ich, deswegen nicht weniger allgegenwärtig sein, ob bei New Old Luten, The Runcible Quintet, Moholo-Moholo's Five Blokes oder für wen immer er als Spielgefährte der Gefragteste seiner Zunft ist. Schon 2011 und 2014 ist er im Londoner The Vortex mit dem Quebecer Saxophonisten François Carrier und dem Drummer Michel Lambert, dessen untrennbares Weggefährten, zusammengetroffen (mit noch Steve Beresford am Piano). Im Mai 2015 war er mit dabei im slovenischen Cerkno (wo 'Wilderness' entstand) und im Mai 2016 war er wieder in London zur Stelle (Ergebnis: 'Elements' und 'Roar of Joy'). Wie er da den Bogen knurren und die Saiten plonken lässt - elementary! Lambert scheppert und tickelt dazu mit schrottigem Anarchospirit, Carrier löchert dazu die Luft mit akustischen Nonnenfürzen und quäliger Sang eslust. Die animiert Edwards, noch schillernder zu jaulen, zu hauen, zu ploinken und tausendfingrig zu wuseln, um Carriers Feuereifer zu schüren, den Lambert mit klapperiger Erratik schleudert. Fast wider Erwarten groovt es plötzlich doch, mit kurzen rhythmischen Strichen, aber schon auch sich dazu überschlagenden Tönen und wummrig knarrendem Gusto. Sonores trifft auf rotziges Röhren und rappeliges Remmidemmi, kleinlautes Picken auf perkussives Klimbim, flirrende Gestik und kakophony Glitches auf geharkte und geholzte Lambertistik. Unmöglich, das in Papier zu wickeln, es fängt zu brennen an, und ich weiß eh nicht, wie ich solchen freudentaumeligen Heidenspaß in Worte fassen soll. Kein Ton, der nicht Fünf grade sein lässt und stumpfes U mit krähender Kakophilie über-ixt. Was Edwards da pizzikato zwirbelt und wummert und mit dem Bogen schrummt, sagenhaft! Und wenn Carrier erst mit Oboe chinesisch tönt und dann mit dem Altosax seine Auffassung von schön und von wild expliziert, da kann mir der Rest der Welt im Mondschein begegnen. [BA 100 rbd]

Würzburg, Germany, Oktober, 2019

MARTEDÌ 5 GIUGNO 2018, Ettore Garzia a 12:18

Carrier-Lambert-Mazur: Beyond dimensions



Beyond dimensions, quarto cd del trio Carrier-Lambert-Mazur, permette di fare il punto della situazione su un progetto nato nel 2015 e di cui abbiamo incominciato ad assaporare le fragranze con Unknowable, registrazione d'esordio per la Not Two Records. Senza dubbio, la dimensione est-europea fa molto bene alla verve di Francois e Michel, poichè molte delle loro migliori prove provengono da concerti svolti in quei luoghi (non si può fare a meno di ricordare i concerti russi con Lapin e i

tour specificatamente dedicati a paesi ritenuti minori nell'improvvisazione come la Polonia, Repubblica Ceca e Slovacchia); quasi sempre i luoghi dei concerti sono anche una lente d'ingrandimento sull'arte e i suoi veicoli di trasmissione: per Beyond dimensions si tratta di documentare un concerto effettuato in Romania, al Athernativ Café, un posto che dalla rete ricava specialissimo, con terrazza e cortile, che sembra possa essere ritenuto come il principale luogo ove intrattenere cultura a Timisoara (oltre che bere una birra), in ciò confermato dal fatto che al piano di sopra, in un ambiente candido e familiare, vengono spesso ospitate installazioni e sipari di arte pittorica.

Musicalmente ci si chiede lo scopo per cui è nata questa collaborazione tra i due fidi compagni canadesi e il bassista polacco e le ragioni vanno oltre una normale e benefica condivisione della libera espressione. Mazur aveva già improvvisato in compagnia di altri sassofonisti (Keir Neuringer, Mikolaj Trzaska, Anna Kaluza), ma la casualità dell'incontro con i canadesi ha voluto stabilire una particolarità dell'espressione, che in Beyond dimensions sembra voler raccogliere i suoi frutti definitivi. "Insieme" e "singolarità" vanno di pari passo, stabilendo il principio che la confluenza delle istantanee idee di gruppo è contemporaneamente confluenza di quelle individuali, le quali possono anche essere sistematate singolarmente all'interno della condivisione musicale. E' così che è possibile ricavare il fascino esercitato dalle soluzioni al sax di Carrier (vedi Open dream), quanta sostanza artistica ha il drumming di Lambert e quanto è interessante e privilegiata l'interazione al basso acustico di Mazur. Non c'è un solo momento in Beyond dimensions che possa annoiare, è qualcosa che rende benefico il sogno, stimola la buona immaginazione e la colloca in una palpabile realtà del sentire, che è universalmente disponibile.

LE JAZZ A SA TRIBUNE.
Edition du 22 octobre 2018 // Citizenjazz.com



Trois ans après *Unknowable*, le premier album du duo réunissant François Carrier et Michel Lambert avec le bassiste Rafal Mazur, voici que l'orchestre revient avec *Beyond Dimensions*, nouveau volet de ce qui est désormais devenu un trio. La ligne de force entre le saxophoniste alto et le batteur est omniprésente, mais elle n'est pas exclusive. Certes, dans « *Namagiri* », les Québécois sont les pointes saillantes d'un mouvement inexorable, mais ce n'est pas unilatéral. En témoigne l'intense « *Unseen* » et son solo de basse inaugural qui déboule comme une chute de pierres.

On pourrait songer qu'il n'y a guère de nouveau dans les tribulations anciennes de Carrier et Lambert, mais l'on s'aperçoit que Mazur, comme le fait Alexei Lapin dans un autre contexte, chamboule le lien entre alto et batterie. Plus exactement en modifie l'ADN, comme on le voit dans « *Open Dream* », long morceau d'introduction qui approche la demi-heure. Lambert, très coloriste et centré sur ses cymbales, tente de rejoindre un saxophone intarissable et très en avant. Néanmoins, la basse construit tout un décorum qui change les relations davantage qu'elle ne rompt le lien entre les deux inseparables. Les cartes sont rebattues, et Mazur va chercher au plus profond une fraternité tellurique avec le batteur, qui constitue la grande nouveauté de cet album paru comme à l'habitude sur le label FMR.

C'est dans « *Beyond Dimensions* » que l'on perçoit le mieux la réorganisation qui se joue. Dans ce dernier long morceau, on découvre une relation canadienne retrouvée, puissante, sans faille. Mais elle est très rapidement érodée par le jeu calme mais inexorable du Polonais, qui tient une ligne dure mais fertile. Peu à peu, dans une révolution à bas bruit, le soufflant se détache dans un panache de métal et c'est la nouvelle organisation qui se dévoile. Elle ne met personne en retrait ; le trio attaque de front et recompose ses habitudes avec une gourmandise affichée. *Beyond Dimensions* signe l'acte de naissance d'un beau trio.

par Franpi Barriaux // Publié le 21 octobre 2018



NOMADIC SURREALISM, THE SPIRIT OF THE BATHTUB

IMPROV JAZZ WITH POETRY FROM THE BATHTUB

Posted by MARCUS SLEASE on JUNE 6, 2018

When Ewa and I first arrived in Madrid, Christian Pérez, his wife Megan, and their son Oscar welcomed us. Showed us around their neighbourhood of La Latina, lollies and neighbourhood festivals with sweet meats, up on their rooftop terrace, an introduction to mighty fine Spanish olives, wine, and cheese. And much much much more. They are great friends!!

Christian is a terrific musician, so versatile and expansive and curious with his instrument, it is more than an instrument, both Ewa and I love attending his performances. One of the first ones we experienced, and experienced is the right word, it is fully immersive, you feel it with your whole body, expansive, was at the old tobacco factory, a kind of network of cave street art and music, a lively place, and Christian and other musicians collaborated with dancers, improv, the dancers moved in and out of the instruments, around them like snakes, slithering and bendy, it was all very sensual, and also beautiful.

Last Sunday, 3rd June 2018, Christian played some terrific improv/free jazz with some visiting avant-garde musicians from Canada, Francois Carrier and Michel Lambert, and it was a spaceship, my pineal gland was vibrating.

The concert was at Cafe El Despertar, one of my very favourite places in Madrid for experimental music, tons of pictures of various legendary jazz musicians on the walls, and the room for concerts is intimate and cosy, there is direct interaction with audience and musicians, a nook.

At the beginning of their second set, Christian invited me on stage to read my balloon poems, from my latest book The Spirit of the Bathtub, an improv collaboration with these stellar musicians. It is just what the doctor ordered, feeling that energy, something larger than small mind self, by the time I started the second poem I was letting go, feeling the hula hoop, it is the best kind of nomadic travel. I am still riding those waves!

See Video clip : <https://vimeo.com/273649642>

FREE FORM, FREE JAZZ

improvised music, jazz anarchy, new thing, abstract jazz, instant composition, out jazz, aleatory music, modern free, avant-garde jazz, fire music, intuitive music, free improvisation, action jazz, noise, jazzcore, creative improvised music, música especulativa. FREE THE JAZZ!!!

quarta-feira, 19 de setembro de 2018

Beyond Dimensions ****

**François Carrier/ Michel Lambert/ Rafal Mazur
FMR**



No quarto encontro registrado pelo trio formado pelos canadenses François Carrier (sax alto) e Michel Lambert (bateria) ao lado do polonês Rafal Mazur (bass guitar) somos apresentados a novos temas. Diferentemente dos títulos anteriores do grupo, que foram captados no Alchemia Jazz Klub, na Cracóvia, este Beyond Dimensions traz uma gravação ao vivo no Aetherativ, na Romênia, em 29 de maio de 2016. A noite resultou em quatro extensas faixas, improvisação livre que se desenvolve entre 9 e 29 minutos. Carrier se concentra aqui no seu original sax alto – vinha explorando o oboé chinês em suas últimas gravações –, o que dá uma lineariedade maior à proposta desenvolvida por ele no álbum. É bom vê-lo em momentos mais explosivos, em meio a seu lirismo característico, como o que emerge lá pelos 12 minutos de “Open Dream”, no que se revela seu melhor solo. Beyond Dimensions é prazeroso de ser ouvido em direto, sem interrupções, como um concerto mesmo, em que as ideias se desdobram e se complementam. Quem escutou os outros encontros do trio sabe o que vai encontrar aqui; não que eles se repitam, mas mantém uma coerência expressiva que liga os álbuns.

*o autor:

Fabricio Vieira é jornalista e fez mestrado em Literatura e Crítica Literária. Escreveu sobre jazz para a Folha de S.Paulo por alguns anos; foi também correspondente do jornal em Buenos Aires.

JazzdaGama

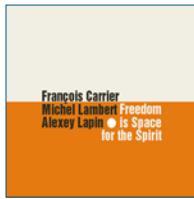
Carrier fois trois

By Raul da Gama - Aug 28, 2018



Has alto saxophonist François Carrier taken a leaf out of Charlie Parker's book? Or perhaps Eric Dolphy's, or even Ornette Coleman's? Perhaps Mr Carrier could have taken a musical tip or two from any of the three iconic alto saxophonists. He seems almost certain to have listened in great depth to all three but with the sound of a singular voice and having inhabited the advanced culture of free improvisation for several decades now, Mr Carrier's music has gone on to embrace much more besides. Even with a certain Eurocentricity in his approach to harmonic conceptualisation – something that augments his free improvised music – it is still impossible to pigeon-hole his music.

The often roughly hewn, serrated edge of his phrases and his incisive bite of his twisting lines – regularly, if not always, complemented with rhythmic thunderbolts from drummer Michel Lambert – always makes his music sound new and unexpected. The primitivism of the improvisations often alternates with extreme sophistication both feed the music's dynamic impulse all of which results in a novelty of language that is so impressive it borders on extreme genius.



François Carrier | Michel Lambert | Alexey Lapin

Freedom is Space for the Spirit The arresting title of this trio album overflows into the music, which – in turn – combines the bewilderment of revelation forged into long, meandering yet always relevant free improvisations. On paper the music, sometimes with abstract sounding titles such as "Freedom is Space for the Spirit" and "Land of Paradoxes", and at other times vivid narratives such as "Nevsky Prospect", or even ethereal works with a kind of metaphysical influence as in "Keep Calm" and the effervescent "Happiness is not for Sale!". Best of all is the music itself, which even in dissonance, noise and silence, is crystal clear seems to lock the musicians in interminable dance. This is remarkable music and when not lithe carries a powerful weight that transcends narrative clarity.

Track list – 1: Freedom is Space for the Spirit; 2: Keep Calm; 3: Happiness not for Sale! 4: Nevsky Prospect; 5: Land of Paradoxes

Personnel – François Carrier: alto saxophone and Chinese oboe; Michel Lambert: drums; Alexey Lapin: piano

Released 2016
Label – FMR Disques (FMR CD 425)
Runtime – 1:05:12



François Carrier | Michel Lambert: Out of Silence This work by François Carrier shows his acute feeling for harmonic and instrumental colours, a sensual delight in sounds – and, of course, silences – for their own sakes, and a wonderful ability to translate visual and poetic images into music of haunting vividness. Nowhere is this clearer than in "Soul Play", which seems to be inspired by a kind

of ethereal visitation from the spirit world, which is mirrored in an impressionistic musical haze in which sounds emerge seemingly from the mists of the spirit world. So detailed is Mr Carrier's voice on alto saxophone and Chinese oboe and when combined with the percussive rumbling groove of Mr Lambert's contributions to the music it's hard to believe that there are only two musicians who combine to produce the album's kaleidoscopic range of sounds.

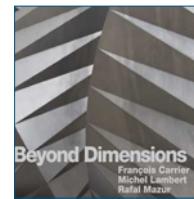
Track list – 1: Out of Silence; 2: A Thousand Birds; 3: For No Reason; 4: Soul Play; 5: When the Heart Starts Singing; 6: Meadows and Shores and Hills; 7: Happy to You

Personnel – François Carrier: alto saxophone and Chinese oboe; Michel Lambert: drums

Released 2017

Label – FMR Disques (FMR CD 455)

Runtime – 58:34



François Carrier | Michel Lambert: Beyond Dimensions

Back on the familiar turf of the outer- or otherworld, François Carrier paints imaginary landscapes with his alto saxophone. The topographical, rather than geometrical approach to the Space-Time continuum of "dimensions" (and beyond) is typical of Mr Carrier the music in these long and twisting improvisations and at its heart is a sombre haunting lyricism – powerfully muted for most of the time, but often rising at strategic moments in each piece to a vast a shattering climax. Two musical signposts stand out from the state of constant flux: melodic fragments for alto saxophone and bass acoustic guitar, and a more elaborate state of being for the drums. Throughout we are reminded of the lyricism not only of François Carrier but of Michel Lambert and Rafal Mazur as well.

Track list – 1: Open Dream; 2: Namagirl; 3: Unseen; 4: Beyond Dimensions

Personnel – François Carrier: alto saxophone and Chinese oboe; Michel Lambert: drums; Rafal Mazur: acoustic bass guitar

Released 2018
Label – FMR Disques (FMR CD 477)
Runtime – 1:18:08



Out of Silence
François Carrier; Michel Lambert
FMR Records FMRCRD455
(francoiscarrier.com)

Two of Canada's foremost jazz artists, saxo-phonist François Carrier and drummer Michel Lambert, have come together to create and record a spontaneous, symbiotic expression of skilled, impro-visational, musical possibilities. All of the pieces on this

remarkable project are improvised creations of Carrier and Lambert, who y travelling along the tones and beats of mankind's most elemental musical impulses have morphed into inter-dimensional space/time travellers – soaring seamlessly between conscious and subconscious thought, in and around their own memories and egos, through deep emotional subtext, cultural precepts and to the very soul itself.

This CD was beautifully recorded as a live concert at Ryan's Bar in London, UK, and Carrier wears several hats here: producer, sound designer and artist. There are seven odysseys on the recording – and each one is evocative and stirring in its own nuanced way, with its own dual-narrative. The opening salvo is the title track – crisp, arrogant, and at the same time, strangely melancholic – like a lost youth from West Side Story questioning every boundary. This is an urban landscape, and Lambert's intricate and skilled brush-work, propels the action, while Carrier is the virtual voice in the Gotham-like wilder-ness. Ancient DNA engrams vibrate into this reality, with the addition of Carrier's Chinese oboe. As the piece progresses, perspective and overview – both musically and emotionally – begin to percolate and coalesce; eventually, a new perspective is birthed by Lambert, whose playing feels as though it could be the sacred heartbeat of Mother Earth herself.

Out of Silence (both the track and the disc as a whole) is brave, audacious and some-times uncomfortably exposing – but it is also joyous and freeing at a deeply profound level. Only two artists at the peak of their talent, insight and skill could produce a project of such gravitas and complexity.

Out of Silence

François Carrier - Michel Lambert

... nowjazz plink'n'plonk ...

FRANÇOIS CARRIER - MICHEL LAMBERT Out Of Silence (FMR Records, FMRCRD 455): Die beiden unermüdlichen Transatlantikpendler erklingen hier auf ihrem Europatrip 2015, bei der sie auch wieder Station im Krakauer Alchemia Club gemacht hatten ("The Joy Of Being"/"Oneness", 24.125.5.2015), mit ihrem Konzert am 4.6. in Ryan's Bar in Stoke Newington. Carrier mit dem Füllhorn seines Altosaxophons, Lambert als der erfindungsreiche und einfühlsame Drummer, als der der Kanadier seit gut 10 Jahren in BA Beachtung findet. Ob 2005 in Montreal, 2006 in Kathmandu, 2010 in Moskau und St. Petersburg, 2011 in London (und seit 2013 alljährlich wiederkehrend), immer geht es den beiden darum, dem Geist freien Raum zu geben, damit das Herz, die Seele, oder von wo auch immer die Sehnsucht nach Glück ihren Ausgang nimmt, ihre Schwingen breiten und singen kann. Carrier versucht selber, diese spezielle Magie in Worte zu fassen: Everything flows Endless inspiration For no reason Music occurs Pure harmony Timeless wonderment... Wie oft bin ich versucht, das freie Spiel als faulen Zauber abzutun, aber kaum hebt Carrier zu zwitschern an like a thousand birds, als unbändiger Feuervogel, dem ein Donnervogel die Glut schürt, dann werde ich wieder schwach. Eingefangen von einem wuchernden Flechtwerk keltischer Knoten, paradoxen Tonsprüngen, Rumplern und klierrenden Spritzern, forcierten Kirrern und schrillen Spaltklängen, denen gleich wieder ganz zwanglos schwirrende, sirrende, tagträumerisch singende Figurationen folgen in Coltrane'scher Selflessness. Zweimal quäkt sogar eine chinesische Oboe, aber die Musik selber hat keine Nationalität. Carrier phantasiert vogelfrei und auch Lambert ist kein Anteios, eher eine der Erdenschwere spottende Naturgewalt, ein tänzelndes Geisterpferd, ein aleatorisches Etwas, das Holz und Metall rüttelt und schüttelt in einem elementaren Würfelspiel, in dem nichts mehr verblüfft als Repetition. Fast scheint's, als hätte der zwiefältige Flow einen geheimen Zufluss von der Fontaine de Jouvence.



FRANÇOIS CARRIER / MICHEL LAMBERT - OUT OF SILENCE

January 30, 2018

Label: FMR Records, 2018

Personnel - François Carrier: alto saxophone, Chinese oboe; Michel Lambert: drums.



Canadian saxophonist François Carrier, a dauntless improviser, has been associated mostly with his country fellow drummer Michel Lambert, whether in duo or trio formats. His discography is rich in valuable collaborations with likes such as Paul Bley, Bobo Stenson, Dewey Redman, Tomasz Stanko, and many others. In the case of Lambert, the idiosyncratic percussive style he follows led him to recordings with David Torn, Dominic Duval, Ellery Eskelin, and Barre Phillips.

Even if the rapport between the two musicians is undeniable, *Out of Silence*, their new outing on NoBusiness Records, doesn't reach the immediacy of the commendable *Freedom Is Space For The Spirit* (FMR, 2016), an album released last year with pianist Alexey Lapin.

The stretching free-form improvisations begin with the title track, where multiple interrogations and exclamations are thrown in at different speeds and with varied tones. Despite the imperturbable percussive flow, they evolve naturally to denser textures with Carrier's angular phrases ranging from fierce and tribal to casually conversational. In contrast, during the brief moments he switches to the Chinese oboe, a weeping intonation takes care of providing an alternative mood.

"A Thousand Birds" starts with high-pitched whistles swirling around the edges, rapidly slipping into deep multiphonic howls and growls. Lambert's dry thumps and cymbal arrhythmias fluctuate according to the desired dynamics, and the Coltrane influence is perceptible in some fragments of Carrier's manifestations.

With ascendant melodic movements that reminded me the repetitive organ anthem played at certain key points of the NBA games, "For No Reason" feels like an unorthodox march containing asymmetric heartbeats. It unfolds and progresses toward a faster, busy finale.

Carrier tosses discernible melody at both extremities of "Soul Play", while on "When the Hearts Starts Singing" he introduces some patterned phrasing while advancing at the sound of multi-timbral percussion. By the end, the tune takes a fanfare-like shape with the Chinese oboe sounding almost like a Scottish bagpipe.

To close the album, the duo reserved us "Happy To You", a fragmented version of the worldly recognized song "Happy Birthday to You".

Even lacking groove in its kinetic dynamics, there's a palpable energy on *Out Of Silence*, an intermittently amusing record by two inveterate explorers.

Review by FILIPE FREITAS



5 de enero de 2018

TENTH ANNUAL INTERNATIONAL CRITICS POLL



SAXO ALTO / ALTO SAXOPHONE

STEVE COLEMAN (82 Votos)

Rudresh Mahanthappa (64 Votos)

Steve Lehman (45 Votos)

Tim Berne (38 Votos)

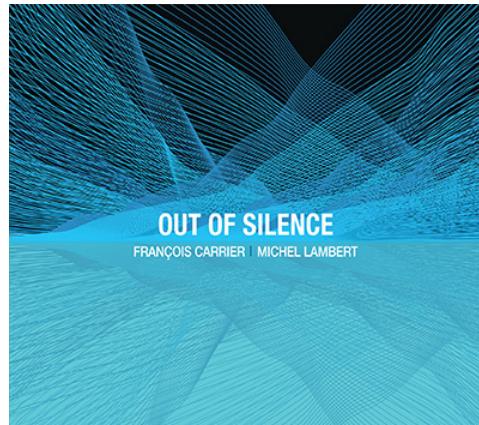
François Carrier (21 Votos)

Music and More

General thoughts of fun stuff, like music, books and the like. Thanks for reading.

FRIDAY, DECEMBER 22, 2017

Francois Carrier and Michel Lambert - Out of Silence (FMR Records, 2017)



Alto saxophonist and Chinese oboe player Francois Carrier and drummer Michel Lambert make for a powerful duo on this album, playing riveting free jazz that is improvised in real time in London during June of 2015. They have played together in many different configurations and develop a shared musical consciousness that allows them to transcend any boundaries that form and function attempt to apply to them. Using a blend of modern jazz and free improvisation, the group is able to create space for spontaneous and soaring interactive playing. The opening track "Out of Silence" is aptly named, as the flag drops and

they are off and running, with Carrier developing a tart and acidic tone on his saxophone and Lambert's crashing and rolling percussion making for a combination that is really arresting and exciting. They approach a "Chasin' the Trane" level of intensity by moving dynamically through a number of textures and tempos and they keep the music continuously interesting, performing exploratory jazz that continuously evolves as it proceeds, building layer upon layer of rhythm upon one another in a very exciting fashion. There are quick flutters of sounds and beats on "A Thousand Birds" as the musicians use rapid fire bursts of sound that flow together and begin to tumble with unstoppable momentum. "Soul Play" allows the duo to stretch out at length again, with an eleven minute improvisation that develops an almost giddy sense of excitement, as the two instruments are bounding around and engaging with one another, twisting and turning in ways that are always unexpected and very impressive. "Happy to You" ends the album on an upbeat and progressive note, with Carrier adding accents of the exotic sounding Chinese oboe to frame their improvisation by adding a further injection of texture and color. This was a and excellent album of free modern jazz, which should pique the interest of not only to for free improvisation fans, but modern jazz fans in general. The contrast between the saxophonist's supple and muscular playing and the clambering drums makes for an bracing performance. They travel beyond strict musical boundaries creating settings of their own that are challenging yet accessible.

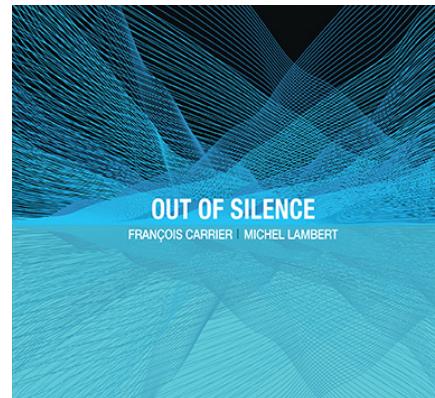
Out of Silence - francoiscarrier.com

Review by Tim Niland

all about jazz
the bigger, deeper picture

Francois Carrier: Out Of Silence

By [Mark Corroto](#), Published: November 17, 2017



If I had a dream team of free jazz saxophonists, Joe McPhee would be the coach, Center might be Mats-olof Gustafsson, forwards: Francois Carrier, and Ivo Perelman, guards: Ken Vandermark and Rodrigo Amado... maybe it needs to be a football team, that way the linebackers can include Evan Parker, John Butcher, Marion Brown, Roscoe Mitchell, Lol Coxhill...never mind, this exercise can never end. Here's the latest from Francois Carrier and Michel Lambert...such a beautiful tone.

There is this phenomena that is becoming apparent (at least to me) in the music of free jazz musicians. It is a deep-rooted insecurity. First I thought it was a component of the music, a certain stability in instability. But spinning the latest release from saxophonist Francois Carrier and drummer Michel Lambert, one gets the sense that fully developed, mature musicians can perform free jazz at its highest level without all the anxiety.

Such is apparent with Out Of Silence a 2015 live recording from London, it follows the FMR Records IO (2015) and Shores And Ditches (2012). Carrier and Lambert have performed together for nearly two decades now, releasing music as a duo, trio, and quartet. With all due respect to the various lineups, the recordings of Carrier and Michel Lambert in duo are the finest output for both of these players. That goes back to the security of their well balanced maturity as musicians.

Opening with the lengthiest piece, "Out Of Silence" (15:25), their laid-back approach might be mistaken for insouciance. Nonetheless, it is the same nonchalance one might also hear in Lester Young's playing. Quite like a duck, they appear calm on the surface but paddle like hell underneath. Here and on "When The Heart Starts Singing," Carrier switches to a Chinese oboe, like Peter Brötzmann is want to do with his tarogato, for contrast. He balances his alto saxophone, let's call it his speaking voice, against the much higher register of the oboe. The contrast is striking, as is Lambert's conversion of mechanical energy into electric. He meets the saxophonist with his perpetual motion machinery. The other six pieces are consistent and fruitful, as the pair are in sync continuously. Carrier's tone is extraordinarily beautiful for a free jazz performance. Such is the imperturbable sound of a self-possessed musician.

Personnel: Francois Carrier: alto saxophone, Chinese oboe; Michel Lambert: drums

Title: Out Of Silence | Year Released: 2017 | Record Label: FMR Records



Heard In

Reviews of artist releases:
cd's, books, magazines, &c.

CHRONIQUE

CARRIER / LAMBERT / LAPIN

FREEDOM IS SPACE FOR THE SPIRIT

François Carrier (as, suona), Alexey Lapin (p), Michel Lambert (dms)

Label / Distribution : FMR Records

François Carrier
Michel Lambert
Alexey Lapin Freedom Is Space
for the Spirit

La force des grands trios est de ne jamais se répéter, et de rarement se dédier. Après cinq disques ensemble et avant un septième annoncé prochainement, les inséparables Canadiens François Carrier et Michel Lambert retournent à Saint-Pétersbourg afin de retrouver le pianiste Alexey Lapin pour un troisième live consécutif. Les Québécois auront consacré leurs dernières années aux voyages dans la sphère improvisée européenne, de l'Atlantique à l'Oural ; mais c'est avec le Russe que l'échange reste le plus fructueux. Ce *Freedom Is Space For The Spirit* continue ainsi à témoigner d'un orchestre rugueux mais délesté de toute agressivité superflue par la grâce de Lambert, batteur extrêmement attentif qui aime souligner et donner du relief à un propos fort spontané (le coltranien « Land of Paradoxes », où les frappes canalisent le lyrisme de ses compagnons.)

Les deux volumes de *Russian Concerts* semblaient exhaustifs : formation égalitaire, lancée dans de longues improvisations aux rapports de force volontairement précaires. Ici, dans ce spectacle à nouveau enregistré dans l'intime ESG 21, un an après les précédentes prestations, l'architecture a considérablement évolué. La musique est moins brute, plus narrative, à l'instar de « *Freedom Is Space For The Spirit* » où, durant près d'un quart d'heure, on perçoit des cycles, des chapitres pourtant entièrement improvisés qui témoignent d'une trame discrète mais puissante. La liberté est certes une place pour l'esprit, mais elle se gagne chèrement. Les dispositifs de tension s'articulent autour d'un pianiste toujours en embuscade et de l'inimitable alto de Carrier, acide à souhait. Cet axe majeur a pour conséquence de situer le soufflant très en pointe, notamment sur l'ironique « *Keep Calm* » qu'il ponctue de nombreuses estocades, délaissant l'alto pour son fidèle suona [1] au timbre si perçant.

Le trio appréhende mieux l'espace que dans les rencontres passées. Dans cet album soutenu par le label FMR, on ne sent pas l'exiguïté de la galerie d'art qui les a accueillis. En laissant Lapin et Lambert se préoccuper de l'espace, Carrier se permet maintes fulgurances qui propulsent ces musiciens dans une autre dimension, franchement brillante. A ce titre, « *Nevsky Prospect* » est une ligne aussi droite et dégagée que la célèbre avenue à laquelle il emprunte son nom : un piano dont les cordes à peine effleurées sonnent sourdement et des percussions avides de mouvement forment une haie d'honneur à un Carrier qui déambule en liberté, avec beaucoup d'esprit.

par Franpi Barriaux // Publié le 10 septembre 2017

[1] ou « hautbois chinois », un cousin éloigné de ney turc qui aurait poursuivi la Route de la Soie...

François Carrier, Michel Lambert, Alexey Lapin

Freedom is Space for the Spirit

review by John Eyles, London, UK, 2017-06-20

For several years, the long-established Canadian partnership of saxophonist François Carrier and drummer Michel Lambert has taken to the road to tour Europe, playing with local musicians wherever they go. The countries and cities they visit have steadily increased over the years, with perennial favourites Russia, Poland and England in recent years joined by Hungary, Romania, Slovakia, Germany, France, Portugal and Spain. Carrier has habitually recorded every concert on these tours, and the results have provided a steady

stream of albums, on a variety of labels. Of the musicians they have played with on these tours, their trio with Russian pianist Alexey Lapin has produced the most albums, with *Freedom is Space for the Spirit* being the sixth to date. That group's nearest rival is their trio with Polish acoustic bass guitarist Rafal Mazur, with three albums so far.

If six live albums by the same trio sounds like overkill, it should be noted that three of those with Lapin date from December 2010 and two from April 2013, while the current release was recorded in St. Petersburg, in May 2014. Such an arrangement produces fresh, coherent music. Over the years they have played as a group often enough to know each other's idiosyncrasies and habits, and to feel comfortable together. However, only coming together once a year prevents their playing from becoming stale or falling into well-worn pathways. Comparing the current album to the trio's past work confirms that their music is still original every time.

As always with Carrier, everything here is improvised and it all flows so smoothly that it would be impossible to guess the trio were not working from written pieces. The saxophonist has the enviable ability to spin coherent melodic phrases which he then uses as source material to explore. His music is kept varied and fresh by subtle shifts of tone and attack. As always, he is adept at producing dramatic climaxes, building up to them logically and taking the listener along with him. While Carrier is in the spotlight for much of the time, Lambert and Lapin are just as vital to the success of the music, as accompanists and soloists. Having been with Carrier since the turn of the millennium, Lambert displays a near-telepathic understanding of him that allows the saxophonist to roam free, safe in the knowledge that the drummer will deliver. Lapin is just as reliable, throughout sounding like a fully-integrated member of the trio.

