



GABRIELA FRIEDLI OBJETS TROUVÉS

FRESH JUICE

Gabriela Friedli: Piano
Co Streiff: Alt & Soprano Saxophone
Jan Schlegel: E-Bass, Electronics
Dieter Ulrich: Drums

All compositions by Gabriela Friedli. Recorded live at Maiers Theater Zürich by Jeroen Visser, November 4, 5, 2011. Mixed and mastered by Jeroen Visser, Fishing Bakery Labs Zürich, 2012. Cover art by Franz Rindlisbacher & Gerry Amstutz. Graphic design by Jonas Schoder. Photo by Manuel Wagner. Liner notes by Christoph Wagner

Intakt CD 225

Liner notes by Christoph Wagner

The beginning is restrained. A few snippets of sound are set out, individual notes are released into the room. Four musicians carefully feel their way into the music. Dieter Ulrich strokes the skins of his drums with brushes, gently making the cymbals resonate. Jan Schlegel's bass guitar buzzes with electronic distortion. At the piano, Gabriela Friedli touches some dark accents, and Co Streiff lays out melodic fragments with hoarse saxophone voicings. The sounds intensify and increase to an initial crescendo. The feel moves from free pulse to swing time. A melody evolves while the music continuously gains momentum.

With regard to their concept, the group *Objets Trouvés* aligns itself between the poles of composition and free improvisation. The focus is on creative collective interplay. The pieces, or even just fragments of them, serve as external stimuli which may be used to intervene and channel musical events at any given moment. Intuitive fantasizing develops into fully notated passages, which then again dissolve towards the abstract. Daring solos across a driving groove or elastic swing converge into tight arrangements with complex motifs, before instinct again takes over. The music is characterised by a disciplined interaction between freedom and organisation – "That's a key quality of this band," says Friedli.

Objets Trouvés' line up is one of equality. Two women and two men form this quartet – all distinctive individualists, ranking among the most distinguished musicians on the Swiss scene. Gabriela Friedli is the top-class pianist who penned all these compositions. Her playing shows a mastery of ingenious twists and turns, journeying from delicate, dreamy elegies to powerful rolling thunder. Saxophonist Co Streiff plays with panache, warmth and spirit. In her strongly melodic solos one note evolves from another with an almost logical consistency. Percussionist Dieter Ulrich moves with elegance and agility through a kaleidoscope of sound spaces. He is able to shape a free passage with just as much originality as he plays hard driven swing or holds down a solid beat. Jan Schlegel provides a solid foundation with his eloquence on the six string bass guitar, but he also imports into the otherwise purely acoustic proceedings an entirely different world of electronic sounds. Whether he's attaching clips or springs to strings, or foot-stamping on his collection of distortion boxes, Schlegel's electronics repeatedly paint different colours on the music, making it sizzle with electric energy.

Founded in 1999, the group has been refining its concept continuously over the years. "My dream constellation", Gabriela Friedli calls it. The chemistry between the musicians was there right from the start. Over the course of time, a style evolved in the collective process, employing Friedli's compositions as start and stop points for creative interaction.

Nothing is agreed up front. There is no 'set list'. Whether a particular composition is to be used is left to the spur of the moment. The musicians trust in the dynamics of chance. The meticulously rehearsed pieces form a pool they can intuitively return to – or not! This requires a good deal of awareness, as well as total familiarity with the band's 'songbook'.

And now it can begin. The interplay between spontaneous invention and previously rehearsed parts opens up, taking a new



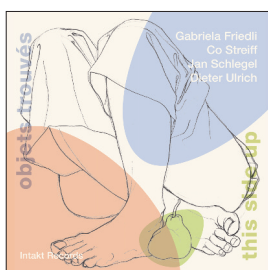
Dieter Ulrich, Jan Schlegel,
Gabriela Friedli, Co Streiff,
The Stone, New York, 2012

course every time, while the palette of moods ranges from the lyrically melancholic to effervescent eruption. In the interlaced web of relationships between the four musicians, each fresh impetus triggers a chain reaction which constantly throws the entire ensemble into disarray. "It's never the same twice," explains Friedli. "In the most extreme case, only the spirit of a piece is evoked, the actual theme is not even played." The risks inherent in this spontaneous way of making music are consciously taken on board. This guarantees that routines don't become established.

Pieces evolve organically – differently every time – from the improvisations (and vice versa), giving a concert performance a great deal of consistency. Ideally solos not only reflect the mood of the respective piece but extend its spirit, intensify and refine it. This group works slowly and rehearses plenty. Every number is explored intensely over an extended time period, until it has been subconsciously absorbed, so it can be reactivated at a moment's notice. A handful of notes are all that's required and suddenly the compositions reappear in the course of the concert – "objets trouvés", as it were – in a new design and a different context. Chance follows its own logic.

Christoph Wagner · Translation: Isabel Seeberg & Paul Lytton

GABRIELA FRIEDLI BEI INTAKT RECORDS



OBJETS TROUVÉS THIS SIDE UP

Gabriela Friedli, Co Streiff, Jan Schlegel,
Dieter Ulrich

Intakt CD 159



OBJETS TROUVÉS FRAGILE

Gabriela Friedli, Co Streiff, Jan Schlegel,
Dieter Ulrich

Intakt CD 102



GABRIELA FRIEDLI TRIO STARTED

Gabriela Friedli, Daniel Studer, Dieter Ulrich

Intakt CD 214



GABRIELA FRIEDLI- PRISKA WALSS

INTERVISTA
Gabriela Friedli, Priska Walss

Intakt CD 087