

ELECTRONIC MUSIC & SOUND ART

BRUIT CLAIR

Mathias Delplanque

Parcelles 1-10

BC01 – 2010

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PRESS REVIEW

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The Sound Projector (UK)

(December 2010)

Claiming to exist « halfway between folk, musique concrète and ambient » the sounds here had me in their grip from the start. I'm not sure about the « ambient » part of the recipe really holds as the main thing on display here is a feel for sonic detail and colour which invites the kind of minute attention that most ambient music can't sustain. This is Delplanque's seventh solo release under his own name and was recorded « live in the studio », with all the playing, processing and modification of the source sounds taking place in real time. It's also the first release on the artist's own label, Bruit Clair. If you haven't heard of Delplanque as such you might recognise the name of his dub-techno band, Lena, whose records exist at the electro-acoustic fringes of Berlin techno, in the vicinity of groupes such as Pole.

« Parcelles » is a nicely ambiguous term, meaning « plots » in Delplanque's original French, to an English it suggests ideas of strategy, planning and intrigue as well as literal plots of land. In these ten tracks Delplanque weaves together a series of musical knots from the barest of materials – guitar, zither, melodica and percussion, all played sparingly. Coming back to the « ambient » theme I suppose that one thing that characterises that genre is a habit of leaning on simple repetitions ; at its weakest perhaps some of the album (« Parcelles #3/4 ») veers that way, but for the most part Delplanque keeps interest running high as, over the course of a track, he unwraps one of the little musical cells that defines each of these pieces – a simple four-note guitar loop on the first track, for instance. The music works because of the constant interruption of dissonance, stray sounds and wisps of distortion, and it works really well when the impression of a combined repetitive background and foreground detail falls away, replaced by a sense of organic development, with new information not only feeding into, but reshaping and conditioning the loops as they unwind. The album climaxes with a longer track that draws elements of the preceding pieces together. An interesting new (to me) artist, Delplanque has a finely tuned set of ears on his head ; I'd like to hear what else he could do with them, because if he let his imagination run riot I can see him creating some great music. The sleeve artwork is blank and anonymous while being carefully styled. Don't let it lead you to imagine that what's inside the sleeve is also run of mill ambient fare : it isn't.

Andy Wilson

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Tokafi (D)

(August 2010)

To hell with expectations: A journey of self-discovery.

In 1950, American composer Elliot Carter said „to hell“ with all expectations and drove off into the Arizona desert to spend an entire year conceptualising and writing his first string quartet. He was, as he later explained, particularly obsessed with Jean Cocteau's surrealist movie "Le Sang d'un poète", whose 55-minute action was framed by a short sequence of a collapsing industrial chimney. Accordingly, the quartet opened with a poignant theme in the cello, which was only to return in the first violin at the very end of the piece's three-quarter-of-an-hour-long journey, implicitly suggesting that everything the audience had just gone through was nothing but a short moment of daydreaming (a „parenthesis in time“ as critic Bayan Northcott aptly called it in his introduction to the recent budget priced Naxos-recording of the piece). Even though Carter's „second coming“ as an artist has been largely overplayed in the myth surrounding this self-sought catharsis, it can hardly be denied that the conscious attempt at breaking away from his own past liberated him from a personally dissatisfying creative cul-de-sac - he had, in a way, burnt all bridges and started from scratch again at the age of forty two.

In various respects, French Sound Artist Mathias Delplanque has now embarked on a similar trip to Carter's. For one, „Parcelles 1-10“ marks the debut release on his freshly-founded Bruit Clair-imprint, allowing for complete control not only in musical terms but, quite seminaly for an artist originally looking for a career as a sculptor, with regards to visual presentation as well: After the cover of „The Uncertain Trail“, the penultimate release of his Lena-project, featured a miniature-scale reproduction of Ed Ruscha's homonymous painting, the elegant and high-quality digipack of his most recent publication under his civilian name highlights the associative and carefully attuned work of designer Alexis Pierre. Of course, founding a record company isn't the most sensational thing in the world these days. But since Delplanque's musical personality has always been marked by an astounding eclecticism, bringing the different aspects of his oeuvre together under one roof for once points to the constants in his oeuvre rather than the differences: Minute sound-crafting, meticulous attention to what others might regard as background noises, a combination of utmost transparency and breathtaking depth as well as a preference of threedimensional expansion over linear development.

