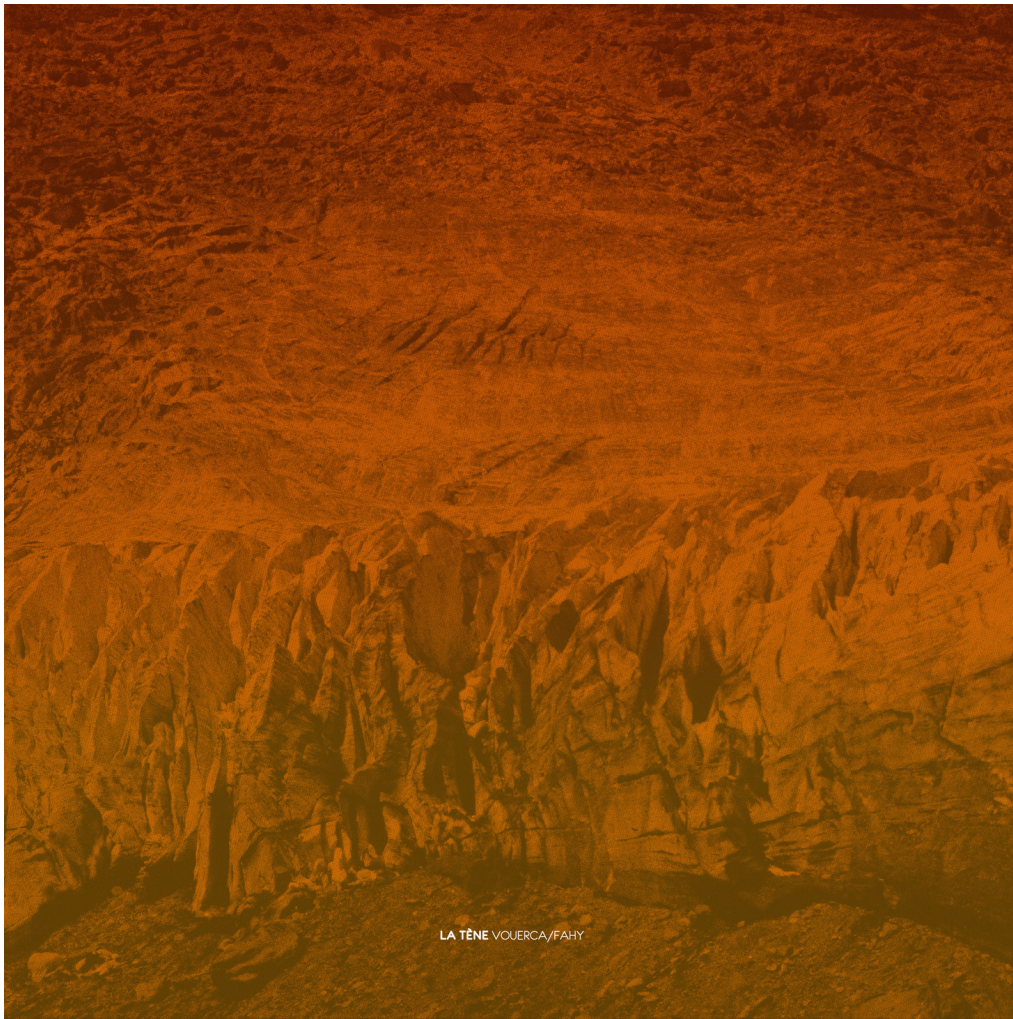


LA TÈNE

“They bolster their acoustic drones with subliminal, pulsing electronics and elongate their appropriated rhythms with implacable repetitions inspired by minimalists and eccentrics. Each of the album’s two pieces spans an album side but feels like it could go on all night. La Tène’s music sounds medieval and European, but it’s as trance inducing as something you’d hear at a powwow.”

Bill Meyer in the Chicago Reader

Alexis Degrenier : *hurdy gurdy*
D’incise : *harmonium, electronics*
Cyril Bondi : *percussions*



La Tène – Vouerca/Fahy
New album released APR. 29Th 2016
available as LP & Download.

