

>> PRESS

Ruptures (more or less) quiet

After a seductive debut album for two in 2014, Romain Clerc-Renaud (keyboards) and Geoffroy Gesser (saxophone) decided to muscle their game by recruiting the seraphic voice of Isabel Sörling and the apocalyptic drums of Yann Joussein. So, carried by the tendency of the moment (the bassless quartet), their music still gains in nuances and in freedom (s). There is no longer only Jimmy Giuffre or Benoit Delbecq at home. There are bursts of Alas No Axis («Josie»), accents of Portishead («Time To Leave») or trips worthy of 2001 The Odyssey of Space («Human»). By slipping from Bribes to Bribes 4, the duet has shifted from short to medium-length: everything is bigger, stronger, higher. So we're looking forward to Bribes 8.

Albert Laroux, october 2016

Bribes 4 or the unanimous contradiction

I first thought that Bribes 4 was in the baloche what Albert Ayler was to military music. It is the almost ensemble that then seduced me, very far from the unanimity of progressive rock! Yann Joussein's exuberant drum serves as a graph paper for the duo of origin, the saxophonist Geoffroy Gesser and the pianist-keyboardist Romain Clerc-Renaud playing syn-copations like children who pretend to faint.

Joussein's electronic effects move the timbre of the orchestra to a modern electroacoustic, while the delicate or tamed voice of the Swedish Isabel Sörling pops the free jazz improvisers whose compositions seem as inspired by French song as by soft power American. Here and there, reverberation emphasizes perspectives by creating dramatic spaces. On stage they work both light and sound. Bribes 4 never fear to be against the current, their contradictory voices constituting a homogeneous music as heroic as revolted.

Jean-Jacques Birgé, november 2016

<http://www.drame.org/blog/>

P-art-chwork.2016

In genetics as in art, there are crosses more happy than others. The mule, legs of Sharon Stone in Basic Instinct and the stuff that BRIBES 4 stirs up for his latest album are of those. Not really a link between these three examples, although unstoppable qualities such as robustness, sensuality and renewal point their nostrils at the turn of the tracks that make up the record, recorded at the Fraternelle de Saint-Claude at the end of 2015. Also, On the grids of compositions, the four new age desperados shape post-apocalyptic atmospheres where the synthetic telluric side without failing the Free, the electro (acoustic or not) and some salvos borrowed from the contemporary repertoire (Piano on II, musical and vocal space of 123).

Geoffroy Gesser (saxophone) and Romain Clerc-Renaud (piano, keyboard) tried the square root of their previous duo Bribes duo. Successful. Yann Joussein (drums, electronics) and Isabel Sörling (vocals) extend the music of BRIBES 4 to its large widths lorgnant here on the Great North (Ciel), there on the bitter-sweet ballad washed with the ether (Time To Leave) , Further on the bravado and sensitive angry hymn (Henry Cash). With a listening as tense as a Reagan against the Soviet Glasnost of 1986, the small band of BRIBES 4 cohabit its desires without filters in an ultra-coherent whole and a sense of the game rather



unifying.
Guillaume Malvoisin, january 2017, Tempo Magazine

Bribes 4

In 2014, when the first album of Bribes, the duo of the pianist Romain Clerc-Renaud and the saxophonist Geoffroy Gesser, appeared, matter was at the heart of the exchange of breath and striking. It is worked in the frame, rough and rough. The tenor scratched the air with long monochromatic waves. Within the collective COAX, the saxophonist of Un Poco Loco and the keyboard of November expressed a desire to explore a fringe noise common to Rock and Free Jazz. With Bribes 4, the duo doubles two guests, not least: from the same generation of collectives, the drummer Yann Joussein and the singer Isabel Sörling bring to the atmosphere some hallucinogenic sublimations that propel this short album immediately into a strange and ghostly climate.

Thus, «Ciel», where Sörling's diaphanous voice-instrument gives the keyboard an additional, deformed echo, passed through the sieve of dreams; The singer is customary of these landscapes with Cabaret Contemporain. In the background Joussein, whose unmistakable Phoque Eventré is decidedly a reference for these musics, works vigorously an aggressive pulsation. It is a desperate attempt to cling to a hypothesis of reality. A sensation that lasts with «I Have No Name», where Gesser's tenor is assaulted by the drums, before convulsing in an electronic nightmare. The text of William Blake, inhabited by the impassible Swede, creates as a disturbing dissociation in which all sorts of deleterious bursts are swallowed up.

