KRISTOFF K.ROLL
ENGLISH REVIEW

- A l'Ombre des Ondes – In Situ

STRADDA N°27 - Jan 13, Pascal Mouneyres - *Translation*

- A l'Ombre des Ondes – CD

MOUVEMENT – Oct, 12 - Cathy Heyden - *Translation*
CHAIN D.L.K, **New York** – March, 13, Vito Camaterra
MONSIEUR DELIRE - June 20, 13 François Couture

- La bohemia electrónica … nunca duerme

L'INSENSEE Feb 4, 15 - Arnaud Maïsetti - *Translation*

- Chants de Milieu
THE SQUID'S EAR - Sept 4, 09 - Jeph Jerman

- La Pièce
DÉLIRE ACTUEL (Canada) – April 11, 2000 – F.Couture
THE WIRE (G.B) – June, 2000 - Dan Warburton
OPPROBIUM (New –Zeland)- Nick Cain

- Petit Bruit
THE WIRE – August, 02 - Dan Warburton
ALL MUSIC GUIDE – April, 2002 - François couture
JAZZWEEKLY – Ken Waxman

- Corazón road
MIRROR (Canada) – Juin 17, 93 - Andrew Jones
VITAL (Holland)
All MUSIC GUIDE (Canada) – François Couture

- Des Travailleurs de la nuit, à l'amie des objets
HALANA - July, 99

- Portrait de Daunik Lazro
PARISTRANSATLANTIC - September 22, 1998 - Guy Livingston

- Tout le monde en place pour un Set Américain
SIGNAL TO NOISE - June 1, 04 – Nathan Turk

+ **RADIO WKCR** (Columbia University), New York - April 28th, 13 - "Live constructions"

KRISTOFF K.ROLL

REVIEW

Other in French, German, Dutchman, Swiss, Belgian, Italian, Portuguese, Canadian, new Zealander, Japonese

- A l'Ombre des Ondes - In Situ
LE REPUBLICAIN LORRAIN – 24 Juillet 2010
« Fermer les yeux, écouter, s'endormir … »
LA TERRASSE Avignon – Juillet 2013, Agnès Santi
STRADDA N°13 – Juillet 09, Pascal Mouneyres
- « Les consoles sont de sortie », « La transgression par les oreilles »
ETHER REAL – 11 novembre 2014 - Fabrice Allard
TOUTE LA CULTURE – 12 Juillet 13, Amelie Blaustein Niddam

+ **FRANCE 3 LORRAINE -** 24 Juillet 2010
FRANCE CULTURE - 23 août 13 – « Les matin d'été – Itinéraire bis », Émilie Chaudet

- A l'Ombre des Ondes - CD
REVUE & CORRIGÉE N°94 – Oct 2012, Dino
STRADDA N°27 - Janv 13 - Julie Bordenave
ETHER REAL – 16 juilet 2014 – Fabrice Allard
ESSMAA - 5 janvier 2013
DE:BUG #170 (Allemagne) mars 2013 - Multipara
MUSIK AN SICH (Allemagne) 25 mars 2013 - Wolfgang Kabsch
RIF RAF #118 (Belgique) 1 mars 2013 Fabrice Vanoverberg
LE SON DU GRISLI – 25 Mars 2013 - Héctor Cabrero
KINDAMUZIK (Pays-Bas), 26 Janv 2013 - Sven Schlijper

- La bohemia electrónica … nunca duerme
RAISONNANCES #49 – Mai 2014
L'EST RÉPUBLICAIN – 1er Juin 2014
MOUVEMENT - 14 Mai 2014
LE RÉPUBLICAIN LORRAIN - 18 Nov 2014
L'IMPARTIAL (Suisse) - 20 Nov 2014
LA DÉPÈCHE - 25 mars 2015

- Chant du Milieu
R&C N°95 - mars 13 – Henri Jules Julien
IMPROJAZZ N°194 - Avril 2013 - Joël Pagier
JAZZ A PARIS - Fèv 13, Guy Sitruk
LE SON DU GRISLI - Luc Bouquet
JAZZ PT (Portugal)- Rui Eduardo Paes
JAZZ WORD (Canada) – Ken Waxman

- La Pièce
O.V.N.I (Japon/France) – Février 2000, Makoto Sato.
JAZZMAN – Mars 2000**,** Thierry Lepin.
All Music Guide (Canada) - 23 fév 99 François Couture
REVUE & CORRIGÉE – Mars 2000, Michel Henritzi
BAD ALCHEMY (Allemagne) - Jurgen Zink.
JAZZLIVE – Avril 2000, Han
BLOW-UP (Italie) – Avril 2000, Beppe Colli.
IMPROJAZZ – Avril 2000 – France, Serge Perrot.
SIGNAL TO NOÏSE (USA) – Juin 2000, Mike Zimbouski
BANANAFISH 14 (USA) – Septembre 2000
PULSE (USA) – Décembre 2000, Art Lange
CODA (Canada) – Janvier 2001

- Le petit bruit d'à côté du cœur du monde
LE MONDE – 4 oct 2002, Sylvain Siclier
LES INROCKUPTIBLES – Juin 02, Philippe Robert
JAZZMAN – Juin 02 – « Choc Jazzmann », Théo Jarrier
PEACE WARRIORS 19 – Jacques Oger
JAZZ MAGAZINE – Sept 02, Gérard Rouy
REVUR & CORRIGÉE N°54 – Dèc 02, Rui Eduardo Paes
BAB ALCHEMY
IMPROJAZZ N°85 - Mai 02 – Guillaume Tarche
DERNIERES NOUVELLES D'ALSACE – 9 Mars 01, Claude F.Fritsch

- Corazón road
REPERTOIRE N°62 – Oct 93, Jean Vermeil
DIAPASON N°398 – Nov 93, Elisabeth Sikora
VOIR (Canada) – Juillet 93 - « Le disque de la semaine », D.Olivier
LE MONDE DE LA MUSIQUE Michel Thion
LE DISCOBOLE 23 mai 93 Gérard Vialle
REVUE&CORRIGEE N°16 - mars 93, Jérôme Noetinger
BAD ALCHEMY N°23 (Allemagne)
DISSONANCE (Suisse)
LE JOUR - 28 Juin 93, Yannick Bourg
KEYBOARD N°68 - Juillet 93, Christian Jacob
LES CAHIER DE L'ACME 155 (Belgique), Stephan Dunkelman
CHRYSTAL INFOS – Juin 93, Bruno Heuzé
Réédition 99
DELIRE ACTUEL (Canada) – François Couture
JOURNAL DE LA CEC (Canada) - Ian Chuprun

- Des Travailleurs de la nuit, à l'amie des objets
LES INROCKUPTIBLES – Oct 97, Richard Robert
REVUE & CORRIGEE N°34 – Déc 97, Dino
RUMORE (Italie) - Déc 97, Vittore Baroni
RUBBERNECK (UK) – Déc 98, Chris Atton

- Tout le monde en place pour un set …
… américain
IMPROJAZZ N°104 – Avril 04, Réjean Beaucage
… parthenaysien
IMPROJAZZ N°119 – Oct 05, Joël Pagier

- Des comptes-rendus de concerts
- Concert Improvisé au Centquatre
ETHER REAL – Avril 12, Fabrice Allard

- Des comptes-rendus de Théâtre sonore - Hors salle /Rue
LE MONDE.FR – Mai 2001 – « La façade de Nagrala », M. Rousseau

- Portraits
JAZZ MAGAZINE N°515 - Mai 2001 – « Qu'un son impur », Gérard Rouy
OFFENSIVE N°8 - Décembre 05 –« Kristoff K.Roll », Yann Hascoët
ARTS DE LA PISTE – Janv 2003, Magie sonore, Antoine Billaud

Entretiens
IMPROJAZZ N°66 - Juin 2000, Serge Perrot
ORO MOLIDO N°8 (Espagne) - Sept 2002 Rui Eduardo Paes
REVUE&CORRIGEE N°33 - Sept 97, Jérôme Noetinger

+ Radios
FRANCE CULTURE – 16 nov 12 – « L'atelier du son », Th. Baumgartner
FRANCE MUSIQUE - 23 mai 09 / 09 juin 14 - « A l'Improviste », Anne Montaron
FRANCE INTER – 22 mars 14 – « Nuit Blanche », Pascale Clark
RADIO CANADA, Etc …

KRISTOFF K.ROLL - SOLOS REVIEW

Carole Rieussec

- L'étonnement sonore

MOUVEMENT – 23 sept 14, Raphaëlle Tchamichian
REVUE & CORRIGÉE N°98 – Décembre 13, Dino
LE SON DU GRISLI, Février 14, Luc Bouquet
+ **ARTE RADIO** « Micro »
FRANCE CULTURE – 10 Janv 14 –« L'atelier du son », Thomas Baumgartner