FreeForm, FreeJazz

Brazil

IMPROVISED MUSIC, JAZZ, ANARCHY, NEW THING, INSTANT COMPOSITION, OUT JAZZ, ALEATORY MUSIC, MODERN FREE, FIRE MUSIC, NOISE, AVANT-GARDE JAZZ, INTUITIVE MUSIC, ACTION JAZZ, FREE IMPROVISATION, JAZZCORE, CREATIVE IMPROVISED MUSIC. FREE THE JAZZ!!!

*SOBRE (about us)...

quinta-feira, 10 de agosto de 2017

Oneness ***
Carrier/Lambert/ Mazur
FMR



Este é o terceiro capítulo do trio liderado pelo canadense François Carrier (sax alto e oboé chinês) que conta ainda com o polonês Rafal Mazur (bass guitar) e Michel Lambert (bateria). Como seus antecessores "Unknownable" e "The Joy of Being", o álbum foi registrado no Alchemia Jazz Klub, na Cracóvia, e funciona como uma série contínua em três volumes, mesmo que os títulos não indiquem isso. *Oneness* é, na realidade, o lado B de "The Joy of Being", tendo sido captado em um show no dia seguinte daquele, em 25 de maio de 2015. Assim, poderiam ser ouvidos sequencialmente, como uma longa apresentação. A improvisação livre é o foco do trio e os cinco temas soam fluidos e coesos, resultado de um grupo que tem boa sintonia e já dividiu o palco em diferentes oportunidades. Encerrado esse capítulo (ao que parece), seria interessante ouvir Carrier e Lambert tocando com novos parceiros ou em duo mesmo, algo que eles têm feito menos nesses tempos.

bc
▲ Oneness by Francois Carrier, Michel Lambert, Raf...

THE BLOG COVERS RELEASES IN THE AREAS OF FREE AND MAINSTREAM JAZZ, WORLD MUSIC, "ART" ROCK, AND THE BLUES. CLASSICAL COVERAGE, WHICH WAS ORIGINALLY HERE, CONTINUES ON THE GAPPLEGATE CLASSICAL-MODERN REVIEW (SEE LINK ON THIS PAGE). WHERE ARE WE RIGHT NOW AND HOW DID WE GET HERE? THAT'S THE CONCERN.

thursday, july 6, 2017

Francois Carrier, Michel Lambert, Rafal Mazur, Oneness



OK, there's is another good one out by alto titan Francois Carrier. It is called *Oneness* (FMR CD444). It is a live date recorded in Krakow, Poland in 2015. Francois is joined by long-time collaborator Michel Lambert on drums and Rafal Mazur on acoustic bass guitar. Rafal gives the music more open spaces than a trio with piano would have, and so there is that much more potential for the three to proceed unhindered by overt harmonies and such.

Now that does not mean that this trio is necessarily better than some of the ones before. You can type Francois' name in the search box above to read my positive thoughts on many of the earlier albums.

All those things aside, the music is strongly motored by the inspiration and suchness of the instrumentation.

Francois is beautifully limber and bursting at the seams with great lining ideas. The man is a fountainhead of energy and form, as much on this one as anywhere. He is one of those who is to the alto in a way what Ali was to boxing. There is continual oblique and unpredictable movement, and the series of "stings" that hit home.

Rafal gives the music continual countermelody, never quite doing what you expect. It gives the music a bottom-center that allows Francois and Michel lots of latitude.

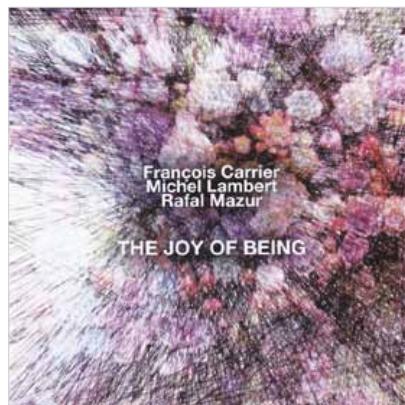
And Michel does what he always seems to do so well--give the asymmetrical periodicity that expands greatly what diffuse time possibilities are available and actualized.

In sum this is world-class free jazz. You probably owe it to yourself to check it out closely. It is a real kicker!

posted by gregg applegate edwards in new york

François Carrier / Michel Lambert / Rafał Mazur – *The Joy of Being*

Rafał Zbrzeski
zdeski@gmail.com



NoBusiness Records, 2016
www.nobusinessrecords.com

The Joy of Being to druga płyta kanadyjsko-polskiego tria improwizatorów, w skład którego wchodzą saksofonista François Carrier, perkusista Michel Lambert i grający na akustycznej gitarze basowej Rafał Mazur. Album został zarejestrowany podczas występu muzyków w krakowskim klubie Alchemia 24 maja 2015 roku.

Gdy rozbrzmiewają pierwsze dźwięki tytułowego utworu, moje skojarzenia mimowolnie kierują się w stronę muzyki Ornette'a Colemana z czasów, gdy współpracował z Davidem Izenzonem i Charlesem Moffettem. Grający na saksofonie altowym (a także na chiń-

skim oboju) Carrier sprawia na mnie wrażenie muzyka, dla którego instrument jest naturalnym przedłużeniem tego, co dzieje się w jego umyśle i duszy. Kanadyjczyk gra w sposób emocjonalny, żarliwy, a zarazem bardzo liryczny, mogący się kojarzyć z afroamerykańskim free jazzem z połowy lat 60. XX wieku. Trudno nie usłyszeć pobrzmięwających w jego grze wpływów Aylera, Colemana, Coltrane'a czy Sheppa. Krzykliwe, przejmujące brzmienie saksofona równoważone jest przez przyjemnie, głęboko brzmiącą gitarę basową w rękach Rafała Mazura. To również muzyk niezwykły – jego gra z jednej strony jest drapieżna, z drugiej – ma w sobie coś niezwykle relaksującego. Jest trochę jak tulący się do nóg tygrys – niby miękkie, miły w dotyku, ale w gruncie rzeczy to bardzo niebezpieczne zwierzę. Ta dwójka oraz zasiadający za perkusją Michel Lambert sprawiają, że rzeczywistość muzyczna na *The Joy of Being* buzuje emocjami, a dźwiękowa akcja toczy się z jednakową intensywnością na kilku planach jednocześnie.

W moim odczuciu muzykom udało się podczas koncertu, którego zapis stanowi ten album, stworzyć jeden muzyczny organizm. Nie znaczy to, że ich gra zlewa się w jedno. Każdy z tej trójki jest indywidualistą, ale również każdy potrafi słuchać i współdziałać z tym, co dzieje się obok niego – a o to przecież głównie chodzi w muzyce swoobodnie improwizowanej.

Pisać o *The Joy of Being*, że to mistrzostwo świata byłoby grubym rozminięciem się z prawdą. Przede wszystkim dlatego, że muzyka improwizowana to nie zawody sportowe, tutaj nie chodzi o rywalizację, o udowadnianie, kto jest lepszy, i zdobywanie laurów. Dużo lepiej napisać, że muzyka opublikowana na tym albumie trafia w sedno. Zapewne wszyscy zainteresowani – zarówno muzycy, jak i słuchacze (a nawet każdy odbiorca z osobna) inaczej to sedno zdefiniują, ale trudno byłoby im się nie zgodzić, że muzyka ta dotyka i porusza co głęboko ukryte i trafia w zakamarki wrażliwości.●



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fot. Kuba Majerczyk, Piotr Gruchała, Lech Basel

Percorsi Musicali

Pensieri sulla musica contemporanea

MERCOLEDÌ 8 FEBBRAIO 2017

Garanzie canadesi: il solo di Lambert e il trio con Carrier e Lapin

François Carrier
Michel Lambert Freedom
Alexey Lapin ● is Space for the Spirit

C'è un gruppo di musicisti canadesi che incorpora perfettamente un modo di sentire l'improvvisazione che è frutto di una direzione sentimentale del vissuto, una proficua via artistica post-moderna che attribuisce un valore alle religioni, alle arti e ai costumi, senza proclamarne un'alterità: ciò che guida i sentieri dell'esperienza umana è reversibile nell'atto esecutivo. Si parte da una semplice relazione tra osservazione e atto creativo per arrivare all'attribuzione di un potere mediatico dell'espressione, ad un sodalizio teorico e spirituale che guida la novella dell'arte da secoli, compreso quella musicale.

Lambert partecipa naturalmente anche ai progetti del sassofonista alto Francois Carrier. È ovviamente continua l'esperienza russa in trio con Alexey Lapin. "Freedom is space for the spirit", ultimo cd per la FMR, richiama temporalità ed umanesimi della musica che forse non sono più disponibili, ma la bellezza e la bravura di questo trio è sempre evento che mi fa piacere sottolineare. Registrato dal vivo all'Experimental Sound Gallery di S.Pietroburgo il 29 maggio 2014, è un'ennesima dimostrazione di come percepire in maniera diretta quell'emozione senza retorica del jazz, quando è ricco di prospettive, visioni e rappresentazioni ben congegnate. Fraseggi repentini e climax ripetuti danno sfondo ad un concerto che cresce di valore in proporzione, dando il massimo nelle aperture spasmodiche di Happiness not for Sale!, nel ricordo risultante da un connubio tra un night-club ed un auditorium in Nevsky Prospect e nelle plurime sfaccettature dei 23 minuti di Land of Paradoxes. Il legato incredibile e la forza espressiva di Carrier, il piano tenero, dreamy ed introspettivo di Lapin, nonché i ricami a corrente alternata di energia di Lambert, sono qualità che solo in questo trio possono essere pienamente accertate. Mi ripeto: arte musicale astratta allo stato puro.

DOWNTOWN
Music GALLERY

POB 153, NYC, NY 10002-0153

FRANCOIS CARRIER / MICHEL LAMBERT / ALEXEY LAPIN
– Freedom is Space for the Spirit (FMR 425; UK)

Featuring Francois Carrier on alto sax & Chinese oboe, Alexey Lapin on piano and Michel Lampert on drums. Recorded in St. Petersburg in May of 2014. The Quebec-based duo of Francois Carrier and Michel Lambert have some two dozen releases as a duo, trio or quartet and have worked with Steve Beresford, Mat Maneri and Paul Bley. This appears to be their fifth disc with Russian pianist Alexey Lapin. Mr. Lapin is a Russian pianist who has more than a dozen discs on the Leo label. I caught the Carrier/Lapin Duo at the Victo Festival a few years back was impressed by the ever-evolving creativity. The instrumentation here is similar to the another Russian avant/jazz trio – the Ganelin Trio, a legendary outfit who were one of the first free/jazz units to emerge from Russia, long before the fall of the Iron Curtain (formed in 1968, first recording 1976). This trio does sound like they have been together for a long while, laying back when necessary. After an intense, sped up first section, the trio finally calm down for some warm, laid back, free-flowing, spirit. This cross-cultural trio have established their own sound, rarely going too far out, occasionally dipping into some lyrical passages...

There is some truly lovely, spiritual sounding music here that feels just right.

– Bruce Lee Gallanter,

NYC, January 30th, 2017

François Carrier: The Joy Of Being

By **BUDD KOPMAN**, Published: February 1, 2017

Continuing their world travels, the team of reed-man François Carrier and percussionist Michel Lambert again meet acoustic bassist Rafal Mazur, almost a year to the day from the recording of *Unknowable* at the Alchemia Jazz Klub in Krakow, Poland to create *The Joy Of Being*.

Much of what can be said about "spontaneous" jazz in general or of how these players interact specifically can be found in the earlier review.

What is particularly interesting in this meeting is the sense of intimacy, concentration and flow. While any player who spends their time making music spontaneously would naturally be attuned and sensitive to the "present" moment, how it came to be and where it might go, Carrier's music is an extension of how he views life in all of its mystery.

The very titles given to the tracks indicate that Carrier felt this particular meeting was special, and the music does indeed have a "True Nature" and a "Mystery of Creation" feel to it. There is most definitely "The Joy of Being" central binding strand to the set as well as an "Omnipresent Beauty" mixed with "Blissfulness."

Yes, all of this can come across as sounding trite, but music, any music, can be extremely powerful when the space between the performer and the listener disappears, and the two become one. Classical music as well as jazz listeners love to talk about those special recordings or live performances that had that special something.

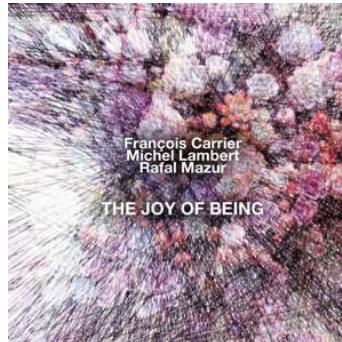
Carrier, as well as Lambert bring *The Joy of Being* to every performance and all of his recordings over the years have a strong sense being completely prepared to forget everything and just play. On this album, Rafal project supreme confidence and effortlessness in meshing with duo.

The journey continues....

Track Listing: The Joy of Being; Blissfulness; True Nature; Mystery of Creation; Omnipresent Beauty; Disappearance.

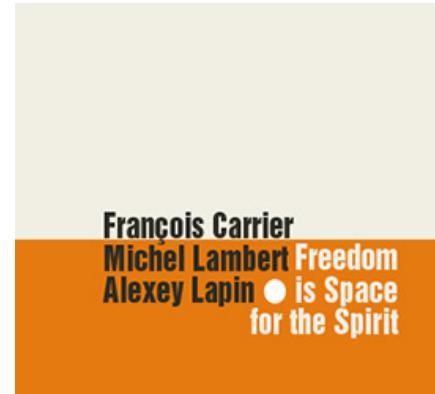
Personnel: François Carrier: alto saxophone; Chinese oboe; Rafal Mazur: acoustic bass guitar; Michel Lambert: drums.

Year Released: 2017 | Record Label: [NoBusiness Records](#) | Style: Modern Jazz



François Carrier: Freedom Is Space For The Spirit

By **BUDD KOPMAN**, Published: February 2, 2017



Saxophonist François Carrier had quite a week in late May of 2014. It began when he and his long-time percussionist Michel Lambert played with bassist John Edwards and pianist Steve Beresford at the Vortex Jazz Club in London on May 25th and ended with the duo performing with acoustic bassist Rafal Mazur at the Alchemia Jazz Klub in Krakow, Poland on June 1st and then recording the following day.

Sandwiched between London and Krakow was a trip to St. Petersburg, Russia where Carrier and Lambert play once again with pianist Alexey Lapin at the Experimental Sound Gallery [ESG 21] and recorded the darkly intense *Freedom is Space for the Spirit* (see *The Russian Concerts Volume 1* for earlier encounters).

Lapin is much different than Beresford, which in itself is not surprising. Playing somewhere near tonality with dense chordal curtains, Lapin evokes the sounds of late Russian Romanticism. Thus, much of the music has a tension produced by the (seemingly) familiar being heard in a different (spontaneous jazz) context.

Carrier is a very melodic "free" improviser, and Lapin's overall sound seems to bring out something deeper from him. Perhaps the quasi-tonality or tonal center allows Carrier's linear fragments and lines to work off Lapin's implied tonality. For listeners who "need" to be a bit more grounded, this music does provide that and hence is easier to get "inside" of.

The interplay between Lapin and Carrier demonstrates the quickness of their musical reflexes and how in tune they are with each other's aesthetic. Not to be forgotten is Lambert, who can get buried at times beneath the low end of Lapin's piano, but his presence is essential, if only felt at times rather than heard.

Those who follow Carrier will revel in this fantastic music. Anyone looking to dip a toe in the spontaneous water will find nothing more worthwhile than the twenty-three minute ending track "Land of Paradoxes."

Music made in the moment where time and space have collapsed.

Breathtaking.

Track Listing: Freedom is Space for the Spirit; Keep Calm; Happiness not for Sale!; Nevsky Prospect; Land of Paradoxes.

Personnel: François Carrier: alto saxophone, Chinese oboe; Michel Lambert: drums; Alexey Lapin: piano.

Year Released: 2017 | Record Label: [FMR-Records](#) | Style: Modern Jazz

Music and More

General thoughts of fun stuff, like music, books and the like. Thanks for reading.

THURSDAY, JANUARY 19, 2017

Francois Carrier with Michael Lambert and Alexey Lapin - Freedom is Space for the Spirit (FMR Records, 2016)

François Carrier
Michel Lambert
Alexey Lapin
Freedom is Space for the Spirit

This is a well performed modern jazz album, which is led by Francois Carrier on alto saxophone and Chinese oboe, with Michael Lambert on drums and Alexey Lapin on piano. This is their sixth album as a trio (with number seven on the way!) and the empathy between the musicians is palpable in their interactions and support for one another. The music is entirely improvised and was recorded live at the Experimental Sound Gallery in St. Petersburg in 2014. Their sound is open and spacious with the improvisations developing slowly and then blooming into wide ranging music. Carrier has a full bodied saxophone tone and leads

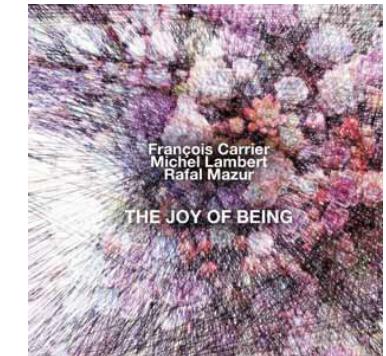
some bracing improvisations that are taken at an exhilarating pace. He moves the saxophone through a number of filigrees and structures that coalesce into a free and unencumbered flight. The group develops a crystalline sound which builds in abstraction, akin to the ambiance of a lonely night in a big city, but still remains accessible with the musicians in full support of one another. When the musicians move dynamically through a number of textures and tempos they keep the music interesting, performing exploratory jazz that continuously evolves as it proceeds, developing layer upon layer in the process. The lack of bass allows the music to float freely and not be pinned down, giving space for the improvisations to develop organically. Carrier's oboe adds an interesting tinge to the music, allowing an Eastern feel to add to the overall texture of the music. This was a fine album, of interest not only to free jazz fans, but modern jazz fans in general. It goes beyond strict musical boundaries into a form all of its own. Using a blend of modern jazz and free improvisation, the group is able to create space for spontaneous and soaring interactive playing.

Freedom is Space for the Spirit - francoiscarrier.com

Review by Tim Niland

jazz.pt

Ponto de Escuta



François Carrier / Michel Lambert / Rafal Mazur: “The Joy of Being” (NoBusiness)

Rui Eduardo Paes

15 de janeiro de 2017

Grande parte das informações que nos chegam quanto ao que vão fazendo músicos de jazz e improvisadores do Canadá vêm por via da actividade destes nos EUA ou com músicos norte-americanos. O que é pena, pois há muito mais a acontecer no país que fica mais a Norte da América, e tanto na parte que fala em Inglês como na francesa. Nesse “muito mais” a acontecer por ali há duas figuras que se destacam, as do saxofonista alto (e tocador de suona, o oboé chinês) François Carrier e do baterista Michel Lambert, que habitualmente tocam juntos. Volta e meia, vêm à Europa (nunca estiveram em Portugal, se a memória não me falha) e fazem questão de tocar com europeus num esforço de criar vínculos interatlânticos. No caso deste “The Joy of Being”, e porque o concerto registado aconteceu em Cracóvia, o seu convidado é o guitarrista baixo polaco Rafal Mazur.

A música é inteiramente improvisada, mas segue mais as premissas do jazz do que as da chamada livre-improvisação. A ascendência no disco do legado free do jazz é óbvia, mas não é determinística para a música. Nos dias de hoje, a fidelidade às coordenadas da “new thing” resultam regra geral no mesmo tipo de revivalismo que justifica as conformadas e passivas adopções do bebop, mesmo que se apresente essa paragem no tempo como “mais livre” ou “mais vanguardista”. Não é verdade, como se sabe: o salto que o bebop deu relativamente ao swing foi muito maior do que o dado pelo free em relação ao hard bop. Ora, a música que os dois canadianos e o polaco nos oferecem não é meramente reprodutiva. O free jazz não soava assim na sua época. O que encontramos neste CD vem daí, mas é outra coisa. Felizmente, e com um brilhantismo digno de nota.



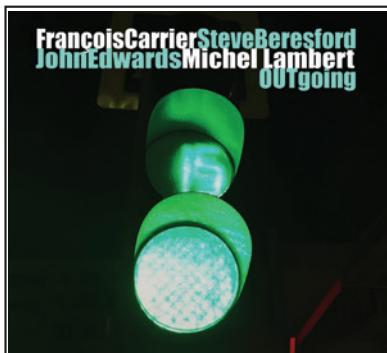
Heard In

Reviews of artist releases:
cd's, books, magazines, &c.

Francois Carrier / Steve Beresford / John Edwards / Michel Lambert

OUTgoing (FMR Records)

review by John Eyles, London, UK, 2016-06-30



Montreal-based musicians alto saxophonist François Carrier and drummer Michel Lambert have played together and been inseparable for so long that their knowledge and understanding of each other's instincts verge on the telepathic, meaning that they seem to play and think as one, giving their music an easy, natural flow and logic. The list of musicians Carrier and Lambert have played and recorded with is impressive (including Paul Bley, Gary Peacock, Dewey Redman, Mat Maneri...) But, following Carrier's recognition in the 2013 Downbeat and 2015 El Intruso polls (alongside the likes of Tim Berne and Steve Coleman) other musicians will surely be proudly listing him as someone they've played with. Carrier and Lambert have toured the world for years, establishing links in many countries, particularly Russia — as evidenced by the release of five fine albums, between 2011 and 2014, with Russian pianist Alexey Lapin.

With the benefit of hindsight, Carrier's six-month stay at the Québec Studio in London, in 2011, can be seen as important to his music and album releases since. The saxophonist and drummer formed a strong bond with various members of the London improv scene, playing concerts with them at St. Leonard's Church, Shoreditch, and the Vortex jazz club, Dalston. Since 2011, Carrier and Lambert have been regular visitors to London, and have played gigs there at every opportunity. OUTgoing was recorded in concert at the Vortex in May 2014, with a quartet completed by Londoners bassist John Edwards and pianist Steve Beresford, making this album a companion-piece to Overground to the Vortex (Not Two Records, 2013) which was recorded at the same venue, by the same foursome, back in December 2011.

The five tracks here, totalling over seventy-eight minutes, represent the two sets played by the quartet that night. As always with Carrier, all the music was freely improvised and seems to have come easily to all concerned. On the first two tracks — the first set — Carrier, Lambert and Edwards played as a trio. After the interval, they were joined by Beresford who shifted the soundscape and acted as a counterpoint to Carrier. The introduction of piano keeps the music fresh and gives the album variety. Also, as a change from alto sax, Carrier includes occasional interludes on Chinese oboe which provide a contrast but dampen the momentum as his playing on the instrument is not as fluid as his saxophone. In all respects, this is a very welcome addition to Carrier and Lambert's burgeoning discography. Highly recommended.



“No expectations!”
Carrier / Lambert / Mazur / Gadecki
w Café Cyganeria w Gdyni
Autor: Piotr Rudnicki

Relacja - Maciej Karłowski - pon., 2016-05-30

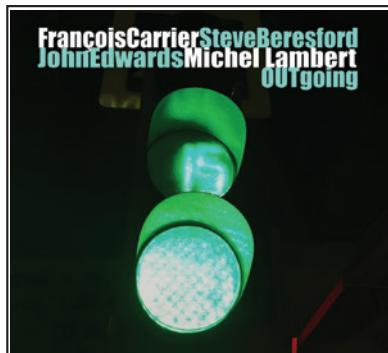


Choć rola kawiarni jako przestrzeni, w których rozgrywało się codzienne życie artystyczne jest w historii kultury ugruntowana, dziś coraz trudniej takie miejsca odnaleźć. Tym cenniejsze są miejsca takie jak gdyńska Cafe Cyganeria, która po kilkuletniej przerwie powróciła do działalności koncertowej. Klimat najstarszego lokalu w mieście robi swoje i nie trzeba wiele, aby zadziałała się tu mała magia, jaka podczas występów improwizatorów jest kwestią wielkiej wagi. A gdy grają François Carrier, Rafał Mazur i Michel Lambert, a do tria dołącza Tomek Gadecki, o ciekawe wydarzenia nietrudno.

„No expectations!” – zastrzegł przed występem François Carrier, kiedy stwierdził, że na ich wizyty czekałem. Pewnie słusznie. Oczekiwania w stosunku do takich koncertów potrafią skutecznie zepsuć zabawę zarówno słuchaczom jak i muzykom. Zwłaszcza, gdy na niespodziewane kładzie się tak duży nacisk, jak to robi na przykład Rafał Mazur. Stosowana przez niego technika swobodnej ekspresji i słynnego „jednego pociągnięcia pędzla” dała o sobie znać od samego początku, kiedy ruszył z miejsca gestem tężnym akustycznego basu, nadając ton pozostatym muzykom. Ci podążając za krakowianinem, poszli w intensywne wymiany, pełne eksplozji zgiełku i saksofonowych przedępów. W tych ostatnich celował zwłaszcza Tomek Gadecki, dominując nad kanadyjskim partnerem. Fala wyimprowizowanej muzyki stała się w pewnej chwili tak szeroka, iż doprowadziła do zlania się w jedno ścieżek sekcji Lambert/Mazur, kontrwanych równie zwartymi saksofonowymi wybuchami duetu Gadecki/Carrier. Ten ostatni doszedł do głosu w późniejszej części, kiedy powietrze do gęstniejącej atmosfery wpuścił sięgając po smyczek stale prowadzący zespół Rafał Mazur. Wtedy to, w momentach względnego wytchnienia, można było doświadczyć zawartego w grze François Carriera liryzmu, oraz przekonać się o muzycznej sile jego dugoletniej scenicznej relacji z Michelem Lambertem. Całość zakończyła nastrojowa „chanson d'amour”, w której pojawiła się melodia zrównoważonej już współpracy duetu saksofonistów, wspomaganych śladowo przez Mazura i Lamberta.

Co z tą magią? Trochę jej było w ruchu ulicznym, cały czas dzierżącym się i widocznym ze środka lokalu, będącym w tle ale jakby zharmonizowanym z tym, co się działo na scenie. Trochę też w tym, że można było usłyszeć brzmienie saksofonu należącego niegdyś do Canonballa Adderleya, którego właścicielem jest obecnie François Carrier. Albo w „magicznej sztuczce” tegoż Carriera, który jednym podmuchem posłał chustkę z twarzy pod sam sufit kawiarni. Najwięcej jednak pewnie w samej muzyce, której część w Café Cyganeria została, a część – pojechała wraz z muzykami w dalszą trasę.

OUTgoing — François Carrier; Steve Beresford; John Edwards; Michel Lambert



OUTgoing
François Carrier; Steve Beresford;
John Edwards; Michel Lambert
FMR Records FMRCD400
(francoiscarrier.com)

As much as this performance is entirely improvised the musicians also offer finely gauged and beautifully regulated music. The benefits are immediately apparent in *OUTgoing*, which is not only audaciously spelled, but contains

music that is also unflinchingly dynamic. The players – saxophonist François Carrier, pianist Steve Beresford, bassist John Edwards and drummer Michel Lambert – offer music that is impetuous, inventive and laced with paprika. In one episode after another on this empirically existential recording the players make music that is technically challenging and impeccably pointed. There is a miraculous balance between simplicity, depth and virtuosity, all in the service of expression.

Steve Beresford's piano playing has an impish wit which, when pursued by the saxophone of Carrier, is pushed to address the saxophonist with an effect that borders on an almost "three-handed" playing, achieved by huge scales that sweep from top to bottom of the keyboard. Carrier's own playing on saxophone as well as the exotic Chinese oboe, is informed by themes decorated with abandon, while Beresford passes the harmonics between himself and Carrier (especially on *Kingsland Road*) decorated with swirling arpeggios to once again give the illusion of there being three hands playing. The piece ends with passages of interlocking lines between saxophone and piano entwined with some impressive arco playing by bassist John Edwards. This is a sparkling disc which combines the talent of four astonishingly versatile musicians to create iridescent showers of notes cascading with echoing, scintillating exuberance.

Author: Raul da Gama, 28 March 2016

François Carrier / Steve Beresford /
John Edwards / Michel Lambert. OUTgoing.

FMR Records, FMR CD 400.

BY KEN WAXMAN, March 2016

Like a peripatetic Old West gunslinger, Montreal alto saxophonist François Carrier roams extensively to challenge himself alongside the planet's best improvisers, and so far has gone head-to-head with players from Poland, Russia, France, and the United States. Now it's the United Kingdom's turn. This seventy-minute CD captures five friendly dustups involving Carrier, Montreal percussionist Michel Lambert (invariably the Robin to Carrier's Batman) and two maverick London-based players: bassist John Edwards, with whom the two Canadians have partnered before, and, on three tracks, pianist Steve Beresford.

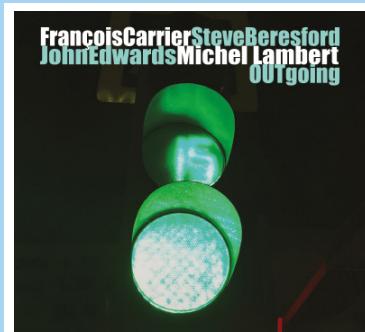
No Gunfight at the O.K. Corral, this is more like a Justice League summit in which each improviser is confident in his role, but willing to push it further with new challenges. Initially, the trio of saxophonist, bassist, and drummer devise sympathetic initiatives that work into a pulsating groove by brokering choked reed smears, amiable percussion rumbles, and bass-string resonance that slide from staccato defiance to melodic melancholy. More revealing are the quartet tracks. Beresford's keyboard smarts reorient the game plan, since his playing is as likely to slide into Dave Brubeck as Cecil Taylor territory. What that means is that, despite waterfall-like note spurts from the pianist and a flurry of split tones from Carrier on a tune like "Gillett Square," the two swiftly reach a responsive rapprochement on the level of Paul Desmond and Brubeck's 40-year partnership, but with infinitely more bite. Integrating oscillating bowing from Edwards and backbeat pummels from Lambert, intense communication characterizes the final track, "Stoke Newington." Emphasizing Carrier's sharpened warbles and Beresford's kinetic dynamics that in turn touch on atonality, pseudo-bop, and jerky stride, the piece is both dramatic and humorous.

More than just a foreign jaunt, Carrier's and Lambert's improvising in this cooperative context is decidedly outgoing.



friday, january 29, 2016

Francois Carrier, OUTgoing, with Michel Lambert, Steve Beresford, John Edwards



Alto saxophone colossus Francois Carrier and his integral partner in sound, drummer Michel Lambert, team up once again in a lively quartet format we first encountered here on the album Overground to the Vortex via the review posted on these pages on August 22, 2013.

The quartet of Carrier and Lambert, plus bassist John Edwards and pianist Steve Beresford are back in action on this album, recorded live at the Vortex Jazz Club, London, on May 25th, 2014. It is in every way a fitting sequel to Overground. The music as before is

a product of total improvisation, with the trio sans Beresford holding forth with inventive force for two long segments and Steve joining in for the rest of the program.

It is a chemistry of good things going on throughout. Francois is in his consistently inventive, tone-rich, fire-y and note-fu mode on alto as always along with the sharply acerbic, vitally astringent Chinese oboe he unveils for a dramatic contrast. He has the cogent all-over bass ideas of John Edwards to work against along with Michel Lambert's continually artful open drumming, some of his best to be heard here. Then of course Steve Beresford brings a great deal of pianistic clout once he joins the threesome.

Beresford responds well to the challenge of the immediately free totality with a note-fu personal unveiling of good ideas at times horn-like and then very pianistically, including a little of the inside-the-piano soundings, all right and creative, all up to the level Carrier sets for the quartet. He clearly inspires and is inspired by the Carrier expressive thrust and the foursome charting territory in less-explored parts of the note-al, timbral universe.

As nearly always with Carrier and his bandmates, this is post-ESP school, new new thing in all its glory, a rolling, tumbling artistic responsibility to create out of total freedom, with the onus for the results placed squarely on the shoulders of each participant, with Francois leading the way with his inspired line creations.