This debut as a self-releasing label boss arguably also defines a zero-hour for him as an artist. Constituting the first episode of a triptych of full-lengths, it introduces the new compositional form of „parcelles“ - mostly concise sonic „packages“, in which electronically processed materials culled from instruments such as the melodica, bells, guitar, zither and a plethora of tiny percussive objects (whose emanations, however, never coalesce into fully-fledged rhythms), are freely floating around each other like particles in liquid. Recorded by Delplanque in the studio under simulated live-conditions, these packages take on the character of complex acoustic systems. Set in motion and carefully supervised by their creator, much of the action appears to be guided by self-sustaining evolutionary processes, with all elements running through chains of changes in volume, colour and function. The concrete realisation of a particular parcelle appears to carry a certain amount of indeterminacy, as sets of initially fixed parameters are channelled through the moment in what could well be described as „controlled improvisations“.

Similar to Cocteau in *Le Sang d'un poète*, Delplanque embeds the entire trilogy in the formerly empty silence between two former pieces: „The track Parcelle 1 is meant to be listened to in the continuation of track no 14 (Le Regard) on my previous work *Le Pavillon Témoin*“, he writes in the liner notes, „Track no 15 (Dérivation) on *Le Pavillon Témoin* is meant to be listened to right after the last track on the third opus of the Parcelles series.“ To understand what he is on about here, one only needs to go back to these reference-points from his 2007-album on now-defunct Greek label Low Impedance: While „Le Regard“ is an airy, summerly Folk-pastiche, replete with strummed guitar chords and an upliftingly whistled melody, „Dérivation“ rips these elements out of context: Chords are running backwards and themes spinning out of control as four to five layers of sound are wilfully piled on top of each other. Only in the very last minute, when nothing is left but a pensive guitar and the confusing simultaneity has subsided, does the piece find peace in a plaintive, bittersweet coda.

Quite clearly, something must have happened between these two works for the composer to treat essentially identical sources with entirely different methodologies and aesthetics. „Parcelles“ constitutes an effort of getting to the heart of the issue, of trying to identify how these two seemingly paradoxical philosophies can coexist in the same mind and how they can be converted from one to the other. It is a journey of self-discovery for an artist, who seemed to have taken his versatility for granted and is now seeking for answers to the big questions of who, what, when and why.

Contrary to what one might expect, this soul-search is anything but a purely self-gratifying, egoistical or academic pleasure. The first batch of ten „parcelles“ literally flows over with stimulating ideas and inspiring craftsmanship. Especially the visceral power of Delplanque's massive basses, whose sonorities seem to fill the entire frequential spectrum on their own, is a tantalisingly cinematic pleasure. Moods range from the sweet and sultry to the ominous and downright depressive, arrangements from the minimal and microscopic to the rich and resonant. Pieces not only lean towards fields of pure sound or melodic creations respectively, but regularly discover fascinating niches of their own in the ground somewhere between these poles: While „Parcelle 6“, with its addictive harmonica-motive, is a straightforward work of charming neo-chansons, on „Parcelle 5“, Delplanque bases every single invention on a simple melody, but spreads its notes out over different instruments and effect channels, thereby creating a coherent space filled by continuous transformations of a single idea.

Echoes of Delplanque's various activities are playfully running through the tracks here: The deep reverberations and dub-echoes of Lena, the serene and über-concentrated sound-shaping of currently-on-hold supergroup The Missing Ensemble, the spatial science of his early work. It lends an air of variety and eclecticism to these tracks, whose installational character might otherwise have appeared cold and dismissive. As it is, these first ten „parcelles“ represent one of the few occasion, where accessibility and uncompromising explorations do not mutually exclude each other. For their accessible musical language, Elliott Carter may not have enjoyed them. But he would certainly have found nothing but praise for an artist, whose „to hell with expectations“ has yielded his perhaps most immediately beguiling work to date.

Tobias Fischer

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Bad Alchemy (D)

(July 2010)