J-Kristoff Camps

- L'égaré

STRADDA N°16, Spécial Magie Nouvelle - avril 2010
« Troubles sonores », Julie Bordenave
L'IMPARTIAL (Suisse) – 29 Oct 11
« à l'écoute du fouet sur la table », Dominique Bosshard
L'IMPARTIAL (Suisse) – 1 Nov 11
« Dans un grenier d'objets sonores », Dominique Bosshard
Le Républicain Lorrain - 13 fév 2012
« Kraps s'est égaré dans la jungle sonore ! », Gaël Calvez
+ **ARTE RADIO** « Mon théâtre burlesque : Le personnage principal, c'est le son »
MIRABELLE TV - 15 fev 12

- Les musiques de cirque de monsieur Titou

ARTS DE LA PISTE – Janv 2003
« De l'électronique dans le cirque », Olivier Bailly
LA MONTAGNE – 29 Juin 2003
LE DAUPHINEE LIBERE – 27 Fév 2004
L'HERAULT DU JOUR – 17 Mai 2005
«Titou musicien de l'infime », Anne Leray
IMPROJAZZ N°91 – Janv 03
« Poésie du jour et poésie de la nuit », Philippe Alen

- Le journal d'information parlé

R&C N°51 – Mars 02, Dominique Grimaud

ENGLISH VERSION

Translation : Angela Kent

STRADDA, issue 27, January 2013

The magazine of creation *Hors les Murs*

Dossier: Sound Expressions

Listening to the world

Dossier coordinated by Anne Gonon

à l'écoute du monde

MÉTAMORPHOSES DU RÉEL

©Alain Killar

"A l'ombre des ondes", sieste audio-parlante de Kristoff K.Roll, La Chaux-de-Fonds, Suisse, 2011.

Amplifying space

Others, however, prefer immobile travel and falsifying the real. With their "*A l'ombre des ondes*"[1] the duo of electroacoustic musicians Kristoff K.Roll has developed a project of sound siestas, conceived as a mental journey… wearing a headset and lying back in a deckchair. "*For us, the headset is very important because it isolates. Even if we play for 80 people, each person feels as if we're playing just for them.*" Using booms and mikes, Carole Rieussec and J-Kristoff Camps start their performance with pointillist and expressionist amplifications of the venue – which is usually open to the sky (the Esplanade in Montpellier, the forecourt of an apartment block in Nantes). A gate creaks louder, steps echo strangely… The audience becomes more aware, prepared to listen more attentively. "*When the sound is rendered through a mike we are no longer in the realm of the real. It's a point of view, we can have people listen to whatever we like*, as the duo recounts. *After picking up live sounds, we shift toward sounds that are inspired by the identity of the place, which we prepared beforehand. Like a visual with a reworked soundtrack.*" Third stage, still improvising and mixing live, the duo infuses the flow with dream stories, taken from its sound library. A surrealistic montage accompanies the passage of the real into the dream: only sound has this power of metamorphosis. • PASCAL MOUNEYRES

(1) KrisroffK.Roll, *«A l'ombre des ondes»* (CD), Empreintes digitales.

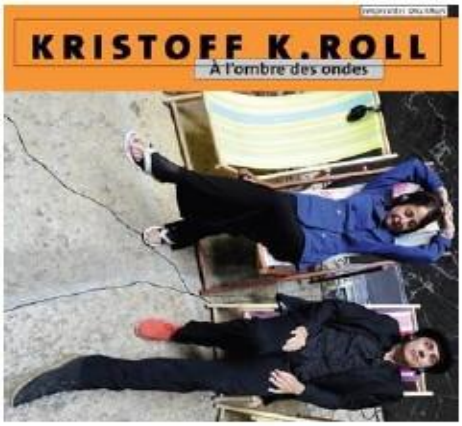
Carole Rieussec et J-Kristoff Camps : http://kristoffk.roll.free.fr

ENGLISH VERSION (Translation : Angela Kent)

MOUVEMENT.NET
Le site indiscipliné

CD of the week in partnership with La Gaité Lyrique

gaité LIVE



Column of 15/10/2012

A l'Ombre des Ondes

KRISTOFF K. ROLL

Label/distributor: Empreintes DIGITALes/Metamkine

After the political fresco, the travel diaries and portrait, the duo of electroacoustic explorers, Kristoff K. Roll, propose a highly unusual experience with A l'ombre des ondes, three "audio-speaking siestas", to be savored lying in the position of the awakened sleeper.

In *A l'ombre des ondes*, a disc divided into three parts and based on the sound staging of dream stories, Kristoff K. Roll slices into universal intimacy. By inviting the listener to lie down in the "napping" position, headset on, the duo formed by Jean-Kristoff Camps and Carole Rieussec, emphasize the need to get as close as possible – physically and mentally – to a state that is conducive to dream, close to semi-consciousness, in which we are able to pick up sounds "that we hear without visually detecting the cause".

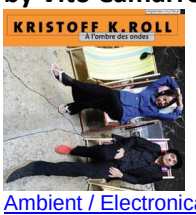
The work of modern musician-storytellers, this "cinema for the ears" is presented like a poetic documentary, opening directly onto the unconscious. The private listening experience with the disc becomes collective in a concert context: 80 people lying down, connected by audio cables. The two sound artists, improvising with surrounding sounds and murmurs, create a canvas of the audience's dreams. Speech is suspended, allowing the listener to tune into the time space. Listening through a headset offers a moment to collect oneself in suspended time and to wander introspectively, away from daily concerns.

The narrative thread of memory is a complex process, all the dimensions of which are inspired by the sound texture. Oscillations, variations in tempo, filters, tiers, explosion of images, spatialization: their precise dramatic art offers a rich counterpoint to the stories. The rustling of plant life, mineral resonances, urban sounds… The music gives rhythm, it short-circuits, stretches. The two land surveyors give new topography to the reliefs and rugged landscape, a sound labyrinth where language loses itself. The stories have the time to unravel and dissolve in sounds, giving free rein to our faculty to reinvent, and acting, like a spell, on our imagination.

Cathy Heyden

CHAIN D.L.K.

by Vito Camarretta



Ambient / Electronica / Ethereal / Dub / Soundscapes / Abstract /Experimental / Avantgarde / Weird & Wired / Odd / Field Recording
Mar 25 2013
Artist: **Kristoff K.Roll**
Title: **A l'ombre des ondes**
Format: **CD**
Label: **empreintes DIGITALes** (@)
Rated: ★★★★☆

Headphones become an entrance ticket for a sort of representation within representation by means of this bizarre release by J-Kristoff Camps and Carole Rieussec, who focused on so-called dream narrative, not properly on dreams themselves. Their weaving of really immersive field recordings and inoculated frequencies lies on the perceptive threshold between outer happenings (hoo-ha or voices which sounds like coming from wide halls of consciousness before blackout and random dream assemblage, interferences of television broadcasting, traffic noises, chirping birds, barking dogs and so on are so perfectly rendered that listeners are going to experience a really immersive listening) and inner transfiguration which characterizes the half-sleep and dream states during occasional naps from the viewpoint of a napper, so that auditory stimulations get deliberately warped while each napper reports its own dream as a tagline and *preface* (in French) to the following sonic probing over the three long lasting tracks. Dreams or it's better to say the deforming lens of dreams look like the real source of sounds, which awakens speechless archetypes, which inhabit inner depths of napper's mind and resurface from the creases of senses while dozing under the *pergola* of frequencies. The final result is really interesting and the duo is so aware of it, that Carole and J-Kristoff are planning to build a proper library of dream narrative by inviting listeners to record their own dream reports and some audio files to request a personal recording session to them. Just check "A l'Ombre des Ondes" and submit your file into this bizarre library in case you got intrigued by their odd sound concept.

Traduction :

Les casques deviennent le ticket d'entrée d'une représentation au sein de la représentation via ce nouveau CD de J-Kristoff Camps et Carole Rieussec, qui nous focalisent sur le récit de rêve (et pas directement sur les rêves eux-mêmes).
Leur tissage de « field recordings » enveloppants et de lignes électroniques en surimpression nous place sur le seuil perceptif entre les événements extérieurs (les hoo-ha ou les voix qui sonnent comme provenant de grandes salles de conscience avant le « blackout », et l'assemblage de rêve au hasard, les interférences de la télédiffusion, les bruits de la circulation, le gazouillis des oiseaux , les aboiements des chiens, etc … sont si parfaitement rendus que les auditeurs vont éprouver une réelle écoute en immersion) et les métamorphoses internes qui caractérisent les états de demi-sommeil et de rêve pendant les siestes méridiennes. Ainsi les stimulations auditives sont délibérément déformées par l'auditeur/ *siesteur* pendant qu'un autre *siesteur* raconte son propre rêve comme un générique et un préambule à l'exploration d'un monde intérieur à travers trois longs morceaux.
Les rêves - il vaudrait mieux dire le filtre déformant des rêves, devient la véritable source de sons, qui réveille des archétypes sans voix, qui habitent les profondeurs de l'esprit du *siesteur*, et refait surface dans les plis de sens quand il sommeille sous une *pergola* de fréquences.
Le résultat final est vraiment intéressant et le duo en est si conscient, que Carole et J-Kristoff mettent en place une bibliothèque de récits de rêves. Ils invitent les auditeurs à enregistrer leurs propres récits de rêve sur un fichier audio ou de demander une session d'enregistrement personnelle. Il suffit de cocher « A l'Ombre des Ondes » et soumettre votre fichier dans cette bibliothèque bizarre, si vous avez été intrigué par leur étrange concept sonore.