The universe of Bribes hardens by passing to four heads. He now catalyses a form of synthetic rock, suggested as soon as «Josie» by an obstinate rhythm and a saxophone quite close to those Power Trio dear to the productions BeCoq or COAX (DDJ, Hippie Diktat, SNAP or Kouma) and at the same time a Noise without concessions in the abrupt «Trap.» This keeps surprisingly a certain ethereal sensuality that floats in the disturbing penumbra of a throbbing music capable of exploding at every moment. It is this dichotomy that makes the charm of this album. Franpi Barriaux, january 2017, <http://www.citizenjazz.com>

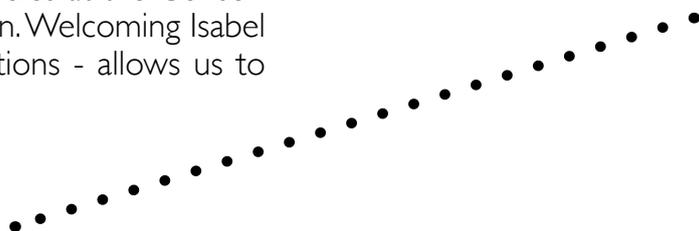
BRIBES of light

Geoffroy Gesser's interview

Between compositions and improvisations, the quartet BRIBES 4 mixes many aesthetic: contemporary music, electroacoustic, electronic, free-jazz, free-rock, pop, etc. Initiated in 2015, this project is the emanation of a duo created by pianist Romain Clerc-Renaud and saxophonist Geoffroy Gesser. Franc-comtois of origin, the latter speaks to us of the group which also hosts the Swedish singer Isabel Sörling and the drummer Yann Joussein.

Nils Bruder : How was the BRIBES 4 project born?

Geoffroy Gesser : Originally, there was BRIBES, the duo we formed with Romain in 2012. Both of us had met during our studies at the Conservatoire de Paris. It was there that we also knew Yann. Welcoming Isabel for voices - between songs, poems and improvisations - allows us to bring a clearer dimension to music.



N.B. : A music that is crossed by many aesthetics ... If one were to sacrifice to the usual question of influences, of whom could one speak?

G.G. : The exercise is always somewhat restrictive, but we can mention Robert Wyatt with us, the will to support the «free» side. There is also Olivier Messiaen and his triads, the energy of Sonic Youth or the free jazz of Albert Ayler or Cecil Taylor.

N.B. : Within BRIBES 4, you are the «regional stage». What are the links between the musician you are and the Franche-Comté?

G.G. : I began music at 8 years, in a harmony in Hérimoncourt, in the Doubs. In high school, I attended the Conservatoire de Montbéliard in classical section. I discovered jazz, through workshops. Then I went through the Conservatories of Lyon and Paris. Today, the links with Franche-Comté and Burgundy remain close. For example, the first album of BRIBES 4, released last October, is produced by Le Ton Vertical, an association based in Besançon. Our project was also hosted at the Moloco, the Fraternelle, the Montbéliard Conservatory or at Djazz Nevers. We are returning to Nevers, at the beginning of the year, for a residency of creation around a new project: BRIBES 4 «Licht». Through various structures, such as the Collectif Coax, I also try to program to discover groups of experimental jazz concerts in the region.

N.B. : What does the BRIBES project «Licht» («light» in German) consist of?

G.G. : For a week we will be working on a new repertoire with a sound engineer, a lighting designer and a scenographer. Our goal is to create and explore new scenic spaces, combining sound and light. The idea is to embark - by taking the audience with us - to new sensations, new states.

N.B. : How do you think you can reconcile these elements of staging with the improvised dimension of your music?

G.G. : In our songs, there are improvisations rather «free» and others that meet certain rules. With the technicians, we will approach the visual dimension of the show in the same way, taking care not to freeze the form of the concerts. After the creation of Licht at the Café Charbon in January, the project will start on tour with a few dates already set in Burgundy - Franche-Comté, with the help of the CRJ.

Nils Bruder, Tempo Magazine, January 2017

>> RADIO

Noise R'Us, Thierry Damestoy, October 2016, Radio Kultura

Les Oreilles Libres, Laurent Pascal,, January 2016, Radio Libertaire

Le Cri du Patchwork, Clément Lebrun, January 2017, France Musique
<https://www.francemusique.fr/emissions/le-cri-du-patchwork/le-cri-du-patchwork-du-mardi-17-janvier-2017-31116>

>> TV

Journal Télévisé, January 2017, France 3

<http://france3-regions.francetvinfo.fr/bourgogne/nievre/nevers/nevers-redemarrage-saison-jazz-bribes-4-1180065.html>