Ein französischer Umtriebler, 1973 in Ouagadougou (Burkina Faso) geboren, von dessen Aktivitäten als Bidlo und Stensil oder mit The Missing Ensemble ich allerdings noch nichts mitbekommen habe, kreierte hier Floktronic für Leute, für die Chillen ohne Notebook unter ihrem Niveau wäre. Er bürstet die feine, träumerische Akustik von Gitarre, Zither, Melodica per Laptop mit und gegen den Strich und bringt finessenreich perkussive Unruhe ins Spiel. Es knistert, klickt und knarrt da ein granulares Ambiente in 10 Parzellen, durchwegs langsam und melodiös, aber immer auch leicht verzerrt, verschleppt, verschleierte, zuletzt mit holzigem Klacken wie ein Webstuhl. Mit einiger Sophistication und ganz französisch sind Musique concrète und manchmal auch Akkordeon – und sogar Orgelnostalgie Zutaten dieses Feierabends der Synapsen, die ihren Café nicht ohne Wehmut genießen. Als würde einem aus der leeren Tasse der Bodensatz des Informationszeitalters anstarren, als wäre jeder Aschenbecher voller Galoiskippen ein Nature Morte der Vergänglichkeit. Delplanque ist ein sensibler Köhner, der nicht zufällig mit Myra Melford, Ben Goldberg und Shahzad Ismaïly in Afterlife Music Radio auch Afterlife-Radio-Musik spielt und mit Lena & The Floating Roots Orchestra eine Hommage an William Faulkner Light In August.

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Etherreal (FR)

(July 2010)

Après le *Circonstances / Variations 1-4* de Lena, voici l'album du même homme, mais sous son véritable nom, Mathias Delplanque. Étrangement ces parcelles reposent sur la même approche que les variations dub de Lena. Cet album est le premier d'une trilogie, proposant un retour sur d'anciens travaux du Français puisque l'artiste décrit cette trilogie comme une parenthèse qui se placerait entre les deux derniers titres de son album *Le Pavillon Témoin*, publié en 2007 par Low Impedance Recordings.

Ayant encore le dub de Lena en tête, on est d'abord surpris par la guitare de *Parcelle 1*, électroacoustique au traitement un peu rugueux, avec au second plan une multitude de petits bruitages, coups métalliques, petits objets et cordes triturés, tintements, le genre de chose que l'on pourrait entendre lors d'un concert de musique improvisée. Petit à petit, et toujours selon le même principe, Mathias Delplanque augmente le niveau d'abstraction, le traitement de la guitare est déjà nettement plus important sur *Parcelle 2*, plus proche de nappes de drones qui vont et viennent sans cesse, dans une certaine douceur tout en se révélant menaçantes, cinématographiques. Il est amusant de voir comme le son évolue au fil des 50 minutes que dure l'album tout en restant sur ce même type de construction. Nappes granuleuses, grinçantes et sifflements hantés sur *Parcelle 3*, glissantes sur *Parcelle 4*, plus timides et mêlées à des field recordings sur un *Parcelle 5* qui se fait fragile. La deuxième moitié de l'album débute par un changement de sonorité puisque le mélodica de Mathias Delplanque sonne comme accordéon ou un orgue sur *Parcelle 6* ou bien encore le mélancolique *Parcelle 8*, augmentant encore le virage vers des atmosphères ambient avec une construction plus coulée. On s'amusera à retrouver ici quelques éléments du dub de Lena, peut-être dans le tempo, dans la manière dont les éléments sont amenés, suivant un pseudo hasard. Tout cela nous mène logiquement vers *Parcelle 10* sur lequel le temps semble s'être arrêté : nappes flottantes, percussions aquatiques et cordes frottées se croisent dans un mouvement perpétuel pendant près de 12mn qui pourraient durer des heures.

Un dub personnel et efficace avec Lena, une ambient magique en tant que Mathias Delplanque, le français est tout autant à l'aise dans les deux genres, avec à chaque fois un sens du détail, un minimalisme et une finesse qui rendent son travail particulièrement attachant.

Fabrice Allard

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Electronic.it (IT)

(June 2010)

Mathias Delplanque è un giovane interessantissimo artista francese che produce musica dal 2000. Arrivo a lui soltanto ora, tramite questo bellissimo disco dal titolo Parcelles 1-10, primo di una trilogia che credo lascerà il segno nella musica folk elettronica. Cercando a ritroso scopro che Mathias ha realizzato due splendidi album con diversi pseudonimi, Bidlo il primo, pubblicato nel 2000 per la Harmsonic e Lena il secondo, per la Quatermass records. Entrambi dediti ad un'elettronica in chiave dub e portamento downbeat. Con il suo nome di battesimo invece scopro un Mathias impegnato in una ricerca costante che lo porta ad esplorare territori più difficili come quelli del microsampling e del field recordings.