CD - A l'Ombre des Ondes – Chronique Web

MONSIEUR DELIRE (Québec)

Par François Couture, 20 juin 2013

English

The duo Kristoff K.Roll (Carole Rieussec and Jean-Christophe Camps) have always been incredibly talented at telling electroacoustic stories. They are soundtellers. And À l'ombre des ondes ["In the shadows of waves"] is (another) major opus. This CD features three pieces (28, 7, 27 minutes) designed as "audio-talking naps" to be listened to individually, at rest, on headphones. That's what I did. Audio illusions playing with background sounds (a plane flying by, conversations of passers-by, insects), acousmatic treatments, soundworlds carefully woven to intrigue the mind, consciously and subconsciously, and through it all, dream narratives in French – sorry, non-French-speaking readers, but you will be missing out here. Great electroacoustic art, and proof that this art, which at times can be abstract and methodical, can also be deeply human... and dreamy.

Français

Le duo Kristoff K.Roll (Carole Rieussec et Jean-Kristoff Camps) a toujours eu un talent incroyable pour raconter des histoires électroacoustiques. Ce sont des conteurs de sons. Et *À l'ombre des ondes* est un (autre) grand crû. Ce CD consiste en trois pièces (28, 7 et 27 minutes) conçues comme des «siestes audio-parlantes» à écouter individuellement, au repos, sous casque. C'est ce que j'ai fait. Illusions sonores jouant sur les bruits environnants (un avion qui passe, des conversations de passants, une mouche), traitements acousmatiques, univers sonores tissés avec finesse pour intriguer le conscient et le subconscient, et, à travers tout ça, des récits de rêves. Du grand art électroacoustique, et la preuve que cet art, parfois si abstrait et cartésien, peut être aussi profondément humain… et rêveur.

ENGLISH VERSION (Translation : Angela Kent)

L'INSENSÉ | SCÈNES CONTEMPORAINES
Site specializing in performing arts reviews

La Bohemia-Electronica | Par les lumières inouïe
For extraordinary lights

Wednesday, February 4, 2015, by Arnaud Maïsetti

La Bohemia-Electronica… Nunca Duerme,
Show Kristoff K.Roll,
Reevox Festival, Marseille 2015

We move forward under a huge, white cube: we are already enveloped. We are not entering a space but rather a layer of sensory experience. The sound already fully inhabits the space, but it is weak, confused, latent. Two actors – the performers Kristoff and K.Roll - are at the center of the stage, pulling a long invisible thread behind them, one after the other, placed on the strings of a guitar; a gentle, tearing sound as we settle into the space. It is January 31, at La Friche in Marseille, where the Reevox festival gives voice to a show without words, or almost. It will be an hour of sound theatre, like a passage through possibilities of listening and of the extraordinary, gradually moving through thresholds of sound intensity. The title announces a whole journey: an invitation. La Bohemia Electronica ... Nunca Duerme. Invitation in the form of prohibition: do not sleep, never sleep, the dream woven by this performance will do it for you.

MUSICAL WRITINGS AND ELECTRONIC ARTS

Subtitle of the Reevox festival. Each of these words is a resistance to what is presented, a vain attempt to solve what is standing before us. Musical, writings, electronic, arts. Already an enigma, or perhaps the best way to go beyond: behind the words that contemporary production tries to endorse - a search for legitimacy? – to break through the confession, the inability to submit forms to an irreducible generic assignment. Musical dance, video writing, audible and visual art, digital and body performance, and why not theater, for that matter? Sound theater is indeed the subtitle of the show (with the addition: form for stage / form for white cube. For any indoor public space). A saturation of terms to describe an approach that is precisely an assault on limits: where you definitely see that theater is not an art form, but the (only) space in which to deposit something, capable of accommodating inalienable and non-assignable territories. A territory in which to raise something, as a question of presence: being present to what is, and what is being produced.

For an hour, the two performers move around a large table laden with countless instruments, real or - as we say of weapons - by destination. Guitar, spoons, and cups, iPad, and synthesizer. Noisy silence: not a word will be spoken by the people on stage. This is the spectacular, exhilarating force of the scene: theater without words, but with constant rustling sounds and bursts of music. Wordless - or speechless, as Verlaine wrote, he who knew that silence could speak in multiple voices, sources, directions. Because there are many voices over and over, but they hardly ever come from the people on stage.

So, these voices, these words that come out, recorded, off stage, seem to emerge on their own: as if produced from within. A dream story (narrated by actress Jeanne Videau) that K.Roll then pours into vials, which are later uncorked (Kristoff drinks these words, and the vials themselves); phrase loops from La Féline, an old Jacques Tourneur film with is dense grain; the imaginary thoughts of spectators captured by the boom that Kristoff holds above us; the repeated, stumbling list of days of the week; a Chinese poem and then the staggering dictation of an image: headphones on, Kristoff repeats what he hears, amid the silence of the stage:

before falling silent himself and broadcasting the sound image he uttered: the heat of a courtyard in South America (we also dream), the cries of children, the passing cars, Manuel working. One of the actors occasionally records from the microphone in a low voice (you cannot hear what he says) approaching the recorder of the amplified microphone, projecting the saturated voice (you cannot hear what is said). From both sides, what we hear exceeds our ability to perceive anything other than sound that escapes the meaning that usually, in our human lives, comes out of it.

It is a great release - learning another form of listening: re-appropriating our ordinary, standardized senses, accustomed to recognizing; this is disruption (it is also the political beauty of such a performance: a sensory conquest of the laws of the world); and we witness the joy of that freedom, on stage and within ourselves. The two performers are artisans, crafting the whole texture of the show: the elegant gesture of one who, in real time, picks up the live matter of what is going on around us. Creates soundscapes, and more. What the performers build with their machines, is time itself: one second after another is produced by the sound that moves each second forward, like a sensory impulsion within us. What these sound musicians produce (and is there any music that is not that of sound?), is space, when they move in space that is enlarged by the sounds they produce, shaping it as they walk (K.Roll turns a vase in front of us to alter the circulating sound, tilting it from one part of the theatrical space to another, and this place becomes the scene of the drama, the place of the musical standoff between time and space). Another example is when Kristoff seizes a boom (one that picks up sound) and heads backstage, where a large white surface receives the image of a movie projected in a loop: the sea in the foreground, and behind, a city (Beirut, maybe [1]). He leans the boom towards the surface of the water, and we hear the cries of swimmers; he lowers it to the ground and we hear the muffled sound of the depths; he finally raises up to the minarets, and the call to prayer pervades the room. Suddenly, what we see is a reversal: the sound is not enclosed in the pure surface of things, but made by someone extracting it from the image [2].

Hence the joy, childhood, [3] the show: moving around the room with a net like hunting butterflies. But rather than trying to lock up the sounds, actually producing them, releasing them. A curious story can be read, not in a linear, poorly dramatized progression, but as a repeated trajectory of hunting and exploration - that of a sound spectrum. La Bohemia electronica seems to work frantically to experience countless ways to hear, perceive and receive sound, from every possible place (amplifiers are placed beneath the audience; sometimes the sound - Tuareg greetings, or from elsewhere - seems to ripple from level to level at shoulder height: and (with the nostalgia of what one has never experienced) we recall how in Rome, empty amphorae were placed under the bleachers to amplify the sound, replay and displace it. There are moments of violence: because there can be no exploration without pushing the limits, something akin to no return. Rubbing a microphone against a wall, like scribbling illegible words; puncturing it: trying to cross this wall of sound but getting only a saturated crash of filings. Or laughing, dying of laughter, but with a white, silent laugh: the convulsing body of a naked woman (visual artist Enna Chaton, who digs deeper into the visual spectacle with her extended, spectral presence) under the gaze of K.Roll: whose laughter into the microphone produces no sound vibration, even when we see her screaming in a silence reminiscent of the great despair of Silencio in the heart of Mulholland Drive, by David Lynch.

An audible sound show, where sound inhabits the images and bodies. Nothing is muter than a face with moving lips, but which is inaudible - mute, i.e. a word that is all the more present for being ripped out of its source. And when that face is projected in black and white film, onto the head of a spinning fan, something of a nightmare is played out: one thinks of Pasolini, the dubbed voices, expressed through the mouths of actors who do not speak - those disconnected bodies. We think of the faces in dreams where we can no longer recall the voices. We think of image as fragile, standing there, outlining the space of its fragility. Jérémie Scheidler, who designed the film scenography is credited with writing the image of the show, and we take the measure of its syntax. A syntax of light - writing light as developed by John Gabriel Valot - because the light produced by the sound also produces the sound surrounding or encircling it: they rebound off each other, the hierarchies no longer hold true in a world like an interior that redefines every moment, through light, sound or video (light is video is sound: emanation, a call, communicating vessels), bodies roam the surface of one or the other. Image phrases and syncopated, elliptical light - faces here, flashes there, showing the transient naked body of a woman (visual artist Enna Chaton), flashbulb pictures of the arrested moments of her body; kidnapping space with light (with the return of the light, space is rendered, yet modified, altered, renewed) giving us a glimpse and stealing it away. Noun phrases waiting for a word that will not come, because the flesh is there, before, and it has been swallowed.