About « **Vouerca/Fahy** »

Released :

April 29th 2016

Label :

Three/Four records (TFR033) // Digital, LP (soon in cd)

<http://www.three-four.net/>

Distribution :

Metamkine, CTD, ltd and a-musik

Full album streaming :

<https://wearethreefour.bandcamp.com/album/vouerca-fahy>

or

<https://soundcloud.com/three-four-records/sets/la-tene-vouerca-fahy>

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Video Clip (La Thouraz di Sopra)

<https://www.youtube.com/watch?v=F-2KO-Jo1W0>

Live video (cam sound)

<https://www.youtube.com/watch?v=dn-ch4KhNJQ>

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Photos:

By Cyril Vandenbeusch

http://www.insub.org/latene/la_tene_promo.jpg

By Alban Jauveau

http://www.insub.org/latene/La_tene_at_magneto.jpg

Rider :

http://www.insub.org/latene/LA_TENE_rider_plan.pdf

Band Website & Contact

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LA TÈNE

La Tène collect, listen and probe folk melodies and motifs of large territories, from the Jura to the mountains of Auvergne, weaving them to repetition and continuous sounds, electronics and frenzy until exhaustion. Their music, drones played with traditional and acoustic instruments is an invitation to the dance frantically, leading to euphoria or trance.

Cyril Bondi and d'incise are well-known swiss experimental musicians. They have a huge panel of collaborative and solo records. Cyril Bondi is also known for his playing in the jazz improv trio Plaistow. They play together in Diatribes. Alexis Degrenier is a french composer, specialist in traditional and slanted music. He plays in Ensemble Minisym that perform Moondog music

Alexis Degrenier (hurdy gurdy)

The former composer Alexis Degrenier is a french based artist, a percussionist and a hurdy gurdy player. He is part of several bands as Tanz Mein Herz, La Tène, Insub Meta Orchestra, Ensemble Cerbere among others whom all point his bound to a tense composition and experimentation of sound, through instrumental practice and scored researches.

D'incise (indian harmonium, electronics)

Laurent PETER, a.k.a. d'incise (Geneva, 1983), drifting musician, grew up in-between dub sound system and experimental electronic music. Sound explorer, he has no particular instrument, using whatever can be considered as such, softwares, recordings, objects, percussions, harmonium, etc. He's interested in radicalism, reductionnism, repetitions and conceptual approaches, building specific set-up for each new occasion, in improvised or composed context. He tends to extract the most tiny details of the elements, appreciates slowness and obsessive explorations of simple processes. He's, since many years with Cyril Bondi, behind the INSUB. label, orchestra, the Diatribes duo, and many other things, and does graphic designs.

Cyril Bondi (percussions)

Cyril Bondi (1980) plays the drums and percussions since 1994. He is a founding member of the band Plaistow and another key figure in the Swiss experimental music scene. In the field of experimentations, he works in different projects as diatribes, La Tène and komatsu. Bondi leads the very large experimental ensemble of 60 musicians, Insub Meta Orchestra and he's one of the coordinators of the label/collective INSUB.

« **Entre Auvergne et Haute-Ajoie, Vouerca/Fahy entraîne l'auditeur dans une pégrination entre archaïsme folk et minimalisme à la manière des maîtres étasuniens La Monte Young et Tony Conrad. Deux étapes de vingt minutes chacune, répétitives mais semées de micro-variations, brouillant les repères traditionnels et ouvrant grandes les portes de la perception.** » *Roderic Mounir / Le Courrier*

« **They bolster their acoustic drones with subliminal, pulsing electronics and elongate their appropriated rhythms with implacable repetitions inspired by minimalists and eccentrics. Each of the album's two pieces spans an album side but feels like it could go on all night. La Tène's music sounds medieval and European, but it's as trance inducing as something you'd hear at a powwow.** » *Bill Meyer / Chicago Reader*

« **Vouerca/Fahy gives the impression of being both self-indulgent and almost fanatically ascetic** » *Will Pinfold / Echoes and Dust*

Press Review (all languages)

Ethnography and ecstasy commingle on Vouerca/Fahy, the debut LP by Swiss-French trio La Tène. Alexis Degrenier, Cyril Bondi, and D'incise have named themselves after a town that's in turn named after the Iron Age culture that preceded the Romans in broad expanses of Europe, and they use traditional instrumentation—hurdy-gurdy, harmonium, and drums—to set in motion cadences derived from the folk music of eastern France and western Switzerland. They bolster their acoustic drones with subliminal, pulsing electronics and elongate their appropriated rhythms with implacable repetitions inspired by minimalists and eccentrics such as Steve Reich, Charlemagne Palestine, and Moondog. Each of the album's two pieces spans an album side but feels like it could go on all night. La Tène's music sounds medieval and European, but it's as trance inducing as something you'd hear at a powwow.