In questo primo capitolo della trilogia Parcelles sono moltissimi gli strumenti chiamati in causa, tutti suonati dallo stesso Mathias, ed è incredibile la capacità di sintesi del nostro, che riesce ad estrarre in maniera quasi asettica le componenti più segnanti di ogni suono. I brani sono tutto un progredire di melodie sbilenche con a capo le corde metalliche della chitarra che guidano le composizioni accompagnandosi ai microscopici frammenti percussivi e ad uno scricchiolio di sottofondo praticamente imperante nell'intero lavoro.

Una forma melodica cercata di continuo, che trova grandissima esposizione nel sesto segmento, un meraviglioso quanto struggente incastro di drones, vetri in caduta ed armonica, un passo intenso dove ogni elemento sembra stato posto in grazia di Dio. Ma è tutto il percorso a stupire, in particolar modo per la tensione mantenuta sempre alta e per quell'approccio melodico mai scontato, dolci sinfonie create di volta in volta in modo diverso, ora facendo suonare una campana, ora richiamando

all'ordine una chitarra uscita di senno e sempre chiamando a raccolta una serie di elementi percussivi di varia natura.

Delplanque ci delizia con un primo capitolo che chiede continuamente ascolti, ed è stupendo abbandonarsi ad esso, se il resto della trilogia, come penso, manterrà questi canoni di eccellenza, sarà un mattone imprescindibile della musica elettronica. 4.5/5

Liquid

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Connexion Bizarre (PT)

(June 2010)

Born in Burkina Faso but trained in classical music studies at the Ecole Nationale d'Arts de Cergy Pontoise in France, Mathias Delplanque has since immersed himself in electronic music and sound art. With a laundry list of projects, collaborations, visual work and space/sound installations behind him, the release of "Parcelles 1-10", his seventh solo album under his own name, comes as a sequel to "Le Pavillon Témoin" (2007) and is itself the first installment of a planned trilogy of albums. But in fact the concept goes a bit deeper. According to Delplanque's website, the entire "Parcelles" series - this and the two forthcoming works - take place *between* the final two tracks on "Le Pavillon Témoin". It is a divergence that will, following the last composition of the trilogy, conclude with the ultimate track on "Le Pavillon Témoin". In short, the whole thing will become a fascinating sound insertion, a hypothetical auditory space flourishing within the predefined parameters of a larger framework.

"Parcelles 1-10", released on Delplanque's own Bruit Clair label (launched July 2009), was recorded live in the studio with direct sound takes and no re-recording. It is a curious and ambient digression that, besides utilizing the computer as instrument, engages other elements such as melodica, guitar, zither and unspecified percussion. Although its musique concrète impulses are compelling, the recurrent cyclical patterns invoked by its drone tendencies are where this experimental album's power is rooted.

Full of plaintive guitar and shimmering tones, irregular playback, creaks and scrapes, stumbling manipulations and whispering atmospheres, the album flows seamlessly from one track to the next, each in some manner reminiscent of those both before and after. This is accomplished via a sort of familiarity déjà vu. For example, what seem to be found sounds, like the rusty springs and hinges in "Parcelle 3", or what might be tapping bamboo sticks in "Parcelle 9", carry through the warren of micro-sounds, self-altering while infiltrating other spaces within this already tangential opus. Similarities crop up, but subtle differences facilitate progress.

The pervasive background movements in "Parcelle 5", the calm and stretched tones in "Parcelle 10", the juxtaposition of shifting tableware and deep bass reverberations in "Parcelle 8" - each aspect its own microcosm in the larger whole, imbuing "Parcelles 1-10" with a unique spatial sense, one that is at once boundless and claustrophobic. Amassed as a single entity, these individual parcels and the cycles therein become, in a way, timeless. Which is exactly how the insertion of a hypothetical sound space into the pre-existing fabric should be perceived.

Dutton Hauhart

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Goutemesdisques (FR)

(May 2010)

Le nouvel album solo de Mathias Delplanque est une double bonne nouvelle : tout d'abord c'est le septième cadeau offert par l'activiste Nantais dans la scène des musiques de chambre, mais c'est surtout l'acte de naissance de Bruit Clair, un tout jeune label qui a su prendre directement les choses en main. *Parcelles 1-10* est en réalité le premier enfant d'une trilogie qui verra après lui succéder

Parcelles 11-20 et *Parcelles 21-30* et destinée à venir s'inclure entre la quatorzième et la quinzième piste de *Le Pavillon Témoin* sorti en 2007.

