

Rhùn

Fanfare du chaos



→ musiques extraits



1^{er} album *Ib* disponible chez AltRock.it



www.altrock.it

Attention, embarcation sans canot de sauvetage...

Fanfare du chaos dans les écouteilles ! Laissez là vos tricots et vos steaks aux morilles car jusqu'au Récif du Diable, fortes torpilles ! Là où chantent des créatures innommables...

Ce jeune fleuron du rock in opposition, de tradition zeuhl, mais élevé au garage'n'roll, vous sabordera les écouteurs, vous piratera les récepteurs. D'une énergie folle agrémentée d'une écriture riche et ciselée, y'aura de la houle! Ainsi ce mémorable concert en ouverture de Magma à Caen en 2009... Accrochez-vous au bastingage!

D'autant plus que le quintette à vents Pantagrulair, toujours si vif et surprenant, et absolument pas à contre-emploi dans le registre rock de chambre version lits superposés, vient agrémenter cette musique déjà si onirico-cauchemardesque et fouguese, en véritable orfèvre.

Un banquet orgiaque, tel qu'enregistré sur le premier album de Rhùn « Ìh », paru sur le label italien Altrock, et distribué dans le monde entier par Agartha.

(Rhùn se produit avec ou sans l'Ensemble Pantagrulair, au choix de l'organisateur.)

1^{er} album Ìh paru chez Altrock en juin 2013



→ Quick Kit presse

« ... une des meilleures sorties zeuhl contemporaine. »

« 5 étoiles bien mérité »

« Excitant du début à la fin. Essentiel. » Progarchives

« ... ce n'est pas le disque le plus accessible et confortable que vous écouterez jamais, mais peut-être l'un des plus intéressants. » Sea of tranquility

« Les arrangements : parfaits ! Rien de moins : écoutez ! » Ragazzi

« Noir, fou et brillant. » Progressive Area

« Hautement recommandé ! » Progshine

« Créatif et plein d'énergie. » Progbrasil



→ line-up Rhùn

Captain Flapattak Batterie, Voix

Sam Clarinette (Alto), Flûte, Sax (Alto), Sax (Baritone),
Voix

Damoon Basse, Voix

Fabien De Kerbalek Guitare, Voix

Marhion Mouette Percussions, Voix

Thybo Guitare, Voix

+

→ line-up Pantagrulair

Catherine Mousset Clarinette

Brhüno Basson, Sax (Soprano), Sax (Tenor), Voix

Rémi Christophe Haut-bois

Séverine Lebrun Flûte, Piccolo

Pierre Mariette Cor

→ technique

Lemmy Croquette Son

Jérôme Houlès Lumières

Muck Lütö Enregistrement

Udi Koomran Mastering

→ **concerts passés**

- 26 & 27 avril 2013 @ LA FERMETURE ECLAIR / Caen (14) /+LOUIS MINUS XIV+LES YEUX DE LA TÊTE+MARYLIN RAMBO+PANTAGRULAIR+OPERATION BABOUIN
- 25 mars 2010 @ LA BASCULE / Rennes (35) /+ SURICAT
- 30 janvier 2010@ DODEKA / Coutances (50)
- 28 novembre 2009 @ LE DOC / St Germain d'Ectot (14) /+ DAVID FENECH
- 19 juillet 2009@ Burg Herzberg Festival / Fulda, Allemagne
- 6 mars 2009 @ LE CARGÖ / Caen (14) /+ MAGMA
- novembre 2008 @ La Ferme de Varentbert (14)

→ **label**

ALTROCK



<http://production.altrock.it>

→ **booking**

BABOON FISH LABEL

Label événements, diffusion, booking

Mail, contact & booking

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baboonfishlabel@hotmail.fr

Siège social / 65 rue des carrières 50660 Orval – FRANCE

→ **liens**

Site internet / www.rhunfanfareduchaos.com

Bandcamp / <http://rhunmusic.bandcamp.com>

Facebook / www.facebook.com/rhunfanfareduchaos

Label / www.baboonfishlabel.com

Pantagrulair / www.pantagrulair.fr





→ revue de presse

21 juin 2015 / Review by Mellotron Storm

I'm not even sure where to start with this one. It's so great though to see new Zeuhl bands popping up over the last five years or so. RHUN are out of France and out of their minds as well. Just look at the pictures in the liner notes of these guys and you'll see what I mean. It's basically made up of two different recordings with the first three tracks consisting of 11 members and the last three songs with seven people participating. The cover art is so well done, it suits the music I feel which is dark and out there to say the least. Udi Koomran mastered this beast, but as far as the music goes we get horns, fuzzed out bass and distorted guitar along with a multitude of vocals including female.

«Toz» is interesting the way the vocals and instrumental work seem to mimic each other. Love the fuzzed out bass. Multi-vocals arrive in a frantic way before a calm with a horn and fuzzed out bass takes over. The horn turns dissonant as the drums pound. Back to the vocals as this band really comes off as being unstable. Guitar follows then we get this excellent section 3 minutes in that is intense to say the least with some killer guitar. It turns pleasant surprisingly, beautiful in fact and contrasts will continue. We get flute only 8 minutes in to the end which is a nice touch. «Intermud» is the shortest track at almost 3 minutes and is different from the rest as we get a Chamber-music styled piece. «Dunb» opens with a MAGMA-like heavy rhythm with deep male vocals. Catchy stuff. A calm with flute and a horn 2 minutes in. It kicks back in heavily before 3 1/2 minutes. Female vocals and heavy fuzzed out bass with frantic guitar follows. Another calm after 5 minutes then here we go again. It starts to slow down like a train before 7 minutes with vocals leading then it starts to pick up again and we get some manic spoken words.

«Bumlo» has a determined rhythm with horns over top and more. A calm after a minute with strange vocal sounds. Dissonant horns, guitar and more all start to build then the vocals join in. Insanity 5 minutes in especially with the horns and drums. I like the way «Mluez» begins with the drums and flute. Distorted guitar replaces the the flute then it settles with those zeuhlsh vocals. Blasting horns and huge bass lines follow contrasted with the vocals. So much is going on 4 1/2 minutes in with the flute playing over top, then it turns heavy as demented vocals join in. «Ih» opens with sparse sounds but then it starts to turn intense especially the guitar before it settles right down with female vocals and horns as the drums continue. Male vocals and distorted guitar 3 1/2 minutes in as female vocals and horns continue. It picks up in pace and intensity around 5 1/2 minutes before settling right down with dissonant horns and female vocals to the end.

The future sure looks bright for this band. This is an adventurous Zeuhl album that pushes all the right buttons for me.

18 mars 2014 / It's Psychedelic Baby Magazine - Rhùn Interview

by Klemen Breznikar

Zeuhl as a style of avant-prog music was maybe the most common term back in the '70s, when pioneers and also at the same time inventors of the term Magma started releasing their music. Many other bands started playing so called «Zeuhl» music and soon we had quite a scene, which was never far beneath the ground. Genre never really died and these days we have a couple of bands, that are still producing «Zeuhl» music and helping to keep the genre alive. One of them are incredible Rhùn from Normandy, France. The band released album in 2013 titled Fanfare du Chaos. Here's our brand new interview with them.

You're fairly a new band coming from Normandy, France. Would you like to introduce yourselves?

The group exists since 2008. The songs of the first album were composed at that time of improvising in rehearsals with Thybo on guitar, Fab de Kerbalech on guitar, Sir Alron on bass and myself (Captain Flapattak) on drums. It was already Zeuhl but very heavy, more in the kind of Black Oni from Guapo, but even more hard. There was no singing.

We four tried to make multiple groups in the previous ten years with other musicians, without ever really finding our identity. Ten years ago we were rather motivated to make music influenced by Gong and Zappa but already the Zeuhl began to interfere in our music. Tired, we made a long break... And we found ourselves all four. We played, and the songs of the first album have been composed in six months, Rhùn had been born, the zeuhl-Rio was an obvious fact, and finally I felt in adequacy with my drums. We very fast wanted brass instruments and voices. We sent the recordings of our rehearsals to my friends Sam and Brhùno by internet, one month after, brass instruments were propped up while I worked the voices with Emilie. And what strengthened the group, it is our second concert. Everything was very fast, it was with Magma at home in Caen.

That was faster than to record this first album...

Were you in any other bands before forming Rhùn?

Yes, before forming Rhùn we were in other bands but they don't exist any more with an exception of Mosca Violenta in which I play with Sam, but before Rhùn I was not playing in yet. (<http://head-records.bandcamp.com/album/mosca-violenta>). In fact a lot of musical projects are born between us after the creation of Rhùn. Maybe that started a run-up... I do not know. But they were especially magnificent meetings, Thybo, Fab and Sir Alron didn't know Sam and Brhùno before our collaboration, and that creates a dynamics, surely.

It's kinda funny to ask a Zeuhl band about their influences, which are pretty obvious, but still you're also taking elements from more of a progressive rock bands like King Crimson. Anyway let me ask you if there is anything else rather than Magma and related groups of the '70s, that influenced your style of playing?

A lot! I spoke about Gong and Zappa at the beginning of this interview, and these references did not go out completely of our heads... Difficult indeed to notice them by listening to our music, but they participated in what we are today as musicians and a group. King Crimson also, Soft Machine, Univers Zero, Eskaton, Present, Henry Cow, Art Bears, Hatfield and the North. A lot of Canterbury groups in fact... Gentle Giant, Yes, The Muffins, Picchio Dal Pozzo, etc. But I am not going to quote the ideal 70's discography, it's going to be too long.