When the show ends, streaked by saturated sound, shrieked by a guitar, now electric, echoing - and what an echo - the strings that were caressed in the opening; what lies at our feet is an hour granted to speech yet populated by sensory powers. These are not infra-verbal or a-verbal, but seem to be enveloped by the verb. The text gave way not to a ransacking, but to a slow, dignified development of time dealt with by the words that were possible, words that could express what had taken place, speech that, during the performance, recounted to itself what was happening - in the silence held within and set before oneself like the subsidence of language, where meaning clears a way, released from what there was to say. Where it is understood that noise is not the opposite of silence, but its passage; where we see how presence is a quality of time when it is composed of light and space: time that emerges in the music that makes it visible. The extraordinary, as Rimbaud taught us, is only light when it becomes present and we suddenly understand what we thought we were unable to understand; this presses upon us a body with new senses, freed potentialities - another way of understanding, and again with Rimbaud, the word Movement:

The movement of lace at the brink of the weir,
The gulf at the stern,
The swiftness of slope,
The vast sway of the current,
Draw the voyager through extraordinary lights
And chemical change
Surrounded by waters of the vale
And the storm [4]

Arnaud Maïsetti

[1] This is Tyr.

[2] Was the sound already present, or was it the man who brought it forth? I think of Goethe speaking about color: that a red dress is not red in our absence.

[3] "Appalling fanfare where I do not falter! Rack of enchantments! Hurrah for the extraordinary work and the marvelous body, for the first time! It began in the midst of children's laughter, with their laughter it will end." Rimbaud

[4] 'Movement', in Illuminations

La bohemia electrónica… nunca duerme | teaser from jscheidler on Vimeo.

ON STAGE

Writing, musical composition, project designers: Kristoff K.Roll (Carole Rieussec and J- Kristoff Camps)
Performer, visual artist: Enna Chaton
Video, image writing: Jérémie Scheidler
Lighting design: Jean-Gabriel Valot

COLLABORATION IN THE CREATION

Interplay of characters: Christophe Guétat
Drama script doctor: Julie Gilbert
Stage design: Daniel Fayet
Costumes: Cathy Roulle

Co-production: Scène national de Vandoeuvre-lès Nancy, France; ABC cultural center, La Chaux-de-Fonds, Switzerland; Le CentQuatre, France, with the support of the Ministry of Culture and Communication - DRAC LR; the Languedoc-Roussillon Region, with the help of CNC-Dicréam, and support of the city of Frontignan.

Kristoff K. Roll / Daunik Lazro
Chants du Milieu
(Creative Sources)

review by Jeph Jerman *2014-04-09*

Kristoff K. Roll is the duo of Carole Rieussec and Jean-Kristoff Camps, heard here playing electro-acoustic devices. They are joined by Daunik Lazro on baritone sax for nine, mostly short pieces which I am assuming are all improvisations, though I could be wrong.

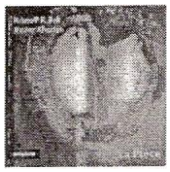
Throughout this recording I kept wondering what electroacoustic devices were being used, as "Premonition" opens with somewhat lo-fi sounding singing (sound files or perhaps a tape?) quickly joined by bass rumbles and multi-phonics on the horn. Much of what follows balances between poles of disparity and union, the physical acoustics of the sax sometimes in marked contrast to electronics and sometimes blending seamlessly into them. Metallic bangs and scrapes, industrial whines, field recordings of various stripes and occasionally perhaps an identifiable instrumental sound all fall into play.

There are many fine, longish passages of multiple texture-rubbing, as well as the odd moment of rapid-fire interaction. Lazro pays close attention to timbre and room tone and the electronicists alternately build on or subvert what the horn is doing. It's like listening to a man playing a saxophone in a room while the scenery around him changes rapidly and unexpectedly. My favorite bit is "Foret", wherein Lazro sounds like he's across the room, overblowing till blue in the face while the Rolls quietly murmur and whine in the other corner. Toward the end a loop conjures a distant memory of an old King Crimson record, just for a second. "Milieu du Chant" sounds, for all the world, like a busker playing a ballad in some large airport while an asian voice makes announcements over a public address system.

Délire actuel

Show of April 11th, 2000

New Release of the week:



Kristoff K. Roll - Xavier Charles

La Pièce

Potlatch # P 199

1 CD de 64:31 minutes.

Improvised electroacoustics ? Why not ? That's what the French electroacoustic duet Kristoff K.Roll (Jean-Christophe Camps and Carole Rieussec) devised with the help of clarinetist Xavier Charles on *La Pièce,* a recent release on Potlatch, a French label dedicated to improvised music.

Kristoff K.Roll released in 1993 a superb disc, *Corazón Raad,* recently rereleased by Empreintes DIGITALes (you'll find my review of this album here). A rich, poetic, open work, *Corazón Raad* remained very close to the traditional aesthetics of electroacoustics : manipulated sounds fixed on tape to form a composed piece. But this time the duet wanted to work with improvisation, to experiment with realtime electroacoustics instead of conceiving definitive works. So they devised a "stage electro studio" (their expression) allowing them to adopt a "concrete attitude transposed in direct playing" (ditto) through the use of prepared sequences, samplings, electronical sources (analog synths, turntables) and effects (reverb, pitch, etc.). To this arsenal, Xavier Charles adds his clarinet which he can direct towards a choice of microphones linked to various sound treatments. The whole thing allows a wide space for improvisation and the results are convincing.

If *Corazón Raad* was inspired by Central America's wide spaces (it was a travel log), *La Pièce* deals with the intimate, the introspective, even the claustrophobic. The playing is minimal - most of what's going on is low-decibel. But at the same time, there is a shroud of sound surrounding the listener with some sound events drawing his attention here and there. There is some resemblance in the sound signature to what some Avatar artists do.
A record to be listened to on headphones. **Strongly recommended** ***.

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Chronique CD : « La pièce »
The Wire (G.B) – Juin 2000

THE WIRE
music: access all areas
JUIN 2000

Kristoff K.Roll
Xavier Charles
La Pièce

POTLATCH P199 CD

"First you record the metal, springs or whatever, but as soon as you can't see them anymore you're listening to tapes and what they have to say. You're listening to images anymore. Use sounds as instruments, without causality. It's no longer a clarinet or a spring or a piano, but a sound with a form, a development, a life its own". Think a bit about Luc Ferrari's definition of the working ideology of musique concrete and you'll see that there is much common ground between that and free improvisation, common ground whitch *La Pièce* sets cuts to explore.

Kristoff K.Roll is not an eccentric German one-man-band, but a duo consisting of Jean-Christophe Camps and Carole Rieussec (hence the name), billed as playing electroacoustic devices', namely the famous *objets trouvés* themselves, live transformations thereof, fixed (sampled) sounds and prerecorded material. Though their work represents a logical outgrowth of the sonic experimentation of the GRM and its founder members, I wonder whath Pierre Schaeffer would have made of the twidding, tweaking, crunching and squeaking of KKR and other live-minded spirits such as Metamkine's Jérôme Noetinger.

On closer listening however there is a finesse and sureness of touch in KKR's work that frequently belies the real-time origins. Add to this granular, insect fluttering of improvising clarinetist Xavier Charles (La Pièce was first presented live in 1998 at the Fruit de Mhère Festival), and the stage is a set for over an hour of fascinating music.. A clarinet, as opposed to a saxophone, seems to take the music more into the soundworld of contemprary composition (snippets taken out of contect could pass for Boulez's *Dialogue De L'Ombre Double* or Pousseur's *Madrigal III*), though just when you might be fooled into thinking this was some deadly IRCAM technician, the KKR duo throw in a barrage of dog barks, or, as in "*Le petit salon moutarde*", semething that sounds behind your eardrums and is slowly but surely mashing your brain to a bludy pulp.

DAN WARBURTON

Traduction française

Kristoff K Roll / Xavier Charles: La Pièce

"Tout d'abord on enregistre le métal, des fontaines ou n'importe quoi', mais dès qu'on ne les voit plus, ce sont des bandes que l'on écoute, avec tout ce qu'elles ont à dire. On n'écoute plus ce que l'on voit. On utilise les sons comme des instruments sans lien avec leur origine. Ce n'est plus une clarinette, une source ou un piano, mais un son, avec une forme, un développement, une vie propre." Si vous vous rappelez un instant, la définition que donne Luc Ferrari de la pratique de la musique concrète, vous verrez qu'elle a beaucoup de points communs avec l'improvisation. Ce sont justement sur ces points communs que "La Pièce" se penche.