Mais parler de ce *Parcelles 1-10* sans évoquer sa nature musicale singulière serait un crime tant le mélange inattendu de musique concrète, d'ambient et de folk/post-rock est un régal pour les oreilles. Tout ici sent la spontanéité d'un enregistrement dans des conditions live : une musique semi-improvisée qui respecte néanmoins de grandes et belles lignes directrices afin de mieux se raconter sans jamais se perdre. Les instruments (l'ordinateur étant sur le même pied que les guitares âcres, les melodica et les gongs) sont utilisés pour leur potentiel polyphonique, jouant énormément sur un ton très métallique pour bâtir des cathédrales harmoniques tantôt discrètes, tantôt gigantesques d'électricité retenue. *Parcelles 1-10* tient sa beauté de deux grands types de jeu : d'une part, les tonalités utilisées jouent avec talent dans les résonances métalliques (guitares électriques, légers larsens digitaux) en mêlant variations faussement abruptes et prises de hauteur; d'autre part, le contact des matières et l'extrême spatialisation des divers éléments donne à l'ensemble une teneur boisée extrêmement agréable. Les évocations ambient ne sont pas en reste puisqu'elles viennent ponctuer et assister avec légèreté (et cohérence) les mises en avant organiques.

Tout mis l'un dans l'autre, on assiste pendant une heure pleine à un festival de mélodies en décalage, de prises de risques baroques et de parades claires-obscurées du plus bel effet – la deuxième moitié du disque, moins axée sur la rupture, alignant une belle série de merveilles musicales (on pense à « Parcelle 6 » et « Parcelle 10 »). *Parcelles 1-10* c'est tout cela, et même plus sûrement, puisque le disque se joue inlassablement en boucle jusqu'à pouvoir désigner de l'oreille toutes les facettes – et elles sont nombreuses – de ce joli petit diamant. Et dire qu'on attend la suite avec impatience serait un euphémisme.

Simon Bomans

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Textura (CAN)

(May 2010)

If French producer Mathias Delplanque is one thing above all else, it's versatile. The three releases reviewed here find him equally comfortable creating processed electro-acoustic improvisations (*Parcelles 1-10*), field recordings-based settings (*Passeports*), and dub-techno (*Circonstances / Variations 1-4*), the last under the alias Lena.

Parcelles 1-10, his seventh album issued under his own name, is the first in a planned trilogy, with the second, *Parcelles 11-20 (Stalker)*, currently underway. The parcels in question—"plots of land" in French—are musical settings Delplanque recorded live in the studio as first takes using melodica, guitar, zither, percussion, and computer. It's the latter that's most critical here, as Delplanque uses it to manipulate the material produced by the conventional instruments in real-time, resulting in tracks that are performed, treated, and recorded in one fell swoop. What results is fifty-one minutes of slow-motion electro-acoustic material where identifiable fragments of melodica and acoustic guitar emerge within flickering fields of processed slivers, slide flourishes, and percussive accents. Partially defined themes drift through dense webs of rustlings, twangs, and phasing effects in all ten of the settings. The tracks that leave the strongest impression are those whose themes assert themselves most clearly and with the least amount of interference; "Parcelle 6" stands out as one of the most accessible, given that the bright melodica theme that wheezes over a largely percussive base remains largely intact throughout the piece, and much the same applies to "Parcelle 8," where a harmonium-like theme and bass motif float across a restlessly mutating mass of percussive material. Being heavily tilted in the direction of pure field recordings, his eighth solo album, *Passeports*, is the least conventionally musical of the three releases. That doesn't mean, however, that it's not an engaging listen on its own terms, as Delplanque weaves materials gathered from transport-related locations across France (train stations, harbours, parking lots, transit areas, etc.) into seven evocative settings. Adding to the material's 'presence' is the fact that the raw material was played back within Delplanque's home and consequently the recorded versions merge field recordings and ambient domestic sounds into the final mix. Even though the field recordings represent the whole of the raw material used in the composition of the album, in their ultimate form the pieces are closer in spirit to ambient compositions that contain a rich amount of 'real world' detail. That's especially the case

when long ambient tones drape themselves across those raw materials. In "Passeport 1 (Nantes)," a train car clatters along its tracks, after which ambient tones stretch out, at times in such a way that they suggest train whistles having been transformed into purely musical form. Though "Passeport 3 (Dieppe)" includes recordings made in a call center in New Delhi, the track itself is closer in spirit to a soothing ambient meditation. Like *Parcelles 1-10*, *Passeports* ends with a twelve-minute setting, in this case "Passeport 7 (Nantes)," which, like much of the album's material, inhabits a space situated midway between musical (ambient structures) and pure sound (field recordings) forms.