Bill Meyer / chicagoreader.com / 3 May 2016

Americans tend to approach folk in the retrospective no matter its origin. Of course, there are stellar examples when the now of African folk music has stricken the nerve. Yet we're concerned with the histrionics that surround folk rather than the exploration of its roots as it tendrils continue to stretch. We often miss the point: that folk music is always-evolving. We are stuck with preconceived notions. It must sound a specific way because that's the manner in which we frame it. If anything is relevant about Vouerca/Fahy from trio La Tène, it's that folk is always moving ahead, even if it has to leave others behind because they are late sightseers. Though Vouerca/Fahy pays homage to no particular regional variant, the use of an Indian harmonium and hurdy gurdy tinge the album with Mediterranean and sub-Saharan flair. But what La Tène do is akin to Latin-based remixers and DJs, who imbibe the local culture and sounds of Salsa, Merengue and others and transform the folk staples of yore into modern dance hits without preying on old traditions. The flavor and fever of the past is very much alive in those works, despite different expectations of both the music and audience. La Tène run with a similar idea, transforming sounds associated with particular regions and cultures into a pop cornucopia that caters to an emerging interest in experimental sounds all over the world without abandoning the rhythms and sounds that speak to generations lost.

J Spicer / Tiny mixtapes / June 2016

From the ever so active D'Incise comes another group project, and this time it is with Cyril Bondi (percussion) and Alexis Desgrenier (hurdy gurdy), while D'incise himself plays Indian harmonium and electronics. Bondi too is quite well known from his many releases and it seems to me that Desgrenier is the unknown one. He is part of Ensemble Minisym, which performs the music from Moondog. La Tène have two pieces here, both filling up the entire side of the record. It's hard to say what this trio does as it moves along a variety of interests. The rhythm is minimal and straight forward, not a simple 4/4 one, but a more complex one, that reminded me of Velvet Underground; on top of that there are drones from the harmonium and hurdy gurdy, both of which play repeating phrases, with a feel that is quite ethnic, folk, mediaeval and jazz alike, all combined together. But as this is all very minimal it hardly moves around this seems all to be a trance states. These states can be reached while dancing to the music, I would think, but I sat down and emptied my head while playing this. Another point of reference is David Maranhão solo or his previous group Osso Exótico. The music of La Tène has a pretty straightforward feel to it; there are not a lot of productional tricks applied here, but it is what it is and that is great. All of this is quite intense music, of an excellent haunting, minimalist quality. This is best played at a loud volume, I would say. Excellent record! - *FdW / Vital Weekly n° 1030 / April 2016*

Le trio bourdonnant vernit son album «Vouerca/Fahy» à la Cave 12 de Genève
La Tène réunit Alexis Degrenier à la vielle à roue amplifiée, et deux figures solides de la scène romande d'improvisation: Cyril Bondi à la percussion, et D'incise (alias Laurent Peter) à l'harmonium indien et à l'électronique.

A la Cave 12 de Genève le 27 avril, le trio vernira son premier et très récent album, «Vouerca/Fahy»: on a géolocalisé les deux toponymes mentionnés dans le titre, ils nous font faire un saut du Chablais français (le Pas de Vouerca) à la pointe de l'Ajoie. Y a-t-il là forme d'énigme en prophétie? On ne sait, mais ce qui est certain, c'est que ce disque (publié par l'aventureux label lausannois Three:Four Records) est un réel enchantement, comme nourri de siècles de tradition du drone réécrits dans une approche contemporaine - imaginez (on ne peut malheureusement guère faire autre chose) Tony Conrad mesmétrisant le copiste Tuoldus pour mettre la «Chanson de Roland» en boucles: c'est un tournoiement de fête syncrétique, une célébration à tourbillons et bourdons, Dionysos tiré de son sommeil peu avant l'aube pour gravir le Golgotha. Une parfaite musique de terre sèche et de vent.