It is more a synthesis: we adore the voice of Robert Wyatt, but we mostly play voices in the Magma way in our music (which we also adore excepting Sam...). We did not choose the Zeuhl, it is rather the Zeuhl which has chosen us. Question of temperament certainly.

Is there a concept behind the band?

Originally yes, I dreamed about this group for a long time, I always wanted to make Zeuhl music, and Christian Vander always influenced me (it is enough to see how I installed my drum kit).

So, when I was a teenager I invented a language: Xikuéh ... Nothing original in fact... I wrote the words and parts of drums with a pen on the walls of my room, my poor parents! I wrote my small lexicon in a exercise book. And I imagined a whole universe...

With Rhùn this universe is maintained... We shall make a page bestiary on our Web site when we shall have time, with translations of words, this kind of thing...

Now it's less serious than back then when I was younger, it's full of humour... You cannot play this music if you have not some humour I think.

Fanfare du Chaos is absolutely an amazing record and in my opinion one of the best releases, that suits in category of Zeuhl music. Can you tell us about producing and recording this album?

We like very much your opinion, thank you.

So now, the difficult part of the existence of that group. It's very difficult to record a band like us.

We are many, we have all many groups, difficult to find availability in common. Our music is ambitious what does not help.

The album ends by three compositions from our first recording dating 2008, it was simply a demo. I recorded everything myself with a digital recorder 16 tracks. At first the rhythm section with both guitars were recorded, then brass instruments, then voices. The recording is not my job, then there are certainly weaknesses in the sound... But I think that we found our good energy there.

The first three compositions are originally EP which we recorded and published numerically on bandcamp in 2012. Two of these compositions appeared on our demo. Sam and Brhüno wrote arrangements for the wind quintet Pantagrulair of which Brhüno is moreover a member in the bassoon. Everything was recorded by our friend Muck Luto, a great work when we heard the instrumentation! That set a lot of time, almost one year!

Besides, there were many of the changes in the line-up between 2008 and 2012: Sir Alron left the group and was replaced by Damoon, the same thing goes for Emilie who was replaced by Marion... And we also had big periods of doubt, we did not manage to find of availability in common to repeat, we almost dropped everything more than once... But today everything is at best, Rhùn is strong, we have our rhythm, and we are fast! As ever! We are ultra motivated!

The label Altrock suggested us taking out an album with this track list, it is almost a compilation somewhere, but that is completely held. Big Udi Koomran has masterised the album. I think it was not simple, there is a big difference of sound between the demo and the EP.

And finally here is the album! We are very happy, Altrock makes a great work around Rhùn.

The cover artwork is something we would also like to know more about.

Damoon, our bassist, made it. We had the will of a strong and enigmatic artwork at the same time. As an invitation to be interested in what the cover could mean without giving a clear sense. The kind of music we play is for an adventurous public, with a sense of curiosity. We have a multitude of influences, as well as an original and varied instrumentation, so how to represent it?

At the same time, it is our first album... We have our identity, our sound, and our group will evolve obviously. I believe that our artwork will develop more exactly in time, with our public, and with our music. We like very much what can enrich a universe... We put the bases of our artwork, we have our logo (which the sense remains to polish up, but know that it contains a good part of mythology xikuéh; moreover no Zeuhl without mythology), and I think that it is going to appear again.

Our first album had a great welcome, and if the artwork also, it's perfect. This artwork is a will to reproduce our identity in image.

How does the song writing process look like in your band?

Today we continue to improvise all together and compose with what we keep of these improvisations, or a member of the group brings a written composition from the beginning to the end that we remodel in the Rhùn way. It is a rather long process to set up a composition with a group with so many musicians. To write a single piece is faster, but maybe less exciting...

Have you done any festivals or concerts?

In a way, Rhùn is an old group 'cause we exist for 6 years already, but very young because our first album is from 2013... So we have made some gigs and festival but not a lot (with Magma in 2009 at Caen, Burg Herzberg Festival, and some gigs in small venues in France). But now, with that album, we have some good gigs to come.

Do you have any future plans regarding touring?

I am searching new plans and places for touring, but you know that transport for a group like us costs a lot... Not easy. But Marcello from Altrock helps us a lot! So we can announce that we'll play in September at Freakshow Artrock festival at Wurzburg in Germany with Doctor Nerve and Le Silo! And, but it's not confirmed yet, maybe at the Altrock Festival in 2015 and Gouveia Festival in Portugal in 2015. I certainly will found other places to play, but it is complicated, especially

in France, to find places agreeing to welcome groups with an esthetics musical as our... and we have no booker...

How about new album? Do you have any material you're working on? What can we expect?

We are at the moment repeating new compositions. And as most of the members of the group compose, we have enough material for the next two albums... As I said it, the longest is to learn them and to master them. We have to choose what of these compositions will appear on this next album...

We do not plan to invite again the Ensemble Pantagrulair, 'cause we certainly want a music more «direct» for this second album, maybe to put our side "Zeuhl-garage" forward (a lot of the band likes to listen to punk music). But maybe some guests... In any case we are very happy of what we hear in rehearsals... Sometimes more massive, sometimes more fanciful, but always in the same vein! We'd like to record this second album during the next winter.

What's your opinion about the current Zeuhl and rock in opposition scene? There are quite some other bands with great potential like you. Would you like to recommend some artists from your country or in general, that you like?

Well, there's good records in Soleil Zeuhl and Altrock... Magma, Univers Zero and Present still exist and it's a good thing!... Thinking Plague is a really great group! Cheer-Accident too! We regret Time of Orchids and Sleepytime Gorilla Museum... Do you have some news from Larval?... And there's a lot of new good groups... Sometimes I listened to groups of this scene which disappointed me. What I would like is that the groups which claim to be rock in opposition are not only in opposition, that they do not forget the rock. It is more often a question of sound than writing moreover... In the worst cases, we sometimes have the impression that we listen to midi files... The rock in opposition, is rock, no? Thus it is alive. If it is alive, it is dirty.

But we are not specialists of the RIO scene, we listen to many different things... In that time, I listened to Verdi and Oxbow, an other one is listening to Purcell and The Jesus Lizards, and other one Coltrane, etc. We are not necessary the defenders of the genre, that's why we play all different music in other groups...

In France today, there's a lot of good groups: Vialka, Poil, Aquaserge, Jack Dupon, Bild, Zumba 4tet, Louis Minus XVI, etc.

Don't know about you, but I myself am a huge vinyl fan and just out of curiosity interested in knowing if Fanfare du Chaos will get a vinyl release?

We are too! What was planned is that we produce the vinyl while Altrock produces the CD. We had the budget, collected with the gigs we had, but someone stole us this money... Then we had no more budget. We would again like to make it, then maybe thanks to the crowd funding? We don't know any if someone has an idea, we are ready to hear it.

Thanks for taking your time. Hope to catch you up somewhere soon. Would you like to send a message or say anything else to your fans and It's Psychedelic Baby readers?

If the magazine speaks about us, I advise you to continue reading it!

Thanks for your interest and all support!

24 janvier 2014 / Chromatiquenet

Rhùn aurait-il détourné cette région de la Terre du Milieu en changeant l'accent circonflexe pour le grave ? Si oui, Tolkien aurait la fierté de pouvoir associer à son œuvre un petit achèvement musical prenant le nom de Ìh. Rhùn est une formation française dont le noyau est éclaté entre Caen, Cherbourg et Coutances. Avec ce disque sorti chez AltrOck Records, les « frenchies » surfent sur une Zeuhl empirique, descendante des indétrônables Magma et Dün, qu'ils aiment à décrire comme « Fanfare du chaos ». Divisé en deux fois trois morceaux, cet album regroupe une première partie enregistrée en 2012 consacrée à du nouveau matériel suivie d'une seconde de 2008 qui constituait la démo Bhönus. Au-delà du fait que Rhùn semble être l'enfant le mieux caché de Magma, il ne faut pas s'arrêter pour autant à cette image car dans ces six morceaux se dégage une approche terriblement fine et délicate liée à ce courant musical. Si le jazz apparaît comme une composante essentielle de ce mouvement, il n'en demeure pas moins que la présence d'instruments comme le hautbois, le saxophone, la flûte traversière, entraîne les mélodies du groupe vers une dimension totalement autre. La musique classique moderne s'imisce à la manière d'Univers Zero ou Present mais avec une approche moins sérielle, plus mélodique et captivante. Les idées s'émulent les unes les autres et l'ensemble s'enchaîne avec une réelle logique et évidence. Les thèmes sont variés mais savent aussi se faire répétitifs. Il y a un parfum, une

couleur vaporeuse semblable à celle que l'on ressent en écoutant Debussy, ce charme français unique au monde. Les voix, quant à elles, pourraient sans l'ombre d'un doute être confondues avec celles de Magma lors d'un quiz musical. Mais le plus touchant dans cet album de très grande qualité, c'est l'honnêteté avec laquelle le matériel est proposé. Aucun chichi dans la production, ni même dans les sons utilisés. C'est brut, frais et servi tel quel, comme si, à chaque écoute, Rhùn jouait uniquement pour nous. « Ce qui n'est pas déchirant est superflu, en musique tout au moins. »

10 janvier 2014 / Progarchives

Review by Warthur

Prog Reviewer

«Playful» isn't a word which is often applied to zeuhl - though away from their more serious epics Magma did have their moments - but on Fanfare du Chaos Rhùn make a bid to change that. Here and there I catch mild influences from the Canterbury scene (not quite the unexpected mix you may think, since both the Canterbury sound and zeuhl are essentially both strange mutations of jazz-rock), and zeuhl purists may be shocked to hear vocals in English which can actually be understood by normal human beings, but if you want a spacier take on the Magma sound which retains a key awareness of the jazz roots of zeuhl, Rhùn deliver.