Of an entirely different stripe is the material Delplanque produces under the Lena name, which is so satisfying, it's a shame *Circonstances / Variations 1-4* is only a half-hour long. The consolation here is that the EP is the first in a series of three, so presumably there'll be something like twelve variations in all. The concept driving the project is that each of the tracks is a variation on "Circonstances," a track on the album *Lost-Wax* that Lena and the Floating Roots Orchestra released in 2008. The style is nominally dub-techno but it's dub-techno of a particular vintage—less the Soulték-and-Deepchord and more the Pole-and-Deadbeat kind. With Delplanque straying liberally from the original, the four versions sound like different pieces, even if there are commonalities. The opening version is a beautiful treatment, with the song's midtempo drive peppered by all manner of textural detail—snake-like rattles and such—and waves of echoing chords. The slightly slower second is skankier but no less captivating, while the third is catapulted by a house-inflected swing and a chunky chordal pattern whose escalating swirl gives the treatment an epic quality. The fourth treatment is the most bass-heavy of the four, as Delplanque creates huge contrast between the snare's snap and the ghostly chords that alternate with it. Be sure to play *Variations 1-4* loud and on a solid system so that the nuances of the material can be fully appreciated.

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D-Side (FR)

(May 2010)

En fondant le label Bruit Clair, le compositeur nantais Mathias Delplanque lève d'un seul coup le voile sur une bonne partie de son œuvre protéiforme, oscillant entre musique concrète, electronica, folktronica et autofiction dès lors qu'il signe sous son propre nom, techno dub sous celui de Lena. Suite directe de son album « Le Pavillon Témoin » et même destiné à être joué entre les quatorzième et quinzième titres de ce dernier, « Parcelles 1-10 », premier volet d'une trilogie dont la conclusion est actuellement en cours de production, est enregistré, comme son prédécesseur, en prise directe, et n'utilise l'ordinateur que comme un outil parmi d'autres, au même titre que le mélodica, la guitare, les percussions et autres objets usuels qui sont joués et retraités en temps réel pour donner naissance à des ambiances proches d'une folktronica hypnotique marquée du sceau de la musique concrète, qui ne cède jamais à la tentation de la facilité. Plus abstrait, « Passeports », réalisé en collaboration avec le label portugais Cronica Electronica, se base exclusivement sur des field recordings captés en 2007 et 2008 dans divers lieux de transit en France : gares, parkings, ports, aéroports, et même pour l'exotisme, un centre d'appel de New Delhi. Retravaillés et arrangés en strates sonores denses et sombres, des sons, qui ont parfois été diffusés par Mathias Delplanque dans son appartement puis réenregistrés afin d'évoquer un sentiment d'espace, forment au final des titres oppressants qui imposent l'idée du transport comme d'une contrainte, comme si nous étions, nous aussi, des clandestins de Calais, chargés à l'arrière de camions... Et dans un registre plus « classique » on retrouve le techno-dub de Lena pour un EP, premier d'une trilogie à venir. Tout en rondeur et en échos liquides, « Circonstances / Variations 1-4 » réinterprète (plutôt que de remixer), le titre « Circonstances » paru il y a deux ans sur *Lost-Wax*. Léger, simple comme l'évidence, cet EP s'impose, bien au-delà de son simple statut d'addendum, comme le digne successeur du meilleur de Tennis ou Pole. Joli tir groupé !

Jean-François Micard

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Liability Webzine (FR)

(March 2010)

Nous avons déjà rencontré Mathias Delplanque il y a de cela quelques temps alors qu'il officiait sous le nom de Lena pour l'album *The Uncertain Trail*. C'était, du moins, l'une de ses nombreuses facettes. En effet, on le connaît également sous les noms de Bidlo ou Stensil et fait aussi parti, quand il ne les pas lui même initié, des formations comme The Floating Roots Orchestra, The Missing Ensemble, AAA Men... Bien évidemment, avec des personnages comme celui-ci, on ne compte plus vraiment les collaborations avec des musiciens de renoms. Pour autant, avec Mathias Delplanque, cette multiplicité de projets ne l'empêche aucunement d'avoir les idées claires. Septième album sous son nom de naissance, *Parcelles 1-10* démontre que le néo-nantais est un créateur raisonné mais aussi passionné. Premier volume d'une trilogie annoncée, *Parcelles 1-10* a été enregistré live autour de traitements électroniques sur lesquels a ajouté de manière instantanée toute une diversité d'instruments. Ces *Parcelles* sont, évidemment, des moments d'expérimentations où se mêlent de l'ambient, de la musique concrète et, de façon plus insolite, du folk. Nous sommes donc assez loin des espaces dub de Lena.

