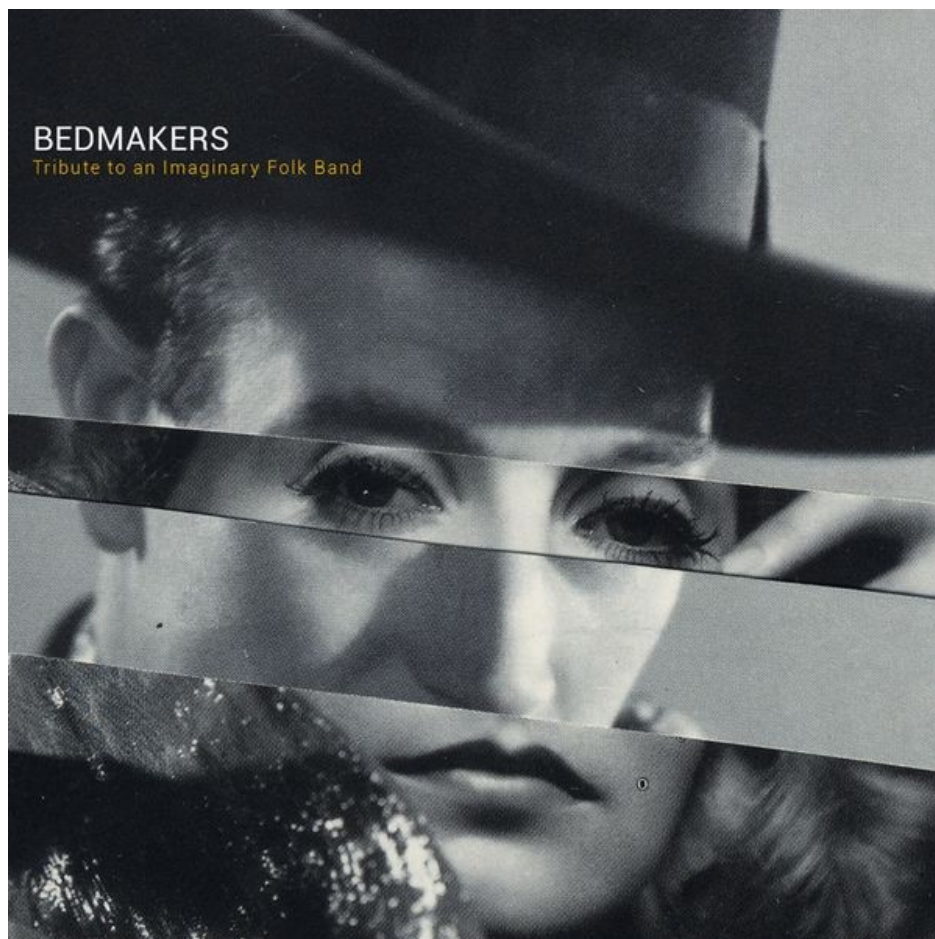


REVUE DE PRESSE

BEDMAKERS

ALBUM "TRIBUTE TO AN IMAGINARY FOLK BAND"



avril 2018 / Mr Morezon

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CITIZEN JAZZ - JULIEN AUNOS

En 2014, on avait aimé le saxophoniste **Robin Fincker** et le batteur **Fabien Duscombs** au sein du trio Whahay, qu'ils formaient avec le contrebassiste Paul Rogers, autour de l'œuvre du contrebassiste irrévérencieux Charles Mingus. On les retrouve ici en compagnie du violoniste **Mathieu Werchowski** et du contrebassiste **Pascal Niggenkemper** dans une relecture passionnante de chansons de John Fahey et de Bert Jansch, grands prêtres d'un folk underground et décalé, ainsi que d'airs traditionnels britanniques. Dans « Tribute to an Imaginary Folk Band », les quatre musiciens se livrent à un jeu de déconstruction/reconstruction, ébauchant plus ou moins les mélodies d'origine, les concassant dans le creuset d'une improvisation collective débridée pour les faire renaître sous des atours libertaires. Une grande réussite.

Julien Aunos, CitizenJazz.com, 13 janvier 2019

<https://www.citizenjazz.com/Bedmakers-3476563.html>

IMPROJAZZ // JAZZ A BABORD - BOB HATTEAU - AOUT 2018

En 2016, **Robin Fincker** forme Bedmakers avec son compère de Whahay, le contrebassiste **Fabien Duscombs**, le violoniste **Mathieu Werchowski** et le batteur **Pascal Niggenkemper**. L'objectif du quartet est de relire la musique folk anglo-saxonne à leur manière.