22 novembre 2013 / Progarchives

There's been a few interesting Zeuhl related albums this year, and there's no denying there are several bands offering some interesting and exciting variations on the genre that was founded by the wonderful Magma (who themselves also issued a sublime album 'Felicite Thosz' not too long ago). I've yet to hear the latest Unit Wail album, although they're not purely Zeuhl, but in addition to Setna's latest 'Guerison', which was more joyful, melodic and even incorporated other genres such as Canterbury jazz, we've now got Rhun and their stunning debut 'Fanfare du Chaos'. Essentially comprised of two recording sessions, more or less an EP each, both have quite a different sound, but are equally as exciting as each-other. Like Italy's Universal Totem Orchestra, Rhun's work is also supremely dark and frequently gothic influenced, with thick distorted bass and repetitive maddening chanted vocals that bring a definite sense of tension and unease for a manic, schizophrenic assault on the senses. Add in saxophone, flute, bassoon, clarinet and horns and you've got a mess of instruments to soundtrack any coming apocalypse. Even the cold cover artwork reinforces the shadowy, very sinister nature of much of the music.

'Toz' is comprised of a storm of male/female crooned scat vocals that dart from intimidating to frantic, urgent squawking sax, plucky distorted bass and wild electric guitar violation - every second totally unhinged and delirious. For the briefest moments the flute will turn more gentle, but it's all to be a beautiful lie, a sadistic and merely teased respite. Back and forth the band come crashing back in, extreme King Crimson senses-shattering guitar mangling, dirty bashing drumming and female wailing breaking you into submission. Oppressive hypnotic chanting bears down on top of you, the flute takes on a prancing darting ghostly glee. The final few minutes blend into 'Intermud', making for an extended flute/oboe/clarinet interlude, sedate and sorrowful, creating just the right amount of unease and wicked playfulness, instantly reminding me of Univers Zero or Present. 'Dunb' then stomps right down on you, the unholy choir completely overwhelming as the piece jumps back and forth in tempo. Sure, you'll get dreamier calm passages to let you catch your breath, but before long it's back to snapping, searing, spitting tension. This complex and careful mix of various instruments and crisp production means this ambitious 21 minute piece is frequently cinematic in scope, like the soundtrack to an intense horror movie. It shares the same stalking slashing terror of Dun's classic 'Eros'.

The remainder of the disc is comprised of three jazzier styled demo recordings dating from 2008, very different in tone to the preceding tracks. Unlike the first few pieces that essentially form a complete multi-suite piece, the remaining three here all stand as separate entities from each-other, all with a very unique and different sound. 'Bumlo' initially favours the jazzier sounds more along the lines of Magma's '1001 Degrees Centigrade'-era, even the male chanted vocals especially sound like Christian Vander, not counting the shrieking deranged escaped asylum patient howls in the second half! Slithering lurking bass, military drumming and dying animal saxophones help the piece spiral ever downwards into the darkest dungeons in the finale. 'Mluez' begins with the same upbeat breeze of Setna's recent album, very flightily uptempo jazz and cooed female harmonies, but soon it's all honking confident saxes, darting flute and supremely dirty groovy bass - certainly the most foot-tapping piece on the album! 'Ih' enters spacerock territory, with a nice ambient opening full of phasing mantra-like feedback-driven electric guitar, almost sounding like late 60's David Gilmour/Pink Floyd, gothic chanteuse female vocals, deeply purred taunting male call-and-response passages and more noisy debauched bass grooving and murky sax.

Do yourself a favour and check out the Bandcamp site for the band to give the album a spin, or better yet, just buy the CD! I bought it without hearing a second of it, just the recommendation of fellow Archives reviewer and my friend Sagicham was enough, and I certainly wasn't let down by it. The album offers two recording sessions from the band that sound quite different from each-other, but both are full of thrilling and adventurous Zeuhl flavours. I think of the two I

actually favour the more 70's influenced second half, but it's all first-rate. The debut Rhun disc is for lovers of the seedier, more intense side of Zeuhl, and even gothic music fans would be wise to look into this. It's an exceptional and fascinating dark release, and is one of the finest modern Zeuhl releases.

Four stars.

Aussie-Byrd-Brother

21 novembre 2013 / ProgBrasil

Fantástico, vai rolar direto no meu som

A banda francesa Rhùn lança seu primeiro CD pelo selo ALTRock e o mesmo reúne duas sessões de gravações, Ìh de 2012 e o demo tape de 2008. Ìh foi vendido separadamente como download vai bandcamp, mas agora o CD foi remasterizado por Udi Koomran e ganha mais força e clareza no som. Ìh é uma suíte de três partes e tem toda a potência que o estilo Zeuhl determina, tanto pelos vocais, como pela intensa sessão rítmica. O que se destaca é a variedade de sopros usados, como no primeiro Vortex ou no disco Strave de Serge Bringolf. Os solos de guitarra são muito bons e dão grande diferencial ao som da banda, fazendo ligação com o mundo do jazz-rock. Os sopros são muito bem explorados, como solos, duetos, ou partes que lembram uma fanfarra potente que acompanha a música, como o subtítulo da banda sugere: a fanfarra do caos! Os vocais ocorrem de forma solo ou como coral, com vários vocalistas. Um deles me lembra Thierry Zaboitzeff nos primeiros discos do Art Zoyd. Altamente recomendado para fãs de Zeuhl, mas para também para quem gosta de progressivo pesado, criativo e cheio de energia!!

9 novembre 2013 / La Scrittore Progressivo

Il maggiore merito dell'Altrock risiede nel coraggio di sapere valorizzare una continuità di esperienze stilistiche minoritarie, destinate a perdersi nell'oblio (meno male che ci sia (anche) il supporto discografico). Però, al tempo stesso, non mi piacciono affatto categorie tipo "musica per pochi" o "produzioni elitarie"; meno che mai "musica di nicchia", visto che ormai – da quando c'è il web ed ognuno sceglie tutto e trova tutto – la "nicchia" è diventata anche un'etichetta di comodo per nascondere ulteriormente quanto di dovrebbe diffondere. Una sorta di gagliardetto foriero di un presunto senso di appartenenza a qualcosa che è più puro di altro. Roba pericolosa. Brutta storia le enclavi acustiche. Altro che Beatles contro Rolling Stones. Rischi di conflitti atomici a colpi di logorroiche recensioni orali tra adepti di disparate (e disperate) parrocchie. Chi ascolta prog ne sa qualcosa.

Altrock va oltre. La scorsa settimana scrissi due righe sugli Homunculus Res, considerati continuatori del Picchio Dal Pozzo. Sempre seguendo la feconda filiera della label di Sesto San Giovanni, giungiamo ai francesi Rhùn che con il loro recente Ìh si presentano come l'ultimo virgulto gemmato da quella magna pianta denominata Magma. Insomma, siamo nel bel mezzo di una proposta Zeuhl in piena regola, con tanto di testi in kobaiano.

Le composizioni dei Rhùn si avvalgono di strutture ritmiche ossessive, polifonie fiatistiche dissonanti, cori lirici e recitativi che emergono da una rigida trama armonico-melodica. Un range di affinità che li lega, oltre che ai Magma, ad altre compagini gravitanti intorno al genere (Art Zoyd, Univers Zero, Eskaton e la nostra Universal Totem Orchestra). Da rilevare il trattamento eclettico dei fiati: nei movimenti più statici, la scrittura sconfinava il repertorio classico novecentesco (Intermud) mentre in sede "ritmo-sinfonica" l'allure rimanda soprattutto allo Zappa degli anni Settanta. I Rhùn sanno essere pure crimsoniani quanto basta in particolari episodi, soprattutto quando la chitarra sporca di più in unisono con i sax o si lancia in perigliosi dialoghi trasversali (Bùmblo). Tosti e da tostare nel primo lettore a portata di play.

© Riccardo Storti

24 ottobre 2013 / progshine

Review: Diego Camargo

Rhùn, a new French band, is the continuation (even though Magma is not dead) of the classic 70's band.

There's very little info about the band in the internet and all we know is that the sextet is formed by Captain Flapattak (vocals and drums), Damoon (bass and vocals), Thybo (guitars and vocals), Sam (saxophones, flutes and vocals), Fabien De Kerbalek (guitars and vocals) and Brunöh (saxophones, bassoon and vocals).

Fanfare Du Chaos (2013) is in fact a collection of songs recorded by the band between 2008 and 2012. This album consists of their demo from 2008 and their EP Ìh (2012). Both of these releases were independent ones, so as soon as the band signed with AltrOck the label did the right thing, joined both together and now we have their proper first album. Of course Rhùn is not, but they pretty much could be a continuation of their compatriots from Magma. A drummer singer, lyrics in Kobayan (language invented by Christian Vander, Magma's leader), many vocals all around and a sound that doesn't fit anywhere. That's what we have right in the first track of Fanfare Du Chaos (2013) 'Toz'.