Philippe Simon / Le Temps / 23 avril 2016

La Tène is a trio of experimental/traditional musicians from France and Switzerland and with Vouerca/Fahy they have produced something extraordinary; but it won't necessarily appeal to those looking for catchy tunes and melodies or, conversely, ugly and/or aggressive noise. The key ingredient here is folk music, but it is neither the pretty kind vulgarised by the self-consciously rustically-attired community or the hauntingly otherworldly variety. Instead, what La Tène channels, through a seamless mixture of traditional instrumentation (hurdy gurdy, harmonium, percussion) and droning electronics, is the atmosphere of an archaic, remote past, bound by rituals and symbols whose meanings are now beyond recall but whose power remains undiminished.

Paradoxically, Vouerca/Fahy gives the impression of being both self-indulgent and almost fanatically ascetic. An album that consists of two 20 minute long tunes (one per side, in the vinyl version) is normally a cue for all manner of instrumental wankery or, at the very least grandiose complexity; but not for La Tène. Once the texture of each track is established (and Vouerca/Fahy is far more about texture than it is melody) the trio essentially settles into a trance-like, monotonous (in a good but very literal sense) groove to the point where anything as dramatic as a key change (there are maybe two of those over the whole forty minutes) feels like a revelation.

The texture is much the same for both pieces: a kind of dense groan/drone, where the wheeze of the hurdy gurdy and harmonium mesh with understated and sympathetic electronic elements, set to clunky, organic-sounding percussion. 'Danse de Vouerca' has, as the title suggests, a dance tempo, but rather than joyous or celebratory in the usual sense, it has an ominously trance-like fervour, becoming imperceptibly more insistent and even frenzied as it goes on, never quite reaching the point of catharsis and leaving a heavy silence in its wake. 'Marche de Fahy' is taken at a more stately (the right word might be ceremonial) pace and is as bracingly stark as cold rain driven across bleak heathland by an autumnal wind. It's an atmosphere hinted at in the (far warmer and more melodic) work of the Galician folk group Sangre de Muerdago and some of the Third Ear Band's work for Polanski's MacBeth (and, oddly, the early work of Ukrainian black metal band Blood of Kingu) but it's heard here in a far more intense and concentrated form. Gripping but ultimately unknowable, Vouerca/Fahy is a gnomic, visceral work of art, at least when listened to alone and sober; unsettling but extremely bracing and life-affirming.

Not a party album then; but a work of immense, primal power and a unique experience for those willing to go the distance.

Will Pinfold / <http://echoesanddust.com> / april 2016

La Tène électrifie sa vielle

La vielle à roue fascine la jeune génération expérimentale et on la comprend. Électrifiée, l'instrument médiéval lancinant prend des résonances inouïes, ainsi qu'on peut l'entendre par exemple dans les divers ensembles conduits par Yann Bourdon – France et Jéricho, tous deux passés par la Cave 12 (notre édition du 26 février dernier). On retrouve la vielle amplifiée chez un nouveau trio franco-genevois baptisé La Tène, dont le premier enregistrement, publié par le label lausannois Three: Four Records, est venu en public ce mercredi à la Cave 12. Entre Auvergne et Haute-Ajoie, Vouerca/Fahy entraîne l'auditeur dans une pérégrination entre archaïsme folk et minimalisme à la manière des maîtres étasuniens La Monte Young et Tony Conrad. Deux étapes de vingt minutes chacune, répétitives mais semées de micro-variations, brouillant les repères traditionnels et ouvrant grandes les portes de la perception. Cyril Bondi est aux percussions, Laurent Peter – alias d'incise – à l'harmonium indien et à l'électronique, Alexis Degrenier se chargeant de la vielle amplifiée. La Tène part ensuite jouer en Bretagne et dans le Sud-Ouest, avant de revenir au Bourg à Lausanne (1er juin) et au festival Kilbi de Guin (3 juin).

Roderic Mounir / Le Courrier / april 2016

http://www.lecourrier.ch/la_tene_electrifie_sa_vielle