Le répertoire de *Tribute To An Imaginary Folk Band*, sorti en avril, s'articule autour de deux compositions du guitariste folk américain **John Fahey**, deux thèmes signés du guitariste écossais **Bert Jansch** et trois airs traditionnels irlandais ou écossais. Pour le concert, **Dave Kane** remplace Niggenkemper et le quartet joue cinq morceaux tirés du disque.

La plupart des morceaux alternent passages contemporains, dans un style musique concrète, dialogues chantants et escapades free. Le violon grince, crisse et gémit, pendant que la contrebasse vrombit, gronde et ronfle, tandis que la batterie bruisse, cliquette et foisonne, et que le saxophone ténor claque, souffle et rugit. Fincker lance ensuite des bribes de phrase qui débouchent sur une tournerie furieuse, reprise de plus belle à l'unisson ou à contre-chant par Werchowski, soutenus par les riffs vigoureux de Kane et les frappes puissantes de Duscombs. L'auditeur est irrémédiablement emporté par ce tsunami de rythmes et de mélodies d'une expressivité intense. D'autant plus que Bedmakers gère la tension et le suspens avec maestria.

Avec son jeu varié, nerveux, vif et touffu, Duscombs maintient la pression du début à la fin. Kane possède une belle sonorité ronde, grave et boisée. Ses ostinatos, pédales et autres lignes denses donnent de la gravité aux propos du quartet. Volontiers débridé, Werchowski apporte une touche originale à la palette sonore de Bedmakers. Son archet s'enflamme souvent dans des tuttis effrénés, des allers-retours violents et un jeu particulièrement démonstratif. Quant à Fincker, son gros son au saxophone ténor, parfois couplé à un vibrato profond, la virtuosité de son phrasé, l'aisance de ses articulations et la cohérence de ses développements rappellent **Sonny Rollins** et **John Coltrane**. Les

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idées fusent : d'une ritournelle digne d'un fest-noz à de la musique de chambre contemporaine, en passant des traits be-bop, des jeux acousmatiques et des envolées free... Même clarté à la clarinette et toujours autant de classe !

Fincker et ses compagnons prennent le jazz à la lettre : épris de liberté, ils abolissent les frontières entre musiques populaires et musiques savantes... Les airs folks ou celtiques passés à la moulinette de Bedmakers deviennent un cocktail explosif et jubilatoire !

Bob Hatteau, Jazz à Babord, 31 août 2018

<http://jazz-a-babord.blogspot.com/2018/08/freddy-morezon-au-studio-de-lermitage.html>

& dans le numéro 249 d'Improjazz, octobre 2018

JAZZ WORD [EN] - KEN WAXMAN - AOUT 2018

Looking for the perfect Jazz-Impov band consisting of a quartet of French nationals whose repertoire is exclusively Anglo-Saxon folk music? Well look no further than Bedmakers. Despite the seemingly post modern high-concept, down to its name with echoes of folk icons like The Weavers, The Dubliners or The Tarriers, Bedmakers is adding a new strain to Jazz improvisation the way others have appropriate Afro-Cuban rhythms, Yiddish melodies and Middle Eastern instruments.

All the members have impressive Jazz bone fides as well. Tenor saxophonist/clarinetist Robin Fincker has worked with the likes of Paul Rogers; violinist Mathieu Werchowski with Jérôme Noetinger and Heddy Boubaker; bassist Pascal Niggenkemper with Frantz Lorient; and drummer Fabien Duscombs with Hasse Poulsen and Sylvain Kassap. Aside from a couple of foot-tapping reels which are played pretty much straight, the key to Tribute to an Imaginary Folk Band is the subtle way in which the quartet adds progressive musicology to the tunes without upsetting traditional norms. Considering the majority of the lines come from the folk revival of the 1960s-1970s helps as well.

To get an idea of the band's skill-set consider "Princess Beatrice", one of the CD's few traditional Scottish airs, that at first appears to be a hard-rocker complete with honking tenor saxophone and double popping drum beats. Unmasked as a sailor's hornpipe, the off-center interpretation preserves the familiar melody in Fincker's clarinet while at the same time dissecting it via Werchowski's swift spiccato, and steel drum-like and wood block clanks from Duscombs. Equally folkloric and equally reconstructed is "Mac Crimmon's Lament" with the rhythm held firm by Niggenkemper's double bass thumps, as sweeping fiddle decorations plus narrowed atonal tones from Fincker cross and re-cross one another and the melody so that it's simultaneously situated in the 16th and 21st centuries.