It is a prime example of the improvisatory arts and an excellent album for that. Avant-free acolytes will find much to appreciate, as indeed will anyone committed to hearing and/or making new sounds.

Another fine melange! Highly recommended!

posted by gregg applegate edwards in new york

FRANCOIS CARRIER / STEVE BERESFORD / JOHN EDWARDS / MICHEL LAMBERT - OUTgoing (FMR 400; UK)

Featuring Francois Carrier on alto sax & Chinese oboe, John Edwards on bass and Michel Lambert on drums plus Steve Beresford added on piano for the second half. Francois Carrier and Michel Lambert are from Quebec and have worked together for many years with more than a dozen discs of duos, trios and other groupings, with fellow Canadians and assorted international collaborators. This disc was recorded at the Vortex in London in May or 2014, adding busy British bassist John Edwards plus pianist Steve Beresford added on the second half. Since Mr. Carrier and Mr. Lambert have worked together for so long, they often sound relaxed and focused, no matter how far they go. Mr. Edwards fits perfectly in between the two, his bass often connecting the two spirits as one solid force. I like that the trio calm down to some swell, slow-burning improv. When the trio are joined by Steve Beresford's piano, things get even better as Mr. Beresford adds a number of unexpected twists, odd lines and fascinating interjections. Sometimes calm, sometimes explosive but always demanding. There are a number of dream-like sections that I felt helped to keep things well-balanced. Excel-

NYC, December 25th, 2015

CARRIER/LAMBERT

IO

FMR

François Carrier : sax alto & hautbois chinois ; Michel Lambert : dr

CARRIER/ LAMBERT/MAZUR UNKNOWNABLE

Not Two

François Carrier : sax alto & hautbois chinois ; Rafal Mazur : guitare basse acoustique ; Michel Lambert : dr

CARRIER / BERESFORD EDWARDS / LAMBERT OUTGOING

FMR

François Carrier : sax alto & hautbois chinois ; Steve Beresford : piano ; John Edwards : db ; Michel Lambert : dr

graphismes à dominante verte, constituent une porte d'entrée attrayante qui donne envie de faire résonner le contenu sur une chaîne complice. Car tout le monde ne pouvait pas se trouver à Casa Del Popolo à Montréal le 24 septembre 2012, à Résonance (Montréal aussi) le 8 août 2013, au Vortex de Londres le 25 mai 2014 et à l'Alchemia Jazz Klub de Cracovie le 2 juin 2014. Merci donc à la technologie qui vient à la rescousse d'enthousiastes peu susceptibles de multiplier les voyages afin d'être présents sur tous les lieux de concerts de par le monde. Il n'y a de toute façon pas de contre-indication à écouter de la musique vivante en différé, tout en profitant de celle qui se trame en bas de chez soi. L'on se réjouira ici de pouvoir, avec un retard de quelques mois ou de plusieurs années, écouter des prestations sélectionnées par un soufflant veillant à garder une trace de toutes ses apparitions scéniques. La musique fixée sur ces trois albums a été réalisée sans aucun plan préalable. Carrier aimait à prendre le temps de développer son propos, ses auditeurs doivent accepter d'embarquer pour des pistes au long cours, des envolées d'une intensité frissonnante et autres pièces aux horizons inscrutables. Les titres tiennent ainsi souvent de l'épopée. Il faut partir à l'aventure avec ce découvreur de beauté, ce chercheur d'âme, ce prospecteur d'absolu !

« Outgoing », le disque en quartette, fait suite à « Overground to the Vortex », enregistré trois ans plus tôt dans le même lieu avec la même équipe. Ces retrouvailles s'avèrent encore plus stimulantes que la session précédente. La complicité avec Lambert est désormais bien établie, et une partie du plaisir réside alors dans la façon dont les deux anglais s'intègrent à l'univers du leader, nourrissent le propos et amènent de nouvelles idées. John

Edwards, ferme et vif à l'archet, véloce et assuré en pizzicato, veille au développement de chaque trouvaille, évite l'éparpillement. Le pianiste Steve Beresford apparaît sur trois morceaux, c'est-à-dire pendant la deuxième et majeure partie du concert. Il apporte dans ses bagages son swing décalé, sa délectable extravagance, qu'il agence avec le plus grand sérieux. Kingsland Road affiche une belle vitalité, Gillett Square construit une atmosphère plus sombre et heurtée, qui se poursuivra avec un Stoke Newington polymorphe, passant d'un jazz passionné à de l'impro irascible. Le piano y va du pointillisme au paroxysme, et la conclusion ramène tout le monde à la maison. Vive les échanges transatlantiques, quand ils provoquent une telle émulation chez les musiciens des deux côtés de la rive !

Sur « Unknowable », on fait la connaissance de Rafal Mazur, musicien se réclamant de la philosophie taoïste et jouant de la guitare basse acoustique, instrument que l'on ne croise pas très souvent dans le domaine qui nous occupe. La rencontre s'est faite à l'initiative de Marek Winiarski, animateur du label Not Two et organisateur d'un concert du trio à Cracovie. Au lendemain d'une prestation couronnée de succès, les trois hommes retournèrent dans le club et enregistrèrent la séance dont il s'agit ici. Un Mazur aux doigts d'araignée entraîne rapidement les débats sur un terrain fébrile, ses cordes effleurées ou percutées se situant au croisement de la contrebasse et de la basse électrique en termes de rendu sonore. Le caractère improvisé permet au trio de construire en temps réel, et avec souplesse, des épisodes aux reflets changeants. On reste pour l'essentiel dans le champ de l'indéfinition, dans un flux collectif sans réelle émergence de formes, mais où se voient quand même recherchées

cohésion spirituelle, cohérence d'intention et interaction constante des participants. Difficile équilibre, globalement atteint. Le contrepoint permanent entre le registre de l'alto et celui de la guitare basse participe aussi de l'intérêt du disque, et Michel Lambert complète avec brio le triangle équilatéral.

En duo, « Io » permet de se pencher de plus près sur la connexion entre deux musiciens inséparables, sans la médiation que peut représenter la sollicitation d'un invité. A l'exception du morceau qui donne son titre à l'album, les autres pièces, sans pouvoir être qualifiées de miniatures, affichent des durées raisonnables voire brèves. Comme c'est le cas sur les autres albums de cette sélection, Carrier recourt à deux instruments, souvent au cours d'une même pièce, le hautbois chinois lui permettant de varier les couleurs sonores et modes de jeu selon l'humeur et le moment, de caquètements truculents en épanchements lyriques, de fougeraies caressantes en rocaille aiguisee. Michel Lambert est loquace sans être bavard, toujours en empathie avec le soufflant.

Trois albums recommandés, qui s'inscrivent dans la continuité de l'œuvre du saxophoniste, et découlent de la même source d'inspiration que leurs prédécesseurs. François Carrier prépare actuellement un « free opéra », projet ambitieux suscitant la curiosité et d'ores et déjà programmé à Montréal, Londres et Saint-Pétersbourg. On devrait également entendre Carrier en France au premier semestre 2016, au sein de petites formations qui restent à préciser.

David Cristol

Un duo, un trio et un quartette illustrent les derniers faits d'armes discographiques du jazzman libre François Carrier, tous improvisés live en compagnie du batteur Michel Lambert. La poésie du soufflant s'exprime toujours en volutes abondantes et irréductibles. Les élans passionnels restent au centre d'une démarche toute de fougue et de tendresse ; un cri d'amour au cosmos, aux mystères de la création, au pur plaisir d'exister. Pour l'artiste, « jouer est un privilège ! » et la beauté se niche partout. On aimerait bien voir le monde avec de tels yeux : pas toujours évident... Des pochettes agréables à manipuler, aux

François Carrier – Michel Lambert: Outgoing / Unknowable / io (CD; 2015)
AKA Improvisando por libre. HDO (0047) [Audiblog]

In Destacado, Grabaciones, HDO, Novedades: grabaciones, directos, lecturas..., Podcast, Tomajazz (la revista) al completo / diciembre 11, 2015



El saxofonista François Carrier y al baterista Michel Lambert tienen una larga trayectoria conjunta que se mueve dentro de la improvisación con una fuerte base en el free jazz. Según comenta el propio Carrier en las notas de OUTgoing (FMR), acostumbra a grabar todos sus conciertos. A partir de esos registros es de donde surgen una gran parte de las grabaciones en las que participan ambos músicos. Tanto OUTgoing, como io (FMR) y Unknowable (Not Two) son grabaciones registradas en directo a lo largo de los años 2014, 2012 y 2014 respectivamente. Como suele ser habitual los temas son unas piezas improvisadas y extensas, en las que se puede disfrutar del magnífico entendimiento tanto entre el saxofonista y el baterista, como con el resto de músicos participantes en cada una de las grabaciones: en OUTgoing son el bajista John Edwards y el pianista Steve Beresford (en la segunda mitad, los tres últimos temas de la grabación); en Unknowable es el bajista Rafal Mazur; en io no hay acompañantes adicionales, puesto que es un disco a dúo. Muy recomendables las tres grabaciones, al igual que la mayor parte de las grabaciones en las que participan tanto Carrier como Lambert.

© Pachi Tapiz, 2015

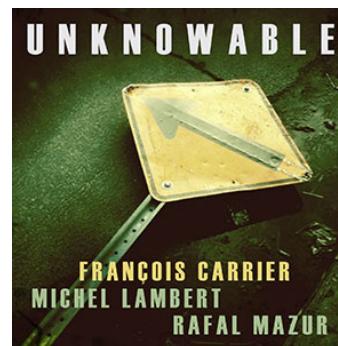
HDO (Hablando de oídas) es un audiblog editado, presentado y producido por Pachi Tapiz (podcast):

<http://www.tomajazz.com/web/?p=21272>

Adam Baruch - The Soundtrack Of My Life

The world finest and most eclectic collection of record reviews

CARRIER / LAMBERT / MAZUR ~ UNKNOWNABLE
NOT TWO 928 (Barcode: 5901549185904) ~ CANADA ~ Jazz
Recorded: 2014 Released: 2015



This is a live recording by the Improvised Music trio consisting of Canadian saxophonist François Carrier and drummer Michel Lambert and Polish acoustic bass guitarist Rafal Mazur. The trio performs six spontaneously improvised pieces, credited to all three trio members. The music was recorded at the Alchemia Jazz Club in Krakow.

Although improvised, the music is characterized by a high degree of melodic content as a result of Carrier's contributions, which are mostly long lines of melodic themes. Mazur's bass guitar is always very melodic and here it harmonizes perfectly with Carrier's leading lines. Lambert is a very delicate and sympathetic drummer, supporting his cohorts with his dense, precise rhythmic patterns, but keeping the volume well in control in order not to dominate the proceedings.

There is a wonderful interplay and exchange of ideas between the trio members, who are listening attentively to each other, weaving together a multi-colored tapestry of sound. The music is remarkably relaxed and serene, even in its most intensive moments, completely avoiding any signs of aggression and competitiveness, which so often completely dominates Improvised Music. As a result this is one of the few cases when an Improvised Music recording actually makes sense to be released on record and manages to recreate the actual experience. The excellent recording quality of this album is also very helpful.

Overall this is a very impressive piece of music captured for eternity on record and deserves to be heard by all Improvised Music connoisseurs. Perhaps not particularly groundbreaking, nevertheless it offers many magic moments which happen only in that particular musical idiom. Wholeheartedly recommended!

François Carrier: Unknowable (2015)

By BUDD KOPMAN, Published: August 26, 2015

The mystery of spontaneously created music is most certainly "unknowable," but saxophonist François Carrier has shown himself to be completely at home facing, and embracing, the unknown.

Unknowable finds Carrier and his long-time percussionist Michel Lambert meeting acoustic bass guitarist Rafal Mazur at the Alchemia Jazz Klub on June 1, 2014 at the recommendation of Marek Winiarski, the owner of Not Two Records. The live, completely unrehearsed set went so well, and felt so intense and present that the musicians went back to the club the next day and recorded the album.

"Free" jazz is actually a misnomer, and perhaps the term should be scrapped and replaced with "unplanned" or "spontaneous," especially with players like Carrier, Lambert and Mazur. Carrier's style (if you will) borders on the lyrical much of the time, with identifiable phrasing and even at times something approaching tonality; the time and place in which he finds himself dictates the overall mood of his playing at that moment. It is no wonder that he and Mazur clicked, because as can be seen here, Mazur's playing has the similar characteristics of freedom within the boundaries of a tonal anchor. Lambert, who really is a percussionist rather than a drummer, is now able to play off of not one, but two players.

For the ear experienced in this genre, it is easy to appreciate the extremely high level of close interplay that the trio exhibits. Thematic fragments are presented, explored and developed as the music density increases and decreases. Jazz lovers exult in those moments, in whatever style, when everything clicks and the distance between the performers and the listener disappears; this "free" jazz is no different in that respect, and is intensified because there is no rhythmic crutch to hold on to.

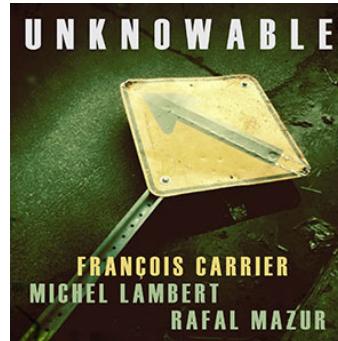
For those new to or wishing to explore this style of music making, this preview of the live show is very edifying. Less than six minutes in length, it shows the clear stages of introduction, development, intensification, catharsis and denouement. One way to get inside this music is to direct one's attention to Carrier alone, allowing the others to drift into the background. The logic of the structure of Carrier's lines and their musical development will then become apparent. A second listening, now with attention paid to Mazur, ought to make clear the flow of the music as they respond to each other. Finally, when Lambert is added to the field of attention, his percussive sounds (as opposed to time-keeping) can be heard commenting, supporting and responding to the other two players. Once the trio's aesthetic is comprehended, a track like the title track, which runs sixteen minutes and is more complex than what is: creation emerging from the unknown.

Beauty in music is much more than euphony. With Unknowable, this trio, at this moment, demonstrates the beauty of spontaneous creation where space and time is transformed, enveloping all who are within its reach and changing them forever.

Track Listing: Listening Between; Insightful Journey; Be Young Beyond; Unknowable; Springing Out; Dissolution.

Personnel: François Carrier: alto saxophone, chinese oboe; Michel Lambert: drums; Rafal Mazur: acoustic bass guitar.

Record Label: **Not Two Records**



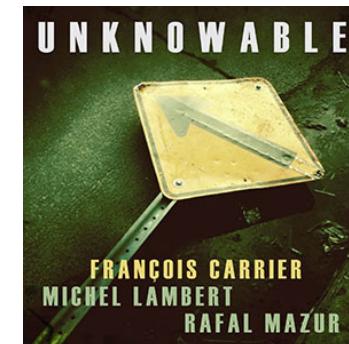
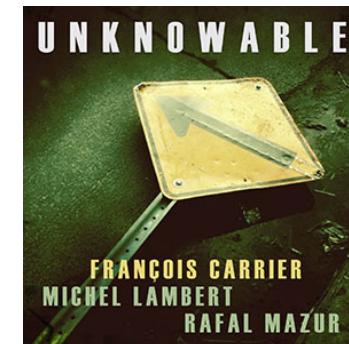
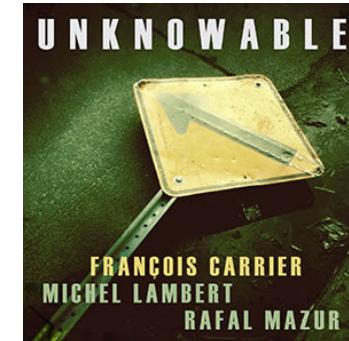
FREE FORM, FREE JAZZ

improvised music, jazz anarchy, new thing, abstract jazz, instant composition, out jazz, aleatory music, modern free, avant-garde jazz, fire music, intuitive music, free improvisation, action jazz, noise, jazzcore, creative improvised music, música especulativa. FREE THE JAZZ!!!

quinta-feira, 3 de setembro de 2015

UNKNOWABLE ****

**François Carrier/ Michel Lambert/ Rafal Mazur
Not Two**



O saxofonista canadense François Carrier, em turnê com o sempre presente baterista Michel Lambert, pela Polônia em junho de 2014, se uniu a Rafal Mazur (bass guitar) para uma apresentação que agora sai em disco. São seis improvisações, bem em linha com o trabalho que Carrier vem desenvolvendo ao lado de Lambert nos últimos anos. A adição de Mazur traz um colorido extra, mas sem interromper o fluxo telepático – de quem toca junto há tempos – entre saxofonista e percussionista. Os temas se desenvolvem de forma simples e direta, sem grandes picos explosivos ou solos prolongados, sendo a improvisação coletiva o mais relevante para a música do trio – apesar do sax estar continuamente em evidência. O free relaxado de Carrier, por vezes até lírico, está bem representado em "Be Young Beyond" e na faixa-título. O músico se arrisca também no "chinese oboé", mas seus momentos maiores estão mesmo no sax alto.

*o autor:

Fabricio Vieira é jornalista e fez mestrado em Literatura, tendo se especializado na obra do escritor António Lobo Antunes. Escreveu sobre jazz para a Folha de S.Paulo por alguns anos; também foi correspondente do jornal em Buenos Aires. Atualmente escreve sobre literatura e música para o jornal Valor Econômico.

Percorsi Musicali

Pensieri sulla musica contemporanea

DOMENICA 26 LUGLIO 2015

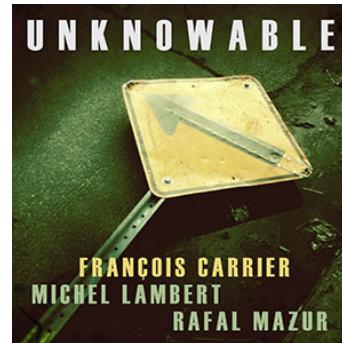
Le ultime avventure discografiche del duo Carrier-Lambert tra Canada e Polonia.

Si può ancora trovare e descrivere un carattere musicale sensitivo, aperto alle vibrazioni del mondo come lo furono Ayler o Coltrane? Senza nessun dubbio. Basterebbe verificare la fattibilità in questione tramite questi due episodi della saga Carrier-Lambert, colti in "Io" in una doppia registrazione live FMR in duo a Montreal tra il 2012 e il 2013 e "Unknowable", una registrazione Not Two Records che li coglie a Cracovia in Polonia all'Alchemia Jazz Klub in in trio assieme al bassista Rafal Mazur.

Dalla letteratura jazzistica in Canada ricaviamo che il jazz ha avuto uno sviluppo importante che ha partorito grandi personalità (pensate a Oscar Peterson o a Paul Bley), che però si sono consumate ed imposte all'estero; la circoscrizione del consenso alla patria di origine ha avuto quasi un ruolo discriminatorio nel determinare le eccellenze dalle buone proposte (dicasì anche imitazioni), un passaggio di cui sono ben consci anche i critici locali nel porre le loro analisi aggiornate sul jazz; lo sconfinamento residenziale dell'artista sembra possa costituire il lasciapassare per una sua maggiore comprensione. Il Canada è inoltre un paese legato moltissimo al jazz americano: le ultime generazioni di jazzisti canadesi hanno assorbito in quantità industriali gli insegnamenti di Coltrane e Coleman, nonché di tutta una serie di jazzisti americani per loro orbitanti e, specie in tempi recenti, sono riusciti a formare persino dei circoli di cointeresenza; si può obiettare che comunque le realtà migliori e soprattutto quelle imparate con l'improvvisazione meno commestibile hanno dovuto forzatamente ripetere quell'indispensabile azione di trasloco della musica, che dalle città principali del Canada ha formato asse frequente a New York in questi anni. Carrier e Lambert si sono trovati in una situazione piuttosto trasversale della loro musica rispetto a quella geografica del proprio paese: il loro jazz oggi è troppo avanzato rispetto alla media delle proposte canadesi e troppo sbilanciato nella situazione elitaria della nuova musica improvvisativa, elementi che di fatto ne hanno incomprensibilmente bloccato il loro potenziale di espansione conoscitiva.

Da molti anni la musica di Carrier e Lambert sta gradatamente aumentando in maturità; si basa su una efficace impostazione del dialogo strumentale in cui non si può obiettare che l'autenticità e la bravura artistica dimostrata sono rarità di cui oggi abbiamo urgente bisogno; se il jazz è stato concepito per esprimere sentimenti, emozioni o anche idee transitorie che passano nella mente, allora Carrier e Lambert hanno incarnato a perfezione i principi utili per il loro esatto adempimento. Francois ha impostato uno spumeggiante stile free che non somiglia a nessuno, avendo un suo idioma: è sintomatico, aperto al dialogo con gli altri strumenti, sguazza in precisione e fantasia sulle scale ed è sorprendente nel fraseggio, nell'inserire nell'improvvisazione scintille expressive perfettamente a fuoco o isole di candida schizofrenia. Michel, poi, usa la batteria come un pennello per dipingere: quando non impegnato in progetti personali, l'amalgama con Carrier è perfetta, con un'attenzione profusa su ogni aspetto percussivo: c'è evocazione, un battito quasi metropolitano ed un'enorme condensazione di impulsi vitali.

Le piccole novità di questi due nuovi cds sono il chinese oboe suonato da Carrier, che infonde una vibrazione particolare, mista tra esotismo e teatrino della rappresentazione e poi, in Unknowable, l'ottima idea di collaborare ed integrare le proprie prospettive con un basso elettrico, quello di Rafal Mazur, un'idea invero poco sviluppata nella libera improvvisazione. Dal tenore musicale di Unknowable si arguisce che quella serata passata in Polonia era un'altra serata di grazia per i tre musicisti, ai quali oramai si potrebbe attribuire un momento individuale importante tanto quanto quello collettivo, in un panorama settoriale in cui tali prestazioni vanno ascritte al meglio che l'improvvisazione può offrire in questo preciso momento storico.



gapplegate music review

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THE BLOG COVERS RELEASES IN THE AREAS OF FREE AND MAINSTREAM JAZZ, WORLD MUSIC, "ART" ROCK, AND THE BLUES. CLASSICAL COVERAGE, WHICH WAS ORIGINALLY HERE, CONTINUES ON THE GAPPLEGATE CLASSICAL-MODERN REVIEW (SEE LINK ON THIS PAGE). WHERE ARE WE RIGHT NOW AND HOW DID WE GET HERE? THAT'S THE CONCERN.

thursday, july 30, 2015

Francois Carrier, Michel Lambert, iO



The alto saxophone of Francois Carrier and the drums of Michel Lambert have formed an excellent tandem for some time now, as an entity in itself and as a core nucleus that adds sympathetic others as fitting. You can look up Carrier's various releases with Lambert that I've covered on these pages by typing Francois' name in the search box above. It has been and is an association that bears much excellent free jazz fruit.

Now we have a new duo recording of the two that productively documents the ongoing collaboration with iO (FMR CD 384). It comprises nine open improvisations that feature Lambert on drums and Carrier on alto sax and Chinese oboe.

The music was recorded live at two different venues in Montreal in 2012 and 2013. On both occasions the two are in great form. They explore the terrain they are known to do, free, open improv with expressive torque and spontaneity.

Carrier is fast becoming one of the very premiere alto sax voices out there in freedomland, with a beautifully lucid sense of line and sound. Lambert is his perfect foil, so to say, with a creative brilliance of his own.

Together they make magic here. If you like the open world of the intimate duet on the new improv scene, this is one you'll no doubt thoroughly enjoy. Carrier and Lambert have much to say and they say it!

posted by gregg applegate edwards in new york

LA GAZETTE RICHE

VU D'AILLEURS > MONTRÉAL



"Le jazz n'est pas singulier, il est pluriel"

Par Sylvain Cadieux

Je ne sais plus qui a déjà dit ça, mais je suis assez d'accord avec cette citation. J'ai eu l'occasion de discuter avec des mélomanes qui aiment le jazz et rarement avons-nous obtenu un consensus sur nos goûts. Il n'est pas ici question d'imposer, mais seulement d'espérer être sur la même longueur d'onde. Je suis toujours curieux de découvrir de nouvelles choses, mais il arrive souvent que je reviens à mes sources.

Dernièrement, je discutais avec un guitariste professionnel et je lui mentionnais mon admiration pour Pat Metheny. Il reconnaissait le talent de Metheny, mais il préfère de beaucoup le jeu musical de Bill Frisell.

Une autre fois, je discutais avec un éditeur d'un magazine Web sur l'audio de mon admiration pour le pianiste Keith Jarrett. Tout comme l'interlocuteur précédent, il préférait un autre musicien. Dans son cas, il était bouche bée devant Brad Mehldau.

Chez mes amis, le seul consensus obtenu jusqu'à présent est que nous aimons tous le bassiste Jaco Pastorius. Lorsque nous nous croisons, nous partageons nos dernières découvertes et si l'unanimité n'est pas possible, nous finissons toujours par revenir à Jaco (inclusant sa période Weather Report).

Il arrive parfois que nous aimons un artiste, mais nous savons que le consensus sera difficile à obtenir. Surtout, si notre choix d'artiste est dans un style de niche spécialisée comme l'avant-garde ou la musique actuelle. De mon côté, j'ai une grande admiration pour le saxophoniste alto François Carrier. Dès qu'il joue, je me

sens interpellé. Il y a quelque chose qui me rejoins instantanément. Ce musicien est né au Québec (Chicoutimi). Sa carrière professionnelle démarra à la fin des années soixante-dix à Vancouver (Colombie-Britannique). Musicien cosmopolite, il est très respecté par ses pairs et par de petits cercles de mélomanes. Mon souhait le plus cher est de le faire découvrir par un plus large auditoire.

Je souhaite de tout cœur que cette chronique vous donnera le goût de porter l'oreille à ce musicien extraordinaire. Qui sait? Peut-être qu'il y aura un consensus auprès des lecteurs de la Gazette bleue?



Ma première rencontre avec la musique de François Carrier est par l'entremise de l'album "Entrance 3". * Ce projet musical a été enregistré "live" en juillet 2002 au Vancouver Jazz Festival. Il comprend quatre compositions de plus de dix minutes chacune. Une installation de style art contemporain est utilisée comme image de la pochette. A l'endroit où l'on dépose le disque compact, il y a une photographie du trio de François Carrier. Nous les voyons à l'intérieur



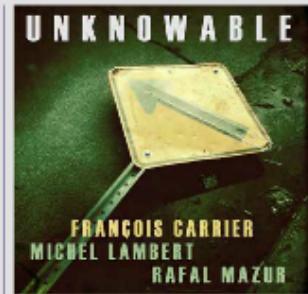
d'un disquaire dans une section de vinyle. Ça m'a toujours rassuré de voir des musiciens professionnels qui dévorent de la musique. De les voir comme ça, je me sens plus proche d'eux. Le pianiste Bobo Stenson est le prestigieux invité du trio de François Carrier. Bobo est un pianiste rencontré du label ECM comme étant minimaliste, quelqu'un qui joue lentement, qui prend le temps de soupeser chaque note. Ici, il est en feu, son jeu est totalement différent.

Retenez aussi les noms du contrebassiste Pierre Côté et du joueur de batterie Michel Lambert. Ce sont deux musiciens qui travaillent sur une base régulière avec Carrier. J'ai immédiatement été saisi par le climat et l'am-

biance de la première pièce "All'Alba". L'introduction annonce quelque chose de mystérieux, d'incertain. Pour apprécier la musique de Carrier, il faut prendre la peine de l'écouter attentivement. Chaque seconde compte, chaque fois qu'il souffle, il nous présente une nouvelle aventure sonore inoubliable.

Prolifique, Carrier n'a pas chômé depuis ce temps. En 2015, Carrier prend les bouchées doubles en nous présentant deux albums en même temps. Le premier se nomme "io", il s'agit d'un duo avec le batteur Michel Lambert. Avec des improvisations spontanées, le duo nous amène vers des horizons inexplorés.

> FRANÇOIS CARRIER



Dans une approche similaire, Carrier s'est aussi offert une soirée, mais cette fois-ci en trio, avec Lambert à la batterie et le bassiste Rafal Mazur. Le projet se nomme "Unknownable". La présence de Mazur vient adoucir les tensions dans les improvisations.

Avec sa basse acoustique, Mazur ne fait pas de surplace, il s'exprime aisément avec les deux autres musiciens. Il amène des idées très développées, confronte les autres musiciens, partage de beaux moments, il est aussi à l'aise qu'un poisson dans l'eau. Il s'agit d'une belle surprise! Nous avons intérêt à la découvrir.

Si nous nous amusons à mettre une couleur sur Unknownable, je dirais que le rouge lui conviendrait. Rouge pour le côté chaud, pour l'audace, pour la vie et la passion.

<http://francoiscarrier.com/>

Sylvain Cadieux

NDLR : "Entrance 3", paru sur l'excellent label "Ayler records" www.ayler.com/



The Free Jazz Collective

Reviews of Free Jazz and Improvised Music and Media

François Carrier & Michel Lambert - **io** (FMR, 2015) ****½

Sunday, June 28, 2015



By Stef

After Kathmandu (2007), Nada (2009) and Shores And Ditches (2013), this is the fourth duo album of François Carrier on alto and Michel Lambert on drums. On top of that, they have performed numerous times in various line-ups and albums, so no wonder they sound almost like one person.

The good thing is that these guys get better all the time, focusing on their incredible strength of sympathetic, empathetic and telepathic interplay, letting the music grow organically, as if the music determines its own destiny and the musicians just help to move it forward, and last but not least because of their energetic lyricism that I have mentioned in earlier reviews. Even if this is 'only' a duo setting, this is music that is expansive, meant to conjure up universal feelings of space and humanity and joy. And the great thing is that this is what you feel when listening to it. The music can be agonizing, as on some pieces of the lengthy title track when Carrier screams his heart out, or just playful as on "Mock Sun" when the melody almost turns classical folksy. Just to illustrate the quality of the improvisations, each track has phrases and moments that keep the improvisation focused, but each track also has phrases and melody lines that would make non-improvising composers jealous. That good.

So what has changed with the previous albums? I think the performance is even more direct, rawer and in that sense also more authentic. I also believe that they give themselves more time to develop and grow their instant compositions, in contrast to the shorter pieces on Nada. Carrier's use of the Chinese horn on "Big Bounce" takes us back to his admiration for Dewey Redman. Lambert's drumming is also at a very high level, just listen to "Albedo" to get an idea of how pulse and rhythm can sound different and propulsing the improvisation forward, how power and subtlety can be combined.

There is a kind of simplicity in it all that makes it doubly attractive. They find no need to complicate things, to demonstrate anything whatsoever, to create novelty per se, to put the musicians center stage. The real star here is the music, in all its freedom and beauty.

PS - I wish I could show you some YouTube video with both artists, but the only ones I could find were with larger line-ups.

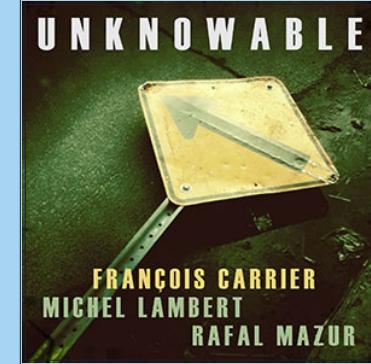


gapplegate music review

THE BLOG COVERS RELEASES IN THE AREAS OF FREE AND MAINSTREAM JAZZ, WORLD MUSIC, "ART" ROCK, AND THE BLUES. CLASSICAL COVERAGE, WHICH WAS ORIGINALLY HERE, CONTINUES ON THE GAPPLEGATE CLASSICAL-MODERN REVIEW (SEE LINK ON THIS PAGE). WHERE ARE WE RIGHT NOW AND HOW DID WE GET HERE? THAT'S THE CONCERN.

friday, july 3, 2015

François Carrier, Unknowable, with Michel Lambert and Rafal Mazur



The work of Francois Carrier, accomplished alto saxist and free-avant bandleader, has been gaining momentum in recent years. He is playing some great music these days, which is evident from listening to his recent CD *Unknowable* (Not Two 928-2). It is a live date from the Alchemia Jazz Klub, Krakow, Poland, recorded last year. Joining him is Michel Lambert, a driving force and long-time associate of Francois' on drums, and the busy, vibrant Rafal Mazur on doublebass.

The music is spontaneous, free, without compositional guidelines yet structured by the logic and inspiration of the trio. Bass and drums are dynamic and engaged in the best ways throughout.

