

Rosa Luxemburg New Quintet

“Those who do not move, do not notice their chains..”

-- Rosa Luxemburg



Tender or furious, resolutely contemporary or romantic, sometimes evoking of old demons of 20th century music and even those of more ancient times but not hesitating a second to be propelled beyond the imaginary the more unslung and with a name predestined to generate trouble, Rosa Luxembourg quintet is the un pleasant small black sheep with 5 legs of the improvised music. The utopian zoologists having studied the animal say of this gathering of individuals clearers and without musical borders that in any case they will never know any more than in their first discovered, the surprises being total, extreme, renewed, innumerable and even more...

Rosa Luxemburg new Quintet is a formation of completely improvised music whose master word is « no limits ! »

See website : <http://boubaker.net/RosaLux>

Rosa Luxemburg new Quintet is: **Heddy Boubaker** (analogic modular syth, electric bass, flutes, percussion, objects), **Fabien Duscombs** (drums, percussion, objects), **Françoise Guerlin** (vocals, objects), **Piero Pepin** (trumpet, sythetizer, objects) & **Marc Perrenoud** (doublebass, electric bass and guitar). They already published 2 recordings: the first one « Topophonies » in 2007 on **Insubordinations netlabel**, the second one « Night Asylum » in 2010 on Polish **Not Two Records** label ; here are some reviews extracts (in French and English):

What I do know is that this disc features some strong, spirited improv recorded in a studio in France in 2008. The first piece is called "Don't Look Down" and it consists of some over-the-top alto sax, trumpet, odd vocals and smoking rhythm team insanity. This music is too dense and intense to be considered lower-case although it is still most carefully crafted. "Episodes" is especially effective with somber, mesmerizing bent strings, flute and sounds not so easy to identify (an mbira maybe?). The best improv is that which creates a spell without even considering what exactly is being played, instrument-wise. Much of this meets that criterion. There is a section where the voice, flute or trumpet sounds like ghosts talking amongst themselves. I dig the cautious muted trumpet, eerie bowed bass, sleepy spinning cymbals, hushed disembodied vocals and minimal fractured sax on "A Matter of Tactic", everything just works.

Bruce Lee Gallanter - [Downtown Music Gallery](#)

En ne s'interdisant rien, et surtout pas le hors-jeu ou le hors-piste, Rosa Luxembourg (Heddy Boubaker, Fabien Duscombs, Françoise Guerlin, Piero Pepin, Marc Perrenoud) fait trembler quelques postes-frontières. Aucun douanier zélé ici pour empêcher ces contrebandiers des sons de diffuser et d'honorer un aléatoire grisant. Nerveuse et biliaire, leur musique l'est assurément. Mais elle sait aussi se fondre en des ambiances cotonneuses, souterraines. Elle sait aussi être mille autres choses : mal élevée, saturée, soutenue, circulaire, tourmentée, frappée, binaire, ondoyante, insistante, enrôlée, berceuse-perceuse, piaffant du Piaf... Et toujours : libre et échevelée. Bref, Rosa Luxembourg est une ruche en ébullition. Une ruche sans reine, faut-il le préciser ?

Luc Bouquet, [Le son du Grizli](#) mai 2011

Night Asylum est une sorte de lutte contre l'impérialisme musical dans la mesure où elle tend à fondre toutes les tendances dans une musique universelle. Une démarche dialectique qui aboutit à un communisme musical. Avec une énergie et une puissance ahurissantes, ces cinq musiciens touchent à tous les fronts et les intègrent dans une profusion et un débordement de genres qui débouchent sur une musique unique: on passe des expérimentations de Boubaker aux vocalises jazz de Guerlin, auxquels s'ajoutent le son lourd et gras, très rock, de la basse de Perrenoud, puis les rythmiques déconstruites et virulentes de Duscombs, sans oublier une magnifique reprise d'Edih Piaf; des objets et des instruments de tous les continents surgissent également par moments: tel le gaïta, les flûtes ou des percussions qui ne sont pas sans rappeler le balafon. Les frontières musicales et géographiques s'évanouissent et s'abolissent dans ces pièces qui savent les saisir, les confronter et les fondre dans une énergie survoltée. Night Asylum fait preuve d'une créativité et d'une inventivité saisissantes en s'appropriant seulement des musiques connues et répandues (rock, jazz, chanson française, musique des peuples du monde, free). Toutes ces traditions sont assimilées avec un naturel surprenant, et le Rosa Luxembourg New Quintet parvient à leur impulser sa propre énergie et sa propre force. Night Asylum c'est sept pièces fortes, intenses, riches, énergiques et puissantes qui savent faire varier les registres et les dynamiques sans ne jamais rien perdre. Recommandé!