After a radical change in the last bit of the first track, the second one 'Intermud' starts attached to the previous but this

time only with wind instruments. That's Zehul for you, weird and indecipherable.

Third track 'Dunb' brings the band back to their best abilities. There are frantic riffs, a pulsating bass, saxophones all around, many vocals and a confusion of sounds. Great track!

The next three tracks were recorded in 2008 and I thought that they would suffer a bit with lack of quality, but it's completely not the case here. Fanfare Du Chaos (2013) has a unity besides not being recorded altogether and it really seems as if it was.

'Bùmlo' is full of great ideas and crazy parts, everything packed very well with saxophones and intricate patterns all along.

'Mlùez' is a bit more melodic, more Jazz Rock oriented perhaps, which makes the track very interesting. A bit of a change in the overall pace of the album. Another great track!

Last track 'Ìh' starts slowly, a bit like 'Set The Controls For The Heart Of The Sun' from Pink Floyd, in fact, I think that the band had exactly that in mind!

The song pretty much follows this pattern through a bit more than half of it and then alternates with female vocals, saxophones and the Space Rock kind of mood but with a bit more of Rock And Roll.

My honest opinion is that if you like Magma and the bands that follow the Avant Prog/Zehul path in general (like Rhùn compatriots Jack Dupon, read the review [HERE](#)), you should go for Fanfare Du Chaos (2013) without even thinking about it, because Rhùn is everything you would want!

Highly recommended!

20 octobre 2013 / strange-ds.com

フランス出身、マグマ〜レコメン系アヴァン プログレッシヴ新 バンド “ル ン” がファースト アルバムをリリース!

オンラインストア
アマゾン

ル ン『混沌のファンファレ』

◎2人のギタリスト+2人のバスンやフルートを操るマルチ管楽器奏者をする7人 成からなるフランス出身のバンド、ル ン (Rhun) のデビュー作。メンバーだけでも多めだが、さらにはゲストとして管楽器セクションが加わった大所 で nder iger アンサンブルは、ビッグバンド化した期のゴング (Gong) やヘンリカウ (Henry Cow) を想わせる。彼らが一丸となつて突つ走るアグレッシヴなサウンドに、マグマ (Magma) のコパイアにも似たファンキーなコラスがつかつてし出す妖しげな世界は、さすがロックテアトルの国フランスと 得できるものだ。本作がデビューであるにもかかわらず、 的なパトとインプロヴィゼーションが交する作曲手法、 曲を破することなく展 していく演奏テクニク、そして大 成ならでのインパクトを なわずに めた音など、すでに完成の域に しているのが恐ろしい。レコメン系アヴァン ロック、あるいはマグマとの 似性の高さは指摘されるのは であるが、ツイン ギタ 成を活かしたナンバ にはオリジナリティの萌芽が られるので、次回作にも期待したい。

18 octobre 2013 / Hamelinprog

Il giovane combo francese dei Rhùn, originario di Caen, in Normandia, è da poco giunto alla pubblicazione del suo full-length di debutto, Ìh. Presentato lunedì 10 giugno 2013 – in contemporanea con: “Sensitivà” de La Coscienza di Zeno, “Limiti all’eguaglianza della Parte con il Tutto” di Homunculus Res e “Not A Good Sign” dell’omonimo progetto – l’album prova a mettere un po’ d’ordine nella “caotica” (seppur limitata) produzione della band transalpina, dando così slancio ad un progetto di indubbio valore.

Autodefinitisi garage-zeuhl e guidati dal batterista Captain Flapattak, i Rhùn – che qui si fregiano del titolo Fanfare du Chaos – sembrano voler ripercorrere nella forma e nella sostanza il percorso artistico dei Magma di Christian Vander. La loro musica, infatti, prende corpo dai classici stilemi zeuhl (con tanto di testi in stile koba ano), per poi arricchirsi di influenze RIO, jazz-rock e Canterbury.

Della band si sa ben poco, e quel poco che si sa suona alquanto incerto e/o frutto di insana creatività. Le asperità fonetiche pseudokobane corrono in loro soccorso per definire nomi improbabili che nascondono il reale dato anagrafico. La natura ibrida dell’opera, poi, si presta ad una lettura distinta e separata delle due “anime” che la compongono. Ìh, infatti, è un lavoro costituito per la prima metà dai tre brani dell’omonimo EP del 2012, e per l’altra da tre dei cinque pezzi che nel 2008 componevano la demo “Fanfare du Chaos” (qui riportati come “Bhönus”).

Partiamo con la prima terna. La formazione interessata vede: Captain Flapattak (batteria, voce), Marhion Mouette (voce), Damoon (basso), Thybo (chitarra), Sam (sax baritono, sax alto, clarinetto basso, flauto), Fabien De Kerbalek

(chitarra, voce), Brunöh (sax tenore, sax soprano, fagotto). Alla band si aggiunge l'Ensemble Pantagruair, composto da: Séverine (flauto traverso, piccolo), Rémi (oboe), Catherine (clarinetto) e Pierre (corno).

Aprè la terna Toz, tiratissimo brano zeuhl. I continui botte e risposta tra gli inquietanti cori e la sezione fiati di matrice jazz si alternano lungo tutto il brano seguendo il più classico dei copionivanderiani. A dettare i tempi l'oscuro drumming di Captain Flapattak, al quale si avvitano le ruvide spire del basso distorto di Damoon (che attinge a piene mani dal Top di "De Futura"). A metà brano i cori si incupiscono ulteriormente, rimarcando l'andatura ritmica marziale e contrastando i fiati free di Sam e Brunöh e le violente torture chitarristiche di Thybo, in un flusso sonoro che ricorda tanto gli Zao. Il colpo di scena finale arriva con una repentina e corale accelerazione che svela la reale natura della "fanfara del caos".

Il decisivo apporto dell'Ensemble Pantagruair spinge Intermud verso territori cameristici dal vago gusto retrò. L'oboe di Rémi e il clarinetto di Catherine giocano un ruolo fondamentale nella strutturazione di questa breve ma affascinante parentesi "classica".

Con Dunb, che chiude la prima parte dell'album, si ritorna tra gli ingranaggi dell'infernale macchina zeuhl. È la sezione ritmica serrata a dare lo spunto per una mini suite eclettica e trascinate. Damoon catalizza l'attenzione con il suo imperioso basso distorto, mentre tutto intorno si scatena una bolgia infernale che coinvolge cori maschili e femminili, fiati acidi e una chitarra sempre più nervosa. L'ingresso del flauto di Sam, seguito a ruota da clarinetto e sax, prova a stemperare il caratteristico rigore zeuhl emulando i Dün di "Eros", ma nell'aria si continua comunque ad avvertire un'instabile "elettricità". La deflagrazione sonora non tarda ad arrivare, carica della stessa furia pirotecnica neo-zeuhl dei nipponici Koenjihyakkei.

Per la seconda terna – quella dei "Bhönus" – i Rhùn si affidano all'esperienza di Udi Koomran, che masterizza i brani tratti della demo "Fanfare du Chaos". La formazione è ovviamente quella del 2008 e include, oltre a Captain Flapattak, Thybo, Sam, Fabien De Kerbalek e Brunöh, anche Emilie Massue (voce, percussioni) e Sir Alron (basso, voce).

Sin dai primi istanti Bùmlo lascia trasparire evidenti differenze sonore che non possono non evidenziare un diverso approccio dei Rhùn alla materia musicale. La più "discreta" presenza del basso di Sir Alron e il differente impiego delle voci e della ritmica, infatti, pur non minando le fondamenta zeuhl del progetto, risultano meno caratterizzanti e più inclini a soluzioni jazz-rock, RIO e Canterbury style. A trarne giovamento è sicuramente la sezione fiati – qui più acuta e stridente – che incoraggia cori sovrapposti che si dividono tra i Gong più folli e i Ruins più sguaiati.

Mlùez consolida le influenze del brano precedente, portandole a più estreme conseguenze. I sax di Sam e Brunöh contendono la scena alle versatili chitarre di Thybo e De Kerbalek, mentre Captain Flapattak si accolla gran parte del lavoro ritmico. I cori scandiscono sillabe e snocciolano onomatopee che fanno il verso alla vivace sezione fiati, dando di fatto inizio alla violenta e tumultuosa cavalcata chitarristica di Thybo che conclude il brano.

Posta in chiusura, la title track Ìh, col suo fascino psichedelico, si discosta leggermente dal resto dell'album, ritagliandosi uno spazio tutto suo fatto di accordi dilatati e ritmi lenti e morbidi. L'inquietudine zeuhl è comunque dietro l'angolo e viene fuori subdolamente con gli abrasivi accordi di chitarra e gli aspri sax. I vocalizzi della Massue sovrastano ampiamente gli oscuri cori à la Blasquiz di Captain Flapattak e di De Kerbalek, con conseguente ripiegamento su uno stile più ortodosso.