Parcelles 1-10 est quasiment conçu comme un album improvisé. En effet, les textures développées par Mathias Delplanque agissent de manière plus ou moins aléatoire, ne donnent aucun signes de régularité ou de stabilité. Avec lui nous avançons vers l'inconnu, des territoires qui semblent inexplorés et désertés de presque toute vie organique. Comme on peut s'en douter les espaces délimités par Mathias Delplanque sont tout en relief et ne relèvent pas de constructions tout à fait linéaires. Delplanque préfère de loin l'accident sonore, l'impromptu, l'inattendu. Ici, les sons, tout en retenu, se déplacent de manière sinueuse et s'entremêlent sans qu'il y ait le moindre conflit. Une symbiose s'opère mais le resultat n'est pas une incarnation de la perfection. Ce n'est même pas cela qui est recherché par Mathias Delplanque. Du moins, on se l'imagine. *Parcelles 1-10* reste un espace libre de toute contrainte, une représentation géologique de la musique dans sa diversité des formes. Présenté comme une "parenthèse" se situant entre le quatorzième et le quinzième morceau du disque *Le Pavillon Témoin* (Low Impedance – 2007) les *Parcelles* de Mathias Delplanque (dont le deuxième volume est déjà à pieds d'oeuvre) oeuvrent pour une beauté abstraite qui fascine et qui vous fait porter votre regard au-delà des apparences.

Fabien Pondard

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Vibrations (FR)

(April 2010)

On connaissait le versant plus dub du Nantais sous le nom de Lena, mais Mathias Delplanque sort aussi des disques sous son nom propre –et sur son propre label, par la même occasion. Jamais à cours de concepts novateurs, Delplanque a ainsi composé ce nouveau disque comme un univers parallèle possible à écouter entre deux titres précis de son précédent album. Rassurez-vous, «Parcelles» s'écoute aussi très bien tout seul, et propose une folktronica dronesque pleine de détails évocateurs à qui sait tendre l'oreille.

Kalcha

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Rockerilla (IT)

(April 2010)

Come uno Chapelier Fou meno brioso e piu depresso. E che al posto del violino suona una chitarra acustica e uno zither. Mathias in verità ha una carriera ben piu lunga del connazionale collega di cui si parla su queste stesse pagine. E dimostra una buona padronanza dei mezzi costruendo lentitappeti su cui improvvisa con rumori e strumenti. Nulla in verità sembra mai messo a fuoco e le

melodie delle composizioni si muovono come bolle su un fiume di lava. Lontano mille miglie dalla tranquillità dell' ambient Delplanque indaga i segreti della musica isolazionista da una prospettiva colta e distaccata. « Parcelles dovrebbe essere la prima parte di una trilogia maè anche legato a precedenti lavori del musicista francese.

Roberto Mandolini

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Smallfish (UK)

(April 2010)

From the first moment I heard the releases that were forthcoming from Bruit Clair I knew it was going to be a label that Smallfish would be very, very happy to be stocking! With this debut release label owner Mat has put together a marvellous collection of works that surf the line between experimental, organic and processed. There's a whole world of sound to discover here as the ever-present guitars lock horns with prepared instruments and electronics to provide a constant background of intriguing tonality and background layering. The work here seems improvised, as far as I can tell, but adheres to a structural style that holds all the sounds together while allowing them to be fully explored in a number of compelling ways. Clattering percussive forces sit happily next to quiet moments of introspective drone with an almost ambient quality, but the prevailing sound is one of lively, playful and inventive sound design that uses noise as one of the main focuses of the tracks. Be prepared for some awesome future releases from this label that's very much one to watch. Highly recommended indeed and a really excellent beginning for Bruit Clair.