Kristoff K.Roll n'est pas un de ces groupes composés d'un seul Allemand excentrique, mais un duo constitué de Jean-Christophe Camps et Carole Rieussec (d'où le nom de Kristoff K Roll). Ils jouent sur "dispositifs électroacoustiques", à savoir des dispositifs permettant le jeu d' "Objets trouvés", de sons fixés (des échantillons), et aussi de matériaux sonores pré-enregistrés et de transformations en direct. Bien que leur travail soit une évolution logique des expériences du GRM et de ses membres fondateurs, je me demande ce que Pierre Schaeffer aurait fait de ces tortillements, grincements, écrasements et autres crissements des Kristoff K.Roll ou de leurs acolytes, comme Jérôme Noetinger de chez Métamkine.

En écoutant plus attentivement, il y a une délicatesse et une justesse de frappe dans le travail de KKR qui masque souvent les origines temps réel. Ajoutez à cela les improvisations du clarinettiste::'Le Xavier Charles, qui sont comme "grumeleuses" et qui rappellent des bruissements d'insectes, et vous aurez "La Pièce", trio qui s'est présentée pour la première fois en public au festival de Fruit de Mhère en 1998. Voilà, le décor est prêt pour plus d'une heure d'une musique ensorcelante.
La clarinette, contrairement au saxophone, se prête mieux à l'atmosphère de la musique contemporaine (hors contexte certains extraits peuvent passer pour le "Dialogue de l'Ombre double" de Boulez ou "Madrigal III" de Pousseur). Quoique à l'instant même, où vous pourriez croire à une de ces "offrandes" assommantes d'un des ces ballots de l'IRCAM, les Kristoff K.Roll envoient une série d'aboiements de chiens ou, comme dans "Le Petit Salon Moutarde", quelque chose qui sonne comme si un mixeur à viande vous avait été implanté derrière les tympans et qui - lentement mais sûrement - vous "éclate" le cerveau.

Dan WARBURTON

OPPROBRIUM

New-Zeland

Sur le site: http://www.info.net.nz/opprobrium

KRISTOFF K ROLL / XAVIER CHARLES - La Pièce - CD [Potlatch]

Kristoff K Roll is the nom de plume adopted by French electroacoustic duo Jean-Christophe Camps and Carole Rieussec (their sole prior release being, to my knowledge, the "*Des travailleurs de la nuit, à l'amie des objets",* 3" CD on Metamkine), who here pit themselves against compatriot clarinettist newcomer Xavier Charles in a beautifully spectral sound-meld. It's not made clear whether this is a recording of "straight" improv, or whether, like the similarly configured John Butcher/Phil Durrant duo, both parties are manipulating each other's contributions in real time. There are moments when it certainly sounds like the latter, but for me La Piece is at its best when it concentrates on uneffected reeds/electronics interaction. Camps and Rieussec concoct a constantly shifting, low-volume, half-speed backdrop of crackling, shuddering and droning sounds, on top of which is laid Charles's bubbling clarinet (played in an appropriately splintered and fragmented Anglophile style), resulting in subtle and superbly constructed passages of hazy, ghostly sound.

Never quite fully there, this is a wonderfully elusive and slippery album, all the more so for the ostensibly graspably slow pace at which the improvisations unfold and develop: sparse, reverb- and echo-laden soundscapes mutate in almost glacial fashion, yet seem to move too quickly to ever be fully pinned down.

Intentionally wrong sounds are periodically introduced to spice up proceedings - check the outrageous shuddering electro-washes slobbered all over 'Le Petit Salon Moutarde' - and both parties maintain a thoughtful and intelligent dialogue for the entirety of the disc's duration (exactly the right length at just over an hour). An out-of-nowhere stunner, this comes highly recommended. One of 2000's finest. - **Nick Cain**

Traduction française :

Kristoff K.ROLL est le pseudonyme du duo français d'électroacoustique composé de Jean-Christophe Camps et de Carole Rieussec; leur seul disque précédent à ma connaissance est *"Des travailleurs de la nuit, à l'amie des objets",* chez Metamkine. Dans ce disque ("La Pièce"), ils échangent avec un nouveau venu, Xavier Charles, leur compatriote et clarinettiste en un magnifique et spectral bouquet sonore. Est-ce l'enregistrement d'une improvisation en direct, ou comme pour John Butcher et Phil Durrant, un dialogue, ce n'est pas très clair. Il y a des instants où çà ressemble à un dialogue, mais à mon avis les meilleurs moments de "La Pièce", c'est quand cette œuvre se focalise sur l'interaction pure entre clarinette et électronique. Camps et Rieussec nous concoctent un arrière-plan de sons perpétuellement en mouvement qui craquent - frémissent - geignent à mi-voix, lentement, derrière le bouillonnement de la clarinette de Charles qui est elle dans une tonalité éclatée et fragmentée à l'Anglaise. De tous cela résultent des moments sonores vaporeux et fantomatiques.

Néanmoins, cet album est merveilleusement élusif et astucieux, surtout par le rythme ostensiblement lent dans lequel se développent les improvisations qui décrivent des paysages sonores "minimalistes", pleins de réverbérations et d'échos; rythme néanmoins trop rapidement changeant pour qu'on ne puisse jamais l'immobiliser (l'attacher avec une épingle).

Les auteurs introduisent périodiquement de façon délibérée des sons faux pour pimenter le tout, il suffit d'écouter les frémissement de l'écume des flots électroacoustiques qui parsèment "*Le Petit Salon Moutarde*" pour en être certain, les deux bords échangeant dans un dialogue réfléchi et brillant pendant toute la durée du disque (pour être précis un petit plus qu'une heure). Venant de nulle part, cet étourdissant disque est certainement un des meilleurs de l'an 2000. Je vous le recommande vivement. - **Nick CAIN**.

THE WIRE
music: access all areas.
Août
Août 2002

KRISTOFF K ROLL
LE PETIT BRUIT D'À CÔTÉ DU CŒUR DU MONDE (VARIATIONS 5 & 7)
VAND'ŒUVRE 0222 2XCD
BY **DAN WARBURTON**

Complete with a 96 page booklet of photographs, diagrams and texts in several languages, this is a "poetic homage to a piece [sicl of Africa" based on field recordings made by Carole Rieussec and Jean-Christophe Camps (aka Kristoff K Roll) during a trip to West Africa in 1994, Their work is closer in spirit to the roving microphony of Luc Ferrari than it is to France's stuffy musique concrète establishment (whose complacency Camps has eloquently criticised in print on several occasions). But it also recalls Jean Dubuffet's scandalously neglected experiments with tape recorders in the 1960s. An understanding of spoken French is probably necessary to fully appreciate the African recordings, especially references to the sans papiers (African immigrants to France subjected to particularly degrading treatment at the hands of the French authorities). The first version of the work was performed in concert at Vandoeuvre back in 1995; *Variation* 5 dates from February *1999, Variation* 7 from January 2000 - ail the performances were taped and extracts are used here along with studio recordings.
Variation 5 mixes musique concrète with instrumental pieces composed by Rieussec (performed by cello virtuoso Christophe Roy and violinists Noëmi Schindler and Sonia Khochafian) and improvisations on baritone saxophone from Daunik Lazro. The aim is more montage than collage, and the string pieces, predominantly Feldman-style with smatterings of Xenakis, are relatively successful in context, but nowhere near as accomplished as the tape work on tracks such as 'Sur La Route", with its inspired dub-like treatment of traditional Alrican instruments. But Lazro's impressive circular breathing work on the baritone gives the train sounds a thrilling ride, The fuller textures of *Variation* 7, whose spatial aspect in performance is unfortunately lost here, feature Lazro throughout; it's certainly not a concerto in the accepted sense of the word, but he is the central protagonist here, reacting to the surrounding sounds with the same awe as the listener. Apart from the improvised element, nothing is left to chance. This is accomplished and mature work, a document that raises more questions than it answers, inviting us to reflect on France's ethnic diversity, ironically at a time when it was being ca lied into question in the political arena. Incorporating the sound of street protests in Paris in 1996 against the Chirac government's treatment of the sans papiers, the work resonates profoundly in 2002 as testimony to the rich melting pot of French culture currently under threat.

Traduction

Avec les photos, diagrammes et textes dans des langues variées qui constituent les 96 pages du livret, c'est un "hommage poétique à une partie (sic) de l'Afrique" qui s'appuie sur les enregistrements réalisés en 1994 pendant un voyage en Afrique occidentale par Carole Rieussec et Jean-Christophe Camps (connus sous le nom de Kristoff K.Roll). Leur travail tient plus du microphone vagabond de Luc Ferrari que du style confiné de la musique concrète institutionnelle française, dont la suffisance a mainte fois été critiquée avec éloquence dans les écrits de J-C Camps. Mais cela rappelle aussi les expériences sur bande magnétiques de Jean Dubuffet dans les années 1960 qui ont honteusement été oubliées.
Pour apprécier pleinement les enregistrements africains, il faut certainement comprendre oralement le français, tout particulièrement les allusions aux "sans papiers" (en français dans le texte), ces africains émigrants en France que les autorités françaises soumettent à un traitement spécialement avilissant. La première version de l'œuvre a été jouée en concert à Vandoeuvre en 1995; tous les concerts furent enregistrés, ce sont des extraits de ceux-ci et des enregistrements de studio qui sont utilisés pour la Variation 5 qui date de février 1999, et la variation 7 de Janvier 2000.

