

Colin Vallon **Le Vent** Patrice Moret Julian Sartorius ECM



Colin Vallon Trio *Le Vent*

ECM B0020040



This is highly original music, if at first a little baffling. It's improvised, but it's not jazz—there's no swing or blues here—and it moves very, very slowly, Vallon's plummy piano evoking a feeling of passionate but somber distance. The only music I've heard remotely like it is Guillermo Klein's, with similar intimations of obsession and rhythmic hiccupping, and its sudden halved or skipped beats that suggest a subliminal meter more than a manifest one. Vallon's glacial pace, trance-like repetitions and

phase-music-like rate of change also bear a link to minimalism.

Yet for all its modernism, there is a medieval feel to this Swiss trio's simple, folksy, sometimes hymnlike melodies, which seem to float in space, untethered to concepts of time or harmony.

A lot of the tracks—which mostly run between 5 and 6 minutes—build deliberately with a gradual crescendo, then slowly come back down. To wit: the ineffably sad and yearning arc of “Goodbye”; the mysterious “Rouge,” where Vallon dampens the keys for a dry, clipped sound. The pianist drops in splashy explosions on “Pixels,” where the drums and bass create a feeling of drive, but on most cuts those instruments offer nuanced color. On the title track, drummer Julian Sartorius evokes the wind with rustling sounds and Vallon's piano tolls like a bell.

The title of the last piece, “Coriolis,” refers to the perception that an object is moving away from us when we are in motion, suggesting Vallon's project has something to do with how we perceive time in music—and music in time. It's fascinating, and accrues more and more interest with repeated listening.

—Paul de Barros

Le Vent: Juuichi; Immobile; Le Vent; Cendre; Fade; Goodbye; Le Quai; Pixels; Altalena; Rouge; Styx; Coriolis. (59:50)

Personnel: Colin Vallon, piano; Patrice Moret, bass; Julian Sartorius, drums.

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