Nel complesso Ìh è un lavoro che rimarca l'ottima partenza dei Rhùn e che ne mette in evidenza l'alto spessore tecnico e l'estrema raffinatezza musicale, confermando, ancora una volta, l'autenticità delle giovani leve della scena zeuhl contemporanea.

sterio né la facezia ma la qualità.
Questo spazio i Plugger se lo sono guadagnato perché il disco è carucio, al di là della sincera compassione umana. *Stefano I. Bianchi*

ZEUHL

Rhún Īn • Altrock Productions • 6t-41:30

Inutile ripetere concetti comuni a molta parte del rock di oggi, così dipendente dai modelli di un tempo (anche quando certi lavori meritano attenzione), a tal punto da farci apparire incapaci di trovare altri termini di paragone meno antiquati. Sembra infatti che i passatisti siamo noi, anche quando parliamo delle musiche che si fanno oggi, quando è invece un intero mondo musicale a guardare indietro. Ad esempio questa ottima banda francese che porta in esergo il sottotitolo di "fanfara del caos" possiede ottime qualità e una giusta verve spontaneista, capace di mettere insieme (appunto) un rigoroso e solido know-how magmatico (vedi Christian Vander, orizzonte sia musicale che linguistico), un certo camerismo gotico di

ascendenza Univers Zero e qualche orientamento jazzistico, secondo ricette consolidate che puntano a riaffermare, a suon di misurati ingredienti, un suono storicizzato dell'epoca d'oro della musica progressiva europea. E come se non bastasse anche qui il leader (Captain Fappattak) è batterista, cantante e pronunciatore di idiomi incomprensibili e anche qui il fantasma *De Futura* fa capolino tra una radio Gnome e l'altra... Vecchi o non vecchi comunque certi modelli valgono ed è sempre meglio rifarsi ai Magma che a Springsteen. *Michele Coralli*

SONGWRITING

Richard Buckner Surrounded • CD Merge • 9t-33:38

Ogni decade ha avuto il suo cantautore-tipo. Agli anni 90 sono capitati tipi alla Will Oldham, alla Bill Callahan, alla Richard Buckner. Gente che fa folk, certo, ma è ben allerta a quel che accade intorno (tutti o quasi cadevano nelle reti del post rock, prima o dopo); gente che non se ne fa nulla di scrivere una filastrocca:

30 septembre 2013 / ProgArchives

A new Zehul album from a brand new band in my opinion is a lot more intriguing than most of the albums coming from prog metal, it's always an exciting news, there are not enough albums coming out today which you can consider to be pure Zehulic, well this one is and it brings a lot of respect too. I think Rhun have done a fantastic job making this genre to be a little more accessible, and can slide a few non Zehul fans through the back door. Although it's impossible not to be influenced by Magma when playing Zehul, this time the music is not so demanding or hard to digest like *Mekanik Destruktiw Kommandoh* for example. There are few more influences that makes this album quite different than other releases, one thing that is most evident is that this album is heavier and more hard rocking, there are clear King Crimson (Wetton years) influences all over the place, that's one of the elements that makes the Zehulic chanting to flow freely. Another band that comes to mind here when talking about heavy rocking Zehul is *Bondage Fruit*, yes this is very much reminiscent of the band's early Zehulic style, only Rhun are less repetitive and more progressive. Rhun's instrumentation aside from the standard including saxes, flutes, bassoon and clarinet, from here the road is short from diving into some Chamber ala Univers Zero, although those instruments are present most of the time, there's one part dedicated to Chamber played only by them. I can proudly say that this is one of the best albums to come from this genre in the past decade.

The album was issued by altRock and is comprised of two recording sessions, the first half (3 tracks) was recorded in 2012 and was issued as a download only EP on the band's bandcamp titled «ih». The altRock edition released in 2013, adds 3 more tracks from earlier sessions recorded in 2008, the whole thing was mastered by Udi Koomran. As I understand the album's title is also «ih» and not «Fanfare Du Chaos» like is listed here, which is only a tag name to go with the band's name, and a right one too.

There are two things that makes this album different and by this more accessible from other hardcore releases, although the music is very much well played and quite complex in some places, it's not complexity that makes you lose yourself in a big chaos, it's the kind that keeps the listener on his toes. Secondly, although Zehul tends to be quite repetitive, Rhun seems to be jumping from one idea to the next while still maintaining of the typical repetitive mantra chanting kind of singing, so the outcome is an album that first tries to be pure progressive rock and then injects his Zehul and chamber influences.

Although this is the band's first album it's easy to see they have been around for a while, the songwriting is very mature, the music is crafted so well where every line, every drum roll is thought out, as opposed to the approach where everyone plays a solo until he feels like he needs a cigarette break. Rhun's influences are not just scattered across the album, they are bind together like a tight package and creates one style which is their own. The music has a heavy feel to it, delivered with a heavy distorted bass, which is always a delight, and noisy distorted guitars which every now and then breaks into a manic guitar solo which would even cause the grumpy old Mr. Fripp to almost smile. But for me it's the wind instruments that takes this album to a different level, they are cleverly weaved together with the rest and goes where ever the wind blows, creating a dazzling sound with an impeccable performance. They go from caressing to aggressive and to screeching outbursts that pierces your ears in delight. While they do have Magma like chanting, the band still makes a lot of room for playing especially in the second half of the album, where the Zehulic chanting is more subtle. The instrumental parts are simply superb with an excellent interplay between guitars and wind instruments on top of a raging drums and bass, I especially love the parts where they go crazy, fanfare du chaos indeed!

So although Rhun haven't invented the wheel...yet, they do have a lot to offer to anyone who already likes this genre or the ones that would like to get more acquainted with it. I loved what they were trying to do and I love the way they did it, I sure do hope this is a band we will see more from in the future. Their EP (which is the first half of this album) is available for listening and downloading on their bandcamp page, so at least do your self a favour and check it out. Well deserved 5 stars.

29 septembre 2013 / Progmistress

Even if, at first, their name may ring a bell with the many fans of J.R.R. Tolkien's work (Rhùn means "East" in one of his invented languages), French outfit Rhùn are firmly entrenched in the Zeuhl tradition initiated by their fellow countrymen Magma in the late Sixties. The subtitle "Fanfare du Chaos" proudly emblazoned on the cover of their full-length debut album, Ìh, should leave no doubts as to the contents of the disc itself and its potential to appeal to the more adventurous fringes of the progressive rock audience.

The band – based in the northern French region of Normandy – revolves around the figure of drummer/vocalist Captain Flapattak, flanked by a group of other musicians who, like him, go for the most part by pseudonyms in the style of early Gong. Though very little is available in the way of a biography, from their social media presence it can be inferred that Rhùn have enjoyed a lively concert activity in the past few years. After a three-song demo released in 2008, their first proper recording effort – an EP also titled Ìh (like one of the tracks on the demo) – came at the end of 2012. Both of these recordings have been remastered by AltrOck Productions stalwart Udi Koomran and released in CD format by the Milan-based label in the early summer of 2013 – allowing the listener to trace the band's development from a more rough-edged sound to longer, more elaborate compositions. Besides Captain Flapattak, Fabien de Kerbalek and Thybo (guitars, vocals), Brhüno (sax, bassoon, vocals) and Sam (sax, clarinet, vocals) appear on all the songs on the CD, while other members of this rather eclectic configuration have changed in the intervening years. At present, the band is a six-piece that also includes Damoon (bass, vocals); a reed quartet called Ensemble Pantagruair also appears on the EP tracks.

The 9-minute "Toz" opens the album with a fair sonic rendition of that "fanfare of chaos" subtitle – a burst of horns, drums and vocals like a less melodic version of Magma, with hints of fellow French outfit Jack Dupon in the extravagantly theatrical vocals. The track develops as a veritable rollercoaster ride, reminiscent of Üdü Wüdü-era Magma – driven by powerful, martial bass and drums, and throwing in Hendrixian guitar solos, massed male-female choirs, majestic horns, carnival tunes and much more, with rare moments of respite. After this rather demanding listening experience, the short classical intermezzo of "Intermud" – with flute and oboe conversing discreetly in a Debussy-like piece – comes as a welcome surprise, though things change sharply once again when the insistent, hypnotic choir of "Dunb" kicks in. Alternating subdued, atmospheric passages with frantic bouts of dissonance, the track pushes Damoon's thundering bass to the forefront, culminating in a fierce, almost operatic crescendo.

As can be expected, the two parts of the album (which runs barely over 40 minutes) differ quite noticeably. The three demo tracks also show a clear Gong influence – immediately suggested by the wacky, atonal female vocals and blaring saxes in "Bùmlo" – and a raw, almost unscripted quality. Captain Flapattak's drum take the lead role in "Mlùez", which combines a laid-back, jazzy allure with a smattering of RIO/Avant angularity; while the title-track veers into free-jazz territory, with low-key, psychedelic moments balancing out the dissonance. As a whole, the second half lacks the orchestral quality of the EP tracks, though the Magma influence is not as overwhelming.

Obviously, Ìh is not the kind of album that is going to convert those who find Zeuhl unpalatable, while lovers of this most idiosyncratic of prog subgenres will find a lot to appreciate in the album – including the stylish photography featured in the CD booklet. As pointed out in the previous paragraphs, the frequent lack of melody (at least in a conventional sense) may put off some listeners, and the compositional aspect might be improved upon, especially as regards cohesiveness. While Rhùn's interpretation of Zeuhl is definitely more old-school than that of a band like Corima, and more dependent on the Magma influence, the band has still a lot of margin to develop a more personal approach.