La Variation 5 mélange de la musique concrète et de la musique instrumentale, d'une part des morceaux composés par Carole Rieussec et interprétés au violoncelle par le virtuose Christophe Roy et au violon par Noëmi Schlinder et Sonia Khochafian, d'autre part, des improvisations de Daunik Lazro au saxophone baryton. La finalité est plus montage que collage, et les morceaux pour cordes, dans le style de Feldman avec des réminiscences de Xénakis, cadrent bien dans ce contexte, mais n'approchent pas la perfection du travail sur bandes, comme par exemple "Sur la Route" et ses transformations enflammées, du genre doublage, de musique sur instruments africains traditionnels. Du reste, l'impressionnant travail de respiration circulaire de Lazro donne à la caravane des sons un parcours palpitant.

La texture plus riche de la variation 7, qui a malheureusement perdu ici l'aspect spatial qu'elle a en concert, met Lazro en valeur tout au long de la pièce. Cette Variation 7 n'est certainement pas un concerto au sens propre du terme, mais Lazro en est le protagoniste, réagissant aux sons qui l'entourent avec les mêmes égards que l'auditeur. Si ce n'est la partie improvisation, rien n'est laissé au hasard. C'est une œuvre accomplie et mature, un document qui soulève plus de questions qu'il ne donne de réponses, et nous invite à réfléchir sur la diversité ethnique de la France, au moment où, ironie du sort, elle est remise en cause dans le débat politique. L'œuvre, qui incorpore des sons de manifestations de 1996 contre le traitement des sans papiers par le gouvernement Chirac, fait écho en 2002 à la richesse du brassage ("melting pot"), actuellement menacé, de la culture Française.

Dan Warburton

All-Music Guide François Couture

Avril 2002

Kristoff K.Roll - Le Petit Bruit d'à Côté du Coeur du Monde

Vand'Oeuvre VDO 0222

English

The electroacoustic duo Kristoff K.Roll (*Jean-Christophe Camps* and *Carole Rieussec*) take their time. Each album is a labor of love. *Le Petit Bruit à Côté du Coeur du Monde* (*Little murmur from next to the heart of the world*), a set of two CDs plus a 96-page booklet, sees them reach a new level of beauty. This project gestated for seven years and went through eight different stages of development.

It began as a trip to Western Africa in 1994 during which the pair made recordings and immersed themselves in African culture (a parallel must be drawn to their 1993 album *Corazón Road*, put together from and following a trip to Central America). Back in France, Camps and Rieussec began to perform live with the material they collected, building and breaking down travel stories. As time passed, recollections blurred, layers of meaning blended, the integration of the experience yielding new messages to put across. The whole creation process is documented in the booklet (in French and English, plus parts in Spanish, German and Bambara).

Disc 1 documents Variation 5, a collage of concrete and acousmatic sounds interspersed with compositions for string trio by *Rieussec* and a great performance by *Daunik Lazro* on saxophone baritone duetting with the recording of a train.

On disc 2 we find Variation 7, much more improvised with *Lazro* playing a central part and *Kristoff K.Roll*, manipulating samples live in addition to playing objects and small instruments.

The first disc is an impressionistic journey with socio-political overtones. The second one is a daydream rooted in day-to-day sounds from places most of us have never been. Both are excellent works that reveal more of themselves with each listen. The uniqueness of this duo's art remains whole, so do the poetry, the attention to detail, the evocative power. Highly recommended to aural travellers.

François Couture
Writer-journalist specialized in demanding music
Writer for the All-Music Guide http://www.allmusic.com
Réalisateur de Délire Actuel, CFLX / Producer of Delire Actuel, CFLX
Personal webpage: http://fcouture.multimania.com

Français

Le duo électroacoustique Kristoff K.Roll (Jean-Christophe Camps et Carole Rieussec) prend son temps. Chaque disque est oeuvre d'amour. Dans *Le petit bruit d'à côté du coeur du monde* (2 CD plus un livret de 96 pages), ils atteignent un niveau encore supérieur de beauté. Ce projet a été en gestation pendant sept ans et a traversé huit étapes de maturation.

Tout a commencé par un voyage en Afrique occidentale, pendant lequel ils ont enregistré et se sont immergés dans la culture africaine (on peut tracer un parallèle avec leur disque *Corazon Road*, paru en 1993, et réalisé lui aussi à partir d'un voyage en Amérique centrale).

De retour en France, C.Rieussec et J-C.Camps ont commencé à jouer en concert avec ces enregistrements de voyage, en faisant et défaisant ces histoires de route. Avec le temps, les souvenirs se sont opacifiées; et les couches successives de sens se sont mêlées, chaque nouvelle variation en ayant révélé de nouveaux. Le processus de création est complètement décrit dans le livret (en français et en anglais, avec des passages en espagnol, allemand ou Bambara).

Le premier disque reprend la variation 5, une "construction" faite de musiques concrètes et accousmatiques, alternant avec des compositions pour trio à cordes de Carole Rieussec et un magnifique solo de Daunik Lazro au saxophone baryton, "duettant" en fin avec un enregistrement de train.

Le second disque présente la variation 7, qui est plus dans le registre de l'improvisation. Lazro ayant un rôle central, les Kristoff K.Roll jouent en direct de "séquences sonores" sur support, ainsi que des objets et des petits instruments.

Le premier disque est un voyage impressionniste aux accents socio-politiques. Le second est un songe éveillé, qui puisse sa source dans les bruits quotidiens de lieux où nous n'avons jamais mis les pieds, pour la plupart d'entre nous. Tous deux sont une oeuvre admirable qui se découvre et se livre un peu plus à chaque écoute.

La singularité de l'art, et de la poésie, de ce duo est toute entière dans le soin du détail et la puissance de l'évocation.

A recommander aux voyageurs de l'oreille.

François Couture
Rédacteur - journaliste spécialisé en musiques exigeantes
Journaliste pour le All-Music Guide http://www.allmusic.com
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jazzweekly - Ken Waxman

KRISTOFF K.ROLL - Le petit bruit d'à côté du cœur du monde - Vand'oeuvre VDO 0222

Musique concrète -- using and rearranging man-made and found sounds into music -- was definitely named and created by the French and others in the late 1940s. So it should come as no surprise than this long time, so-called serious music technique has been adapted by the French electroacoustic duo, Kristoff K.Roll as the underpinning of its poetic homage to West Africa.

Based on field recordings the two -- Jean-Christophe Camps and composer Carole Rieussec -- taped during a 1994 sojourn to, among other countries, Mali, Guinea and Senegal, this two-CD set is more than an auditory souvenir of their trip. For the next seven years after the journey, KK Roll edited, altered and mixed the tapes, adding actualities from Paris and elsewhere in France, plus created electronic and composed music to amplify the source. Ultimately, they mixed that result with the sounds of a string quartet playing notated music -- and much more notably -- the improvisations of French baritone saxophonist Daunik Lazro.

It's the conceptions and talents of Lazro, throughout all of the second disc and part of the first, which turns these two variations on a theme into, to use another French term, a tour de force. Not only that, but it also makes this project a stimulating listening experience for those who aren't pure laine electroacoustians. To add to an understanding of the objective here the two discs -- Variation 5 and Variation 7 -- are packaged along with a CD sized, 95-page booklet of photographs, diagrams and text in French, English, German, Spanish and Bambara, Mali's main language.

An inspired choice as the main improviser, Lazro, is a veteran, cosmopolitan player whose associates over the years have included fellow Gauls like bassist Joëlle Léandre and bassist Didier Levallet; Britons like saxophonist Evan Parker and bassist Paul Rogers; Germans like drummer Paul Lovens and American such as saxophonist Joe McPhee, and drummer Dennis Charles.

Over the more than 681/2 minutes on five tracks that make up Variation 7, his solo stratagems includes freak high notes, overblowing, split tones and single sounds retained for an inordinate length of time. He also specializes in protracted horn hisses, open and closed mouthpiece key pops, irregular and concentrated vibrato, and, of course, a few smears and flutter tonguing. During the course of piece like "Nuit cube" his sounds shoot from the very top of his horn to the bottom, often in a single breath.

Counterpoint to Lazro's extended technique mostly comes from the machines and samples of KK Roll. Throughout, the foreground sax lines usually unroll on top of a carpet of droning electronic crackles and buzzes, like short wave static. It's sort of what Keith Rowe's treatments' add to the sound of AMM. Intriguingly enough, the computer sounds are often at their most spacey when the actuality overlaying Lazro's sax chirps or smears is human -- the laughter of goat herding children near Bandiagara, the sounds of woodcutters near Djembering or the voice of the village chief of Djigui Bombo welcoming travelers. Other times altissimo reed shrieks will mix with tones manipulated from a recording of women from different African hamlets crushing millet, then fade into metallic squeals.