Julien Heraut, [Improv Sphere](#) mai 2011

[...] Recorded a year before Lost Transitions, Night Asylum's interpretation appears to play on both meanings of asylum. Certainly Guerlin's Bedlam-styled vocalese on tracks such as "Don't Look Down" or "Fröhlich Kamerad" may be mistaken for field recordings from a mental institution. Swooping and screeching her timbres range from crone-like cackling angling upwards to aviary squeals on the former. In contrast "Fröhlich Kamerad" is taken super largo, giving ample space for the vocalist to duplicate another concept from those on the cusp of insanity: mumbling to oneself using nonsense syllables which in cadence sound like regular conversation until exposed by intent listening. Countering this mixture of scat, speaking-in-tongues and onomatopoeia is a double counterpoint response from both horns on "Don't Look Down". Pepin's extended brassy slurs come from the Donald Ayler school of heraldic timbres, while Boubaker's alto saxophone licks including honking flatulence and tongue pops. On the first tune, as Guerlin's output reaches a climax of repetitive words and syllables, the saxophonist matches her lick-by-lick with hardening glossolalia and vibrating reed bites. Meanwhile Duscombs contributes rolls and clanking shuffles, and Perrenoud a sequence of electric bass licks. Resolution comes in the form of Pepin turning a short tremolo interlude into an obbligato, with the exposition completed by roughened overblowing from Boubaker, slaps and ruffs from the drummer and a conclusive buzzing from the bass. The other piece is distinguished by the pummelling, scraping and chiming from a group of small percussion instruments, with moderate flute tones harmonized with trumpet flutters, so that mumbled dialogue interjections become almost chromatic. However "In The Night Asylum" appears to be the most affecting tune. That's because the contrapuntal friction created by the instrumental parts suggests such an air of melancholy that Guerlin's vocalization is put in the context of both refuge and unpredictability. With the trumpeter's rough plunger tones and the saxophonist's masticating lines vying for supremacy alongside parlando chirps and echoes from the vocalist, themes seem to criss-cross and oppose one another. However, when Pepin's hand-muted bell slurps lead to what could be a punk-rock version of some national anthem, Guerlin's repetitive "nos" are finally matched with a burbling version of what could be "Taps" from the hornmen. [...]

ken Waxman - [Jazzworld](#) june 2011

BIOGRAPHIES

Heddy Boubaker

Born in 1963, **Heddy** started playing rock on the electric guitar at a very early age, then gradually took up saxophone (alto first, then bass) getting involved in improvised music, while practising many other musical styles in the meanwhile. Since the beginning of the XXIst century, most of his musical activity has been focused on practising improvised music and sound researching; playing either solo, or with other musicians, dancers, poets or actors, in duets, trios, quintets, modular big bands or any other combination. He is very keen on spontaneous musical encounters and has a very high investment in the world of free improvisation. He has performed on many international venues with a number of partners, has also published several cds and is very active in organizing concerts in the Toulouse region. In the beginning of 2011, he quit saxophone and now plays modular analog synth and electric bass.

Fabien Duscombs

Fabien has been a professional drummer since 1992. He has carried out his activities in an amazing number of musical styles and a variety of contexts. Very active in the south-west of France, he was one of the main founding partners of the mythical CUF (A Toulouse collective, now dissolved). He has played in a large number of bands and shared a lot of venues with a plethora of musicians either local or of national and international stature. His current activities are mainly focusing on the "luxe" brass band: "La Friture Moderne", "le Tigre des Platanes", "Tobrogoï", "Roi Boyé" a sax and drums duet with Fabien Vergès, and, of course, the "Rosa Luxembourg New Quintet".

Francoise Guerlin

At a very early age, **Françoise** was influenced and inspired by the great black american vocalists. Since 1986, she has performed in a variety of musical configurations of French Chanson (sofamix, les voix liées chavirent Nougaro, l'Opéra du Pauvre de Léo Ferré...), Jazz (with Guillaume de Chassy, Daniel Huck, George Arvanitas, etc...) and Improvised Music (Sponco, Ordulu...) in very different styles and contexts, from Big Bands to the intimate duets. With a mainly self-taught musical training, her nevertheless impressive sound palette and technical skills are a medium for expressing, in Rosa Luxembourg, the versatile range of her voice, from outrageous scat to delicate vocal textures, while always keeping a deep sense of musicality.

Piero Pepin

Born in 1967, **Piero** started playing drums at the age of nine. Ten years later, after many ups and downs, he's being captured by the trumpet! Since then, he never let it go, and his skills as an instrumentalist, composer and improviser lead him to enhance his musical activities in a variety of contexts, from "de luxe" brass band music with the "Friture Moderne" to Jazz with "Liliput Orchestra" and "Le tigre des platanes", while regularly lending his talents to the service of dance, with Emmanuel Grivet among others..., poetry or puppet theatre.

Marc Perrenoud

Marc is a regular protagonist on the Toulouse improvised music stage (Phat, le Cri du caillou, La Goutte, L'Oeil de Moscou etc...). While developing oppositions between fierce ostinati and "noisist" fragmentation, he approaches his instrument (either acoustic, electric or electronic) as a protean sound matter generator. Musician and anthropologist, Marc Perrenoud now lives in Switzerland and teaches sociology at the university of Lausanne where he continues to conduct research on contemporary musical practices. Nowadays, he mainly plays in Denis Beuret's trio " BFP "and in Rosa Luxembourg New quintet.

CONTACTS

Heddy Boubaker
2252, route du Plantaurel
31860 Labarthe sur Lèze
FRANCE

Home: 0(033)5 61 08 77 03
Mobile: 0(033)6 62 34 22 43
hbbk@boubaker.net

<http://boubaker.net/RosaLux>