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Ondarock (IT)

(March 2010)

Le premesse delle "Parcelles" di Mathias Delplanque sono imponenti: concerti a tecnica mista di folktronica, elettroacustica, glitch, soundsculpting, distorsioni, campioni, percussioni etc. I risultati non ne sono sempre all'altezza. La prima è una semplice elegia da camera; la seconda oppone echi funerei a riverberi liberi; l'ottava, vertice melodico, evoca gli chansonniers. In generale, la brevità di alcuni brani indica facilità d'ascolto o di sintesi. Si vedano in questo i suoni allucinati della "Parcelle 7", gli spasmi irregolari e le voragini noise della "3", il pattern quasi-ambient della "4". C'è relativamente poco perfezionismo, e un'aumentata dimensione d'affresco: il vero poemetto del caso è così "Parcelle 5", a metà via tra musique concrete acquatica e dissonanze desertiche. La "Parcelle" più lunga, "10", è invece deludente, un tappeto di percussioni e loop in sordina relativamente regolari (talvolta pure risonanze autoindulgenti). Dopo Bidlo, Lena, Stensil, l'attività di conduttore d'orchestra (Floating Roots Orchestra, Missing Ensemble, A.M.R.) e dozzine di collaborazioni parallele, il musicista francese opta per i suoi veri nome e cognome e per un soffio vitale che lo allontana di quel tanto dalle nature morte estetizzanti dei contemporanei, sempre sostenuto da un velo drone a dare eleganza alle composizioni. Non sempre è attivo o reattivo, anzi, talvolta è di un'inerzia furbamente altisonante. Tutte le "Parcelles" sono liberamente desunte dalle ultime due tracce di "Le Pavillon Témoin" (Low Impedance, 2007), una sorta di rarissimo musical electro-acustico, il suo capolavoro.

Michele Saran

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Earlabs (NL)

(March 2010)

It might be that Parcelles 1-10 is the seventh album by French musician Mathias Delplanque, but it is the first the reaches my ears. I had read and heard the name on several occasions already including some contact on social network site Facebook but never really knew what to expect of the music.

And lets be honest, sadly enough it is not possible to check all music there is. But good, here we are sitting with the headphones on again, listening to a new album. One presented on Deplanque his own label Bruit Clair. 10 pieces of music, 10 "parcelles", the first 10 of a yet unknown total that will be spread over 3 albums.

As the name suggests a Parcelle can be considered as a plot of land; a parcel a midst many others, that have a similar function but have their own properties. The same goes up in this music. All songs somehow contain the same ingredients but with those every time a new exciting piece is created. In the music we hear a guitar that is sometimes heavy processed, a melodica, percussion, a zither and a huge array of computer effects.

All the parcels are created from one take recordings without any post-processing. This results in free non-conceptual pieces. The sound is a honest one somewhere between folk music, improvised electronics and sound-art.

Not only can the pieces be considered as being plots, but also the internal structures per piece. With the use of granular seeds each sound forms its own place in the music.

As already mentioned the pieces the different pieces are connected with each other in sound color. Throughout the album there is not much variation in tonal key settings and tuning, but with a project like this you shouldn't really expect this.

Parcelles 1-10 has turned out to an interesting study of sound sketches presenting a tight collection of pieces. It might need some keen listening, but when you give the album some time there is a beauty to pop-up, referring to a rich history in granular music.

Sietse van Erve

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Monsieur Délire (CAN)

(February 2010)

Selon Matthias Delplanque, l'ensemble de ce disque s'insère entre les pistes 14 et 15 de son disque précédent, *Le Pavillon Témoin*, que je ne connais pas. Néanmoins, *Parcelles 1-10* s'écoute très bien et très agréablement de manière autonome. Il s'agit d'un travail instrumental très fin entre électroniques et instruments acoustiques (guitare acoustique, mélodica, clochettes, cymbalom et petits instruments à percussion), enregistré en temps réel, sans passes supplémentaires. J'ai pensé à la collaboration entre Andrea Belfi et Machinefabriek - c'est ce genre de musique calme et éthérée, où la recherche procède posément et où le sens du placement judicieux n'exclue pas la soif de beauté. Recommandé.

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Le Son du Grisli (FR)

(January 2010)

Aux origines de Parcelles 1-10, Mathias Delplanque dit, sur le site de son label Bruit Clair (qui permet d'écouter des extraits du disque), qu'il y a son Pavillon témoin. Sur la même page, on apprend aussi que ces dix parcelles inaugurent un triptyque (de parcelles).

Les dix premières sont sorties de plusieurs instruments et d'un ordinateur. Avec méthode, Mathias Delplanque coupe, copie et colle des prises de guitares ralenties, des chants renversés sur moniteur, des boucles et beaucoup de bruits non identifiés. En dix temps, il installe un climat de pop expérimentale qui peut verser tout à coup dans une torpeur conditionnée par des basses puissantes parce que, sur Parcelles 1-10, le cœur de Mathias Delplanque balance entre le bruit clair et le bruit foncé, bref a tout pour plaire...

Pierre Cécile

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