Approximations of string plucks and cymbal hisses created by the two KK Roll-ers come to the fore when a girl burbling in patois at the Senegalese-Guinea border seamlessly meshes with Lazro circular breathing and flutter tonguing. Soon, the entire sound picture soon morphs into the record of a Parisian pro-immigration demonstration.

Unless you're familiar with French -- or are prepared to hear voices as merely a collection of sounds -- the almost 69 minutes of Variation 5 may be a bit more problematic for the uninitiated. Lazro and his saxophone techniques don't appear until the final track. Otherwise, what you hear is such things as the voices of street venders plying their trade in a train station of Timbuktu or a veritable symphony of train sounds reaching a crescendo of mechanical movement and pealing bells as the locomotive traverses level crossings. As a variation on these themes and the drifting, calm of the waters near a bridge over the Bani River, is through-composed, semi-classical music by KK Roller Rieussec, interpreted by the violins of Noëmi Schindler and Sona Khochafian and the cello of Christophe Roy.

What's really impressive is the final track where Lazro's exploding firecracker of a solo -- all great rolling gouts of basso and soprano tones -- mates the trio's strings sounds with those of a train quickly picking up speed.

A triumphant reconfirmation of Lazro's improvisational deftness and KK Roll's compositional and mix ingenuity, Le Petit Bruit is a landmark electroacoustic recording. At the same time, those unfamiliar with the genre should also be open enough to welcome unidentifiable sounds and voices mixed with the so-called real music.
Ken Waxman

http://www.jazzweekly.com/reviews/kroll_le.htm

And, have electroacoustic recordings become ghosts in a musical closet? *by Andrew Jones* 17

MIRROR

JUNE 17, 1993 • VOL 9 NO 3

Sonic postcards

Electroacoustic culture shocks rock *Corazón Road*

Electroacoustic travel A listen to Corazón Road will trigger all the sound, smells and tastes of Mexico and Central America

by ANDREW JONES

"IT'S A MIX OF TWO cultures, but not a fair one, because one is over the other," explains a disembodied Mexican voice in "Juan et Cecilio." "In this case, it's the European culture over ours." The point raised is as old as Columbus, but it takes on a new significance considering the voice (Juan or Cecilio?) was captured, sampled, and spliced into a new electroacoustic work, *Corazón Road*, by the French electroacoustic duo, Kristoff K Roll.

When David Byrne and Brian Eno sampled a Southern preacher, a muezzin singing the Koran and other ethnic sources in their landmark 1980 recording *My Life in the Bush of Ghosts*, the juxtaposition of the bush and the ivory tower opened up a theoretical can of worms previously untouched in the annals of pop music. This was no longer a matter of Elvis copying R&B singers. It sparked an ongoing discussion about the ethics of blatantly appropriating the music of indigenous cultures to serve western compositional ends.

MUSIC

Byrne and Eno's methods seem crude, almost passé, given today's consumer eclecticism and studio technology. Everyone from the high-profile WOMAD organization in England—who record Qawwali singer Nusrat Fateh Ali Khan with Western studio musicians—to the little-known Italian composers Roberto Musci and Giovanni Venosta—who deftly dovetailed Ravel with choral singing from Zimbabwe on their records for the ReR Megacorp label—freely partake of the wealth of indigenous world music available to them, creating new forms of music that inevitably decontextualize the original sources in the process.

Kristoff K Roll's *Corazón Road* is neither an example of ethnological forgery nor a subjective soundtrack. Shooting for, as they put it, "the poetry of everyday life," Carole Rieussec and Jean-Christophe Camps began research for their sprawling work during a trip to Mexico City in 1990. Over the next year, they made a circuitous path through Central America, recording everything from a New Year's celebration in Guatemala City to cascading waterfalls to a morning stroll in Uxmal to young rappers in Belize. Hours of field recordings and notes resulted in a work in three *tableaux* with interludes.

Corazón Road is the latest adventurous release for Sonart, a subsidiary of Montreal's flagship electroacoustic label, *empreintes DIGITALes*. Where *empreintes DIGITALes* concentrates on textbook electroacoustic works, having released works by Francis Dhomont, Alain Thibeault, Robert Normandeau and Daniel Scheidt, Sonart borders more on *musique actuelle*: Their first release was Michel-Georges Brégent's radiophonic creation, *Atlantide*, followed by Alain Thibault's science-fiction opera for solo soprano, *Ne blâmez jamais les bédouins*.

Corazón Road opens with an electroacoustically-derived pulse, a heartbeat with samples of children's laughter, religious ritual, circus hurlyburly and rustling papers mixed in with the beating sounds. Throughout the recording, the present intrudes on the past. A deep cultural rift runs through the idyllic countryside in Aquí en Yucatan. You can hear it in samples of a carnival's calliopes and laughter, kids selling Coke and the bullhorns of police directing the bus ride to Belize.

A few young rappers in Belize City have their raw rhymes distorted and treated, a document of life in a large port charged with the tense atmosphere of films like *A Touch of Evil* and *Under the Volcano*. A collage of hip hop and reggae blaring from a radio gives way to recordings of the river and muted airplane motors in Guatemala, which employs repetitive voice loops like Zoviet France. *Corazón Road* ends where it began: with the primordial pulse of the sea as the waves crash against Pacific coastlines.

The sonic topology of *Corazón Road* triggers the other senses. You can hear, smell and taste the coffee, cigarettes, oranges, firecrackers and saltwater breezes. Throughout the work the liquid, shifting sonorities conjure up that curious sense of suspended time and dislocation we feel when we are in the grip of a totally unfamiliar place far from our home. Think of it as the soundtrack Godfrey Reggio should have had for the powerful images of the Third world in his film *Powwaqatsi*, instead of Philip Glass' static minimalism . *Corazón Road* functions much like a mnemonic device: It has the power to evoke, yet leaves the listener to fill in the rest.

CORAZON ROAD

HOLLANDE

VITAL

KRISTOFF K.ROLL – CORAZON ROAD
(CD *by empreintes Digitales).*

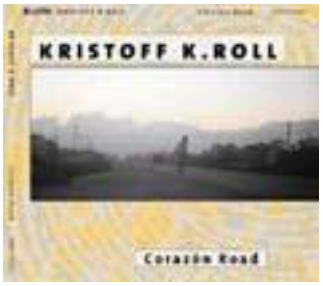
Kristoff K. Roll is not a person, it's two. A duo. They travelled through Central America and recorded the sounds they met underway. The result was edited and used as a basis for a radioplay. It took some two years to finish. It shows. This is no usual sound collage presented as a composition, the sounds are carefully edited and placed in such a way that the atmosphere can be sensed by the listener. One is present at funny and mesmerizing situations that these two people have met. One feels the situation of a long busride with people crammed in the vehicle, interesting but comfortless. This is one of the best travel-radioplays I have ever heard. Soundrecordings are excllent, editing is mostly very exciting and (where needed) dreamy, laid back. There's never a dull moment and once it's finished I want to hear it again.(IS)

Traduction française :

Kristoff K.Roll / Corazón road

Non, Kristoff K.Roll ce n'est pas une personne, c'en est deux. Kristoff K.Roll c'est un duo. Ils ont voyagé en Amérique centrale et enregistré les sons qu'ils ont rencontrés. Ce qu'ils ont obtenu, ils l'ont mis en forme et utilisé comme base d'une pièce sonore. Ils ont travaillé deux ans et cela se remarque. Ce n'est pas un collage de sons prétendant être une « composition » les sons sont soigneusement agencés de façon à créer, pour l'auditeur, une atmosphère. On assiste aux scènes drôles et captivantes qu'ils ont vécues. On fait le voyage dans un bus bondé et inconfortable.
A ne pas manquer ! C'est un des meilleurs « carnet de voyage » que j'aie eu l'occasion d'écouter. Les enregistrements sont excellents, la composition est le plus souvent exaltante et (quand il le faut) onirique, reposante. On ne s'ennuie pas une seconde. A peine CORAZON ROAD est-il fini, j'ai déjà envie de le réécouter.

All-Music Guide François Couture



Corazón Road Kristoff K.Roll

Empreintes DIGITALes/IMED 9946/1999
Sonart IMSO 9303 1993

Corazón Road is an audio travelogue. *Carole Rieussec* and *Jean-Christophe Camps* traveled to Central America in December 1990-January 1991. During their pilgrimage in Mexico, Belize, and Guatemala, they recorded street sounds, testimonies, and the daily life of the friends they made. Back in France they worked together to create this electroacoustic suite. Field recordings, treated sounds, speech and snippets of real instruments come together to evoke their trip more than actually narrate it. *Corazón Road* is a set of memories blurred by elapsed time and the discrepancies found between two subjectivities.
This, *Kristoff K.Roll*'s first album, can be considered as a rehearsal for *Le Petit Bruit À Côté du Coeur du Monde*, their next major project following a trip to Western Africa. But where *Le Petit Bruit* will be developed both on stage and in the studio, *Corazón Road* is a studio-only affair and thus feels more conventional in terms of technique and discourse. It remains a gripping, immersive tale. The three main suites (*Aquí en Yucatan, Belize City and Guatemala*) are separated by short interludes that bring back the spoken theme established in the prologue *Danse de Corazón Road*. The cycle ends with the recapitulative *Le Pacifique* in which timpani and cymbals evoke the turmoils of the sea.
The album was first released in 1993 on *Sonart* and reissued in 1999 on *Empreintes DIGITALes*.