28 septembre 2013 / Progressive Area

« De nouveaux ordres au chaos joyeux ... »

Cocorico !!!! Altrock, pape brillantissime du renouveau RIO et rock de chambre, siégeant en Italie, s'est penché sur le très turbulent berceau de RHUN «Fanfare Du Chaos», un groupe français donc ! Grand bien leur en fasse, tant ce label, formidable (et unique) découvreur de talents, à contre courant de toute velléité commerciale ou consensuelle, c'est-à-dire se souciant uniquement de talent et de singularité artistique, publie inlassablement de véritables pépites. Altrock devient par ce fait indissociable d'un mouvement en plein essor, qui n'a pas encore trouvé de nom... Quid des RHUN ? Zeuhl, ma bonne fée, zeuhl !... Mais pas que ! Dans cette potion hautement instable, on y a jeté tout un tas de pincées ; RIO bien évidemment , mais aussi néo classiques avec un magnifique ensemble de cuivres et bois, puissants, acides ou apaisants, UNIVERS ZERO représentant aussi une grande référence dans ce disque, free jazz (très agité, façon furie des premiers KING CRIMSON parfois), zappaïen au travers une écriture collégiale avec certains passages aux harmonies jazz splendidement agencées, en plus d'une forme d'ironie très vivifiante, voire krautrock (ambiances space, frénésie quasi punk)...

Bref, miroir, mon beau miroir, voici là une belle diablerie, aux convulsions fort réjouissantes ! Zeuhl, disiez-vous ? Oui ma fée : impossible de passer à côté des psalmodies à l'unisson, de cette langue abstraite, rappelant une sorte de latin obscur ! Impossible de ne pas remarquer la pulsation phénoménale qui rend toutes ces folies si acceptables ! On ne pourra non plus taire les basses grondantes et obsessionnelles qui taraudent de leur aiguillon bourdonnant tout l'album... Donc Zeuhl, sans conteste aucun, mais sans vraiment singer, mon cher mage, non non non, il ne s'agit nullement ici d'un charme de substitution !

La troupe a su épicer son philtre, en sachant faire convulser sa litanie, lui faire prendre de nombreuses tournures, et sonner différemment (aucun clavier !) donnant l'illusion (le charme est efficace, mon druide !) de traverser un joyeux bordel, ou le chaos puisque le mot a été avancé, pleinement orchestré, conçu, écrit, donnant les gages de réécoutes bienheureuses...

L'œuvre est présentée en deux temps, pour moitié des enregistrements récents (2012), et pour la suite, trois démos (mais qui ne souffrent guère de la comparaison) antérieures (2008). Le niveau des musiciens est plutôt ensorcelant, et les chœurs (tout le monde chante !) très bons... Ah, ma chère Mélusine !...

Voilà de nouveau une bien belle formule que voilà, qui s'affiche sans limites, et ses étincelles augurent d'un destin prolifique et prospère... Chazam !

Noir, fou et brillant

27 septembre 2013 / Ragazzi

Die 41:30 Minuten lange Chaos-Orgie auf «Ïh» wird deutlich, bevor die CD läuft. Schaut euch nur die Bilder der Musiker im Booklet an - - -

«Ïh» besteht aus zwei Teilen. Die ersten drei Tracks sind neue Stücke, für das Debüt eingespielt. Die drei weiteren Stücke, als ‚Bhönus‘ markiert, wurden 2008 eingespielt, und waren bereits auf einer Demo-CD enthalten, die ihre Runde durch die Zeuhl-Gemeinde machte.

Das 9:24 Minuten lange «Toz» startet als fetter Zeuhl-Stampfer in stilechter Schräglage mit jazzrockiger Instrumentalseite, die mal in metallische Härte abdrehen oder avantgardistisch-freejazzige Untiefen abtauchen kann. Der Gesang in Magma-naher Tradition hat seinen eigenen Charakter und seine statische Rhythmik, der minimalistische Zeuhl-Ansatz gewinnt an neuem Ausdruck, da ist viel zu erfahren. «Intermud» im Anschluss ist ein neoklassisch akustisches Avant-Stück mit intensiver Lyrik und frechen Eskapaden, nach dem verdrehten Opener die perfekte Erholung.

Doch das Stampfen der Zeuhl-Maschinen hat kein Ende und findet im dritten neuen Stück, dem 8:57 Minuten langen «Dunb» seinen Fortschritt. Neoklassisch Instrumentales, fast krautrockig stampfende Rhythmusmaschine und Zeuhl-Minimal-Chöre entführen in die Schwärze des Weltalls auf der Suche nach neuen Planeten. Akustisches Jazz- und Klassik-Gebläse hat seinen Raum ebenso wie energischer Jazzrock, derber Zeuhl-Rock mit herb-nervösem Krachfaktor und die düstere Stete, die zwischen den verschiedenen Kammern des Songs steckt.

5:33 Minuten «Bümlö» sind noch weniger stampfig als die neuen Stücke. Ausgeprägter Jazzrock mit Canterbury-Flair und Zeuhl-Gewächs in den Muskeln lässt schon mal die Schräglage testen. Sehr schön, diese krass verrückte Note.

«Mlüz», 6:17 lang, mit weiblichem Gesang, ist schon sehr schräg, aber intensiv lyrisch. Der grandiose Rhythmus (mehr davon!) mit viel Jazz im Blut unterhebt die Bläserfetzen ebenso gut wie das röhrende Gitarrensolo - perfetto! Nur gut, dass dieses Demo in sehr gutem Sound aufgenommen wurde, da bleibt nichts zu bemängeln. Mit dem 8:18 laufenden Titeltrack (der als Bhönus» angehängt ist: OK!) laufen dunkle Jazzrhythmen unter sphärischem Jazzrock mit elegischer Note weit an. Das epische Thema hat viel Raum für abgefahren und krass schräge Instrumentalarbeit wie es von sehr ansprechendem Klang ist. Das Arrangement: perfetto!

Nix mehr. Anhören!

27 settembre 2013 / Arlequins

Un'interessante proposta per gli appassionati dello zeuhl arriva con questo cd dei francesi Rhùn. I più attenti, qualche anno fa, avevano avuto modo di ascoltare un demo che girava su internet, con il quale il gruppo si fece un po' conoscere attraverso un bel mix di sonorità care ai Magma e rock duro ed abrasivo. A seguire, nel 2012, la band ha anche autoprodotta un EP, nel quale rielaborava alcuni brani del demo. Oggi ci pensa la nostrana AltrOck a lanciare i transalpini in via definitiva, con "Fanfare du chaos", un album che può essere considerato il debutto ufficiale e che mette insieme i contenuti dell'EP denominato "Ih" e le restanti tracce del demo non apparse su quest'ultimo. L'inizio è subito deflagrante, con "Toz", che mette immediatamente in chiaro la direzione in cui intende muoversi la band: uno zeuhl veemente, con ritmi ossessivi e spunti chitarristici incisivi, quasi selvaggi. Eppure i musicisti sono pronti ad aperture improvvise in cui c'è una calma momentanea, guidata da strumenti classici quali flauto, clarinetto, oboe e corno, pronti a spingere sul versante avanguardistico o su passaggi più vicini alla musica da camera. Diventa subito lampante, dopo questi primi nove minuti e mezzo, che, anche se i Rhùn cercano una strada personale nello zeuhl, evitando scopiazzature e cercando contaminazioni di vario tipo, il loro lavoro resta comunque destinato ad una cerchia ristretta di ascoltatori e concede ben poco al facile ascolto. La seconda traccia "Intermud" è la più breve del lotto e in quasi tre minuti spinge sul versante R.I.O., con gli strumenti classici a disegnare un percorso cameristico che sembra trarre spunto dagli insegnamenti di Art Zoyd e Present. Il vero pezzo forte è la terza traccia, intitolata "Dunb". Si passa da potente zeuhlvandertopiano a passaggi malinconici e romantici di grande fascino guidati da un delicatissimo flauto, in un saliscendi labirintico di rara bellezza e stracollo di inquietudine e mistero. Venendo ai brani del demo, "Bùmlo" mostra subito un fortissimo legame con i Magma, grazie a ritmiche ossessive, un sax lancinante ed al cantato che si avvicina moltissimo al kobaiano. Più sognante "Mluez", ipnotica e dai tratti psichedelici, anche se la chitarra si mantiene graffiante e nel finale c'è un'accelerazione impetuosa con distorsioni della sei corde ad alta velocità. Ancora più particolare la conclusiva "Ih", tra psichedelia, dissonanze, accenni canterburyani, in un turbine sonoro assurdo ed asfissiante. Non è un filone molto inflazionato quello dello zeuhl, ma le novità degli ultimi anni, soprattutto quelle provenienti dalla Francia, continuano a regalare bellissime sorprese per gli amanti del genere. E' perciò, dopo Setna, Xing Sa, Neom e Scherzoo, ora sono i Rhùn ad inserirsi tra le prelibatezze recenti ed anche da loro possiamo aspettarci altre grandi cose in futuro.

19 settembre 2013 / Progarchives

This album has provided me with the nearest thing to classic MAGMA that I've ever experienced. There are also quite a few moments in which I am reminded of PRESENT and the other French and Belgian RIO artists. Heck, there are also a few moments that I swear I'm hearing the jazzy orchestral sounds of BURT BACHARACH and Hollywood movie soundtracks!