And Francois on both alto and Chinese oboe has an irresistible flow to his playing. What strikes me especially lately is how lucid his improvisations have become. You hear the musical-logical inevitability of his note weaving as free and spontaneous, yet you follow the lines and you hear a compositional sensibility in what he does. The mark of a great player of course is partly this, that anything they do has the stamp of a personal force.

This live date gives you an exciting journey into free music with hairpin turns, full acceleration and expert maneuvering from the threesome.

Unknowable is a must-not-miss recording for all who appreciate the free modernism that is very much alive and flourishing today.

posted by gregg applegate edwards in new york

François Carrier/Michel Lambert: iO review – improv with freedom and focus (FMR)

John Fordham – Thursday 28 May 2015 18.59 BST



The duo of Montreal-based French-Canadian saxophonist François Carrier and drummer Michel Lambert are an all-improv partnership of real class – Carrier has appeared on the US jazz magazine Down Beat's famous readers' poll. They recorded this eight-part set at Montreal's Resonance Cafe in 2013. Carrier, who plays alto sax and Chinese oboe, frequently displays a warmly sonorous tone that will gratify those discomfited by free jazz's abrasive tendencies, and Lambert often scurries and bustles behind him with a discreet energy and musicality that recalls the late UK improv master John Stevens. Shimmering lyrical statements mix with tumbling passages of edgier multiphonics, while Lambert's bass drum bumps and prods. Carrier sometimes recalls the likes of Lol Coxhill and Steve Lacy, or even a more full-bodied Lee Konitz on the whimsically reflective, songlike openings of Mock Sun and Superstring. It's a real dialogue, played with both freedom and focus.

François Carrier/Michel Lambert: iO (2015)

By **MARK CORROTO**, Published: June 26, 2015

Listening to the nine improvised duets on saxophonist François Carrier and Michel Lambert's latest release *iO*, one gets the sense the creative process comes not from friction, but from friendship. The music isn't forged from a skirmish, like, say a Peter Brotzmann/Han Bennink record might be. It has more in common with Charles Lloyd's duo with Billy Higgins or maybe Lee Konitz duets with Elvin Jones.

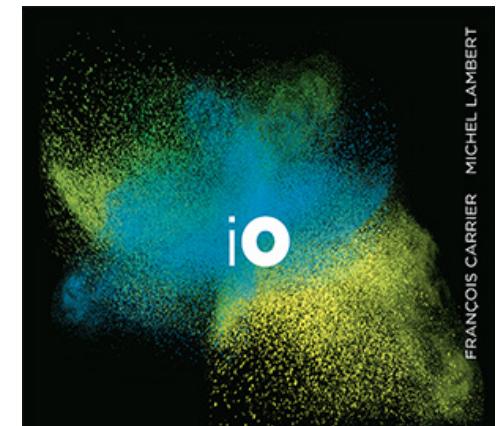
That's because their friendship began in 1998 and has been forged over multiple tours and a dozen recordings, including two excellent duos, *Kathmandu* (FMR, 2007) and *Nada* (Creative Sources, 2009). The music here is taken from two Montreal concerts recorded in 2012 and 2013.

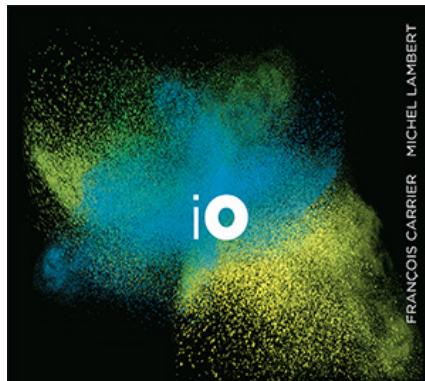
The disc opens with the longest and title piece at nearly 18 minutes. Lambert's drum rolls and cymbal work erect a skeleton framework for Carrier's alto saxophone endeavor. You can almost hear him listening (if that's possible), as he modulates his sound to the saxophonist's changes in volume. The remaining pieces are much shorter in duration and consumption (meaning deliberation) less demanding. "Blueshift" opens with Lambert's lean sinewy drum progression before Carrier works some upper register magic. "Big Bounce" opens with a whistle (Lambert?) and Carrier's Chinese oboe, then switches to saxophone playing hints of Love Supreme over Lambert's mallet work. "Superstring" displays some powerful extended saxophone technique and "Ida" advances lightly with barking notes and a scouting party's pulse. The ending track "Nutation" strains at the edges, first with oboe then saxophone in upper registers. Even while Carrier exhausts his breath, Lambert is ever present. Beautiful.

Track Listing: *iO*; Blueshift; Mock Sun; Big Bounce; Superstring; Albedo; Ida; Open Cluster; Nutation.

Personnel: François Carrier: alto saxophone, Chinese oboe; Michel Lambert: drums.

Record Label: FMR Records





DANS LES BACS

François Carrier – io

By Sylvain Cadieux | 5 juin 2015

Improviser toute une soirée comme le font souvent le saxophoniste François Carrier et le batteur Michel Lambert, c'est un peu comme se jeter en bas d'un précipice. Improviser en duo exige une très grande confiance et beaucoup de cran. Compositeur prolifique, François Carrier a une soif de vivre très intense. Musicalement parlant, son plus récent opus intitulé «io» est un objet dense et vaporeux à la fois. Insaisissable, le saxophoniste ne fait jamais du surplace. Loin des structures conventionnelles, le duo nous invite à prendre des risques payants.

La musique que nous retrouvons sur «io» a été enregistré dans deux endroits différents. Il s'agit de lieux culturels importants où il est possible d'entendre des projets audacieux, loin des sentiers battus. Situé dans le quartier Mile End, le Café Résonance est un endroit de plus en plus couru par les mélomanes jazz. Depuis quinze ans, la scène underground (toute catégorie musicale confondue) est très bien couverte à la Casa Del Popolo (boul. Saint-Laurent). Carrier ne pouvait choisir de meilleurs lieux pour partager sa musique devant un public réceptif et ouvert d'esprit.

Dans une registre similaire, le saxophoniste Charles Lloyd et le batteur Billy Higgins s'étaient offert une aventure du même genre avec l'album «Which Way Is East?» paru en 2004 chez ECM. Dans le cas de Lloyd et de Higgins, la spiritualité était la trame de fond de cette rencontre historique. Du côté de Carrier et de Lambert, le leitmotiv est tout simplement la liberté sans aucune contrainte. Cette musique s'adresse à des mélomanes expérimentés. Il n'est pas question ici de musique formatée. Il n'y a pas de repères, pas de temps répétitifs. Une courte ligne mélodique peut apparaître et disparaître soudainement. Tout l'album contient des improvisations spontanées. Cette musique nécessite une ouverture d'esprit de la part de l'auditeur. Elle demande aussi plusieurs écoutes.

Un voyage exigeant, mais enrichissant!

Pistes de l'album : 1.IO ; 2. Blueshift; 3. Mock Sun ; 4. Big Bounce ; 5. Superstring ; 6.Albedo; 7.Ida ; 8.Open Cluster ; 9. Nutation.

Musiciens : François Carrier (saxophone alto, «chinese oboe»),
Michel Lambert (batterie).

FMR Records – FMRCRD384

8.09.2015

Jazz Map & News - Moscow

Джаз в Москве - новости и афиша концертов

François Carrier & Michelle Lambert
в Клубе Алексея Козлова 1 июня 2015

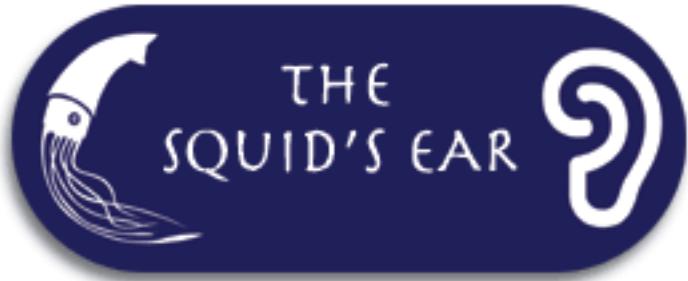
Саксофон Рояль Ударные

Концерт канадско-российского квартета – событие в рамках европейского тура канадских музыкантов: саксофониста Франсуа Карье и барабанщика Мишеля Ламберта, одного из самых «продвинутых» дуэтов современной импровизационной музыки.

Эта пара чудесных музыканта путешествует по всему миру, выступая с коллегами из разных стран и записывая разнообразные альбомы. Только за последние годы они создали проекты с такими топ-мастерами как Деви Редман, Мат Манери, Бобо Стенсон, Нейл Меткалф, Джон Эдвардз, Стив Бересфорд, Рафаэль Мазур и Алексей Лапин, сам же Франсуа Карье в 2013 году вошел в лист лучших альт-саксофонистов в опросе журнала «Down Beat».

1 июня пара именитых канадцев образовала квартет вместе с отечественными импровизаторами – саксофонистом Алексеем Кругловым (одним из лидеров нового джаза России, названным британским Jazz Wise «будущим джаза») и пианистом Григорием Сандомирским.





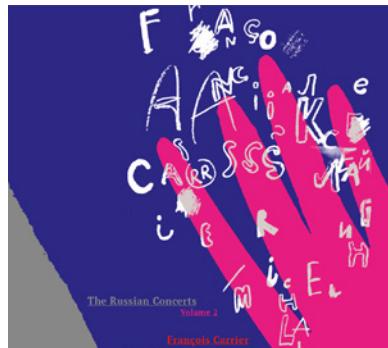
Heard In

Reviews of artist releases:
cd's, books, magazines, &c.

Francois Carrier, Michel Lambert, Alexey Lapin

The Russian Concerts Volume 2 (FMR Records)

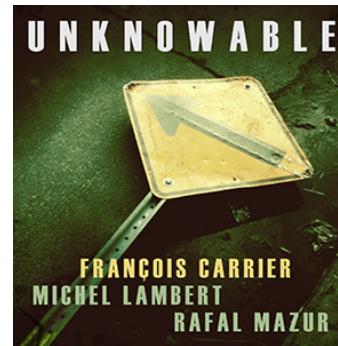
[review by John Eyles / 2015-05-05](#)



Although he has been releasing discs since 1994, it is only in recent years that Québec saxophonist Francois Carrier has begun to attract the sort of attention his music has long merited. The Russian Concerts Volume 2 and its companion volume figured on some writers' best-of-2014 lists. In the 2013 Downbeat Readers' Poll, Carrier deservedly made thirteenth on the list of top alto saxophonists ahead of such luminaries as John Zorn, Anthony Braxton, Tim Berne and Steve Coleman. Carrier describes his own music as "melodic abstract music", a phrase that accurately encapsulates his intentions and his ability to appeal equally to fans of jazz and of improv. His music is freely improvised — he describes it as "coming out of silence" — but it has the rhythms, melodies and flow of great jazz, an enviable trick to perform spontaneously.

Along with his long-time associate and drummer Michel Lambert, Carrier is a widely-travelled citizen of the world who seeks out playing opportunities wherever he goes, leading to a string of impressive collaborations in his burgeoning discography. Their trio with St. Petersburg pianist Alexey Lapin is one such, with The Russian Concerts Volume 2 being the fifth release in four years from the threesome. The first three of those dated from a December 2010 mini-tour of Russia, but the latter two were recorded in concert in April 2013, the tracks on the current volume having been captured in Moscow and St. Petersburg.

Given the years they have played together, often as a duo, it is no surprise that Carrier and Lambert have a near-telepathic understanding of each other's playing, being able to move, think and play as one. More remarkable is that Lapin has been able to slot into this trio with them and sound as if he has always been there. As well as being a testament to the pianist's skills, part of the explanation for that must lie in the structure of the music which has its own irresistible sense of logic and rightness. Although being freshly created in the moment, it sounds like music one ought to know already as it evolves at its own pace without any undue shocks or non sequiturs. If heaven exists (a big "if") this is music one could happily listen to for all eternity. More, please.



namreč tak način snemanja poleg live vzdružja zagotavlja tudi zajetje zanimivih zvočnih trenukov, ki v studiu morda izvisijo ali pa izpadejo prisiljeno. Tako na albumu slišimo šest komadov s poetično-spiritualnimi naslovi, vsebinu katerih osmišlja predvsem Carrier. François Carrier je kanadski altovski saksofonist, ki se pri svojem igranju pogosto opira na tradicijo Johna Coltranea. Mnogokrat preiskuje zmožnosti instrumenta, a njegova raziskovanja le redko nastajajo umeščeno in prisiljeno, navadno se prelivajo v melodične in strukturirane fraze. Njegov instrument mu namreč omogoča kopico razširjenih tehnik, ki pa jih Carrier uporablja le mestoma in izredno premišljeno. Velik poudarek Carrier posveča strukturiranosti muziciranja. Album Unknowable je namreč v celoti improviziran, a na nekaterih mestih deluje precej komponirano. Pri tem je treba upoštevati še dejstvo, da sta Carrier in Lambert izredno uigrani duo, saj sta skupaj posnela že obilico plošč in na turnejah pogosto nastopata v tandemu.

Bobnar Michel Lambert je, tako kot Carrier, Montrealčan in dosti sodeluje pri oblikovanju tamkajšnje free jazz scene. Kot tretji član pa se je item sekcijsi na kontrabasu pridružil Poljak Rafal Mazur, ki naj bi dvojcu vnesel določeno mero svežine. Mazur je vitalen člen krakovske impro scene, ki se posveča tako kolektivni kot samostojni prosti improvizaciji. Študira tudi kitajsko filozofijo in tu se njihove poti križajo. Tako Mazur kot Carrier se zanimata za vzhodnjaško filozofijo. Carrier se posveča zen budizmu in v povezavi z umetnostjo pravi: »Čudovito je biti živ, čudovito je dihati in čudovito je ustvarjati glasbo v sedanjem trenutku.« Mazur pa preučuje taoizem in meni, da ta izredno bogati improvizatorjev pristop h glasbi.

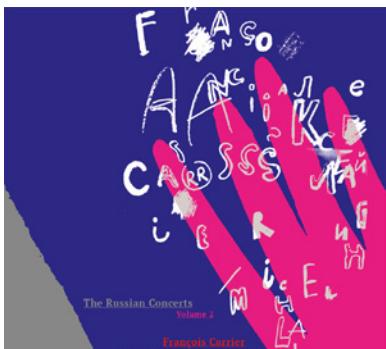
Na sledenem plošču imamo priložnost slišati raznolike pristope k improvizaciji. Carrier večinoma prosto improvizira v zastavljenem melodičnem okviru, s pasažami, arpeggi in intervalnimi skoki. Kdaj poseže tudi po izpihanem in kričečem zvoku, ki ravno zaradi svoje redkosti pride do večjega izraza. Vmes zaslišimo tudi zvok kitajske oboe, ki jo Carrier vključuje zelo subtilno. Za trenutek ne vemo, ali je dotičen zvok proizveden s saksofonom ali obojem, a kasneje njen rezek in zelo zanimiv zvok hitro prepoznamo. Tok Carrierjeve glasbene misli se pretaka skozi celoten album, tako da, tudi ko mu prisluhnemo, nimamo občutka, da bi poslušali ločene improvizacije, temveč eno koherentno celoto. Carrierjeva koncentracija na albumu le redko popusti in čeprav je njegov saksofon mogoče slišati na veliki večini odigranega zvočnega materiala, je izredno prisoten in ne izgubi posluha za detajle. Njegov zvok je vihav, neposreden in tudi liričen. To vihavost in liričnost pa podpirata Lambert in Mazur. Še posebej Lambert izredno dobro sledi in dopolnjuje Carrierja, tako da skupaj oblikujeta in spreminja glasbeni tok. Pri Lambertu imamo lepo priložnost slišati mnoge tehnike prostega improviziranja na bobnih in tudi on razširjenih tehnik ne uporablja z namenom razkazovanja, temveč jih izrabí z namenom podpiranja in izostrevanja glasbenega dogajanja.

Redkeje slišimo Mazurjeve ideje. Že tako redki trenutki brez Carrierja se v interakciji med Lambertom in Mazurjem izkažejo predvsem kot platforma za Lambertovo dromljanje. Mazur kar nekako ni kos že uigranemu dvojcu, ki melje in ustvarja glasbeno tvarino. Če bodo kot trio nadaljevali tudi v prihodnjem, bi si želeli slišati več prostora za raziskovanje Lamberta in Mazurja ter razvijanje skupnega muzikalnega toka, na katerega vplivajo vsi člani.

Lamberta in Carrierja bomo imeli priložnost slišati 22. 5. na festivalu Jazz Cerkno, a se jima bo tokrat s kontrabasom pridružil John Edwards.

FRANÇOIS CARRIER, MICHEL LAMBERT, RAFAL MAZUR: UNKNOWABLE
INA PUNTAR / ZAVOD RADIJSKI STUDENT
Slovenia / 18. 5. 2015 / TOLPA BUMOV
Not Two, 2015

Tokrat bomo v Tolpi bumov prisluhnili trojici glasbenikov, ki posega tako po idiomih jazza kot tudi proste improvizacije. Zasedba François Carrier na altovskem saksofonu, Michel Lambert za bobni in Rafal Mazur na kontrabas kitari je sledeči plošček z naslovom Unknowable posnela lansko poletje na skupnem nastopu v Krakowu.



CARRIER / LAMBERT / LAPIN

THE RUSSIAN CONCERTS VOLUME 1

François Carrier (as), Alexey Lapin (p),
Michel Lambert (dms)

Label / Distribution : FMR Records

Une poignée de semaines après la parution sur le label FMR d'un premier extrait des Russian Concerts, on retrouve les deux Canadiens François Carrier et Michel Lambert en trio avec le pianiste Alexey Lapin pour des Russian Concerts Volume II tout aussi denses. La première partie de l'album restitue la fin de la représentation donnée au Nikitskaya Jewish (cf le Volume I), d'où la sensation d'immediate montée en puissance qui se dégage d'« ICC II » et « ICC III ». La batterie de Lambert, toujours très en avant, alterne frappes lourdes et friselis de cymbales pour mieux s'émanciper d'un piano aux tournures complexes qui n'empêchent pas l'usage immodéré de clusters et canalise l'acidité bouillonnante de l'alto de Carrier.

La seconde partie est enregistrée deux jours plus tard, à l'ESG-21, galerie dont le cadre intimiste ne manque cependant pas d'espace. Le timbre du saxophoniste s'y fait plus doux, cherchant à adhérer au jeu contemplatif de Lapin. Les deux hommes se paraphrasent, s'entrecroisent d'avantage qu'ils s'entrechoquent, même si le drumming brusque de Lambert ranime les antagonismes au fil de l'improvisation spontanée « ESG-21 I ». C'est le pianiste qui s'offre alors une envolée solitaire sur mesure : seuls quelques éclats de batterie viennent souligner une main gauche appuyée.

La configuration des lieux, qui détermine la proximité entre les musiciens, est la clé de cette rencontre. Pour la dernière partie de ces concerts moscovites, c'est à l'IFC Jazz Club que le trio se retrouve le lendemain, dans une salle qu'on imagine plus confinée. Le piano et la batterie en profitent pour tisser des liens inextricables dont l'alto s'échappe à grand renforts de cris (« IFC II »), avec ça et là des moments aériens. On pourra trouver cet album moins homogène que le précédent ; il reste néanmoins son complément idéal pour qui voudrait découvrir ce trio, lequel avance droit devant lui quelque soit le terrain, offrant au passage de beaux exemples de puissance et de vélocité.

par Franpi Barriaux // Publié le 27 avril 2015



François Carrier & Michel Lambert | Café Résonance, le 13 mai à 20h
 Le duo célèbre de free jazz de François Carrier (sax alto) et de Michel Lambert (batterie) revient en ville pour une soirée au Café Résonance. Ce concert sera un double lancement d'album. Sur Not Two Records, on présente Unknown, un album en trio avec Carrier, Lambert et Rafat Mazur (guitare basse acoustique). Chez FMR, on présente iO, un album en duo enregistré live à la Casa Del Popolo en septembre 2012, et au Café Résonance le 8 août 2013. Je suis un gros fan de ce duo à la discographie free exemplaire. Ils parcourent la planète jazz ensemble depuis des décennies, développant un jeu télépathique, furieux mais aussi subtile... De l'excellent free jazz !



JazzNord

François Carrier/Michel Lambert/Alexey Lapin
The Russia Concerts Volume 1/The Russia Concerts Volume 2
FMR CD 367/FMR CD 381

Consciously peripatetic, as most committed improvisers of his generation have to be, Montreal-based alto saxophonist François Carrier is more likely to be playing at a festival in Nepal than Napanee or gigging steadily in London (England) rather than London (Ontario). Baldy titled, The Russian Concerts capture ardent performances from three different federation dates. Carrier's accompanists are his long-time foil, drummer Michel Lambert, a fellow Montrealer, who has his own career as composer/performer and St. Petersburg pianist Alexey Lapin, who has previously recorded with the two Canadians as well as locals such as reedist Alexey Kruglov and drummer Oleg Yudanov as well as German saxophonist Matthias Schubert and British percussionist Roger Turner. The performances are from a four-day series of concerts at the DOM Cultural Centre and Jewish Cultural Center, which are both in Moscow; plus St. Petersburg's Experimental Sound Gallery and IFC Jazz Club. Each set has a distinctive spatial impetus and rhythmic feel about it, depending on the location.

The three lengthy tracks which make up the "DOM" suite for instance, demonstrate the saxophonist's wide-bore multiphonic skills. Soaring flutter-tonguing, often in tenor-saxophone-like pitch, constantly refresh the music, with vibrating melisma and swelling glossolalia used to its best advantage. Carrier's Québécois emotionalism is augmented by Lapin's swirling cadenzas. Sophisticated enough to break up the time as he plays, the result suggests a melding of McCoy Tyner and Peter Tchaikovsky with modal attributes pressing up against romantic glissandi. For his part Lambert maintains the improvisation's linear flow with pops, crackles and crunches. Always in control, the pianist creates one near-climax on "Dom I" with florid, harpsichord-like pulses; but these are quickly shredded by the saxophonist's aviary, irregularly oscillated cries. Taking the program through Bopish asides the pianist's expressive cascades eventually reach common ground with Carrier's textural smears that together straighten into a gratifying finale, presaged by Lambert's martial pumps.

At the IFC Jazz Club four days later, the performance is even tougher and more tensile. Lambert gets a chance to demonstrate his talent in backbeat coloration, but by the time "IFC II" comes along Carrier's spindly slurs, sputroffluctuation and smears take centre stage. While Lapin's percussive key clipping regularizes the beat, the reedist colors the result with clown-horn-like squeezes and rugged snorts until forcing out a blowsy finale.

Earlier performances introduce other approaches. In this context, for example, the three tracks recorded at the Experimental Sound Gallery include stretches of balladic melodiousness from floating saxophone lines and sparkling single-note piano; although the gentling patterns are soon overturned by paroxysms of volcanic improvisations. Even Lapin's initial empathetic pulse is soon boiling with key clips, swirls and pressurized patterns as the saxophonist growing reed intensity is expressed by swallowed squeals, overblowing and nods to Tranesque sheets of sound. Decisively, the mini-suite finally reaffirms its moderato beginnings with the episodic textures from all three players impressively working into each others' sound field.

"JCC" I to IV, which begin on Volume 1 and conclude on Volume 2, reflect variations of the trio's improvisatory approaches. Lapin is most prominent here, extracting affecting bottom-board echoes on the first track and treating his solo on "JCC III" with a panache that appears to draw equally on the dynamics of Cecil Taylor and the formalism of Vladimir Horowitz. In both cases though, his fully flavored cadenzas draw arousing responses in the form of pressurized slurs and staccato intensity from the reedist. This unique will-o-wisp timbre placement is brought to its full flowering on the final "JCC" track where backed by Lambert paradiddles, the other two appear to be soloing at the same time. Appropriately enough the ending is cemented as Carrier leaks unaccented air from the goose neck and body tube of his horn.

Characteristically exciting and almost exhausting in equal measures, this Eastern European expedition was obviously productive for the Canadians and their Russian colleague.

March 3, 2015 — Ken Waxman

COULEURS JAZZ



DANS LES BACS

François Carrier – The Russian Concerts By Sylvain Cadieux | 27 avril 2015

J'aime le son du saxophone ténor, mais je suis plus sélectif lorsque vient le temps d'écouter le son du saxophone alto. Je n'écoute pas n'importe qui. Pour que cet instrument me fasse vibrer, je consulte une courte liste de musiciens. Parmi cette liste, il y a un musicien avec qui j'ai une connexion instantanée, une foi inébranlable. C'est par un heureux hasard qu'un jour, je me suis acheté un album du saxophoniste alto François Carrier. Je n'ai jamais regretté.

François Carrier est né en 1961 à Chicoutimi au Saguenay Lac-Saint-Jean. Sa carrière professionnelle débute dans la magnifique ville de Vancouver en Colombie-Britannique. Installé maintenant à Montréal, Carrier a aussi fait une halte à Londres, le temps de se créer un réseau professionnel. En juillet 2013, il entrait dans la courte liste prestigieuse du magazine Downbeat lors du 78e Reader Poll comme meilleur saxophoniste alto. Il s'agit d'une gratification importante à ne pas négliger.

Musicien cosmopolite, le saxophoniste alto François Carrier est de la race des coriaces, de ceux qui poussent les frontières musicales vers de nouveaux territoires. Respecté par ses pairs, Carrier est une source d'inspiration intarissable. Pour ses projets réguliers, Carrier s'entoure régulièrement de musiciens québécois. Pour des projets spéciaux, il sollicite à l'occasion des musiciens de la scène internationale.

Cet illustre musicien n'a pas choisi le chemin de la facilité en adoptant comme style musical celui de la musique improvisée (de haute voltige). Sur son site Web, ce musicien définit sa musique comme «Melodic Abstract Music». Pour apprécier et comprendre sa musique, la réceptivité et l'état d'esprit ouvert sont exigés. Il n'est pas question ici de s'isoler dans un cercle élitiste, mais seulement de faire l'effort d'écouter.

Carrier compose et joue sa musique comme un cri du cœur. Sa démarche musicale est authentique. Elle est en lien directe avec la musique d'Ornette Coleman et de la dernière période de John Coltrane. Dans le cercle avant-gardiste, Carrier est une référence incontournable. Depuis 1998, Carrier a publié plus de vingt albums en tant que leader.

En avril 2013, Carrier donnait plusieurs concerts à Moscou et à Saint Pétersbourg. En 2014, il nous présentait les deux volumes de ses enregistrements «live» intitulés «The Russian Concerts» disponibles présentement sur bandcamp. Accompagné du pianiste Alexey Lapin et du batteur Michel Lambert, Carrier souffle avec vigueur devant un public très réceptif. Si Coleman et Coltrane nous ont amené parfois dans des tourbillons sonores étourdisants, Carrier arrive à suivre les mêmes chemins sinués, mais sans aucune agressivité. Il plane dans les hauts sommets du firmament.

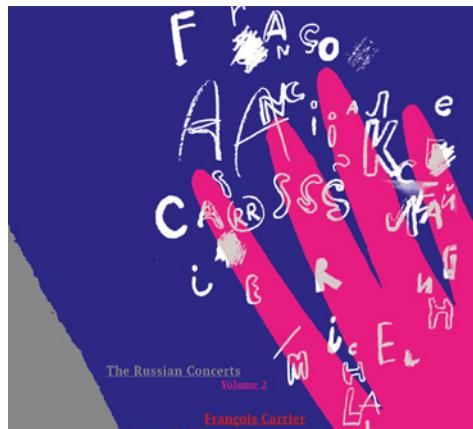
Très prochainement, ce musicien prolifique nous offrira deux nouveaux albums sur FMR (UK) et Not Two Records.! De plus, il effectuera une importante tournée européenne qui se déroulera du 20 mai au 6 juin 2015. Pour plus de détails, consultez la rubrique «Concerts» sur son site Web. À suivre!

Music and More

General thoughts of fun stuff, like music, books and the like. Thanks for reading.

THURSDAY, SEPTEMBER 18, 2014

Francois Carrier - The Russian Concerts Vol. 2 (FMR Records, 2014)



Recorded in three locations in Moscow in 2013, this very powerful collective improvisation is led by Francois Carrier on alto saxophone, along with Michael Lambert on drums and Alexey Lapin on piano. The make a statement of purpose right off the bat on "JCC II" which has strong saxophone echoing grandly around the venue, the group as a whole is sharp and strong, especially Carrier who displays epic and protean power on his instrument. "JCC III" begins with a probing section for piano and drums, Lapin is quite patient in dropping showers of notes before Carrier comes in and the tone of the music begins to darken. Lambert drops the hammer

and they are off with squalls of saxophone and drums framed by rumbling dark bass piano chords. Opening with strong group interplay, "JCC IV" allows Carrier to rear back and let loose a steaming stream of notes, honks and wails, before throttling back and ending the piece with the sounds of quiet breath. "ESG-21 III" is an epic performance as the band begins the piece with protean wailing coming fast and hard, particularly Carrier who winds up and lets loose like a coiled spring, absolutely all out and thrilling. But as the booster rockets fall away, the music changes shape entirely. As if they have now been launched into the cosmos by the ferocity of the opening section, the music becomes a long and open exploration of musical space and time. This is the longest performance on the album and demonstrates the band is far from just a fire-breathing free jazz unit but a group that has almost telepathic unity that allows for the use of dynamics that shapes this excellent and exhausting album. The Russian Concerts Vol. 2 - francoiscarrier.com.

Posted by Tim Niland at 7:09 PM in New Jersey

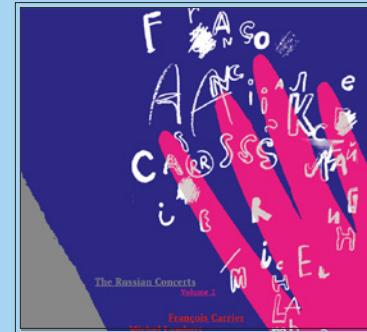


gapplegate music review

THE BLOG COVERS RELEASES IN THE AREAS OF FREE AND MAINSTREAM JAZZ, WORLD MUSIC, "ART" ROCK, AND THE BLUES. CLASSICAL COVERAGE, WHICH WAS ORIGINALLY HERE, CONTINUES ON THE GAPPLEGATE CLASSICAL-MODERN REVIEW (SEE LINK ON THIS PAGE). WHERE ARE WE RIGHT NOW AND HOW DID WE GET HERE? THAT'S THE CONCERN.

tuesday, november 18, 2014

François Carrier, The Russian Concerts Volume 2, with Michel Lambert and Alexey Lapin



François Carrier has been pretty extraordinarily productive in the number and quality of his releases of late. I've covered many here over the last several years (type his name in the search box above for those posts). Now there is another very good one. It's Volume 2 of The Russian Concerts (FMR CD381), continuing the live recordings made on location in Moscow and St. Petersburg in 2013.

As before Carrier is on alto, joined by long-time drummer associate Michel Lambert and Russian pianist Alexey Lapin for a full set of open-form free jazz, avant jazz, free improvisation with the emphasis on complete spontaneity. François Carrier has become one of the guiding lights on the international saxophonic scene and he comes through once again here with some vibrantly stirring improvisations.

And as with the first volume, the threesome make inspired sounds together. Alexey is spiky and all-over present on piano; Michel punctuates and cracks the percussive sky with responsive free-time sensibility.

As is the case with the last volume, the trio have their quieter moments but much is about an on-the-edge expressivity, as much concerned with the notes as horizontally panned and fanned out as about the vertical concern with aural texture.

If you liked the first, this one continues the immediacy. If you know neither or for some reason have missed Carrier and his music, you probably should start with the first volume. Either way this is excellent free expression, confirming the threesome and their significant encounters in those days in Russia.

Very recommended.

posted by gregg applegate edwards at 6:08 am in new york

François CARRIER /
Michel LAMBERT /
Alexey LAPIN
THE RUSSIAN CONCERTS
Volume 1
FMR CD 367
François Carrier : as, Michel Lambert : dr, Alexey Lapin : p.

