

FRENCH PROGRESSIVE : AVANT-PROG,...

review page

[Jean Cohen-Solal](#) ('71,'73)

[Flamen Dialis](#) ('78-'79)

[Jean Claude Vannier](#) ('72)

[Philippe Besombes](#) ('74,'72-'76)

& [Besombes/Rizet](#) ('75)

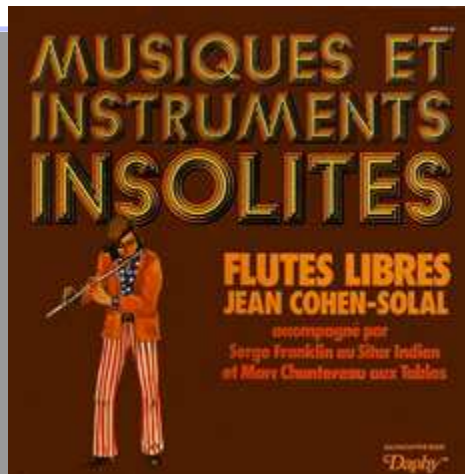
[Hellebore](#) ('82-'85/'00)

[Richard Pinhas](#) ('04,'06) & [with Merzbow](#) ('08)

& as [Heldon](#) ('79/'06)

(moved to different pages :

[La STPO](#), [Forgas Band Phenomena](#), [Zaar](#))



Mio Rec.

Jean Cohen-Solal : Flutes libres & Captain Tarthopom (F,1971& 1973)**°°**

For England most people think of *Ian Anderson* from *Jethro Tull* when they think of a "progressive" flute-player. For France I usually think of *Didier Malherbe* (Gong). But Jean-Cohal surely must be considered as part of a small list of heroic monuments. Having his both first and only releases being reissued now is at least nice to see. Knowing his name as he was also in the by me highly regarded Nurse With Wound list of collectables, this in particularly made me curious as well.

The first release is a classic. "[Concerto Cyclique](#)" has 70's styles of flute and instrumentation in a relaxed contemporary mode, "Raga du Matin" is a beautiful prog raga played by *Serge Franklin* on sitar, *Marc Chantreau* on tabla with two flutes by *Jean Cohen-Solal*. The last track, "[Quelqu'un \(audio 1 ; audio 2\)](#)" is a brilliant contemporary music piece with echoing sounds, rhythms and brooding texturing melodies, almost abstract but still melodically in a meditative way recognisable.

(on LP by Dirter Rec.)

When I noticed that Richard Pinhas did a cooperation with Merzbow I thought this idea alone could be interesting, even when I am personally not the biggest fan of noise into experimental music, I could imagine how the structured loops of Pinhas could use a different world attacking and destructing his music into a new form. The cooperation however, like we hear on the first CD, seems to keep it rather safe at first, as if Merzbow's approach first gently (!) tentatively feels or taps the environment with its tentacles. Only in the first track the loops of Pinhas are subtly attacked by noise with nothing more than like with a subtle ghost appearance into pink and white noise layers. Mostly the fundament of Pinhas music, of circular moves are taken as a basic structure, where Merzbow adds sequences and sounds in a more natural way, almost like surrounding insects, but depending on the previous structure mostly. I'm not sure if the two musicians argued beforehand with some sort of philosophical plan of organisation, this sounds like it is being done without much preparation beforehand and respects Pinhas contributions as a fundament. Never the less, Merzbow's approach develops like a second inner vision melting its talents, melting its own sounds with it, first like insects contributions becoming part of the an environmental sound pattern, the music which at first came into two layers (with beautiful rainy noise sections by Merzbow after Pinhas guitar loops, but also certain returning dominating sequences) begins to pulsate vibrantly and naturally and with more activity. So especially around the time of the second CD the organisation has taken form into a new united entity, a vibrant world in which you can dream and live, like a natural machine with a consciousness. Only now and then both artists come to the front again, more recognisable, the intensity becomes great, which gives a feeling, at the time this CD ends it could have lasted even much longer. Play loud !

Homepages : <http://www.richardpinhas.com/> & <http://www.myspace.com/RichardPinhas>

Label info : <http://www.cuneiformrecords.com/bandshtml/pinhas.html>

Other reviews : <http://www.dustedmagazine.com/reviews/4682>

& <http://www.allaboutjazz.com/php/article.php?id=30794>

& <http://www.bleep43.com/bleep43/2008/11/11/richard-pinhas-merzbow-keio-line.html>

& <http://www.tokafi.com/news/richard-pinhas-merzbow-keio-line-collaboration-live-and-cd/>

with concert review on <http://www.tokafi.com/...>

with audio on <http://www.theomegaorder.com/...>

Rizet. There was little time left for making his own recordings. Besides this mini-album he also made there an electronic-music-with-rock album under the group name of Hydravion which had a successful album in 1977, of which several tracks were used for several TV shows, and made a second not equally appreciated album in 1978. Philippe evolved into a successful studio producer.

Info (with audio) : <http://www.miorecords.com/Releases/Besombes/Besombes.html>

Review : http://rateyourmusic.com/release/comp/philippe_besombes/cesi_est_cela/

German review : http://www.babyblaue-seiten.de/album_6430.html

Info about JC Vannier : <http://perso.wanadoo.fr/zuzudisco/vannier/mainvannier.htm>

Discographie : http://www.musikafrance.com/pages/pages_vannier/vannier_cadre.html

Info on item : http://www.finderskeepersrecords.com/press_vannier.html

& http://www.musikafrance.com/pages/pages_vannier/vannier_disk9.html

Label entry of this item : http://www.cherryred.co.uk/delay68/discography_02.html

or http://www.finderskeepersrecords.com/discog_vannier.html

Other reviews : http://www.finderskeepersrecords.com/reviews_vannier.html &

<http://www.angryape.com/reviews/2005/03/jean-claude-vannier-lenfant-assassin-des-mouches> &

<http://www.moviegrooves.com/shop/lenfantassassin-des-mouches.htm>