1. 'Toz' (9:24) opens with the power and sound just like MAGMA (except for the piccolo). The crazed saxophone and electric guitar soli and the movie soundtrack interlude at 3:45- 4:15 are a little beyond anything I've heard from Magma, but otherwise this is an awesome song right out of Neb'hr Gudahtt's iPod playlist! (9/10)
2. 'Intermud' (2:59) is an interlude instrumental purely from the realm of classical chamber music. Here brass and woodwinds exchange and intermingle minor and dissonant chord structures. It is quite interesting and not as distant or depressing as the usual modern chromatic chamber stuff. (8/10)
3. 'Dunb' (8:54) opens with a bang as multi-level and multi-layered vocals chant over the throb of a full band of bass, military drumming, horns and woodwinds. The delicate flute-led interlude at the 1:40 mark provide quite a contrast to the power and insistence of the opening 100 seconds. Kind of like yang and yin, masculine and feminine. A return to power and drive is introduced by electric guitar before a male baritone voice takes off running-- everybody else trying to keep up, fuzzy, chunky bass and soprano chorale the most persistent. The 4:45 mark is where I'm hearing the distinct orchestral sounds of Burt Bacharach--followed by a kind of Michel Legrand/Debussey theme. The warrior chorus takes up their march again at 6:10 but find themselves intermittently distracted or slowed by the soprano sirens, woodwinds, and piccolos. Interesting song! (8/10)
4. 'Bumlo' (5:32) sets into motion with a rolling bass line supported by a much more jazz- oriented ensemble, sounding like until at the 1:30 mark the music falls away and a more chaotic, cacophonous free-form jazz--complete with Ornette Coleman-like sax solo--takes over. By the fourth minute the song has evolved into a more structured Zeuhl song, but this finds itself intruded upon by an interloper from the California surfin' music of the Fifties and Sixties! Dude can sing like Bill Haley or Buddy Holly! (8/10)
5. 'Mlues' (6:15) opens with a sustained chord straight from some Miles Davis song from the Sixties. The evolution from there is definitely shaped by 1970s jazz fusion. I'm especially reminded of the music of the film music for the Balck 'sexplotation' films of the 70s as well as some of Freddy Hubbard's experimental stuff (until the male vocals enter). The high speed frenzy after the 5:30 mark to end is more reminiscent of some of the early hard rockers--those who later earned the title of Heavy Metal artists. (7/10)
6. 'Ih' (8:15) opens with a psych-jazz sound, a very cool, very sophisticated sound and feel as if from a very intense scene

of a 1970s murder crime film. At 2:30, as the female vocalist and new bass, guitar, and woodwind riffs take over, the soundtrack feel continues--as if the stealthy chase of the protagonist intensifies, gets closer to the criminal danger. The tension only thickens with dynamic shifts from 4:45 to 5:15. Then a chaotic loud period ensues--as if confrontation is at hand--followed by another bizarre chase scene (capture, unconsciousness, drugged, delusional awakening, and death??) Awesome song. Awesome mood setter. (9/10)

Definitely an awesome album of top notch Zeuhl. Papa Vander must be proud! Solid four star effort--highly recommended for the adventurous prog lover and a real prize for the Zeuhl lover.

Septembre 2013 / psychemusic

Rhùn succeeds well for a large part to profile itself as a potential follow-up or possible interim for Magma, like a next generation edition. The band even adapted Magma-language styled lyrics and singing styles. In the early tracks I would even say these choir harmonies sound more like a mixture of Art Bears with Magma, which should be a compliment. The album tracks for a great part are composed well, in an almost classical way, especially noticeable for its parts with reed instruments that range from clarinet to bassoon, with its quieter moments. We can also notice beautiful, powerful bass-driven heavier-marching sections that recall Magma very easily, like lava burling up, with an underlying increasing power. Also the guitars can drift this further very well. After they have repeated this idea a few times, the band loses its direction slightly, while hiding behind avant-garde moments in oddier harmonies, and also with one not too convincing shouting lead vocal track, or behind a change of direction with jazz-rock elements while still keeping difficulties to really add a renewed coherency in these new directions a bit. When the female vocalist leads shortly, they might have associated Amon Düül II there perhaps. In the end, while having brought in a few great new and additional ideas to the Magma foundation already, perhaps it is a bit too soon for such a next stage of development in having the other elements adapted into it, elements like the jazz-rock and such, in order to be able to bring it really to the same level of theatrical power as the Magma vision itself. Before coming to such an achievement that part still misses the same level of composed preparation for it to be as equally mind-blowing. Never the less, the band surely has all the elements there already, for which I still hope they can one day uplift the jazz-rock as well to boil into the Magma. Magma-fans should still check them out for sure!

PS. The band had recorded another EP before, "Ïh" (2012), which they have only released digitally.

Septembre 2013 / MTV

Rhùn is a Magma-influenced band from the Basse-Normandie region of northwest France, with members residing in and around the regional capital of Caen and two coastal communes, Coutances and Cherbourg. The group incorporates many stylistic elements of Christian Vander's longstanding zeuhl pioneers of the '70s onward, including martial beats, free jazz fixations, chanted vocal choruses in the style of Magma's invented Kobaïan language, and a love of diacritical marks, particularly umlauts. However, the band is somewhat less severe than Magma, tipping a bit toward rambunctious avant jazz skronk and indie guitar crunch rather than black-garbed Carl Orff-tinged post-minimalism (and also less proggy/metallic than drummer Tatsuya Yoshida's Magma-inspired Koenji Hyakkei and other groups of the Japanese zeuhl school). In fact, Rhùn's members have reportedly described their music as «garage zeuhl.»

In naming themselves (unless their parents were responsible, but that seems doubtful), the bandmembers seem to have ripped a page from the same Kobaïan book as Magma circa the Attahk album of 1977, when the original zeuhlists adopted such monikers as Dëhrstün (Vander), Ürgon/Gorgo (bassist Guy Delacroix), Klotz (vocalist Klaus Blasquiz), and Thaud (vocalist Stella Vander). Around 35 years later, Rhùn identified themselves and their associates in similar fashion, with names ranging from obviously invented to others of varying/suspect origin, including Captain Flapattak (drums and vocals) Damoon (bass and vocals), Thybo (guitar and vocals), Brunöh aka Brhüno (saxophones, bassoon, and vocals), Sam aka Samïsh (saxophones, bass clarinet, flute, and vocals), Fabien De Kerbalek (guitar and vocals), Marion aka Marhïon Mouette (vocals and percussion), Emilie Massue (vocals and percussion), and the ever popular and possibly palate-pleasing Lemmy Croquettes (sound).

Circa 2008-2009, Rhùn produced two versions of a demo recording, the second five-track version issued by the Caen-based Babel Fish imprint under the title Fanfare du Chaos, and the band subsequently garnered attention from Milan, Italy's AltrOck label. From June 2011 to January 2012 the group recorded additional tracks, supplemented with interludes from members of the Ensemble Pantagruclair chamber winds (Séverine Lebrun, transverse flute and piccolo), Rémi Christophe (oboe), Catherine Mousset (clarinet), and Pierre Mariette (horn). (And is it possible that Pantagruclair's bassoonist Bruno Godard and Rhùn's Brunöh aka Brhüno are the same person? Pure conjecture.) AltrOck released Rhùn's full-length debut, Ïh, in 2013; the album includes three tracks recorded during the 2011-2012 sessions and three

earlier demo tracks as a «bhönus,» all mastered by Udi Koomran at Ginger Studio in Tel Aviv. The bhönus tracks feature vocalist Massue, while Mouette appears on the recordings from 2011-2012. Also, the Ìh credits name the apparently knighted Sir Alron as bassist on the bhönus tunes, although Damoon appears to be the bassist on the Fanfare du Chaos demo separately released by Babel Fish. It seems possible that, in the world of commoners, Sir Alron is merely Damoon, who had at least momentarily adopted knighthood as his own personal bhönus. ~ Dave Lynch, Rovi

Septembre 2013 / AllMusic

Ìh, the 2013 AltrOck label debut by France's Rhùn, is zeuhl-ish with a skronky edge. For the uninitiated, zeuhl is a prog rock style invented by drummer Christian Vander and Magma at the dawn of the 1970s. Zeuhl means «celestial» in Kobaïan, a language dreamed up by Vander and sung/chanted à la Carmina Burana by Magma's vocalists over repetitive electric keyboard figures, earth-shaking bass, jazzy horn ensembles, and the leader's wild drum flailings. Magma also had their own mythology, an operatic narrative involving Earth refugees and colonists on the planet (you guessed it) Kobaïa. Zeuhl-inspired bands have persisted mainly in France and Japan over the decades, but the rather eccentric style remains a hard sell for many listeners. Zeuhl-ophobes will probably remain unconvinced by Ìh, but if anything could win them over, it might be Rhùn's brand of «garage zeuhl.» On Ìh's nine-and-a-half-minute opening track, «Toz,» drummer/lead vocalist Captain Flapattak and crew are chanting nearly from the get-go -- with Kobaïan-style lyrics, no less -- but there's also a jazzy street band flavor, thanks primarily to bandmembers Sam and Brhüno on multiple reeds. A raucous, squealy sax attack (or perhaps attahk) is unleashed, likely by Brhüno, with thick, growling Jannick Top-like bass from Damoon and chunky, dirty guitar chords from either Thybo or Fabien De Kerbalek; the music is rough-edged and rambunctious more than precise and mechanistic (the absence of a keyboardist might be an asset), and avoids relentlessness by taking off in different directions at a moment's notice.