L'opus précédent de l'alto de Montréal était comme celui-ci un enregistrement live, confirmant la préférence de l'artiste pour la publication de témoignages scéniques : « Overground to the Vortex » (Not Two Records) fixait sur disque la rencontre à Londres de François Carrier et de son compatriote Michel Lambert avec les sommités locales John Edwards et Steve Beresford. Ces dernières années, nous avons pu apprécier une « trilogie russe » du présent trio : « Inner Spire » et « In Motion » sur Leo Records, et « All Out » sur FMR, le pianiste Alexey Lapin ayant accueilli les Québécois à Saint-Pétersbourg en 2010. L'aventure humaine, le bonheur de jouer ensemble et le succès de ces prestations ont conduit les trois musiciens à se retrouver en avril 2013, pour des concerts captés dans plusieurs centres culturels de la contrée de Vladimir Poutine. Ce premier volume propose quatre improvisations fébriles, selon le credo d'une expressivité tout feu tout flamme se situant dans le sillage direct des élans passionnés d'un John Coltrane. L'auditeur est invité à s'immerger dès les premières secondes dans un free jazz improvisé connaissant davantage de poussées de fièvre que de moments d'accalmie. Quatre pièces très denses, aux dimensions épiques, l'absolu dans le viseur. Un lyrisme spirituel qui plane au-dessus des contingences du quotidien. Mais les partenaires ne se satisfont pas d'idéalisme et ramènent les fruits de ces envols sur la terre ferme afin de mieux les partager. Loin des colères formidables d'un Peter Brötzmann, c'est donc ici d'une célébration de la vie et de la beauté qu'il s'agit – un hymne bouleversé à la gloire d'exister.

David Cristol

CHRONIQUE

CARRIER / LAMBERT / LAPIN

THE RUSSIAN CONCERTS VOLUME 1

François Carrier (as), Alexey Lapin (p), Michel Lambert (dms)

Label / Distribution : FMR Records



Pour cette figure éminente de la scène canadienne, la fidélité n'est pas un vain mot. Avec son indéflectible comparse, le batteur Michel Lambert que nous avions pu apprécier sur son ambitieux Journal des épisodes, Michel Carrier promène son alto au timbre puissant et profond des deux côtés de l'Atlantique ; c'est ainsi qu'on les a vus en trio avec Jean-Jacques Avenel (Within) ou en quartet avec le Suédois Bobo Stenson pour Ayler Records (Entrance 3), mais aussi avec Mat Maneri (Happening) ou Dewey Redman (Open Spaces). Depuis quelques années, c'est vers l'Est que convergent leurs destinations via la rencontre d'Alexey Lapin, pianiste russe que l'on connaît notamment pour son solo Parallels (Leo Records) et avec qui Lambert et Carrier ont enregistré trois albums en 2010.

The Russian Concerts Volume 1 découle directement de cette alliance, et de ces retrouvailles. Ces quatre titres au long cours, captés à Moscou trois ans plus tard, scellent la proximité de ces improvisateurs lyriques et fougueux. Les titres, sommaires, correspondent à des codes et témoignent d'un jeu né dans l'instant, sans écriture préalable, en dépit de ce que pourrait laisser croire leur caractère très mélodique. Dès « Dom 1 », morceau d'une demi-heure qui laisse le temps à chacun de trouver son espace, on décèle dans l'alto quelques épices coltraniennes. À mesure que Carrier s'extirpe de la trame en apparence inextricable tendue par Lapin, les cascades harmoniques, d'abord en retrait, prennent leur essor via un passage dans les basses après un long corps à corps avec la batterie de Lambert.

Il n'y a pas à proprement parler d'axe fort dans ce trio, même si « Dom III » est comme éclairé par la relation ancienne et quasi télépathique entre les deux Canadiens. Le jeu nerveux du batteur est néanmoins la clé de voûte de l'ensemble, en perpétuel soutien des envolées de l'un ou de l'autre. C'est très net sur « JCC I », où les cymbales, très en avant, semblent tracer une sinuose démarcation entre un alto et un piano devenus impressionnistes. Le jeu presque en miroir qu'il césure le dépasse peu à peu, et s'allie totalement pour mieux le laisser s'enferrer dans des entrelacs oniriques. Le premier volume de ces concerts russes est un bel exemple de musique farouchement libre ; nul doute que les albums suivants offriront une même intensité.



FRIDAY, SEPTEMBER 12, 2014

François Carrier, Michel Lambert & Alexey Lapin - The Russian Concerts, Vol. 1 (FMR, 2014) ****½

By Stef Gijssels



I love listening to music while driving my car, as I did yesterday between Paris and Brussels, and when somewhere north of Compiègne the entire motorway was blocked, for reasons I will never know, but can only fearfully guess, the trip suddenly turned into a four-hour snail-paced procession. A good moment to listen over and over to this beautiful album, exactly the music I needed to lift my spirits.

A meeting between Canadian musicians François Carrier on alto and Michel Lambert on drums, and Russian pianist Alexey Lapin, three musicians who have performed together before, as you can read on this blog in earlier reviews.

The performances on this album date from 2013, recorded during two consecutive days in Moscow, first in the DOM Cultural Center and the second at the Nikitskaya Jewish Cultural Center, which ex-

plains the titles of the songs.

All pieces are improvised, even if you may have doubts at certain times. The trio is a formidable match of like-minded musicians. As mentioned before, Carrier is an incredible lyricist, a saxophonist with a warm and buttery tone to his instrument, able to conjure up beautiful and sensitive phrases that soar high above the world of us mortals. As mentioned before, Lapin is an incredible lyricist, someone who joins creativity with openness and sensitivity. Michel Lambert is of the same breed, who in the best tradition of Paul Motian, acts as the third soloist, creating sound, depth, texture, intensity, contrast and emphasis with his drumkit.

When the three come together, magic is in the air. They have the expansiveness of a Coltrane, creating music of high skies, far horizons and space that can be filled, or rather space that is created through sound, that is expanded through sound, that opens up limitations, that breaks barriers and constraints, that musically delivers all the promise that is contained in the word "freedom". It has some references to the post-boppy style of Jarrett's New York quartet, yet more modern, more free and open in its approach.

This is music of great beauty. And even if you are stuck in a car somewhere abroad, when you listen to music like this, the world opens, and even if you move at the pace of a snail, you feel like an eagle, flying along like the music, out there in the open skies, where nothing, absolutely nothing, hinders your flight.

Thank you Francois, Alexey and Michel for making this a memorable drive back home!

I can't wait to hear Volume 2. Can be purchased from instantjazz.com.

Percorsi Musicali

MERCOLEDÌ 4 GIUGNO 2014

I concerti russi di Carrier, Lambert e Lapin



Gli ultimi anni del jazz canonico sono stati veramente difficili. Di fronte al perpetuarsi di strumentisti di valore tecnico il cui stile si adatta a qualità riconosciute (a volerla dire con un eufemismo), ignobilmente restano celati quelli che hanno sposato una dose più o meno ampia di oltranzismo e non c'è dubbio che i migliori risultati continuano a venire da un modernismo di sostanza non ancora domo del free jazz e dall'improvvisazione libera: la valutazione dell'espressività, che rimane spesso l'unico criterio con cui fare valutazioni in lavori che possono solo offrire rielaborazioni, sembra che sia un parametro molto più raggiungibile ed ottenibile quando ci si spinge in avanti con le libertà del caso e con la propria creatività.

In quella via di mezzo tra mainstream e free improvisation, il free jazz raccoglie ancora consensi e stimola pensieri netti, precisi, figli dell' emotività diretta dei suoni. Il sassofonista canadese Francois Carrier si è da tempo incanalato in questa interpretazione della musica jazz, in cui quello che interessa è cavalcare idee, circostanze, metodi di relazione, che possono rinvenire da qualsiasi manifestazione della vita quotidiana. Francois questa qualità (che non è affatto scontata, né tanto meno genericamente rinvenibile nell'universo dei musicisti) l'ha condivisa spesso con il batterista Michel Lambert, cercando di coniugare il movimento sonoro con la bellezza delle situazioni ritratte; è vero che quando Coltrane e Coleman cominciarono a sintonizzarsi su un particolare tipo di jam quasi impressionistica,

avevano dalla loro parte il "giusto" tempo; ma è anche vero che da quei "tempi", pochi sono stati i sassofonisti specializzati nell'alto che hanno saputo mantenere accesa la scintilla dell'universalità musicale, presentando allo stesso tempo bravura ed originalità. Se Mitchell e Braxton si impegnarono ben presto a dirottare il jazz nei meandri della musica contemporanea, la maggior parte dei sassofonisti americani di rilievo si rivestì di forme viranti al blues e ad altri fattori, come successe nelle congreghe di St. Louis (Hemphill, Lake, Erhlich) o di Chicago (da Jarman a Thredgill). Può darsi che si siano succeduti sassofonisti nell'alto, originali ed espressivi al tempo stesso, ma se ci sono stati certo la mia memoria riesce a ricordarli solo dopo un rigoroso stimolo esterno.

Non si sbaglia quando si pone Francois Carrier nel solco dei saccenti. Il canadese sembra aver trovato in Russia una seconda patria, nonchè una cospicua esperienza della sua carriera: con Alexeiy Lapin, uno dei migliori pianisti jazz russi (sebbene dire pianista jazz mi sembra riduttivo nel suo caso) e Michel Lambert, Carrier ha formato un trio che da tempo è unito in pianta stabile ed ha saputo guadagnarsi i favori della critica specializzata; in particolare quello che si è sviluppato è una sorta di scambio termico, in cui, un pò per effetto della formazione statunitense di Carrier e Lambert (alfieri dell'esuberanza) e un pò per la conformazione stilistica europea di Lapin (paladino del mesto sentimentalismo) si respira un'aria sobria al limite della spiritualità, totalmente libera da vincoli tecnici, che è l'apoteosi del camaleontismo jazzistico adattato al bisogno: il primo volume di "The Russian Concerts", registrato live a Mosca al DOM Cultural Center (per 3 brani) e al Nikaitskaya Jewish Cultural Center (per uno), spinge sul pedale dell'equazione musica = benessere dell'anima, dove Francois incarna una sensibilità perduta nel jazz odierno, Lambert accende focolai e Lapin va in estasi addomesticando un piano che cerca di raggiungere gli obiettivi del McCoy Tyner di "Enlightenment" smorzato della sua componente blues.

E già questo è più che sufficiente per voler molto bene a queste registrazioni.

Francois Carrier / Michel Lambert / Alexey Lapin: The Russian Concerts Volume 1 (2014)

By JOHN EYLES, Published: July 15, 2014

Back in 2011, this trio released an excellent trilogy of albums which documented a December 2010 tour of Russia by Canadian alto saxophonist Francois Carrier and his long-time drummer Michel Lambert during which they played with Russian pianist Alexey Lapin in Moscow and St. Petersburg. Now, The Russian Concerts Volume 1 again documents the three together in Moscow, but this is not a fourth record of the 2010 tour, instead being the first (of several, judging by its title) from April 2013. The music come from two consecutive days—three pieces recorded on April 27th at DOM Cultural Center and one piece from 28th at Nikitskaya Jewish Cultural Center, over seventy minutes of music in total. (Incidentally, the YouTube clip below shows them on April 29th in St. Petersburg... there are plenty of fine clips of this trio on the site.)



The music here displays the same strengths that made the 2010 trilogy so extraordinary. As before, all of those strengths are due to the three players, individually or collectively. The album carries a phrase that typifies Carrier's thoughts on music making: "Music comes out of silence." In practice, that means that everything here is improvised but, as before with this trio, it all flows so smoothly that it would be impossible to guess that they were not working from written themes. The key to that is Carrier's saxophone playing and his ability to reel out a never-ending stream of coherent melodic phrases which he then uses as source material to explore at length. He constantly invests his music with variety and freshness by subtle shifts of tone and attack. Carrier is adept at producing climactic tumults of music—as he shows on the half-hour-long "DOM 1"—but he builds up to them logically, taking the listener with him every step of the way, with no sudden or clunky gear changes; thankfully, he shows no interest in going from nought to sixty in seconds.

While Carrier is the focus for much of the time, this is no one-man-band, as Lambert and Lapin are just as vital to the music's drive and momentum as he is, both as accompanists and soloists in their own right. Together, the three of them play as a coherent unit who sound as tight as one that is gigging together constantly. Impressive stuff. After the model of the 2011 releases, we must hope and expect that this tour will provide plenty more music of this quality to follow, an edifying prospect...

Track Listing: Dom I; Dom II; Dom III; Jcc I.

Personnel: Francois Carrier: alto saxophone; Michel Lambert: drums; Alexey Lapin: piano.

Record Label: FMR Records

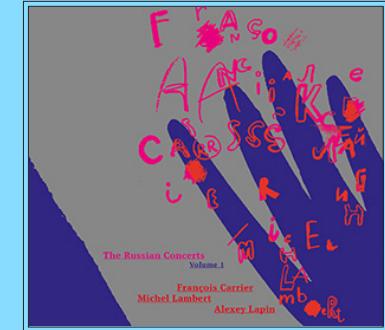


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gapplegate music review

THE BLOG COVERS RELEASES IN THE AREAS OF FREE AND MAINSTREAM JAZZ, WORLD MUSIC, "ART" ROCK, AND THE BLUES. CLASSICAL COVERAGE, WHICH WAS ORIGINALLY HERE, CONTINUES ON THE GAPPLEGATE CLASSICAL-MODERN REVIEW (SEE LINK ON THIS PAGE). WHERE ARE WE RIGHT NOW AND HOW DID WE GET HERE? THAT'S THE CONCERN.

monday, july 7, 2014
Francois Carrier, The Russian Concerts Volume 1



The trio of Francois Carrier (alto sax), Michel Lambert (drums) and Alexey Lapin (piano) have been going at it for some time now (type Francois's name in the search box for previous albums), principally via a number of concert appearances of the three in Russia. The 2013 tour is bearing fruit in the release The Russian Concerts Volume 1 (FMR CD367).

Based on this volume one hopes for a good deal more. The first volume finds the three in excellent form. Francois is a dynamo, a force of nature-through-art, playing endless streams of inspired saxophony notable for its exceptionally developed sound fingerprint as well as a liquidity of continuous invention. Michel Lambert's drums are always appropriate, original and sonically alive. Alexey Lapin gives us his far-ranging, freely spontaneous yet incisive pianism at peak levels.

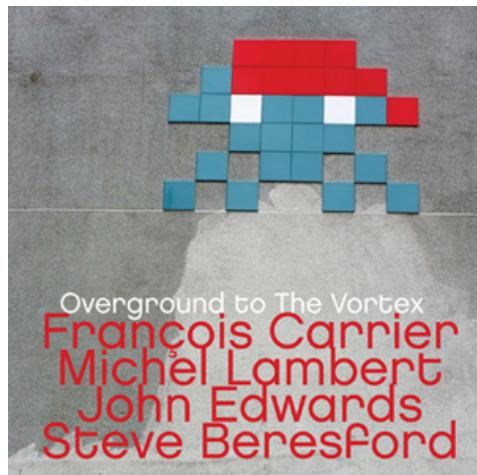
Put these three together these days and you have some spontaneous combustions of great power and poetic art.

This is some free improvisation to define the medium today. This is art! It's also one of their very best! Listen and be convinced.

— Dalston Sound

June 20, 2014

François Carrier, Michel Lambert, John Edwards,
Steve Beresford – Overground To The Vortex



François Carrier, Michel Lambert, John Edwards, Steve Beresford – Overground to the Vortex (Not Two)
François Carrier alto saxophone; John Edwards double bass; Michel Lambert drums; Steve Beresford piano.

Recorded at the Vortex Jazz Club in Dalston, London, in December 2011, the night before the concert documented on Shores and Ditches (also reviewed here), Overground to the Vortex documents Carrier and Lambert in a very different space, with very different guests. The Vortex occupies a small, oblong box of a room with a compact acoustic. Steve Beresford, who plays the house grand piano only on the second half of the set, is a seasoned improvisor, but also a wildcard performer with a mischievous sense of subversion. Double Bassist John Edwards can be gentle, but is renowned more for his stamina and resourcefulness in full-on power play: here he treads the middle line throughout all four tracks.

On lead track "Mile End" (each title references a local place name), Carrier plays a succession of short phrases that needle bass and drums into wary negotiation and shifting alliances. It's a discomfiting, circular exchange in which each player takes the others' measure, setting up the more involving "Bow Road".

Here Carrier is initially more thoughtful, shaping a pliant melody to carry the flow of the improv. As the temperature rises he spits out short, increasingly variegated shards, igniting a brief, fiery bass/drums exchange, then becomes expansive again, lyrical even, as Edwards develops an abrasive arco response. Lambert propels the rhythm into a powerful collective surge, but when Edwards suddenly switches to rapid, muscular pizzicato, Lambert draws the heat from the performance by switching to a broader palette of percussive coloration. Though everything is fully improvised, "Bow Road" has the satisfying arc and dynamics of a through-composed piece.

The final two improvs are markedly different. Steve Beresford joins in, taking the initiative on "Archway" with a puckishly Monk-like sally. Lambert responds robustly, and Carrier plays staccato lung-burst licks, and both respond powerfully to Beresford's insistent questioning. As the piece develops, Carrier's playing becomes more acerbic, and Beresford more tumultuous, albeit the latter reverts to jaunty postbop rills in fragmentary solos, and retreats to an almost ambient role when the temperature cools. The creative four-play becomes increasingly introspective as this 28-minute performance loses momentum; or perhaps attains an engaging equilibrium; my response to it varies according to my mood.

On "Barking Side" the quartet resolve to toughen up responses, and focus on moment-to-moment sound-sourcing. There are occasional lacunae, with moments of stillness prompting fresh initiatives, and an ongoing dissipation of collective energy into wary exegesis. Carrier responds with coarsely plaintive licks shading into muscular lyricism, and passes the baton to his bandmates, prompting Edwards and Lambert to in-fill the loose weave of pianism and saxophonics with percussive aggregate.

Overground to the Vortex documents an intriguingly protean session, inchoate despite the power and lucidity of the player's individual contributions and their edgy interplay.

There's a substantial outtake from this session, a powerful 22:42 performance titled "Overground to the Vortex", currently accessible on SoundCloud. The album would have benefited from its inclusion, whether as a double album or at the expense of the tracks featuring Beresford, though the latter option would be a shame though, because it would be a more routine affair without them.

François Carrier/ Michel Lambert/ John Edwards/ Steve Beresford: Overground To The Vortex (2013)

By MARK CORROTO, Published: June 15, 2013

The adventures of François Carrier continue with Overground To The Vortex. The well-traveled Canadian saxophonist has recorded in Nepal—KATHMANDU (FMR, 2008), St. Petersburg, Russia with All Out (FMR, 2011) and In Motion (Leo, 2011), of course Canada Entrance 3 (Ayler, 2011), and this release in Great Britain, where he made his Shores and Ditches (FMR Records, 2012).

His improvisational voice lends itself to collaborating with others, as he is an astute listener and a master of teamwork. He has recorded with Uri Caine, Bobo Stenson, Paul Bley, Gary Peacock, and Dewey Redman. His most frequent partner, drummer Michel Lambert joins him on this live recording at the Vortex Club in London in December 2011. Carrier and Lambert, here with local legends, pianist Steve Beresford on two tracks, and bassist John Edwards on all four tracks.

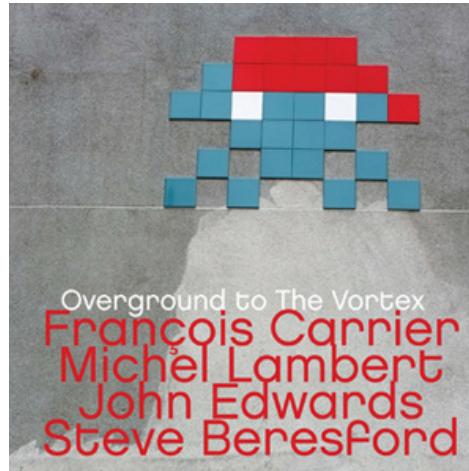
His saxophone voice tends toward an undisguised improvisational swirl that billows notes be they rapid fire squawks, tranquil blown and overblown notes, or tension-built runs. With Edwards and Lambert on the first two tracks, the saxophone dances to the bowed bass, darting, flitting and hopping as Lambert turns the heat up, working the thermostat that is his kit. Carrier announces himself with an Albert Ayler-call on "Mile End" that draws lines through the jazz map from 1966 through Joe McPhee's work in the 1970s, to Evan Parker.

With Beresford in the mix the situation fractures. The pianist, a contrarian by nature, often zigs when the others have zagged. His playing partners are ready and very willing to accommodate the ruckus. Edwards is an old hand at it, but Lambert and Carrier are also up for the varying directions and the improvised prescription. The two lengthy pieces fluctuate from loud to soft, tense to serene, but always transforming and reorganizing. The varying ebb and flow of this live date maintains charm until the end.

Track Listing: Mile End; Bow Road; Archway; Barking Side.

Personnel: François Carrier: alto saxophone; Michel Lambert: drums; John Edwards: double bass; Steve Beresford: piano.

Record Label: NotTwo Records



THE NEW YORK CITY JAZZ RECORD
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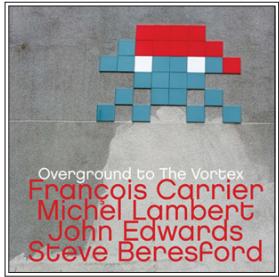
RECOMMENDED NEW RELEASES

- Jim Black AlasNoAxis - *Antiheroes* (Winter & Winter)
 - Drew Gress - *The Sky Inside* (Pirouet)
 - Geoffrey Keezer - *Heart of the Piano* (Motéma)
 - Chris Morrissey - *North Hero* (Sunnyside)
 - Gary Peacock & Marilyn Crispell - *Azure* (ECM)
 - Eric Revis - *City of Asylum* (featuring Kris Davis and Andrew Cyrille) (Clean Feed)
- David Adler, New York@Night Columnist**
- Silvia Bolognesi/ Angelo Olivieri - *Dialogo (Live in Teamo)* (Terre Sommersse)
 - Allan Browne Trio - *Lost in the Stars* (Jazzhead)
 - Ethan Iverson/Lee Konitz/Larry Grenadier/Jorge Rossy - *Costumes Are Mandatory* (HighNote)
 - Oscar Pettiford - *Lost Tapes: Germany 1958/1959* (Jazzhaus)
 - Eric Revis - *City of Asylum* (featuring Kris Davis and Andrew Cyrille) (Clean Feed)
 - Wadada Leo Smith/TUMO - *Occupy The World* (TUM)
- Laurence Donohue-Greene, Managing Editor, The New York City Jazz Record**
- François Carrier/Michel Lambert - *Shores and Ditches* (FMR)
 - Edvard Lygre Møster - *Møster!* (Hubro)
 - Ferrian/Pissavini/Quattrini Trio (feat. Sabir Mateen) - *the uneXpected (Not Two)*
 - Lama + Chris Speed - *Lamaçal* (Clean Feed)
 - NEXT Collective - *Cover Art* (Concord)
 - Pat Thomas - *Al-Ktwarizmi Variations* (Fataka)
- Andrey Henkin, Editorial Director, The New York City Jazz Record**



TUESDAY, JULY 9, 2013

François Carrier, Michel Lambert, John Edwards, Steve Beresford - Overground to the Vortex (Not Two Records, 2013) ****



By Philip Coombs

Stage Managers Note:

Due to exceptional luck, tonights performance of 'Overground to the Vortex', will have the following cast.
 Saxophone.....François Carrier
 Drums.....Michel Lambert
 Bass.....John Edwards
 Piano.....Steve Beresford

Plot Synopsis:

"Underground to the Vortex" is a classic love story. The Anna Karenina of free jazz. Drums meets Sax, they fall in love and stay together for years and have multiple children. (Many of which have been reviewed on this very site.) Sax goes away to England on a grant to get away from Canada for awhile and see what's new. While there Sax meets Bass and they start playing together. Drums hears about this and decides to fly to England to see if it's real. The three of them play a show, which was thankfully recorded, and all seemed well until the arrival of Piano.

Act One Scene One 'Mile End'.

When François Carrier plays the role of Sax, it always has a joyful and lyrical voice, and this track is no exception. Here John Edward's Bass keeps up with him so well that you may find yourself looking at the liner notes wondering who the second horn player is. But then something amazing happens. Michel Lambert's Drums burst onto the scene strutting all of the assertiveness he can muster giving Bass no option but to switch focus and soon laments with the bow on the stresses of making a decision and ultimately, whether intended or not, brings Sax and Drums closer together.

Act One Scene Two 'Bow Road'.

They have all settled in and are very comfortable in each others presence. This comfort allows them to take some time and experiment with rhythms and repetitive phrasings. There is a great moment about halfway through the scene where Sax cries over a wonderful Bass and Drums moment where they lock into a very straight pulse and give the track a real lift.

Intermission

According to the notes, Carrier breaks character and performs a magic trick for the attendees. Just the kind of guy he is.

Act Two Scene One 'Archway'.

Steve Beresford's Piano enters stage left. It is sultry and inviting and it calls out everyone's dance card and they all accept. As long a history as Canadian Sax and Drums have, the relationship between British Bass and Piano cannot be overlooked or denied. They were both an important part of the greatly acclaimed Foxes Fox and also have a extensive live history together. This scene rarely gets split between these nationalistic duos but when they do, they reverberate with ideas. Soon they become a quartet. They live and let breathe, diving in and out of each others way. Adding delicate touches. Blasting new paths.

Act Two Scene Two 'Barking Side'

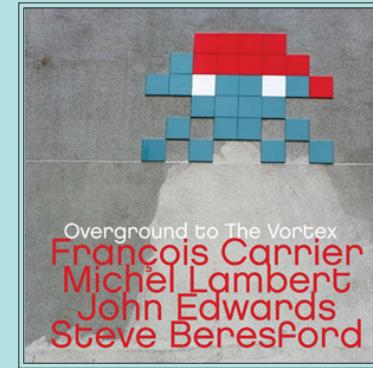
Sax has a vision for the ending of "Overground to the Vortex" and it is made quite aware may different ways. Sax starts alone and sets the tone early. Everyone jumps in my never venture too far away from the central idea. Even when the foggy wind storm of improvisation reaches its peak, Sax grounds everything with a well placed rhythmic phrase that becomes everyone's lighthouse. Sax returns to ideas that have been hinted to earlier and when the last note rings out, you will feel that everything is complete and not one other note was needed. Everyone gets along, everyone wins.

Curtain.

Can be purchased from instantjazz.com

gapplegate music review
THE BLOG COVERS RELEASES IN THE AREAS OF FREE AND MAINSTREAM JAZZ, WORLD MUSIC, "ART" ROCK, AND THE BLUES. CLASSICAL COVERAGE, WHICH WAS ORIGINALLY HERE, CONTINUES ON THE GAPPLEGATE CLASSICAL-MODERN REVIEW (SEE LINK ON THIS PAGE). WHERE ARE WE RIGHT NOW AND HOW DID WE GET HERE? THAT'S THE CONCERN.

thursday, august 22, 2013
 Francois Carrier, Overground to the Vortex



Francois Carrier has shown himself especially over the last several years as an alto saxophonist and leader of avant freedom jazz that has consistency, fire and great invention. The latest, Overground to the Vortex (Not Two 904-2), confirms that and sends us to some nicely constructed new zones. Francois is aided and abetted by John Edwards, bass, and Michel Lambert, drums, players who get it and give back in full measure for formidable threesome work. They are joined by English pianist Steve Beresford for much of this live set (at the Vortex in London) and that most definitely adds to the whole.

This is music of the well-turned line as much as it is sound sculpture. Francois is a master of both and comes through once again. But this is a group effort and everyone is on top of where the wave is riding, cresting and flowing.

Top avant jazz! No question. Ride this wave and you will get to a new shore.

LABEL AFFAIRE

LEO RECORDS

« MUSIQUE POUR L'ESPRIT EXPLORATEUR ET LE CŒUR PASSIONNÉ » : TEL RESTE LE CREDO DE CE LABEL FONDÉ EN 1979 ET DONT LE CATALOGUE ATTEINDRA SA 650^e PARUTION EN SEPTEMBRE. SURVOL-SÉLECTION DES DERNIÈRES RÉFÉRENCES.

Année après année, Leo Feigin poursuit son travail conscientieux d'édition musicale. Le monde peut bien s'écrouler, Leo publie des albums au rythme soutenu de quatre à six productions mensuelles ! Du fond de son antre londonien, le producteur a placé le jazz et l'improvisation au centre de ses préoccupations. Doté d'une identité visuelle forte, le label semble opérer hors des modes et des contingences économiques, fidélisant au passage de nombreux artistes de premier ordre, qui fréquentent différentes crèmeries mais rentrent au bercail à intervalles réguliers (Evan Parker, Ivo Perelman, Joëlle Léandre...). Le temps a peu de prise sur les esthétiques sonores défendues, preuve que la musique *au présent* de jadis a de beaux jours devant elle. C'est que Leo a l'oreille. Le label existe sans le moindre tapage et l'on peut au gré des sorties y découvrir pléthore de musiques intégrées, fraîches et diversifiées. Sélection sans frontières.



À commencer par "Knife, Fork And Spoon" [RÉVÉLATION], dont il est difficile de se lasser. Jeune trio milanaise improvisant à partir d'une instrumentation rock (guitare-basse-batterie), *Swedish Mobilia* donne un bon exemple du genre de petit miracle comme l'on en trouve souvent sur le label. Qualité de l'interaction, concision du propos, sens de l'équilibre : des débuts discographiques prometteurs.

En comparaison, l'alto québécois François Carrier est presque une vedette. Après une vingtaine d'albums et des sidemen comme Dewey Redman, Uri Caine, Paul Bley, Bobo Stenson, Henry Grimes ou Jean-Jacques Avenel, il conclue sa trilogie russe en compagnie de son compatriote Michel Lambert (batterie) et du pianiste Alexey Lapin avec "In Motion" [CHOC]. Free jazz post-Coltraneien du meilleur tonneau, ce live à St Petersbourg aura du mal à quitter votre platine.

On retrouve Lapin sur "Impulse" avec le prolifique Alexey Kruglov. Nouvelle trace de l'indéfectible attachement de Leo à la scène russe, c'est là encore du free bouillant distribué en tranches généreuses, mais un titre comme *In Search of Silence* ouvre de nouvelles pistes.

Miroitements captivants et caresses écaillées : les écosais de *Lapslap* poursuivent leur parcours avec "Gra-nita" et entraînent l'auditeur dans des eaux incertaines, à l'aide de cuivres, claviers et dispositifs électroniques.

Déjà auteur de plusieurs disques sur Leo, le "percussionniste-poète" anglais Steve Day propose avec "Strewn With Pebbles" un univers excentrique convoquant aussi bien l'imaginaire celtique que les escapades lunaires de Sun Ra, aux élucubrations volontairement approximatives sur un tapis de saxophones alto et soprano, de guitare électrique et d'orgue Hammond. ■ DAVID CRISTOL

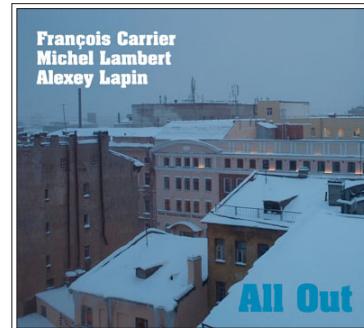
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BUSCANDO UN NOMBRE
UN LUGAR DE OPINIÓN (Y ALGO MÁS) EN TOMAJAZZ.

2012/01/13

François Carrier - Michel Lambert - Alexey Lapin: All Out (FMR Records, 2011)



Un día después, diez horas de viaje en tren y dos hoteles mediantre de grabar Inner Spire en Moscú, el trío formado por el saxofonista François Carrier, su inseparable compañero el baterista Michel Lambert, y el pianista Alexey Lapin, grababan en directo en el JFC Jazz Club xs San Petersburgo All Out. Una hora y cuarto de música totalmente improvisada en la que prima su carácter de composiciones instantáneas, ya que las melodías creadas en el momento no dejan de estar presentes en ningún momento.

A lo largo de los siete temas el grupo va modelando la música de modo que da la impresión de que todo el material estuviera escrito de antemano. En ningún momento ninguno de los tres músicos da la impresión de tener prisa por forzar a la música para que llegue a un lugar determinado, sino todo lo contrario, dejan que fluya con una total naturalidad. François Carrier se muestra potente como es habitual en él, aunque menos coltraneano que de costumbre. Le acompañan magníficamente Michel Lambert y un versátil Alexey Lapin.