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1.Danse de Corazón Road 5:09

2.Aquí en Yucatan: Pepito, Pepita 2:06
3.Aquí en Yucatan: Refrain I / Ballade Matinale à Uxmal 3:02
4.Aquí en Yucatan: Refrain II / Justicia 5:10
5.Aquí en Yucatan: Juan et Cecilio 6:45

6.Entre Deux Hamacs 1:19
7.Belize City: Derrière la Fenêtre/Quand Ils Passent/Un Bateau Arrive 6:51
8.Belize City: Rappeurs de Belize 2:32
9.Belize City: It Will Be Better for You to Take a Bus... 5:21

10.Sieste Musicale 4:13

11.Guatemala: Arrivée à Livingston 2:22
12.Guatemala: Pluie des Tropiques / La Remontée du Rio Dulce 9:02
13.Guatemala: Karoll-ina 4:20
14.Guatemala: Les Évagélistes 3:47

15.Le Pacifique 10:07

HALANA (U.S.A) - Juillet 99

Two of the most recent installments in Metamkine's Collection *Cinema pour l'oreille* come from Kristoff K.Roll and Lionel Marchetti and touch on two unique approaches to the creation of contemporary musique concrète. Roll's Des travailleurs de la nuit, à l'amie des objets concentrates primarily on the sounds of demonstrations and civil disobedience from around the world, along with the human voice in both concersation and monologue. It's in the combination of his near-microscopic look at the rich sounds of the speaking voice of his subjets with simple, yet effective percussive and electronic sounds where Roll's great succes lies. Unfortunately, an entire layer of meaning - likely the most important aspect of the compositions - is lost a non-French speaker; but the sounds and juxtapositions are fertile enough to create a compelling listen on their own.

Traduction française:

Parmi les dernières publications de la collection *Cinéma pour l'oreille* chez METAMKINE, deux, celle de Kristoff K.Roll et celle de Lionel Marchetti, représentent une façon hors pair d'aborder la création dans la musique concrète d'aujourd'hui. "*Des travailleurs de la nuit à l'Amie des Objets*" de Kristoff K.Roll est quasi-exclusivement le regroupement de bruits de manifestations et de cortèges du monde entier, mélangés à des dialogues et des monologues. C'est dans l'assemblage des ces voix riches et variées, perçues dans leurs plus petits détails, et de sons "électroniques", simples mais évocateurs, que réside la réussite extraordinaire de Kristoff K. Roll. Malheureusement, un niveau complet du signifié (certainement l'aspect le plus important de cette composition) est inaccessible au non francophone; néanmoins les sons et les juxtapositions sont suffisamment féconds pour créer, par eux seuls, une pièce passionnante.

Compte-rendu de concert : « Portrait de Daunik Lazro »

<www.paristransatlantic.com>

Kristoff K. Roll
portrait octophonique
Electronics and Improv at the Instants Chavirés, Paris
by Guy LIVINGSTON
September 22, 1998 - Montreuil

Welcome to the Instants Chavirés, a converted garage for jazz, improv and eclectic musics on the outskirts of Paris: Indeed it's the closest you can get in Paris (actually in the Montreuil suburb) to the atmosphere of Brooklyn...This evening presented a portrait of the saxophonist Daunik Lazro by the duo known as "Kristoff K. Roll." This "portrait octophonique" was composed by Jean-Christophe Camps and Carole Rieussec in their trademark brilliant post-musique-concrète style. *[Corazon Road, the exotic CD by this electronic duo. (see our review)]*

This is a music of found objects, an ever-altering soundscape of huge contrasts, long silences, and great explosions of saxophone improvisation by Lazro. The whole is tied together by commentary from Lazro, sometimes presented by himself in an acoustically dead room, but more often, and more successfully, presented in-situ, whether in the metro trying to catch a taxi on the streets of Paris. It's this sort of layering that gives their music a depth, indeed the sonic depth of "Lisbon Story" of Wim Wenders, or of Kieslowski's "La Double Vie de Veronique."
We'll be very pleased to hear more work of theirs. Indeed, thanks to the brilliance of the K. Roll duo, the actual presentation of his comments, complete with laughter, sirens, slamming doors and unintentionally comic bystanders, is far more exciting than the recorded solo saxophone sections.
All that changed however, when Lazro took over live for the second set of the evening, and gave us a wild and woolly, but quasi-romantic accomplished improv concert. Circular breathing and other virtuoso techniques are effortlessly incorporated into frequently repetitive, slightly humorous, occasionally self-deprecating solos. Aside from a ironic comment Lazro makes on the tape about free improv not being for the public, he clearly loves the instrument and loves being on stage, all to the audience's great profit.

Kristoff K. Roll
portrait octophonique
Electroacoustique & Improvisation aux Instants Chavirés, Paris
Guy LIVINGSTON
22 Septembre 1998 - Montreuil

Bienvenue aux Instants Chavirés, un garage de la périphérie de Paris transformé en boîte de jazz, improvisations et musiques éclectiques : en fait l'endroit à Paris (précisément à Montreuil, en proche banlieue) dont l'atmosphère se rapproche le plus de Brooklyn.... Le 22 Septembre y avait lieu un « portrait » du saxophoniste Daunik Lazro par le duo Kristoff K.Roll. Ce « portrait Octophonique », composition de Jean-Christophe Camps et Carole Rieussec (les Kristoff K.Roll), porte l'empreinte de leur brillant style post-musique-concrète.
[Corazon Road, CD « exotique » de ce duo. Voir notre rubrique]

Cette musique est faite de bouts sonores tirés des improvisations au saxophone de Lazro, paysages sonores changeants aux contrastes impressionnants, grands silences et explosions. Le fil d'Ariane en est le commentaire de Lazro, parfois seul dans une acoustique "sourde", mais le plus souvent (c'est d'ailleurs plus réussi) in-situ, que ce soit dans le métro ou en train de héler un taxi à Paris. Ce sont ces sortes de couches qui donnent à la musique des Kristoff K.Roll une profondeur à la façon de « Lisbon Story » de Wim Wenders ou de « La Double vie de Véronique » de Kieslowski.
Il sera certainement très agréable d'écouter leurs prochains travaux. En fait, grâce au brio des Kristoff K.Roll, la présentation des commentaires de Lazro, complétée de rires, de sirènes, de portes qui claquent, et de remarques de passants, comiques malgré eux, fût bien plus palpitante que les enregistrements de saxophone solo.
Tout changea cependant pour la seconde représentation avec Lazro sur scène qui nous gratifia d'une improvisation quasi-romantique, sauvage et douce à la fois. Ses solos, souvent répétitifs, légèrement humoristiques, parfois autocritiques, mêlent avec facilité la respiration circulaire et autres techniques de jeu. En écho au commentaire ironique, et enregistré, de Lazro, sur l'improvisation libre sur bande, sans public, on peut sentir qu'il adore l'instrument et le public, pour notre plus grand bonheur d'ailleurs.

SIGNAL TO NOISE #34
1er juin 2004

Par Nathan Turk *in* Signal to Noise #34 (ÉU), 1 juin 2004
«… unusual vitality.»

Attendees of the May 17, 2003 presentation that yielded *Tout le monde en place pour un set américain* — part of the annual Festival International de Musique Actuelle in the remote Quebec town of Victoriaville — were encouraged to wander around the performers' stage, which lay in the room's center with ten loudspeakers surrounding the seats. But even detached from this interactive spatial element, the sound collages of Carole Rieussec and Jean-Christophe Camps (appearing as the duo Kristoff K.Roll), Xavier Charles, Diane Labrosse and Martin Tétreault still captivate. *Tous*, the first of the disc's two extended pieces, ruminates over a motive of sinister speaker crackle with metallic scree, the clomping of wood and random blurts from Tétreault's "dismembered turntables", which he utilizes both with and without LPs. Samples of children splashing in water eerily juxtapose at one point with rattlesnake percussion, septic bass tones and screams of feedback, while later a sickly harmony sets in among sounds of buzzing conduits and a prepared violin. En place has a similar feel but recasts the first piece's building blocks — Camps' and Rieussec's found-object chatter, Labrosse's "electric eye" machine (similar to a theremin) and Charles' ghostly clarinet phrases — in new timbrel contexts. The sonic tapestries of PSI or Martin Archer are a fair reference point for what results, though *Tout le monde en place pour un set américain* teems with unusual vitality. The ending of *En place*, for example, winds down like a weather front circa 2340 A.D., with the calm static of a dying amp and subliminal humming returning the disc's sound storm to rest, just as it began.