Expressive throughout with tropes stretching from a capella arabesques and double-tonguing from the saxophonist to triple stopping violin runs and percussion gallops, Bedmakers prove that these simple melodies can be reconstituted without any loss of groove or passion. Without losing an iota of sophistication in their interpretations, the quartet defines itself as a jubilant party band for any century.

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AVANT SCENA - CONTEMPORARY MUSIC BLOG

“Tribute to an Imaginary Folk Band” was released this year by “Mr Morezon” label. Interesting and vivacious album was recorded by “Bedmakers”. “Bedmakers” quartet is formed by four outstanding musicians – Robin Fincker (tenor saxophone, clarinet), Mathieu Werchowski (violin), Pascal Niggenkemper (double bass) and Fabien Duscombs (drums). The music of “Bedmakers” has modern and interesting sound. All musicians of the quartet have their own and original playing style. Eclectic and original synthesis between avant-garde jazz, experimental music, American folk music, various modern jazz styles and the intonations of contemporary experimental music make a high effort to whole sound. “Bedmakers” and all four musicians of this quartet had become famous in avant-garde jazz scene. They are playing together with many other famous and outstanding jazz masters such as Bill Frisell, Evan Parker, Hilmar Jensson, Vincent Courtois, John Tchicai, Jérôme Noetinger, Lionel Marchetti, Anne-Julie Rollet and many others. The music of “Bedmakers” always is full of unpredictable and sudden stylistic waves, turns, spontaneous solos and have a vivacious, expressive and interesting sound.

The compositions of the newest album are based on avant-garde jazz, American folk music and modern jazz styles synthesis. The eclectic and interesting combination between folk and avant-garde jazz create contrasting and evocative sound of this album. Playful, memorable, simple and ordinary American folk music melodies are masterfully combined together with turbulent and free collective improvisations. Masterful combinations of different playing manners, styles, expressions, dynamics, rhythms and other elements of musical language show the talent and ability of masterful improvising of all quartet members. Robin Fincker saxophone and clarinet melodies are full of contrasts and are mostly based on avant-garde jazz. Wild fast solos, original stylistic turns, colorful and sharp harmony, dissonances, huge variety of different playing techniques, sound experiments, unusual timbres, vivacious and playful solos which grow to harsh and franky improvisations – all these elements are the main basics of his improvisations. Mathieu Werchowski violin melodies bring many elements of American folk music and very soft intonations of contemporary academical music which are fused together with experimental jazz. Simple structure, memorable and colorful melodies, repetitive melodic and rhythmic elements, all the basics of folk music, soft and classical harmony schemes are gently and organically combined together with sharp and furious dissonances, wild fast and furious passages, creative and brave musical experiments and free improvisations. Pascal Niggenkemper double bass keep firm and solid bass line and illustrate the melodic pattern. Musician masterfully switches between bebop, post-bop, hard-bop, other modern jazz intonations and all the basic avant-garde jazz elements. His playing gently suits together with folk music – repetitive, deep and monotonic rhythms form the bright and strong bass line and accent the contrasts between these two absolutely different music styles. Virtuositic and masterful passages, soft, vivacious and expressive pizzicato, colorful glissando, free and turbulent improvisations, vibrant solos, vivid and striking melodies or melodic, memorable and simple folk melodies – all these elements are organically

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synthesized together in Pascal Niggenkemper music. Fabien Duscombs drums section is colorful and expressive. From the dynamic, rapid, aggressive, turbulent and free collective improvisations he masterfully gets to silent, lyric, nostalgic, simple and typical folk music rhythmic. Outstanding, expressive, energetic and inventive improvising, eclectic and interesting synthesis between different music styles bring original and interesting sound to this album.

Avant Scena, 9 avril 2018,

<https://avantscena.wordpress.com/2018/04/09/bedmakers-tribute-to-an-imaginary-folk-band-mr-morezon-2018/>

RADIO

JAZZ ZEIT / RADIO UNERHÖRT MARBURG (ALLEMAGNE)

A partir de 1:14:18 : <https://www.radio-rum.de/blog/podcast/jazz-zeit-vom-3-6-2018/>

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