Gran trabajo de grupo, entre los tres músicos van planteando distintas estrategias a partir de las que construyen sus improvisaciones. De ese modo si "Blaze" parece un tour de force para el saxofonista, en "Wit" (la siguiente pieza) es el baterista es quien lleva la voz cantante. Si los dos primeros temas se mostraban energéticos, en "Standing" se muestran especialmente líricos trabajando a medio tiempo, mientras que en "Distance" muestran su vena hardbopera. La extensa "Ride", al igual que le sucede a "Of Breath" (ambas se van más allá de los quince minutos) son unas piezas especialmente interesantes ya que en ellas el grupo hace que su música pase por distintas fases de intensidad, que en unos momentos lanza al grupo a toda velocidad, mientras que en otros trabajan con una especial suavidad. Tras All Out e Inner Spire, en 2012 se publicará en Leo Records In Motion, tercera parada en forma de grabación de la gira de este trío por Rusia.

© Pachi Tapiz, 2011

François Carrier - Michel Lambert - Alexey Lapin: All Out

François Carrier (saxo alto), Michel Lambert (batería), Alexey Lapin (piano)

"Blaze" 11:55, "Wit" 9:50, "Standing" 7:50, "Distance" 7:12, "Ride" 15:40, "With It" 6:44, "Of Breath" 15:54

Música completamente improvisada por François Carrier, Michel Lambert y Alexey Lapin

Grabado en directo el 20 de diciembre de 2010 en JFC Jazz Club, San Petersburgo, Rusia. Publicado en 2011 por FMR Records. FMRCDS21-0911 www.fmr-records.com

Le son du parisli

DISQUES FILMS LIVRES INTERVIEWS REPRISES HORS-SERIES ARCHIVES NEWSLETTER CONTACT

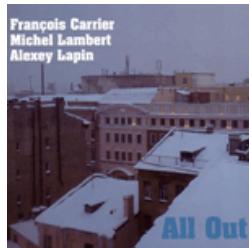


François Carrier, Alexey Lapin, Michel Lambert
Inner Spire
Leo, 2011
par Luc Bouquet

La régularité rythmique n'emprisonne que peu de temps l'improvisation éclatée de l'altiste François Carrier et du pianiste Alexey Lapin : très vite, Michel Lambert, percutant de son état, range le métronome-balais dans son cabas et brise en mille morceaux le mouvement qu'il venait d'imposer.

Chose évidente maintenant : le free jazz prend racine et se refuse à interpréter d'autres rivages. L'enchevêtrement harmonique du couple alto-piano, les espaces aménagés en début d'improvisation avortent (presque) toujours car l'heure est à la convulsion (et dans ce domaine, le saxophoniste surprend agréablement). De cet échec consommé naît une musique sans complexe, idéale d'énergie et de détournement. Frontale, sans courbes et sans cachoteries, elle navigue audacieuse et (presque) toujours convaincante.

CD : 01/ Inner Spire 02/ Square Away 03/ Tribe 04/ Round Trip 05/ Sacred Flow

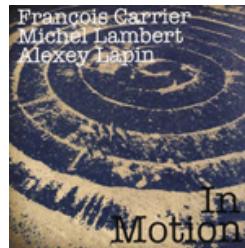


François Carrier
Alexey Lapin
Michel Lambert
All Out
FMR, 2011
par Luc Bouquet

Tout comme la veille (*Inner Spire* / Leo Records), il faudra quelques minutes au trio pour trouver ses marques. Un duo piano-batterie, particulièrement décoiffant, vers la septième minute délivre maintenant nos trois amis. En bons géomètres farceurs et géographes conscients qu'ils sont, François Carrier, Michel Lambert et Alexey Lapin vont déborder le cercle de leur improvisation sans préavis.

Lignes épisses et boudinées, piano et alto en surchauffe, batterie démembrée ; cette musique semble ignorer respiration et espaces. Et, ici, échouant à éteindre les braises, on lui pardonnera, bien volontiers, sa juvénile torsion : la convulsion lui va si bien. Demain, ils seront de nouveau présents à Saint Petersburg. Tomorrow Is (toujours) the Question ? A suivre...

CD : 01/ Blaze 02/ Wit 03/ Standing 04/ Distance 05/ Ride 06/ With It 07/ Of Breath



François Carrier
Alexey Lapin
Michel Lambert
In Motion
Leo, 2011
par Luc Bouquet

Le lendemain – mais dans une autre salle – de l'enregistrement d'*All Out*, le trio n'aura plus besoin de round d'observation. L'improvisation sera, d'emblée, tenace et soutenue. Le saxophone sera coltranien, insatiable ; la batterie sera étouffante et le piano s'offrira même une errance solitaire (*This Grand?*).

La musique portera une incantation inconnue jusqu'ici puis radiera son effervescence au profit d'actes plus posés : la mélodie s'apaisera, les espaces ne seront plus obturés, la batterie soutiendra à elle seule le crescendo, les harmoniques se feront plus rauques et moins contraintes.

Et *Love in Space* de conclure et synthétiser (la violence, la douceur, la respiration, l'étreinte) une série de trois soirées aux densités variables et souvent passionnantes.

CD : 01/ This Grand ? 02/ Is He... 03/ All Of A Sudden 04/ About To Go 05/ Love In Space

Luc Bouquet, Printemps 2012

Catching Up with Leo, Part 2

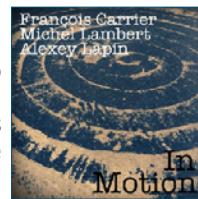


Part of catching up with the many releases on Leo Records that I haven't reviewed (first installment here) includes covering the label's latest offerings. It just released eight CDs in January; I review half of them here, meanwhile looking back at older related Leo albums (most of the other January releases I will look at in the next installment in this series, which I hope to finish writing within a week). As before, dates in parentheses after album titles are recording dates, where listed; if not available, then year of release ("p." for "published").

François Carrier (photo above) is a 50-year-old Canadian saxophonist. Beyond his work on Leo, he has been documented by several of the other labels that focus on free jazz, including a seven-CD set on Ayler.

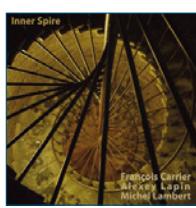
François Carrier/Michel Lambert/Alexey Lapin In Motion (live 12/21/10)

This is Carrier's January release, his second in this trio with pianist Alexey Lapin (more on him below) and Carrier's usual drummer, Michel Lambert. Unfortunately this concert recording from St. Petersburg -- Lapin's home base -- does not do the pianist justice; he's saddled with a tinny instrument and buried in the mix. Nonetheless, Carrier fans will happily listen past that to hear him cut loose on alto in a totally free improv setting.



Inner Spire (live 12/19/10)

This captures the same group two days earlier (in Moscow); the mix is better and so is the piano. Here too the music is entirely improvised, and Lapin plays more richly. The opener, also the title track, starts melodically but then Carrier moves into energy music over Lapin's lush tapestry. It's very '70s loft jazz, Albert Ayler/Frank Wright style but on alto, though Carrier's fat tone in his low range even suggests a tenor sound at times. The density of Lapin's underpinning at times approaches Tyneresque levels, but in a freer, less modal fashion (Lowell Davidson comes to mind occasionally), and Lambert punctuates vigorously a la Sunny Murray. To me, for so long immersed in NYC free jazz, this is the prototypical jazz sound, and however familiar the ingredients, when played with the inspired imagination heard here, it's utterly captivating, carrying me along on its organic flow.



January 31, 2012 — Steve Holtje

François Carrier

Happening (2 CD, live 4/8/05)

Now I'll look back much further: This utterly remarkable double live set (1:54:55 in length) was Carrier's first Leo album. The title harks back to '60s counterculture, and so does the inclusion of Indian instruments by Uwe Neumann (sitar, sanza, ektara, anandolphori ["talking drum"]). Mat Maneri contributes his microtonal viola style, and Carrier (on soprano and alto) emphasizes that aspect of his own playing. Bassist Pierre Côté and Lambert round out the band; on the second CD, they are joined by dancers and vocalists (a few words and sounds, but no singing) Lin Snelling, Chantal Lamirande, and Brad Denys. Yup, it's a happening. My favorite tracks are the free 33-minute "happening (one)" and the grooving, Dolphyesque "happening (five)," but everything here operates at a high level of inspiration.



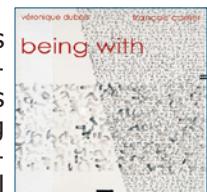
François Carrier/Michel Lambert/Jean-Jacques Avenel Within (live 6/24/07)

The great French bassist Jean-Jacques Avenel fills out the trio this time, so the textures are sparser. Furthermore, Carrier plays modally more often. It's an equally valid approach, just as musical, but doesn't match the visceral excitement of either the trio with Lapin or the larger group on Happening. It's still a fine album, it just requires more focus on the part of the listener -- focus it's well worth

applying.

Véronique Dubois/François Carrier Being With (3/13 & 5/31/09)

On this home studio session on two dates, Dubois is credited with "voice and objects" while Carrier plays alto and soprano plus objects. Dubois's style is, alas, the sort of avant-garde vocalizing that I can't stand, more of a symbolic presentation of sounds that carry a weight of emotional representation than a musical expression, in my opinion. Carrier manages to make it all a little more interesting, and there are fleeting moments when, in full voice, Dubois approaches areas of this style that I can enjoy more, but I leave the evaluation of this album to those more sympathetic to her goals than I am.



all•about•jazz

Inner Spire
Francois Carrier
Alexey Lapin - Michel Lambert
Leo Records
distr. IRD (2011)



di Gigi Sabelli

Inner Spire è stato registrato a Mosca nel dicembre 2010 nel corso di un brevissimo tour in Russia di questo trio inedito, ma molto ben assortito, formato dai due canadesi Carrier e Lambert a cui si è unito il batterista di San Pietroburgo Alexey Lapin.

I tre musicisti (che già in precedenza avevano registrato in ordine sparso per la Leo Records) sono protagonisti e registi di una musica completamente improvvisata che - pur muovendosi su rotte già tracciate da altri naviganti del free - sorprende perché capace di coagularsi attorno a un'idea di percorso comune, in perenne movimento attraverso un attento uso delle dinamiche.

Un andamento che si costruisce attorno a un'ideale dialogo a tre. La figura della spirale, evocata dal titolo e dalla bella foto in copertina, sembra effettivamente una metafora della musica costruita su una circolarità ripetitiva e avviluppata attorno ai reciproci spunti.

Ma nella musica improvvisata supporto e struttura costituiscono un tutt'uno e i caratteri dei tre suoni e dei musicisti contribuiscono in modo paritetico a costruire un affresco dalle scarne tonalità cromatiche, tratteggiate dal rimarchevole, onirico e corposo sax di Carrier o sulle fughe pianistiche in perenne contrasto con la batteria.

Valutazione: 3.5 stelle

Elenco dei brani:

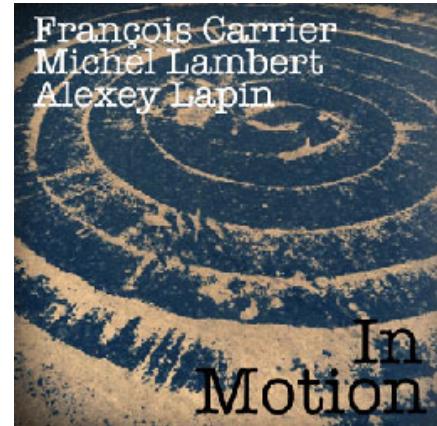
01. Inner Spire; 02. Square Away; 03. Tribe; 04. Round Trip; 05. Sacred Flow.

Musicisti:

François Carrier: sax alto; Alexey Lapin: pianoforte; Michel Lambert: batteria.

Stile: Free

Pubblicato: 04-05-2011



BAD ALCHEMY 72

Nach dem Konzert Tags zuvor im St-Petersburger JFC Club (dokumentiert als All Out auf FMR), boten FRANÇOIS CARRIER, MICHEL LAMBERT & ALEXEY LAPIN am 21.12.2010 im ESG-21 eine weitere Tagesversion ihrer Winterreise. Wenn In Motion (LR 623) von 'paths, light, geometry, technique, humor, harshness, storytelling' geprägt wird, dann ist es ja nicht ganz verkehrt, wenn ich dazu mein papierenes St-Petersburg im Kopf auffächere, das von Andrej Belyj mit seinen grotesken Bombenlegern, das, in dem goldfarbene Kälteschauer den Rücken hinablaufen, wie es bei Andrei Bitow heißt, und wo der Wind im Puschkin-Haus eine Schnapsleiche findet. Die von Station zu Station vertrautere Improvisationskunst des kanadischen Altosaxophon- & Drums-Gespanns und ihres russischen Kollegen am Piano widerlegt dabei den leisen Verdacht, dass auch Improvisierer einem nur Vorgefertigtes aus der Gefriertruhe aufwärmen. Hier jedenfalls beugen unerschöpfte Entdeckerfreude, Carriers melodienseriger Wechsel zwischen Energie- und Traumspiel und Lamberts robustes Gerappel und kristallines Tickling noch der Routine vor. Anders als gefeierten Tastenquirlern wie Björnstad, Bollani, Held, Iyer gelingt Lapin das Kunststück, mich nicht zu nerven. Das ist zwar nur ein idiosynkratisches Indiz, spricht aber für seine Eigenständigkeit. Dennoch scheint mir das ESG-21-Bouquet nicht das frischeste der Drei zu sein. Oder?

Würzburg
Germany
Januar, 2012



Free = liberated from social, historical, psychological and musical constraints
Jazz = improvised music for heart, body & mind

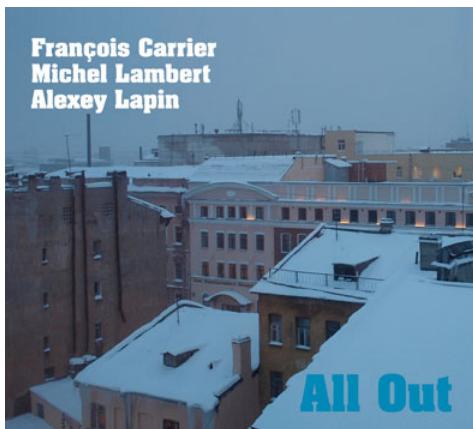
SATURDAY, JULY 7, 2012
Sax, piano, drums ... free expressions from around the world

By Stef Gijssels

Sax, piano and drums. Why no bass player? You could wonder about this. Based on these examples below, there are clear similarities in the overall sound. A bass would have added a more solid foundation, a deeper sound, maybe a warmer sound, some rhythmic aspects and surely an anchor point. Without a base, the sound is harsher, more fluid, somehow more free to roam, maybe also more abstract, without roots.

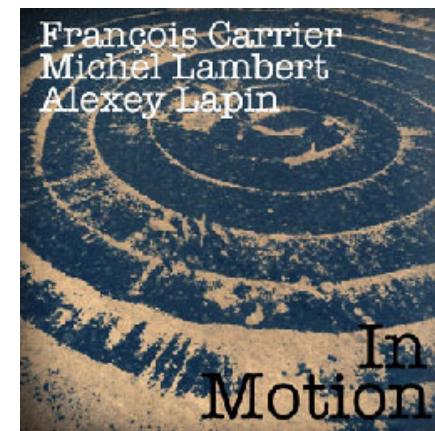
The first trio - the Canadians François Carrier (alto) and Michel Lambert (drums), accompanied by Russia's Alexey Lapin (piano) - we already know. "Inner Spire", reviewed last year, was recorded in Moscow on December 19th 2010. But they kept recording the concerts of the following days, and they are now also released, one on FMR, the other one again on Leo.

François Carrier, Michel Lambert, Alexey Lapin - All Out (FMR, 2011) ***



"All Out", recorded in St-Petersburg on December 20th, 2010, adds no substantial difference to the previous evening. The playing is as good, open and exploratory. The sound quality is a little bit less, as if recorded from a distance. Despite the fact that it's a live performance, the audience is totally absent, which gives a strange feeling.

François Carrier, Michel Lambert, Alexey Lapin - In Motion (Leo, 2012) ****



"In Motion" was recorded on December 21st 2010, also in St. Petersburg and is clearly my favorite of the three performances. Possibly because it's the third night in a row that the trio has played. In any case, the trio starts with full power on the opening track "This Grand?", with a fierce breaking rhythm propulsing the musicians forward, yet halfway the piece the tempo slows down for some incredibly incantational playing by Carrier, repeating the same phrase, turning it, changing it, screaming it, whispering it, coming back to it, like a musical prayer to the universe only to be followed by Lapin's strange language on the piano, a wonderful mixture of classical and jazz, percussive and fluent at the same time, a great background for Carrier to then use his Coltrane legacy for some expansive jubilating phrases. Just beautiful.

"Is He?", the second track has a title fitting the hesitating and less dense mood of the piece, which is quite nebulous and eery, with light touches and higher tones and lower volume. "About To Go" is more playful, joyous even, and the last track "Love In Space", adds more drama, with Lambert being instrumental in the mixed percussive approach of hard hits and subtle cymbal work.

In short, a real treat : balanced, powerful, with three exceptional musicians at work.

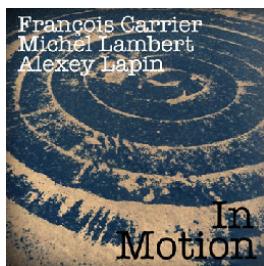
FREE FORM, FREE JAZZ

improvised music, jazz anarchy, new thing, abstract jazz, instant composition, out jazz, aleatory music, modern free, avant-garde jazz, fire music, intuitive music, free improvisation, action jazz, noise, jazzcore, creative improvised music, música especulativa. FREE THE JAZZ!!!

domingo, 8 de abril de 2012

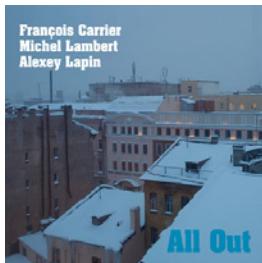
François Carrier: viagem à Rússia

Formato clássico do universo jazzístico, o trio costuma ser automaticamente associado ao encontro de piano-baixo-bateria. É claro que tal formação resume apenas uma das várias possibilidades resultantes da união de três instrumentistas. Um exemplo grandioso: o trio sem baixo, que gestou nas últimas décadas encontros vitais. Um dos pioneiros em testar as possibilidades de um trio composto por sax-piano-bateria foi Lester Young (1909-1959), que na década de 1940 fez preciosos registros acompanhado apenas pelo piano de Nat 'King' Cole (1919-1965) e as baquetas de Buddy Rich (1917-1987). O trio sax-piano-bateria teve também seus destaques na seara free, a começar nos anos 1970 pelo conjunto de Alexander von Schlippenbach com Evan Parker e Paul Lovens, e desaguando no grupo do pianista japonês Yusuke Yamashita com Akira Sakata (sax) e Takeo Moriyama (bateria).



Foi apoiado nesse diálogo sax-piano-bateria que François Carrier gestou seus últimos rebentos. Saxofonista canadense, Carrier completou em 2011 seus 50 anos de idade, sendo dono de uma discografia que supera os vinte álbuns e parcerias com figuras como Mat Maneri, Paul Bley, Gary Peacock, Uri Caine, Jason Moran, Dewey Redman e Tomasz Stanko. Sendo um dos free improvisers mais líricos em atividade, o saxofonista gosta de lidar com extensas peças de divagante e áspera suavidade. Foi com um trio de sax-piano-bateria que Carrier fez uma pequena turnê pela Rússia em dezembro de 2010, que gerou o material que deu vida ao conjunto de três álbuns que ele lançou há pouco. A seu lado na empreitada estão o pianista Alexey Lapin e o baterista Michel Lambert.

Os três discos –"All Out", "Inner Spire" e "In Motion"–, independentes mas unidos entre si, saíram pelos selos Leo Records (dois deles) e FMR. Nesses três registros é possível adentrar e mesmo se sentir relativamente íntimo do universo de Carrier. São quase três horas de música totalmente improvisada, que



pede para ser degustada seguidamente, como se de um único concerto se tratasse. Todas as faixas foram extraídas de apresentações realizadas em dezembro de 2010 em São Petersburgo e Moscou. Em meio a essa música que acolhe sem amansar, que conforta sem rumar por caminhos melódicos ou rítmicos previsíveis, é possível sentir o toque das gélidas noites russas em que foi concebida, como se fosse sensorialmente perceptível o vapor congelante que emana dos telhados das casas que estampam a capa de All Out. Improvisação livre absorvendo, moldando-se a seu entorno.



"Intense and inspiring! These are the two words I use to describe my brief passage in Russia", escreveu Carrier no encarte de Inner Spire. Sem ser incendiária, a música da "trilogia russa" de Carrier exala grande vibração divagatória, sendo contemplativamente energica, com os picos mais robustos tocados pelo trio sendo logo diluídos, sem a necessidade de aquecerem os ouvidos com fsgadas brutais ou ataques entorpecentes.

Round Trip, que está no disco 'Inner Spire' (e pode ser conferida no vídeo abaixo, com imagens dos concertos no espaço DOM, em Moscou), é uma boa mostra/entrada à tessitura fluida e limpa desenvolvida pelos instrumentistas. Importante notar: trata-se de música coletiva, de improvisação conjunta, que não nasceu destinada a solos e brilhos individuais. Carrier e Lambert são parceiros há muito tempo e isso fica explícito na cumplicidade que ambos exibem nesses documentos; Lapin, russo nascido em 1966, responsável por organizar a excursão a seu país, se mostra bem integrado aos outros instrumentistas, apesar de ficar em alguns momentos mais ao fundo. Para quem ainda não foi apresentado à música de Carrier, essa trilogia russa é uma valiosa oportunidade.

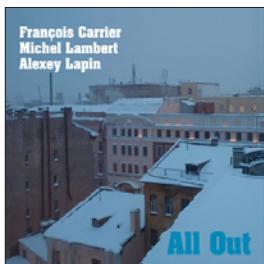
Postado por fabricio vieira

london_resonance

Wednesday, 23 November 2011

retrospecting (just a little bit): françois carrier @ london _resonance

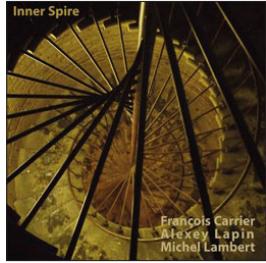
words _ gian paolo galasi



François Carrier is a prolific altoist/sopranoist/flutist now living in London at the Quebec Artist Residency from the CALQ.

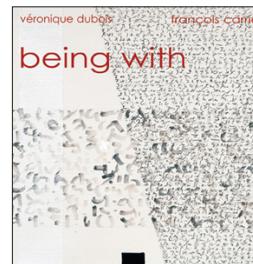
30 years of activity playing with Paul Bley, Gary Peacock, Bobo Stenson, Tomasz Stanko, Uri Caine and Mat Maneri and his own music passed, and on December 6th, 2011 Carrier will be hosted at The Vortex Jazz Club with double bassist John Edwards and drummer Michel Lambert, to celebrate Leo Records' new "In Motion", featuring the Montréal-born multi-realist and his more recent trio with Lambert and pianist Alexey Lapin.

Final chapter of this year tryptic, to which you can add Ayler Records release of "Entrance 3" with Bobo Stenson on piano, again Lambert on drums and Pierre Coté on double bass, Carrier most enduring collaboration under his own name. It can be embarrassing being in charge to testify about such proliferating creative renditions, but after pushing "Inner Spire" (Leo Records, 2011), recorded during a tour in Moscow last December, on the player, the feeling of the music let you forget how much insanely such a small business as improvised and avant garde music is filled with so many records every months.



True as it can be how easy a musician involved in public funding can become so prolific, and obviously starting with no point in blaming Carrier for that - real problem is, how much it is difficult usually for a musician sponsoring such projects - the urge to document this relatively new trio is more than comprehensible.

What's more, the compositions on this record are so different in mood and substance - 'Inner Square' is a sweet and intense struggle for squeaking horns, lyrical piano chords and drumming barrage, 'Square away' is built on piano heavy clusters, tightroped horns and swirling brushes, 'Tribe' a more meditative weaving, with 'Round Trip' perfectly coupling and preparing while climaxing in order to introduce the last, openly meditative 'Sacred Flow', with almost impressionistic piano statements and more dissonant breaks - that one wonders if, even if being Carrier music more defining that suggesting, it can be correct to put him between two of his most famous partners, Uri Caine, post-modern but straight, and Mat Maneri, less melodically defined but equally committed with stretching sound into space.



The companion CD "All Out" (FMR Records, 2011) recorded during the same tour but in St. Petersburg two days later, is completely different: More relaxed, gentle, in some way less adventurous, but, let's put it as it is.

I would say a little bit 'manieristic', but in writing so - knowing there's no more subjective statement than that - I'm compelled to specify that this is the risk for every musician who try to deal with a pre-defined musical shape - even such as 'improvised music slash free jazz'.

I'm just listening again to the record and so the last composition 'Of Breath', my favorite, get me to the point to judge Carrier trio so much good in dealing with the strain of dissonance and its melodic - not harmonic - resolution through the interplay, to seem full of honest, humanistic faith in the aesthetics (of improvised music). The only thing is, you need 75 minutes to get the whole point.

While waiting to hear the new record so to complete the puzzle, I'd like to add something about François Carrier collaboration with Swiss singer and performer Véronique Dubois on "Being With" (Leo Records, 2010). Conceived as an effort to mix sax and human voice conveying them into one, the good part of it is the widening of Carrier palette so to include flute, voice and objects as percussions/added colors; the interplay so is augmented with an onomatopoeic quality that push me, after listening to a record not perfectly on focus, but at least coherent, to ask to Mr Carrier and his closest collaborators, to dare more.

François Carrier performing @ The Vortex Jazz Club on December 6th 2011 - h. 8.30 pm - Free

by Gian Paolo Galasi

Multiple Reviews

Francois Carrier Trio Live in Russia
By JOHN EYLES, Published: January 1, 2012

Back in September, the review of *Inner Spire* (Leo, 2011) by the Québec duo of alto saxophonist Francois Carrier and drummer Michel Lambert with Russian pianist Alexey Lapin, closed with the words "This is an impressive debut from a fine trio. Let us hope a sequel follows soon."

Shortly after that review appeared, news leaked out of not one but two sequels to *Inner Spire*, and now they are both released. While *Inner Spire* was recorded in Moscow on December 19 2010, by the following day, the scene had shifted to St. Petersburg where *All Out* and *In Motion* were recorded on 20 and 21 December respectively. So, these two new releases complete a neat three-day trilogy.



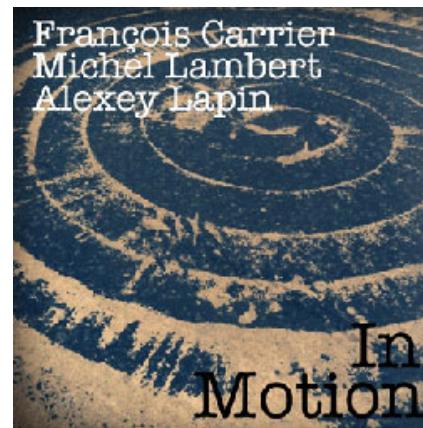
Francois Carrier, Michel Lambert, Alexey Lapin
All Out
FMR
2011

At JFC Jazz Club in St Petersburg, the three musicians carry on where they left off the day before in Moscow. Straight away, all are in full flow. As before, the music is entirely improvised, but it would be difficult to detect that if it were not spelt out on the album sleeve.

Largely that is due to the saxophone playing of Carrier, who is able to spin out fresh melodic phrases seemingly at will without repeating himself. Having played such a phrase, before moving on he will then play around with it like a kitten with a ball of wool, exploring its possibilities and avenues for development at length, a process that is very satisfying to listen to, leaving a pleasing sense of closure.

Carrier and Lambert are a long-standing partnership and this is revealed in the ways in which the drummer effortlessly shadows the saxophone step for step, always driving things along, generating variety and enhancing the drama of the music. When the two play together at full tilt—as on "Wit," which kicks off with a solo barrage from Lambert—the resulting tumult is awe-inspiring and thrilling.

To come into a trio alongside such a tight pairing cannot have been easy for Lapin, but the pianist manages to hold his own as an equal member, reacting and responding with contributions that are just as vital a strand of the group sound as those of the saxophone and drums.



Francois Carrier, Michel Lambert, Alexey Lapin
In Motion
Leo
2011

Recorded at ESG-21 experimental sound gallery in St Petersburg, *In Motion* captures the trio on its third consecutive day in another different venue. As such, alongside the recordings of the preceding two days, it makes interesting listening. Was the players' energy and enthusiasm showing signs of waning? Did they fall back on well-established playing habits? Did they produce fresh music? In order, the answers to those questions are no, no and yes.

The three recordings are very different, each having its own individual sound and dynamic, but they are recognisably by the same group consisting of three distinctive stylists who interact and mesh well together. As on the other days, *In Motion* contains contrasting moods and emotions. Although there is plenty of up-tempo, unrestrained blowing—notably on "This Grand?" which centres around a prolonged piano solo—that is balanced with more sedate passages laden with emotion and pathos. So, on the poignant "Is He...," Carrier's tone and phrasing subtly convey feelings of sadness and loss, ably supported by delicate brushwork from Lambert and chording from Lapin.

There is no point recommending just one of the three releases from this trio. They hang together well as a coherent trilogy that documents the meeting of this excellent threesome. The only sensible recommendation can be to listen to all three albums one after the other.

Co jsme si povíděli o **LEO RECORDS** nad poslední emisí kompaktu v roce 2011, totiž že jejich zakladatel a jediná osobnost grafomofonového průmyslu Leo Feigin nehdla uznat současnou kritici v tomto odvětví, nejen přetrvává s vročením 2012, řekl bych, že atak tohoto labelu se zvýšuje: v lednu se na světových trzích objevilo osm nových titulů, hned v únoru pak další čtyři tituly ze studia tohoto vydavatelství. Výběr bohatý nejen co do počtu, ale i pokud jde o kvalitní záležitosti, které mají šanci oslovit široké spektrum posluchačů. Jsou totiž značně atraktivní a v tomto ohledu nemají Leo Records vážnou konkurenici.

Mohutný nástup Leo Records v roce 2012



Clarinet Trio (Foto archiv)

Hned první album, označené pouze číslem 4 (51:12), strhne k poslechu od samého začátku. Ta čtyřka značí comeback, protože od posledního CD (*Ballads and Related Objects*) uplynulo už osm let. Osobitý zvuk tří klarinetů je proměnlivý jak aprílové počasí, od „kočičí“ přes zámkly do uvažlivé povloností za občasných návzků klezmeru. Ullmann, hlavní persona a zakladatel devíti kompozic (vedle jednoho návratu k Ornette Colemanovi a ved-

ní, mrouskání, překypování či pableskování. Jednotlivá drobná zasloužená jsou okamžitě přejímána jako podněty pro změnu zvuku, hlasitosti, rytmu a bývají prošpicovány zásahy zbyvající dvojice, pokrově ztajené až celého tria leckdy výstří do naprosté lahodnosti souznení, jednou (v *Kleine Figuren # 7*) dojde dokonce k variacioní variability. Je to deska, kterou by si žádný fanoušek klarinetové hry neměl nechat ujít.

Jako bumerang se nám Gebhard Ullmann, tentokrát nejen s basklarinetem, ale i s basovou flétnou, vraci na desce *Transatlantic* (63:1) jako člen tria BassX3 – v poněkud zvláštním obsazení: se dvěma kontrabasisty Christensem Dahlgrenem a Claytonem Thomensem. Titulní kompozici si rozdělili do tří částí, a ta v druhové hlboké tónině prohřívá celý zahrnutí přítlumeným albenem. Nad (jen občas úderně) šramo-

tími a skřípějícími basami injeckce basklarinetu či basového klavíru převy dodávají jeky, takže celkový dojem je rající, hubinný, nicméně v některých polohách od zvukového síňáku přes přískrování až po zdánlivou humpolákosť. Z této atmosféry se vymyká *The No Piece*, ve které nazná i vyskakovat – jako volání ze vzdálených polonin, skočnější a spontánnější *Ornettes* *Closet* nebo naopak tristnější a zoufalnější frekvence dvou predzávěrečných skladeb, vyjadřujících myšlenku, že Berlin je plný osamělých lidí. Ullmann tu sice do určité míry hrásky věděl, ale spiritus agens tria je zřejmě Chris Dahlgren, který BassX3 zakládal už před časem s jiným basistou (s Peterem Herbertem) a desku s ním nahral v Brooklynu už roku 2001.

V bookletu k albu *Francoise Carrier* (altax), *Michela Lambert* (bass) a *Alexeje Lapina* (klavír) *In Motion* (47:11) čteme varování, že (kromě dalšího) obsahuje objevy, humor, povzbuzení, výpravěčství a především spoustu svobody. A Carrierův synovec Sébastien tu medituje o průběhu života, jehož počátek se nepamatujeme a o jehož konci nic netušíme. To všechno se může vztahovat na album, na kterém jsou jmenovaní tři hudebnici v neutrálním pohybu. Oni si meditují po svém, proudně, pohyblivě, proplétají se, věží se, výdrží. Každopádně jsou všechni důrazně a nikdo nezustanete svým leteckýmnicidlužen, až klavír a bicí potřebují podhoubí, nad kterým se klene plný tón altosaxofonu (tentokrát u Carriera neobhospodaruje sopránku), ať se tedy nástrom dostanou ke slovu samy a houpavá alka se k nim posléze vlní. Je to pozi-

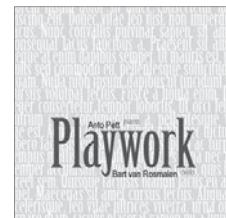


ny Carlo Actis Dato, jejich sestu hudebníku (u Buffa až tenorsaxofon a basklarinet, u Actise tenor a barytonsaxofon a rovněž basklarinet) si až zlidštěné hoří, repeti, veselí se, konejší, iká, tesní, hladí, je to prostě nepreručitelný dialog, přitakávající i v líčení „udalostí“ na osrově se všemi možnými podrobnostmi, zvraty, nuancemi, příčemž bici, za nimiž



zasedl Dario Mazzucco, protkávají melodie, nebo mají společný přístav s Fiorenzem Bodarem, který s kontrabasem nebo violoncellou hloubá nad tím, co si vůči nástroje sdělují. Buffa sám tento přístup nazývá nejenom ironicky nostalgickým nebo bytujícím mezi minulostí a budoucností, ale i „futuristickým návštěvickým“, jenomže to zdánlivá navigačka se mi jeví jako důsledné promyšlená a je založena na hráškém kumštu, a proto může být tak působivá. Alespoň jeden dokladel travestie v dějině teatrálního hýbav: *Barley Coffee for Hamlet*, odehrávající se na Elysínu. Ale hned další kompozici *Tranzitione* evokuje nástrahy Skilly a Charybidy. Buffovi jako iniciátoru celého opusu nedaje o perifázě ani o švandu za každou cenu; pečlivě zvažuje, kde jsou rozhraní mezi napínáním a sněřím, mezi těsností a povlností, mezi očekáváním a nepředvídatelností. Jak říká: je to zvuková polévka, jejíž ingredience jsou tajně. Právě v tom je výprava na onen ostrov, namalovalý Buffou, tak atraktivní.

Adresáty alba *Playwork* (55:17), jehož autory jsou estonský profesor *Anto Peetri* (klavír) a nizozemský vědec *Bart Van Rosmalen* (violoncello), by měli zdánlivě být pouze zasevčený fajnišmekři, kteří už mají oposlouchanou tu nejmodernější komorní hudbu a její výboje. Jde totiž o členy podaný soubor alchymie a mystiky dnešní improvizace, rozoberáni i v doprovodném textu, o inovativní



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Percorsi Musicali

GIOVEDÌ 29 DICEMBRE 2011

François Carrier: Entrance 3

Uno dei più originali sassofonisti degli ultimi anni viene dal Canada: François Carrier, molto considerato dalla critica jazz, discende in via generale



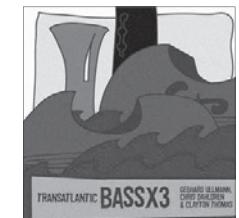
dall'impagno stilistico di Coltrane (e sue diramazioni free), pur distinguendosi per una sua visione musicale più intima e basata spesso su quell'interplay con altri musicisti, che è oggi è mal praticato o completamente orientato ad altri obiettivi. Coltrane, Henderson, Bill Evans e tanti altri ne facevano una ragione essenziale della loro musica, poi i tempi sono effettivamente cambiati, e nonostante tutte le repliche che abbiamo dovuto assorbire nel tempo, pochi sono stati i musicisti che realmente hanno saputo elevare ad arte quella simbiosi tra musicisti. Carrier, attivo da molto tempo, ma che solo a metà anni novanta ha cominciato a pubblicare dischi a suo nome, si pose all'attenzione del mondo jazz con un premio vinto con il suo disco per la denuntrita etichetta Naxos Jazz, ossia "Compassion", se è opinabile si può considerare quella scelta, nulla si può oggettivamente argomentare in senso negativo per le sue dinamiche collaborazioni con Uri Caine e un gruppo di connazionali fidati tra cui il batterista Michel Lambert e il bassista Pierre Cote (vedi "All'alba" e il trio di "Play") e soprattutto devono essere ricordate le registrazioni di "Traveling light", lavoro improntato ad una personale riflessione della globalità geografica, con Paul Bley e Gary Peacock sugli scudi (che donano anche proprie composizioni): è in questi dischi che Carrier risalta le sue doti di fantinoso performer, che pur attingendo ad un universo sonoro che aveva già avuto i suoi rappresentanti nel passato, riesce alla fine a comporre un prodotto di qualità al confine

tra il bop e il free meno esasperato, con chiaroscuro "cool" e con tanta voglia di riesumare le emozioni "semplici" che le singole note di un sax hanno da sempre intrinsecamente procurato. Il canadese poi, parallelamente e sempre con Lambert al fianco, ha cercato nuove soluzioni ispirate e per un paio d'anni ha virato verso gli episodi di "Kathmandu" e "Nada" in cui sembra essersi esplicitata quella qualità "etnica" posseduta dalla sua musica, con un interessante immersione nel patrimonio musicale Nepalese; inoltre, nell'ambito dei progetti dell'artista, ci sono un timido avvicinamento alla dimensione cameristica ed austera della classica nell'esperienza di "Happening", dove decisivo e sostitutivo è l'apporto di Maneri al violino, nonché i duetti sax e voce con la cantante Veronique Dubois (vocalità condivisa tra teatro sperimentale ed avanguardia vocale) che costituiscono probabilmente il versante più sperimentale delle sue collaborazioni, con Carrier attento a costruire un dialogo inter-relazionale votato alla ricerca di un emotività nascosta che forse aveva bisogno di un miglior congegno di presentazione. Bistrattato oltre misura dalla critica per queste sue deviazioni "difficili" e "incomprensibili", Carrier ha comunque sempre dimostrato notevole tecnica e capacità di adattamento, sebbene queste forme di collaborazione a vario titolo sembrano incursioni temporanee nell'attività artistica del sassofonista canadese, che con la dimensione dal vivo (suona assieme ad uno dei suoi modelli Dewey Redman in "Open spaces") e le formazioni in trio o al massimo in quartetto, rappresenta la sua principale prerogativa.

"Entrance 3", un concerto registrato a Vancouver nel 2002 con la presenza di Bobo Stenson al piano, è oggetto di un disco che riporta in vita alcune composizioni di "All'alba", diversificandole ed improvvisandole opportunamente: ne deriva probabilmente uno dei migliori dischi della sua carriera, un netto miglioramento rispetto alle registrazioni di studio, dove si apprezza in pieno l'interplay dinamico tra i musicisti e risalta in maniera evidente la bravura e l'iricità del sassofonista alto.

Pubblicato da Ettore Garzia

(le jedné improvizace) chápe desku jáko celý mikroskómos, snaží se odhalovat nejrůznější možnosti a hra o souhry, je to zřejmá honitba na neobvyklé provzdušnění, natřásání, kolotání, pobrouká-



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Entrance 3

François Carrier

François Carrier (as), Pierre Côté (cb), Michel Lambert (dm), Bobo Stenson (p)

Ayler Records/Orkhestra

La quintessence du jazz en concert. Toute la réussite d'*Entrance 3* est là : dans l'art de saisir miraculeusement la puissance et la liberté qui jaillissent lors d'un moment qui atteint des sommets.

Une musique joyeuse, vivante, riche, qui se donne le temps de longs développements comme on part à l'aventure dans les grands espaces. **François Carrier** et ses deux complices, **Michel Lambert** et **Pierre Côté**, œuvrent ensemble depuis des années et cela se sent : ils sont emportés par un même élan, une même joie de la découverte.

Remarquable, la manière dont **Bobo Stenson** se joint à l'équipage, apportant son art du piano à ceux qui l'invitent dans leurs tribulations. Il en rejaillit un plaisir partagé, une interaction de tous les instants. Porté par une paire rythmique toujours en mouvement, Carrier promène son saxophone comme une figure de proue fendant l'horizon inconnu qui s'offre au quartet, Stenson venant commenter et enrichir de mille détails chacune de ses trouvailles avec un stupéfiant sens de l'à-propos. Les solos de chacun sont de petites merveilles de construction mélodiques et rythmiques.

On est pris par le flux et le reflux de cette musique à la fois circulaire et ouverte, constamment jouissive grâce à la maîtrise de la construction musicale de ce quartet en fusion. Une petite merveille comme [Ayler Records](#) nous en réserve tant.



François Carrier Trio+1 - Entrance 3 Jason Bivins, Cadence Magazine

What a treat to hear the great Stenson join Carrier's probing trio at the Vancouver Jazz Festival on *Entrance 3*. It's hard not to compare the bassist and drummer to Danielsson and Christensen I reckon, but each time I make this association it's in the context of praise. First of all, this is a well-seasoned trio (even at the time of this recording, nearly a decade ago; with Côté's big rubbery lines and Lambert's latticework meshing perfectly with Carrier's long lyrical sax layers and sudden explorations of densely packed lines. Stenson fits right in, delicate and muscular, harmonically dense and brilliantine spare, and his presence seems to catalyze the trio wonderfully. Carrier starts off the set with a gorgeous alto solo, probing and intervallic, with touches of heat to seal off each phrase. From there, the music gets nicely spiky in a late piano trio passage, filled with unison jabs and crashes even as they keep to the minimal theme in a supple, responsive way. Stenson flirts with the Blues here and there, but he's so quick and subtle about it that it's almost imperceptible. There's real urgency and throb to "Lekh Leka," and Stenson is exuberant, pushed continually by the terrific bassist and drummer. The same is true for the hardcore groove and nimble swing on title track, and the glorious mid-tempo closer. I would never have imagined this particular pairing, but it works damn well.

September 2011

SIGNAL TO NOISE

THE BIENNIAL JOURNAL OF IMPROVISED, EXPERIMENTAL & UNUSUAL MUSIC

François Carrier Trio+1 - Entrance 3 Larry Cosentino, Signal To Noise

Time has indeed subjected the big passions of the 1970s to different fates. Old Apollo hardware is gathering rust (here) and dust (there), but John Coltrane's music is still in shiny service as a launching pad to spiritual heights. Canadian saxman François Carrier smelts a molten spirituality into a silvery, vibrato-less alto sax sound on anew release that blasts off from Coltrane but find its own trajectory. Entrance 3 captures Carrier in a live set at the 2002 Vancouver Jazz Festival, only now on CD, with Pierre Côté, bass, Michel Lambert, drums, and Bobo Stenson on piano. The first of four tracks, each about 12 or 13 minutes long, begins Coltrane-via-India style. Carrier unfolds his petals over a pedal point in the bass and inchoate churning in the drums. Then he plants his feet in Coltrane's giant steps, blowing hard for the rest of the track, until the music gradually leaves its moorings and splinters into side alleys and alternate routes, settling in for a conciliatory closer, "L'Etang." Stenson engages so closely with the trio it's hard to believe he was an impromptu guest, but he also brings the wild-card edge that guest artists can bring to established groups under the right circumstances. Stenson's murmuring exchange with Carrier in "Lekh Leka", where they seem to duck behind a potted plant at a party and exchange secrets, is one of many highlights. Côté's bass, a strong presence throughout, builds a metallic rim of structure around a hot bowl of soup.

Summer 2011

2002年にモントリオールのインプロ・トリオとボボ・ステンソンの邂逅から生まれた興味津々のケミストリー

Entrance 3 /
François Carrier Trio + 1



モントリオールを拠点に世界各国のフェスを中心に活躍するインプロヴァイザー、フランソワ・キャリエ率いるワーキング・トリオとボボ・ステンソンの邂逅を捉えたライヴ・アルバム。フリー・インプロに生きるトリオとメロディアスなリリスト、ステンソンの出会いによるケミストリーは期せずして両者の隠れた側面を引き出し、コルトレン・カルテットを彷彿させる濃密な世界を現出させた。引火したステンソンのピアノも聴きもの。（福岡）

■①All' Alba ②Lekh Leka ③Entrance 3 ④'L'Etang

■François Carrier (as) Pierre Côté (b) Michel Lambert (ds) Bobo Stenson (p) 2002.7.1
Vancouver Jazz Festival, Canada
■ayler records ay/CD-106

【入手先一覧】 ①レーベルより直送 ②HMVオンライン ③東京エムプラス ④ビデオアーツ・ミュージック
⑤ディスクユニオン新宿ジャズ館 ⑥ディスクユニオンJazz TOKYO ⑦ユニバーサルMS ⑧タワーレコード新宿店
⑨キングインターナショナル



Within

Francois Carrier: Entrance 3 (2011)

By MARK CORROTO, Published: March 16, 2011



Some artists have a way of synthesizing various modes and trends in their craft, so that their art comes off as all-inclusive and incredibly original. Canadian saxophonist François Carrier is one such artist. On Entrance 3, he bridges modern free jazz and mid-1960s post-bop, with guest pianist Bobo Stenson and his working trio of bassist Pierre Côté and drummer Michel Lambert.

Recorded in 2002 at the Vancouver Jazz Festival, this disc presents Carrier and company in their best format, a live setting. The altoist's live music has been well-documented with The Digital Box (Ayler Records, 2010), a download-only set of seven sessions. He has also played live with Gary Peacock, Paul Bley, Mat Maneri, Tomasz Stanko, and Dewey Redman, to name just a few.

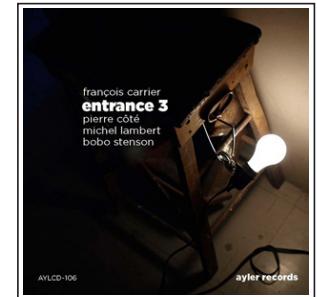
Credit for the Vancouver concert goes to the trio as a working unit. Carrier, Côté, and Lambert display exceptional chemistry throughout, and the addition of the Swedish pianist doesn't break their stride, inviting comparison to John Coltrane's classic quartet. They certainly take plenty of clues from their 1960s guides. The disc opens with the title track from All'Alba (Justin Time, 2003), along with three other songs from that studio session, which featured pianist Uri Caine.

Like the opener, the closing "L'Etang," with its growling bass introduction, shares inspiration from Coltrane's A Love Supreme (Impulse!, 1964). The tracks are paved with an inspired spirituality and forceful thrust. With Stenson's piano rippling energetic waves, Carrier ignites a feverish sound that surprisingly comes, not from a tenor saxophone (Coltrane's instrument, along with soprano), but his alto. Côté is rock-solid throughout, providing a stable platform for these compositions. The trio plus Stenson perform an inspired set here, worthy of its comparison to the Coltrane sound.

Track Listing: All'Alba; Lekh Leka; Entrance 3; L'Etang.

Personnel: François Carrier: alto saxophone; Pierre Côté: bass; Michel Lambert: drums; Bobo Stenson: piano.

Record Label: Ayler Records | Style: Modern Jazz



François Carrier Trio+1 - Entrance 3 Magnus Eriksson, Lira

Den kanadensiske altsaxofonisten François Carriers trio plus en, den fjärde är Bobo Stenson som gav en konsert med Carriers trio i Vancouver 2002, som nu ges ut på skiva. Det är svängig och medryckande musik. En melodi, ofta lite struttig, ger en utgångspunkt. Trummisen Michel Lamberts polypyrrymiska spel och Pierre Côtés basgångar driver på och nästan tvingar fram förändringar av uttrycket i en alltmer frenetisk formupplösning. Musiken antar skiftande former, de skapas och upplöses inför våra öron innan allt sluter sig, gärna i en envist uppripad hardbopfigur och trummor som långsamt övergår från swingens följsamhet till friare och mer förströdda rytmer som för att markera att något drar sig undan det musikaliska medvetandets kontroll. Carriers och hans medmusikers improvisationer blir dock aldrig abstrakta eller esoteriska. De behåller sin konkretion och radikala materialitet, liksom det utåtriktade gunget.

Göteborg - mei 2011

François Carrier Trio+1 - Entrance 3

by Geoff Chapman, The WholeNote

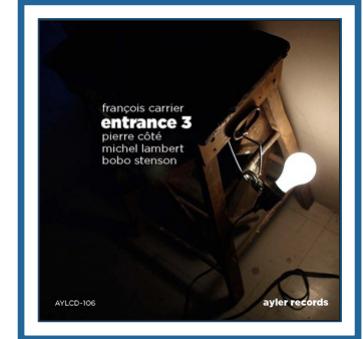


It's always worth hearing Quebec's alto saxist François Carrier, a veteran of the improv scene who never records "outside" jazz that's off-putting to listeners. Taped on Canada Day 2002 at the Vancouver jazzfest but just released is François Carrier - Entrance 3 (Ayler Records AYLCD-106), a heady romp by his trio with Sweden's Bobo Stenson a piano-playing guest. Four collectively "composed" long workouts are always ambitious and adventurous with huge contributions from the upright electric bass constructed by Pierre Côté and regular Carrier companion Michel Lambert's frantically busy drums. Sax and piano swap smart ideas with great urgency in a session throbbing with energy and atmosphere peppered by heated moments, catchy hooks that arrive and depart without overstaying their welcome and splendid passages signalling imminent menace. Great stuff.

gapplegate music review

tuesday, june 28, 2011

**François Carrier Trio + 1
with Bobo Stenson,
"Entrance 3", EnTRANCES**



François Carrier has style. He keeps a balance between sound, linear content and expressivity in ways that are original and enlivening. When he gathered his alto, his trio and guest Bobo Stenson on piano at the Vancouver Jazz Fest in 2002, there was some magic in the air. It's captured on Entrance 3 (Ayler 106) and captured well.

One thing, at least, is clear. François Carrier needs to be paid more attention. This is a freely expansive set of extended improvisations, with Pierre Côté and Michel Lambert (bass and drums) setting up turbulent, many faceted foundations for the flights of Carrier and Stenson.

As I've been listening to this album I have come to realize that both (latter) artists have not been given enough credit. Stenson sounds his usual well-prepared, modern self, and if you hear him at work on this session you realize that he still has much to say, that we should be listening to him with greater attention. And François has the presence of a player that has found his own style and continues to perfect it.

All of the four somewhat lengthy pieces are band collaborations. There are melodic motifs, rhythmic feels and tattoos that sound like they have been pre-planned. And then there's plenty of smart, impassioned improvising.

This is excellent music. Simply put.
posted by gregg applegate edwards at 4:22 am

labels: avant jazz, bobo stenson, contemporary jazz, francois carrier, francois carrier trio plus one "entrance 3" gapplegate music review, modern jazz

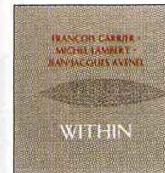
MUSIQUE WORLD JAZZ CHANSON

ALBUMS

François Carrier Within

Leo Records/Orkhestra International

Jazz Nouvelle preuve de l'existence d'une envoûtante improvisation made in Montréal.



Venu au sax et
au jazz pour être
tombé un jour
sur un disque
de Phil Woods,
le Québécois

François Carrier a réussi au fil des années et des rencontres – avec le pianiste Paul Bley, le contrebassiste Gary Peacock ou encore le saxophoniste Dewey Redman – à imposer sa propre personnalité : celle d'un improvisateur à l'instinct de jeu inspiré et donc passionnant. Remarqué ces derniers temps pour ses collaborations avec le percussionniste Michel Lambert – avec qui il aura improvisé jusqu'au Népal –, Carrier convoque une autre fois son partenaire sur *Within*, puis invite le contrebassiste Jean-Jacques Avenel, ancien partenaire de Steve Lacy, à discourir en compagnie du duo. S'entendant sur le champ, les trois hommes adressent un bref hommage au soprano avant de mettre en place de grandes improvisations

bercées par l'illusion d'un voyage fait sur place – Afrique traversée de sa corne à la côte Atlantique ou Proche-Orient réinventé – et bousculées parfois par quelques sautes d'humeur : emportements habituels mais encore capables de surprendre sous les doigts de musiciens à part. Sans se donner la peine de baptiser les trois pièces improvisées qui composent *Within*, Carrier s'offre un supplément de liberté et clôt un nouveau chapitre dans sa discrète et pourtant belle carrière.

Guillaume Belhomme

// www.francoiscarrier.com

les Inrockuptibles

HEBDO > CULTURE, TÉLÉ, SOCIÉTÉ

29 novembre 2008

DOWNBEAT

Jazz, Blues & Beyond

Since 1934

**François Carrier/
Michel Lambert/
Jean-Jacques
Avenel**

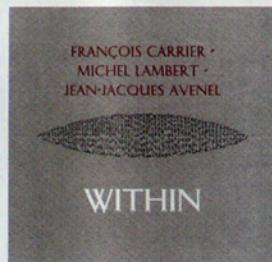
Within

LEO 512

★★★½

François Carrier releases CDs every season, it seems. The Canadian saxophonist's growing catalog is not only consistently engaging, but he has proven to have a fine ear in enlisting star power that complements his music. Previously, Dewey Redman exemplified this; but, with the release of this 2007 Calgary Jazz Festival performance, the great tenor player has to share this distinction with Jean-Jacques Avenel, one of the more woefully underheralded bassists of his—or any—generation.

Avenel is an excellent match for Carrier, who frequently employs a softer edge and more conventional approach to line than most freely



Within: Parts 1–3. (60:38)

Personnel: François Carrier, alto and soprano saxophone; Michel Lambert, drums; Jean-Jacques Avenel, bass.

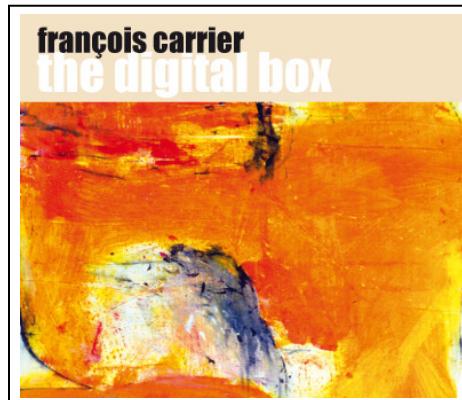
» Ordering info: leorecords.com

April 2009

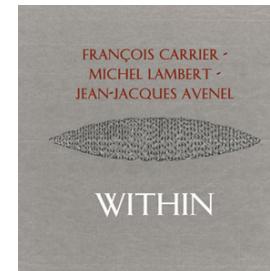
Tom Hull's Best Jazz of 2008

December 17, 2008 Mike Reviews

Tom Hull gives us his picks for the best jazz of 2008, with many picks familiar to readers of this blog.



François Carrier: *The Digital Box* (1999-2006 [2008], Ayler, 7CD): Download only, as I understand it, although the label very generously provided clumsy me with a set of CDRs, packaged with their usual exceptional care. (Ayler has been going more and more to download-only product, which I always thought a shame, not least because their original artwork and packaging is so nice. I understand they're still producing the artwork, which can be downloaded with the music, so you can print your own packaging — not that you're going to be able to print it on slick card stock.) Sometimes I complain about multi-disc sets being too much extra work, but one way to handle that is to just let them flow into a single impression — and that's a pleasure here. Carrier plays alto sax, increasingly soprano sax as well. A free player, I go back and forth on how original or distinctive he is, but he has a spirit and clarity of vision that becomes increasingly compelling the longer he plays. First disc here is a 1999 trio with Dewey Redman joining on one cut. The rest of the material runs from 2004-06: two discs of duets with drummer Michel Lambert (a constant presence on all 7 discs); two trio discs with bassist Pierre Côté; two quartet discs with guitarist Sonny Greenwich and bassist Michel Donato. The bassless duets run a little slower, working through short, relatively patchy pieces, more like practice, or work even. The others offer long takes, the trios more improv, the quartet a long thematic piece called "Soulful South." It adds up to more than the sum of the parts. A-



François Carrier/Michel Lambert/Jean-Jacques Avenel - Within

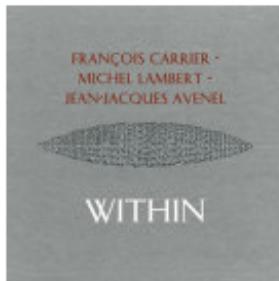
article écrit par Fabrice Fuentes, le 22 octobre 2008

On savait la musique capable de nous parler, à l'intérieur. Ce nouveau trio du saxophoniste (alto et soprano) François Carrier nous le souffle à l'oreille comme un secret bien gardé et enfin révélé. A l'assommant babil, toutefois, est préférée la parole économe. De celle qui touche droit au but, sans épouser la logique d'une rectitude contrite. Se fait au contraire jour sur *Within*, entre deux ombres, parfois au bord du silence, une danse faite d'élans, de pauses, de paliers, d'enchevêtrements et de contrepoints à même de donner à entendre une profondeur inouïe du son. À l'origine de telles vibrations, saisies en concert durant le Calgary Jazz Festival en juin 2007, la contrebasse de Jean-Jacques Avenel, aussi poignante et consistante que lorsqu'elle accompagnait naguère Mal Waldron et Steve Lacy (*One More Time*, 2002), complétée de la batterie véloce et scintillante de Michel Lambert, fidèle complice de Carrier depuis de longues années. Lequel, entre empressement et langueur, découpe des galbes harmoniques étincelants et heurtés, insolents et délicats, tout en se mouvant, et s'émouvant sans doute, dans sa propre liberté. Nous serions tentés d'écrire que les trois hommes n'en font ici qu'un, s'il n'était à l'œuvre une plus complexe dialectique balayant ce qu'il convient bien de désigner comme un cliché tenace, garant d'une soi-disant réussite en matière de musique improvisée. C'est dans le détachement mutuel, sur fond de commune mesure, plutôt que la plate osmose collective que *Within* atteint un degré de haute spiritualité. Au trio qui fait corps se substitue le cœur indivisible de trois musiciens. Le renversement a son importance : il porte à l'écoute candide, au rayonnement attentif, à l'éclosion consentie. Un art de la saillie, enchanter et dérobé, d'où sourd l'écho d'une matière musicale dense et spontanée, qui n'est peut-être autre que la chair du monde.

Reviews

Carrier Lambert Avenel

Within (Leo Records)



François Carrier's spiritual evolution continues with another stellar set—recorded live at the Calgary Jazz Festival.

There is so much beauty in the improvised music of sax man François Carrier, it's a bit of a surprise he isn't praised at every Plateau / Mile End street corner by the beatniks and *Suoni Per Il Popolo* liberation dudes with unrehearsed high fives. I probably shouldn't condone sports themed celebrations (and greetings of the like)

with any kind of regularity, but wouldn't that be instinctually stimulating? Nevertheless, the Montreal-based performer is the epitome of melodic free expression, outsourced from the same passionate rivers from which Albert Ayler was seen cleansing his soul back in the early days of the genre, with the possible exception of 45 years of artistic understanding. And *Within*—perhaps truly referencing the exact inner-geographical location from where this 2007 live recording originates—is another sensational slice of character phrasing, perpetual melodic developments, and euphoric partnerships *within* the trio.

Astounding on both technical and immediacy levels, the impulsive relationship between Carrier (alto & soprano saxophones), impressive French stylist Jean-Jacques Avenel (acoustic bass, sanza), and long-time CCC (Creative Carrier Collaborator) Michel Lambert (drums), is seemingly one of magmatic origins. Imaginative and deeply spiritual in nature, these three tracks exemplify graceful inner joys, perhaps best recognized on the lyrically soulful "Moment", and "Core", a deeply satisfying 40-minute juggernaut of powerful elasticity.

www.leorecords.com

www.francoiscarrier.com

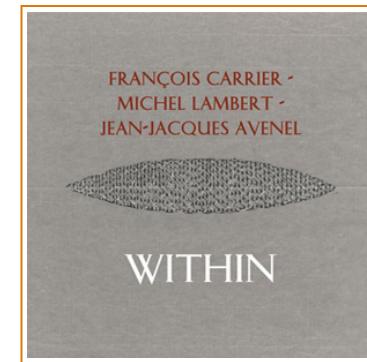
Eric Theriault

FREE JAZZ

AN OVERVIEW OF NEW FREE JAZZ. A PLACE TO SHARE IDEAS ON FREEJAZZ, FREE MUSIC, MODERN JAZZ, FOLK JAZZ AND AVANT-GARDE JAZZ

Monday, June 16, 2008

François Carrier - Jean-Jacques Avenel - Michel Lambert
Within (Leo Records, 2007) **** 1/2



The reason why François Carrier is a great musician is simple : he has a kind of total approach to authenticity, in the sense that he always tries to bring a deep emotional and spiritual experience. The focus of all his albums seem to be pointed at that one thing, to create a moment in which this experience becomes real and felt by the audience. And whether he does that with a strange mixture of instruments as on Happening, or by having a straight duo CD with just sax and drums, as on Kathmandu, the overall effect is the same. His music has changed over the years to achieve this level of refined directness. His first albums were still encapsulated in the mainstream, with clear melodic lines, themes and structures. In the last years he has moved away from that, playing fully improvised music, but with focus and with lots of technical skills, both on the instrument and on the interaction with the other musicians. His tone is warm and buttery, very sensitive, welcoming the audience into the music, inviting them to share the musical journey (in contrast to many of today's musicians who find interesting ways of creating a distance with the audience, alienating them). Michel Lambert is the perfect partner for his music, adding polyrhythms and creative drumming, often with lots of energy, adding intensity to Carrier's carefully built lyrical sax phrases. Having French bass-player Jean-Jacques Avenel join is a great idea. His skills on the instrument are excellent and he finds the right tone to enrich the trio. The CD consists of three pieces, one clocking even over forty minutes, but that should not deter you. Despite the small line-up, the trio has sufficient ideas for variation to keep the attention going. There is a long bass solo with powerfull percussion from Lambert to create depth, there is a short kalimba piece somewhere in the middle, meditative moments alternate with fierce and intense interplay. Adventurous and welcoming : that is a rare combination. Later this year Ayler Records will bring even more live recordings by him. Enjoy this one and look forward to what's coming!

POSTED BY STEF AT 4:59 PM

<http://freejazz-stef.blogspot.com/2008/06/francois-carrier-jean-jacques-avenel.html>

『Francois Carrier / Open Spaces』

Spool Records (加) LINE 2

Francois Carrier(as) Dewey Redman(ts) Michel Donato(b-1) Ron Seguin(b-2,3)
Michel Lambert(ds)

1.Going Through 2.Open Spaces 3.With the Flow

Recorded live in Quebec City, Quebec

October 30 & November 1, 1999

Produced by Francois Carrier

去る9月2日急逝したベテラン・サックス奏者デューイ・レッドマンの近年の演奏を堪能できる新譜がカナダのケベックから届けられた。リーダー格のフランソワ・キャリール(1961年生まれ)はケベック市在住のアルト奏者。国や州政府の芸術協会から助成金を得て毎年国外から個性的な共演者を招聘、3日間にわたって連続コンサートを開催している。その成果は、ポール・ブレイp、ゲイリー・ピーコックb、マット・マネリvlaらとの共演盤として発売されているし、トーマス・スタンコtpらとの今年の成果も近々発売される予定だ。本作は、1999年度のゲスト、デューイ・レッドマンを招いてのカルテットによる演奏集。冒頭のフランソワとデューイの静かな語らいから彼らの世界に静かに身を委ねて行ければ、あとは自由に彼らとの交感を楽しめる。たとえば1曲目、語らいのあと両者のソロ、アンサンブルに続いてベース、ドラムスのソロがあり、リズムがフリーになったりイン・テンポになったり(このあたり思わず背筋が寒くなる)するがすべてがまったく自然に流れで行く。まるで筋書きがあるように見事な構成だが完全なフリー・インプロヴィゼーションである。4者のヴァイブレーションが同じレヴェルで一致して初めて実現できるパフォーマンスだ。こういう演奏が世界のどこかで行われていると信じられる限りジャズを聴いてきたい、そういう気持ちにさせるアルバムである。それにしてもデューイの他界が惜しまれる。JT

関連記事：<http://www.jazztokyo.com/interview/v39/v39.html>

http://www.jazztokyo.com/guest/dewey_redman/redman.html

L.A. JAZZ SCENE

January 2004

FRANCOIS CARRIER TRIO WITH URI CAINE

All' Alba
(Justin Time)

Looking for musical excitement, to go on an adventure to a place rife with beautiful vistas as fresh as the morning's dawn? Then let the Francois Carrier Trio plus one be your guide.

Canadian alto saxophonist Francois Carrier's *All' Alba* (at dawn, in Italian) has to be among the most impassioned albums to favor my CD player in the past year. With Pierre Côté, bass, and Michel Lambert, drums, the trio took form in 1990. For this occasion, the leader, a 2001 Juno Award winner, presented by the Canadian Academy of Recording Arts and Sciences, has enlisted American pianist Uri Caine, noted for his creative and highly individualistic approach of turning classical repertoire (Mahler, Bach, and Schumann) into uniquely expressive jazz.

And that's just what *All' Alba*'s program of 11 original songs becomes in the hands of these four consummate musicians. As a lot, expansively developed and infused with emotional energy, the pieces, rich in a panoply of textures, are splashed and stroked in vibrant colors of every hue and shaded darkly and lightly and of every magnitude in between. They alluringly meld dissonant timbres with gorgeous lyricism, which when finally formed and looked upon individually, leave you as incredulously minded and simultaneously emotionally liberated as when viewing a painting, for instance, of American abstract expressionists as different as Hans Hofmann in his gestural application or the color fields of Mark Rothko.

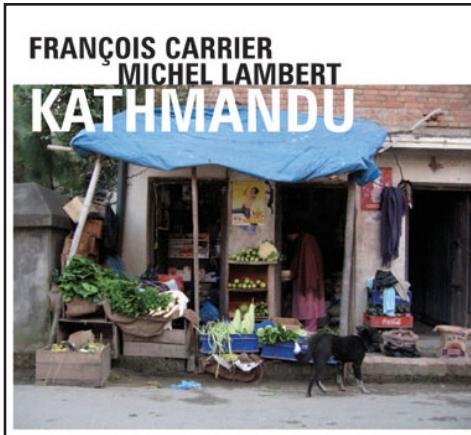
—Russell Arthur Roberts

FREE JAZZ

AN OVERVIEW OF NEW FREE JAZZ. A PLACE TO SHARE IDEAS ON FREEJAZZ, FREE MUSIC, MODERN JAZZ, FOLK JAZZ AND AVANT-GARDE JAZZ

WEDNESDAY, JANUARY 9, 2008

François Carrier & Michel Lambert - Kathmandu FMR, 2007 ****1/2



Kathmandu in Nepal has always been a spiritual destination for truth-seekers worldwide. Canadians François Carrier on sax and Michel Lambert on drums, went there for a double live performance in 2006 at the Jazzmandu festival. Despite the apparently huge travel duration and problems, including the early departure of the bass-player in India, the music sounds astonishingly fresh. The album brings 12 tracks of freely improvised duets, and the music is great. It creates a high level of tension by combining opposites, as if the music fuses the yin & yang elements to ascend to a higher more whole reality, to remain in the buddhist atmosphere : the 12 pieces are compact and open at the same time, dense and free, melodic and raw, down-to-earth and spiritual, harsh and gentle, powerful and sensitive, with control and abandon, rich in vocabulary while sober in execution ... In former reviews I already complimented François Carrier on his warm tone, even in the most intense moments, and he manages to keep this quality also in this duo-setting. Michel Lambert is a great percussionist too, as subtle and powerful as needed, with a style all his own, now rumbling, then highly rhythmic, yet creative and precise. The duo adds something which is furthermore rare in free jazz : a great lyricism and melodic inventiveness which does not require lots of expansion to come to the point. The music is small, managable, digestible, but great too. And the Nepali audiences appreciated this as well.

POSTED BY STEF AT 12:49 PM

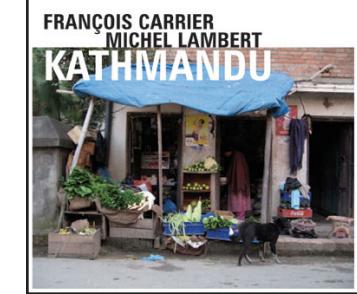
all·about·jazz

Kathmandu

Michel Lambert / François Carrier | (FMR Records)

by Budd Kopman

February 24, 2008



Alto saxophonist Francois Carrier is one of the most open musical souls around. When he went to Nepal in October of 2006 with his long-time musical partner, drummer Michel Lambert, to play in the fifth Jazzmandu jazz festival there, the depth of the connection he immediately felt with the Nepali people overwhelmed him. Kathmandu is the result of that encounter, and his emotions can be readily heard in the music.

The group was supposed to be a trio, but one musician could not make it. After a grueling thirty-hour trip, the duo played music for a very appreciative Nepali crowd, despite the fact that jazz—and especially this freely improvised variety, is something that is not part of the normal musical scene.

Carrier and Lambert played together in two separate concerts that are recorded here, they also performed separately and privately with some Nepali musicians. They played their music with no compromise, judging (correctly, as it turns out) that the emotional content of their music could and would be heard, despite its mostly arrhythmic and non-harmonic nature.

Carrier is an extremely open musician who plays in a style that might be called “freely melodic,” meaning that while his individual phrases are rhythmically free, they are connected to one another and sound tonal, if not harmonic. He uses very little of the squeals and other sounds commonly associated free playing, bringing them in for a bit of emphasis or to actually imply sounds of nature as in “Monkeys On The Green.”

The music’s lyrical quality is sustained by Carrier’s constantly varied tone and dynamics, which are combined with the repetition and development of his phrases. The spontaneously twisting and turning line continually teases the listener, because it always verges on dropping into the immediately understandable, as a rhythmic pulse appears or a melodic phrase is reiterated, but not carried through. When a pulse is maintained or a phrase repeated, as in “Prayer For Peace,” it really stands out. Carrier’s magic is in this process of producing an unfolding music that carries the listener along by its internal logic, allowing its emotional depth and directness to come to the fore.

Lambert, who has been playing with Carrier for years, is very important to the overall sound. The connection between the musicians is very strong. Not only does he respond instantly to Carrier, he also pushes and pulls him with his melodic drumming to explore a musical area of his choosing. The two are really one and while Carrier’s saxophone is naturally heard in the lead, when one also brings Lambert to the front, the true depth of their in-the-moment creation becomes apparent. Kathmandu is a compelling musical document and since Carrier is exposed, truly shows his creativity. It makes a fine addition to Carrier’s discography which includes Noh (Ayler, 2007), Open Spaces (Spool, 2006) and Happening (Leo, 2005).

The Covalent Bond

Tuesday, December 26, 2006

Best of Jazz 2006 - A Baker's Dozen

As last years list, I agonized over who would make it and who would not, hence the inclusion of 13 albums. The saxophone looms large over this year list and also the labels Sunnyside and Cryptogramophone made strong showings. As per last year, the list was limited to those recordings available on Rhapsody. The amount of phenomenal recordings available this year was truly staggering and I could not make any real attempt to list them in any particular order. Here is my **Best of Jazz 2006**, please enjoy.

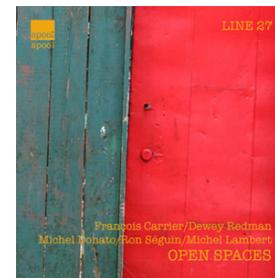


was a veteran of Ornette Coleman's band and knew a thing or two about free improvisation. The supporting musicians provide the sonic undercurrents to let both Carrier and Redman shine. The first track "Going Through" is a 21 minute monster of free jams that immediately caught my attention for best of the year. If you are looking for something a little more challenging this is the disc for you.



Carrier, Redman, Donato

Open Spaces (Spool)



Another stunning selection from the Carrier discography—finally unveiled.

Here is how the track selections read on the back cover of this new release by Carrier, Redman, Donato, Séguin, Lambert :

1. Going Through (20:57)
2. Open Spaces (12:54)
3. With The Flow (19:27)

Considering how everything flows beautifully within, this could quite possibly read "Going through open spaces with the flow" in one long addition.

Recorded during a series of live concerts in Quebec City during an autumn weather shift in 1999, it's a little bewildering that this album only sees the light of day some half a dozen (plus) years later. Entirely improvised from start to finish, this luxurious recording doesn't just vaguely confirm the talents of Montreal saxophonist François Carrier and his crew—it downright embraces it with reckless abandon.

The magic on 'Open Spaces' can be attributed to the slightly unconventional instrumentation: two saxophones and two double-basses. Carrier has always known how to properly surround himself, something his discography makes clearly visible. And by welcoming the legendary tenor saxophonist Dewey Redman (famously of the Ornette Coleman Quartet from 1967 to 1974 / not to mention stints with Charlie Haden's Orchestra and Keith Jarrett's mega-quintet of the burning 70s), he's found a parallel to his alto, to which he can adequately (and occasionally whispy) prosper during this series. Throw in Michel Donato and Ron Séguin duking things out on the double-bass, and long-time beat provider (and Carrier associate) Michel Lambert on drums—and you've got an eye-opener worth the price of admission, baby.

Free and uplifting, joyful and spiritual, and lovingly reminiscent of the finer days of the jazz avant-garde, you'll no doubt be equally impressed by the results.

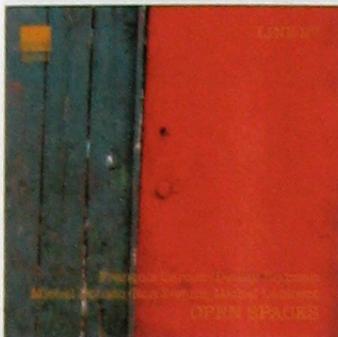
PS- On a sad note, Dewey Redman passed away on September 2nd, 2006 (but this is another testament of the inspiring music he's left behind).

www.spoolmusic.com
www.francoiscarrier.com

Jay Jay Erickson

DOWNBEAT

Jazz, Blues & Beyond Since 1934



**François Carrier/
Dewey Redman/
Michel Donato/
Ron Séguin/
Michel Lambert**

Open Spaces

SPOOL 127

★★★½

Whether or not there's a stream of posthumous recordings from tenor saxophonist Dewey Redman, *Open Spaces*, released just weeks after his death in September, is a sometimes staggering, sometimes bewitching disc. It's a made-in-Canada event: the location (Quebec City, mid-autumn 1999); the label (Spool); and the players, some of French Canada's more identifiable names. The tone and texture of the performance is pure, driving free-improv. There are three long quartet performances, open and swinging and filled with harmonic reference points you can grasp.

The 68-year-old Redman was in exquisite form these nights: commanding and bold and absolutely relentless. His voice, immediately recognizable, stands apart. Saxophonist François Carrier is often disappointing on his own here. He can be awkward and off-balance; he seems to get batted about by the almost feral rhythmic motion coming from bassists Michel Donato and Ron Séguin and drummer Michel Lambert. Yet together, Redman and Carrier are a fine match. On "Going Through," they create a latticework of somber, blue lines. It's a majestic, off-the-cuff dirge that grows into an intense mass of action. Soon, the rhythm section's raw, pulsing energy gives their connection a marvelous urgency. —*Greg Buium*

Open Spaces: Going Through; Open Spaces; With The Flow. (53:24)

Personnel: François Carrier, alto saxophone; Dewey Redman, tenor saxophone; Michel Donato (1), Ron Séguin (2, 3), bass; Michel Lambert, drums.

» Ordering info: spoolmusic.com

Cadence

THE REVIEW OF JAZZ & BLUES: CREATIVE IMPROVISED MUSIC

**FRANÇOIS CARRIER/DEWEY REDMAN/
MICHEL DONATO/RON SÉGUIN
/MICHEL LAMBERT,
OPEN SPACES,
SPOOL 27.**

Going Through/ Open Spaces / With the Flow. 53:24.*
Carrier, as; Redman, ts; Donato*, Séguin, b; Lambert, d.
Oct. 30 & Nov. 1, 1999, Quebec City, Que., Canada.

These three extended improvisations, recorded late in 1999, feature a creative quartet with alternating bassists in a lively affair. Dewey Redman passed away in September 2006 at age 75, leaving a legacy of Avant-Garde Jazz behind. He was a high school classmate of Ornette Coleman, crossing musical paths with the innovative pioneer frequently throughout his career. A firm believer in Jazz education, Redman expanded his musical horizons significantly. Here, he's in great company, interacting with alto saxophonist François Carrier in an intimate live appearance before a small audience. The two saxophonists urge each other onward with plenty of expressive ideas being tossed around. The album's title, *Open Spaces*, refers to the free environment in which they perform, since the quartet finds room to stretch out without letting up. They tackle their musical mission with no holes left inside. Creative energy flows like raging waters as the quartet has its say.

Bassist Séguin and drummer Lambert provide a powerful drive in concert and eloquent solos when working alone. Carrier forges a hardy trail that builds emphatically like an approaching storm. You can see it coming and you can feel the increase in pressure, but the feeling overtakes you just the same. He and Redman work together here, trading phrases in conversation as would old friends. The alto saxophonist brings a beautiful tone to the session that relies on inner feelings for its effect. Redman counters with a powerful Texas tenor stream that relates fluently. His forceful approach helps the quartet to build seamlessly from quiet introductions to loud ovations. Carrier begins each improvisation alone, giving the others momentum that builds naturally. The session comes recommended for its conversational interaction that finds four members of a quartet getting along quite well in the pursuit of creative chemistry.

Jim Santella

SIGNAL to NOISE

the journal of improvised & experimental music

Touching Extremes

François Carrier
Happening
Leo Records LR 451/452 CDx2

From Quebec, alto and soprano saxophonist François Carrier has a distinctively lyrical, linear and melodically inventive approach to free improvisation. His alto playing is particularly engaging, with sonorities ranging from a clean, crisp Lee Konitz-esque edge to a gritty, gutsy low-register burr that can be galvanic. On Happening, his long-standing Trio of double bassist Pierre Côté (a colleague for 15 years) and drummer Michel Lambert (an associate since 2000) is augmented by the microtonal viola of Mat Maneri and the primarily Indian Instruments of German-born Montrealer Uwe Neumann, who plays sitar, ektara (a one stringed drone/rhythm instrument with a gourd resonator), anandolohori (an Indian version of the "talking drum") and sanza (thumb piano). It was recorded live at the GESÙ in Montreal, April 8, 2005. The second disc – Happening four and five – adds Brad Denys, Chantal Lamirande and Lin Snelling, credited as "dancer artists and voices" on the insert; the visuals are obviously missing, but the listener is free to create his or her own internal or external dance. Neumann's sanza sets a profoundly numinous mood opening "four," and this nearly half-hour long improvisation is one of the most affecting performances of its kind that I've ever heard captured on a recording. This music lives, breathes and dances. It is not calculated fusion of East and West, nor is it a use of Indian instruments for extrinsic effects or color. Tempered and non-tempered systems are on an equal footing here, and nothing sounds mannered or contrived, as have so many attempts to commingle jazz-based improvisation with non-Western scales, instruments and improvisational schematics. It's a five way conversation with plenty of deep listening going on.

Bill Barton
Signal To Noise / Summer 2006

FRANÇOIS CARRIER
Happening
Leo Records

Recorded live in Montreal in 2005, this double CD presents about two hours of free music which, in many instances, sounds composed rather than improvised. Carrier is among the most important virtuosos from Canada, a talented Quebecoise saxophonist whose influences find their roots in a span between Eric Dolphy and Ornette Coleman, with an eye on intercultural dialogues. Throughout the set, he plays with composed attitude, his phrasing energized by Mat Maneri (viola), Uwe Neumann (sitar, sanza, ektara and Indian talking drum), Pierre Côté (double bass) and Michel Lambert (drums). This quintet carries a distinct collective vibe which is quite reminiscent of the many explorations of new languages that were typical of the sixties and the seventies, revolutionary discoveries at that time but still very palatable today, especially considering the exquisite technical finesse of the involved musicians. Speaking of which, a special mention goes to Maneri, whose viola really connects with something different than "jazz", and Neumann, his exotic percussive arsenal the medium for a relaxing flight through sensations and flavours that constitute the skeleton of these methodical revisions of times that won't be back.

MASSIMO RICCI
Italy - May 2006



François Carrier
Happening Leo Records LR 451/452 2CD

Canadian saxophonist François Carrier has collected a top team of East-meets-West improvisers for Happening, his Leo Records debut. Carrier's own playing is refreshingly vibrant and optimistic, and he's interested in applying the microtonal inflections of Asian and African musics to his improvisations. Step forward microtonal string master Mat Maneri who unleashes a stunningly fluid solo in the opening moments, while Uwe Neumann's sitar and other Indian instruments add a well thought-out cultural counterpoint. The music is structured in three meaty half-hour sections, with a handful of smaller fragments completing an absorbing listen.

Philippe Clarke
Jazz Review UK / April 2006

Webster's Dictionary defines a happening as "an event or series of events designed to evoke a spontaneous reaction to sensory, emotional, or spiritual stimuli." The correlation between that definition and François Carrier's latest release of the same name is bang on, which speaks loudly about the music contained within. This surprising double-disc (released by Great Britain's independent Leo Records) is a true gem featuring some 114 minutes of fully improvisational jazz, recorded live at the GESU in Montréal in April of 2005.



Local alto & soprano sax talent François Carrier is best known for his stand-out work inside the trio parameters (exemplified by the acclaim he garnered for 1997's *Intuition*, 2000's Juno-winning *Compassion* and especially for 2004's *Play*), but here on *Happening*- Carrier finds himself surrounded by a great group of improvisers with the same sense of purpose, as a floating 5-piece, which create a liberating aura of textural pleasure. His long-time compatriots may have something to do with the focused results, namely Pierre Côté on double-bass and Michel Lambert on drums; but the stunning performances by Uwe Neumann (sitar and anandolohori- Indian talking drum) and the dramatic Mat Maneri (viola) launch this recording into an orbit far away, but seemingly close to the heart. There is a sense of the free-jazz tradition, but also that of great jazz from the fountain- guided by passion and immediacy. *Happening* could be one of those rare improvisational records I could slip into the blend for the leisure jazz listeners. This music breathes and shifts at every turn, complex without scaring the neighbors.

With each disc nearing 60 minutes, and with so many wonderful moments, probing such an album would prove difficult, time-consuming, and rather giving away the route to the buried treasures. But one moment in particular, on "happening (four)", which opens the second set, left me curled in happiness: Uwe Neumann introduces the listener to a form of thumb piano called the sanza, which chimes to some kind of transcendental Indian harmony until Carrier's sublime sax enters the fray, not far ahead of Maneri's chilling viola- then everything breaks loose!

www.leorecords.com

www.francoiscarrier.com

Jay Jay Erickson
<http://www.panpot.ca/reviews/albums/30-06-2006-FrancoisCarrier.html>

ONE FINAL NOTE

JAZZ & IMPROVISED MUSIC WEBZINE

François Carrier
 Happening
 (Leo)

by David Dupont
 1 May 2006

Quebec saxophonist François Carrier testifies to the primacy of improvisation, much in the same way as his diverse forebears Lee Konitz and Ornette Coleman. The trio format—with compatriots bassist Pierre Côté and drummer Michel Lambert—serves as the perfect frame for his freewheeling lyricism. It also serves as the core around which he adds textures and colors, which is dramatically demonstrated on his new two-disc set *Happening*. Here violist Mat Maneri and Uwe Neumann, on sitar and Indian percussion, join him to create a polyglot jam. "*Happening*" is an apt description both of the vibe of the performance and its structure. The music evolves organically, shambling along from incident to incident. On disc two, some dancers and vocalists join in, though obviously only their vocal interjections are evident on the CD.

Côté and Lambert deserve credit for keeping all this activity from devolving into formlessness. Mostly they stay in the background, responding to the cues and shaping patterns underneath that give sly direction to the soloists. About 13 minutes into "*Happening (one)*" Côté plays a dancehall waltz beat, heavy on one then lightening up two and three—boom-chick-chick. It could be corny, or in other hands satiric, but he plays it lightly enough that it serves as a clockwork-like underpinning to Maneri's solo. Côté maintains that rhythm in some form, tweaking it, syncopating it while Carrier and Maneri converse over the top and Lambert rumbles freely underneath. At one point Carrier even echoes the phrase, pushing the viola and sax lines in a different direction. Soon afterward Côté starts speed-walking and Neumann enters on sitar. Neumann's sitar playing is spare and evocative. Unlike the virtuosic displays of the Indian masters, Neumann works a few simple phrases. Maneri picks these up and expands on them and the music starts veering away from Western temperament. After a sudden free eruption by the leader, Maneri returns with a raga-like melody and the "*Happening*" fades with a tinkling of bells.

Neumann's most evident contribution comes on "*Happening (four)*", which he opens with sanza, a thumb-piano-like instrument. What starts as a world music groove shifts into uninhibited free playing. "*Happening (five)*" showcases Carrier at his most lyrical, spinning lines against commentary by Maneri. The violist is a major contributor throughout the session. Each of his solos seems to take a different cast, amplifying the ideas bouncing around him. On the opening cut, he seems searching at first, his lines skittering away from any point of rest. Then a few minutes later he's driving ahead, furiously working a riff.

At almost two hours spread over two discs, the music does seem to wander a bit, and the inclusion of a brief sound check and an encore seems unnecessary. I'm sure that those at the GESU in Montreal on April 8 of last year were thoroughly engaged in the show. Minus the atmosphere of a live show, though, the music is best auditioned in bits. This is an example of a recording it would be better served by the LP format, two platters that could be savored one side at a time.

Happening
François Carrier
Leo Records CD LR 451/452
(www.leorecords.com)



Convergence in its proper sense, Happening is offhandedly exotic, since Montreal saxophonist François Carrier places no limits on the musicians expressing their specialties – nor emphasizes the differences for effect. Thus at various junctures during the seven tracks on this fine two-CD set, the soprano and alto saxophonist's regular trio of bassist Pierre Côté and drummer Michel Lambert is spelled by razor-sharp microtonal asides from violist American Mat Maneri or exotic Indian-inflected tones from the South Asian instruments played by Uwe Neumann, a German-born, Montreal resident.

Rather than aiming for conscious or unconscious East-West or classical-jazz fusions as earlier reedmen as different as John Harriott and Jimmy Giuffre did, Carrier's game plan merely acknowledges the presence of these slightly unconventional instruments and works them into the improvisatory mix. Thus the timbres of Neumann's anandolohori or Indian talking drum are utilized as if the Carrier Trio was making room for a vibraphone soloist, while the violist's distinctive note patterns work into the collective creation as if he was playing guitar.

This isn't to say that the guests' talents aren't fully utilized. There are points when Maneri's fiddle contours surge in double counterpoint to Carrier's mid-range, slurred soprano saxophone lines or harsh alto saxophone vibrations. Yet with pulsating Côté and solid Lambert sensitively nudging the tempo along jazz lines – and rarely soloing – there's no need for sonic braggadocio about the admixture.

Recorded in concert last year, Happening can easily be accepted as a text book example of contemporary improv. However careful listening reveals the unconventional touches that have been insinuated into its seemingly comprehensive exterior.

Ken Waxman
March/April 2006



Happening
François Carrier
Leo Records CD LR 451/452
(www.leorecords.com)

For the past fifteen years, alto saxophonist François Carrier has played live all over Canada and the World; presenting his music to diehard fans of new and improvised music varieties. With at least a half a dozen records under his belt, his new live double CD « Happening » has earned his way into the Leo Records stable of artists that include the likes of luminaries such as Antony Braxton, Sun Ra, Cecil Taylor, Phil Minton and Sainko Namchylak. This time around, he chose to use a number of players from previous collaborations: bassist Pierre Côté and drummer Michel Lambert; and supplement the line-up with new musicians: violist Mat Maneri and multi-instrumentalist Uwe Neumann. The results are a mash-up between jazz, improvised, world and new musics. The first disc resembles a machination of styles that work well. Along with a few blasting alto solos, the session turns out to have quite a smooth and pleasant flow. Nothing dangerous in these waters is found until we arrive at the second disc.

Here, Mat Maneri gets into some free-wheeling duels head-to-head with bassist Pierre Côté and with Carrier himself. Michel Lambert tends to stay in the background more or less, with his light percussive work, while Uwe Neumann works out on a few tender anandolohori (Indian talking drum) solos.

Personally, it's the second part of this recording that attracts. It seems to take more chances by allowing all players a democratic say in the music making process. It's enriching to hear just how much give-and-take interplay there is between all players of Carrier's ensemble.

One drawback of the recording is the hollowed-out mix, which oftentimes doesn't allow for some of the instruments to come clearly into focus. Regardless, "Happening" shines as a beacon for François Carrier: a Canadian voice on the world jazz/new music scene to watch closely.

Tom Sekowski
March 1 - April 7, 2006



Jazz can use as many Francois Carriers as it can get: youngish free-thinkers who've absorbed the verity of what came before them without being hamstrung by it. Carrier is a thoughtful, one might even say "cool" alto saxophonist. To me, he occasionally sounds like Paul Desmond being channeled by Steve Coleman, though I hesitate to lay an "influence" rap on him. He's his own man. Play is an assembly of tracks recorded live by Carrier's trio while on a 2000 tour of Canada. Six of the eight tracks are fully improvised; two more are Carrier originals. The band (Pierre Cote, bass, Michel Lambert, drums) is a smooth operating, dynamically prescient outfit. Cote and Lambert are quiet cookers. Cote's lines are nicely elastic; Lambert excites without overwhelming, space- and volume-wise. Carrier knows how to build a solo and when to bring it down. Combined, they comprise a first-class free-jazz trio. Their work here is filled with dynamic and textural peaks and valleys. While I might wish the peaks were a little higher, taken as a whole, the landscape is quite attractive.

Travelling Lights is made up almost entirely of valleys-but, as you would expect, given the personnel, they're some pretty impressive valleys. The album teams Carrier and Lambert with pianist Paul Bley and bassist Gary Peacock. You'd expect Carrier to be at least somewhat deferential to legends like Bley and Peacock, and indeed, it often seems as if the older men set the music's agenda. Both Bley and Peacock need to be heard to be most effective-that means, keep the volume down, guys, which Carrier and Lambert have no trouble doing. The album's eight pieces (each credited to a single group member, but, it seems, fully improvised) are "inspired" by geographic entities: "Americas," "Oceania," "Europe"-you get the drift. The conceit results in a cliche here and there: something sounding like a Native American shaker on "Americas," for example; Varese-ian percussion and a studied avoidance of a tonal center on "Europe." On the other hand, if you didn't know the name of the track, it probably wouldn't matter. Bley and Peacock keep the intensity level at a low simmer, but that's hardly a problem-after all, subtlety is their game. Carrier and Lambert get along well with the older guys, though Lambert seems set so far back in the mix it's like he's in a different room. The entire record has a bit of a meandering, first-contact vibe. It does have beautiful moments, however. I'll jump at any chance I get to hear Bley and Peacock together, and it's an even bigger treat to hear them alongside a fresh voice like Carrier's.

-Chris Kelsey / March 2005

François Carrier Trio

Play (482 Music)

by David Dupont / 18 February 2005

The François Carrier Trio recorded Play during a cross-continental tour of Canada. That spirit of a quest pervades the six three-way improvisations and two Carrier compositions included on the session. The trio of Carrier on alto saxophone, Pierre Côté, bass, and Michel Lambert, drums, cruise through each of the collective improvs without a road map. But these are not blowouts: The trio's work is informed by a lyricism that sounds like an extension of Lee Konitz's work, where extended techniques are employed sparingly. Typically Carrier sets the direction with a brief fanfare then Côté and Lambert join in, picking up his cue, but never afraid to veer off course. They all take playing by ear very seriously, picking up the slightest suggestions from each other.

Though the improvisations sound freshly minted, the interaction among the players indicates the musicians are a working unit. On "Le Marais", for example, Carrier sets a dramatic tone, but Côté signals a slow down with a deep, bowed interjection. He and Carrier play a bit with that while Lambert offers apposite crashes every now and then. Eventually the three shift into a Latin section that slips in and out of gear. This episodic development never seems forced.

"Ballet" offers yet another example. Carrier opens with a little, pentatonic flute-song. Côté drops some low bass notes underneath against Lambert's brushes. The bassist switches to arco, sawing away while the drummer and saxophonist revive the original mood of the piece. Finally they succeed in luring him into joining a playful waltz that grows wistful as they proceed. Then Lambert erupts with open snare drum rolls; Carrier softly reasserts the mood. His playing grows agitated, with soft overblowing, popping the reed, tapping on his keys, and blowing tonelessly through the horn. The track ends with about three minutes of Ornette-like swing with a touch of the blues mixed with the pan-modal lines.

Two waltzes take on more conventional shapes, but still express the trio's free spirit. "Insomnie" seems to drift in a state just this side of sleep. "La Danse de Grand-Mie" opens as a buoyant waltz. The rhythm section ebbs and flows under the alto before Côté and Lambert in turn step forward to solo. Lambert's feature shows the same careful attention to form and color that he exhibits throughout the session. That's indicative of the way all the musicians are at once attentive to details and open to the inspiration of the instant, making Play a worthwhile ride for the listener.



Altoist François Carrier's All'Alba (Justin Time) also features a terrific rhythm section : a savvy yet combustible drummer; Michel Lambert; an agile, rock-solid bassist, Pierre Côté; and – as a special guest – the terrific all-world pianist Uri Caine. Carrier's up to playing in such a heavy company. There's a heavy Meditations-era Coltrane vibe to his work. He's a strong player, his lines long and for the most part lightly articulated. His sound is more tenor-or sopranolike than alto, and sometimes has a keening quality that might not please everybody. To these ears, however, his sense of dynamics and timbral variation compensate for an occasionally grating tone. Carrier's tunes are serviceable at the very least. However, it's the group interaction within the improvised sections that lifts the proceedings, so it's no surprising that the all-improvised "Jeu" includes some of the most creative playing on the album. Caine's playing is' as they say, beyond category. He's a musician who sounds like no one but himself, regardless of the context. ... this one's another unassuming yet incendiary blowing date, and cheers to that, mate.

By Chris Kelsey
FEBRUARY 2004

François Carrier
Travelling Lights
(Justin Time)

JAZZIZ

Paul Bley
Nothing to Declare
(Justin Time)

Pianist Bley, who first broke out of the chordal/bar line straitjacket in the late '50s, is the common denominator on these two discs.

Canadian alto and soprano saxophonist Carrier nominally leads the first. Eight pieces are improvised with Bley, bassist Gary Peacock, and drummer Michel Lambert. These are mature players who know how to build something out of nothing. Bley and Peacock have been recording together since 1962 and long ago developed a mercurial common syntax, seemingly directed by a third force. Lambert's water-dancing-on-a-hot-grill brushwork is a worthy anchor. There are some fine exchanges here, like the piano/bass/drum thicket created before Carrier's pungent entry on "Europe." Bley is not averse to hanging back for long periods, speaking only when he has something to say. On occasion, Carrier will pursue motifs — like a variation on "Carol of the Bells" — that lead to dead ends. The abrupt ending on "Antarctica" implies surgery to remove a malignant growth. It's a reminder that no one can create magic all the time.

Recorded in May 2003 (a month before the Carrier date), the four Bley compositions that comprise Nothing to Declare emphasize his lyrical side. The title track is an 18-minute rumination on "All The Things You Are" and, like the other tracks, the simplicity and vague melancholy suggest a lasting imprint of ex-wife Carla on Paul. Bley has processed a good deal of the history of the music, and his "Blues Waltz" shows a profound understanding of blues fundament, rendered with a light and personal touch. At this point, Bley can imply much more than he needs to state outright in his playing, and that ability is only achieved through absolute mastery.

— Kirk Silsbee