There are dynamic stops and starts, guitar mayhem, and hints of swing amidst the angularity, and the classical wind quartet Ensemble Pantagruair introduces elements of modern chamber music into the mix. But also prepare yourself for that characteristic zeuhl chanting over martial beats -- although the band's unruly edges suggest a torch-wielding mob out to commit ritualistic mayhem rather than the unfolding of a Magma-style space opera. A fluttering flute segue and the Ensemble Pantagruair's unaccompanied «Interrud» lighten the mood considerably, but with «Dunb» the torches are lit anew, at least initially, in a track that jumps back and forth between ritualistic pounding and chamberesque respite. After the aforementioned tracks recorded between 2011 and 2012, the second half of the 41-plus-minute album consists of three tracks from a 2008 demo. Truth be told, any zeuhl-averse listeners who inadvertently stumble into the world of Rhùn and Ìh might prefer the demo tracks -- zeuhl seasoned by Gong, Zappa, and 21st century indie jazz, metal, and space rock. The chanting is a bit quirkiest and less strident, with more emphasis on the female side courtesy of Emilie Massue, and the guitarists are monsters on the concluding two tracks, «Mlùez» and «Ìh,» the latter ending the album with a spectacular nearly orchestral free-form buildup and blistering tenor sax workout. Rhùn recorded Ìh's title track years before the album's release; here's hoping they find similar inspiration in the future, for if «Ìh» is zeuhl, they truly enlivened the form.

Septembre 2013 / sea of tranquility

Hailing from Caen, France, RIO/Zeuhl troupe Rhùn approaches their zany, complex, and boisterous music with a touché of vaudevillian theatrics. An unconventional unity of orchestration, chamber, and progressive jazz, their sound is utterly absurdist. On Fanfare du Chaos, Rhùn exudes a cartoonish madness while also showcasing their skills at intensive composing. It's like hearing a devilish yet tongue-in-cheek stage show presented by Frank Zappa, Danny Elfman, and Devin Townsend.

For one thing, their vocalist/drummer goes by the name Captain Flapattak (no relation to Tripps, Beefheart, or Howdy). In addition to him, there are six other members, including a two guitarists and a wealth of horn players. They all contribute «chants» as well. At times, Fanfare du Chaos sounds like instrumental intermissions between scenes in an opera; at other times, it sounds like a carnival of pagans. In any case, it's fairly unique.

«Toz» explodes with an immediately playful arrangement; horns pave an unconventional, ever-changing melodic structure as they rhythm section does its best to keep up. Flapattak mimics the music with hyperbolized delivery. The piece also sinister at times, especially during the middle part, which involves plenty of counterpoint and dissonance; it's like a less aggressive version of Sleepytime Gorilla Museum. The much shorter and calming «Intermud» follows, giving listeners a much needed break from the frenzy.

For the most part, the rest of the record adheres to the same templates. «Bùmlo» is a bit more straightforward than its siblings, but other than that things pretty much follow a set approach (which is a bit oxymoronic considering how schizophrenic it all is). There's a new idea every thirty seconds or so, and like all insanely intricate music, you'll wonder how they manage to play it so tightly. Fanfare du Chaos isn't the most accessible or comfortable record you'll ever hear, but it may be one of the most interesting.



31 août 2013 / Autopoietican - Apuntes de Musica Progressiva Contemporanea

RHÛN o el nuevo orden del Zeuhl contemporáneo francés

HOLA AMIGOS DE AUTOPOIETICAN, LES SALUDA CÉSAR INCA.

Hoy nos topamos con RHÛN, un grupo francés emergido de Coutances (La Mancha) que forma parte de la nueva generación de Zeuhl, una de las más vitalistas en cuanto al filo creativo de la movida progresiva de nuestros días. El grupo publicó su primer EP en 2008, y ahora en 2013 tenemos su disco “Fanfare Du Chaos”, publicado por el sello AltrOck, al cual debemos un agradecimiento enorme por seguir publicando y difundiendo a varias bandas interesantes para la permanencia del género progresivo: dentro de este catálogo, RHÛN es definitivamente una de las más difíciles de digerir por su alevosamente oscura propuesta... y por eso mismo, tiene un muy particular interés para el paladar progresivo aventurero. En torno a la armazón triádica de Captain Flapattak [batería y voz], Fabien de Kerbalek [guitarra y voz] y Thybo [guitarra], el bloque sonoro se amplía ostentosamente con músicos que se alternan al bajo (Damoan y Sir Alron), a los saxos y demás vientos (Brhüno y Sam), y al canto y percusiones adicionales (Marhion Mouette y Emilie Massue). Además, los tres primeros temas también cuentan con la presencia del Ensemble Pantagruelair, un cuarteto de maderas. Nótese que no hay presencia de teclados en el arsenal instrumental (siendo tan común el piano eléctrico en los grupos Zeuhl); también descubriremos que las guitarras duales no están para darle una dimensión metalera o algo parecido al bloque sonoro, sino que más bien se complementan en el armado de texturas y la compleción de cadencias mientras una de ellas elabora ocasionales solos. “Fanfare De Chaos” es una muestra definitiva de lo mucho que aporta RHÛN a la vertiente radicalmente vanguardista del género progresivo: su mezcla de Zeuhl, jazz-rock y rock-in-opposition (sobre una base centrada en el primero de estos tres factores) se caracteriza por una imponente fuerza expresiva, articulada con osadía e inteligencia estratégica. Centrémonos ahora en el repertorio de “Fanfare Du Chaos”.

Durando casi 9 ½ minutos, ‘Toz’ abre el álbum con un impulso instantáneo y una vibración colorida que suena, a la vez, celebratoria y tensa: imaginemos un remozado Canterburyano del paradigma esencial de MAGMA (época del “Attak”) con algunos elementos extra de DÛN y nos haremos una buena idea de cómo se desarrolla la magnificencia peculiar e intensa de este tema, diseñado para arrasar con las certidumbres racionalistas del oyente y dejar tras de sí un cúmulo de sensaciones tan gratificantes como extrañas. El solo final de flauta establece un elemento pastoral ingenioso. A continuación sigue la pieza más breve del disco, ‘Intermud’, que consiste en una pieza de cámara para maderas; su presencia funciona como preparación para el arribo de ‘Dunb’, tema que reintroduce la tensión osada y refinada de ‘Toz’ para trabajar los contrastes de su estructura interna con un filo más pronunciado. Ante este incremento de la neurosis musical, ‘Bùmlo’ emerge para reciclar esta inquietud emocional e intelectual a través de un filtro robustamente abstracto, con mayor afinidad por el HENRY COW de la etapa 75-77 y por el aspecto más locamente farsesco de ZAPPA que por

MAGMA. Una mención especial debe ir al delirante (y humanamente imposible) solo de saxo alto que se hace destacar crucialmente cuando la pieza se enrumba a su ecuador, pues de hecho no solo es valioso en sí mismo sino que guía al bloque instrumental en el armado del clímax conclusivo.

Los últimos 14 minutos y medio de “Fanfare Du Chaos” están ocupados sucesivamente por ‘Mlùez’ e ‘Ïh’. ‘Mlùez’ se revela como un sólido ejercicio de jazz-rock a la usanza de la vieja escuela fusionesca de los 70s pero con los arreglos corales y una musculatura de la dupla rítmica heredadas de MAGMA. Por su parte, ‘Ïh’ comienza suavizando un poco las cosas llevando la usual tensión sonora de la banda a una dimensión más contenida: pero a poco antes de pasar la barrera del cuarto minutos y medio, el ensamble se suelta de forma decidida para explorar aureolas extrovertidas para la siempre latente oscuridad, y es allí donde nos topamos nuevamente con una expresión pura de la inquietante vitalidad propia de la esencia estética de RHÛN. El pasaje final repite el primer motivo con el peso de la oscuramente electrizante inercia elaborada en el intermedio – ¡estupendo! Como balance general, “Fanfare Du Chaos”, solo nos queda celebrar que exista una banda como RHÛN, que resulta un añadido fundamental para la nueva generación Zeuhl francesa, una generación en continua efervescencia. ¡Recomendado!

20 août 2013 / Exposé Online

This is the full length debut by French six-piece plus guests Rhùn, which appears to be a self-titled three song demo from 2008 (tracks 4-6) combined with an EP called Ïh from 2012 (tracks 1-3). Instrumentation includes bass, drums, percussion, guitars, baritone, tenor and alto saxes, bassoon and flute, with almost all members supplying vocals; add to that a guest wind quartet of traverse flute and piccolo, oboe, clarinet and French horn, and you have a lot of cooks in this kitchen. The first thing the listener will note is the pervasive zeuhl influence – the heavy bass and rhythm and cyclical repetition, plus the chorused vocals in some mysterious language might at first remind a bit of Runaway Totem more so than Magma. But there’s a lot more going on here. The wind quartet on the first three cuts adds some beautiful neo-classical passages that add a gentler side to the chaotic rock and zeuhl elements, though they tend to fuse together nicely. There’s also a strong jazz-rock and free-jazz thread going on in their music, most evident on the earlier material, mixed in with somewhat bizarre experimental elements. Fanfare du Chaos is certainly an appropriate title for what’s presented here; after a half dozen spins, this still seems as alien to my ears as it did on the first. Still, this is fairly promising all around, and I look forward to hearing what Rhùn comes up with in the future.

15 août 2013 / Prognator

By Adam Moore and Travis Moore

A new zeuhl album is a welcome sight for fans of the genre. French group Rhun’s Ïh certainly doesn’t disappoint, even if it doesn’t always appear to know what it’s trying to be. Comparisons to Magma are requisite, and to be sure, Rhun pays significant homage to Magma in numerous ways. The Kobaïan influence is obvious, with some vocal phrases appearing to be ripped almost exactly from a Magma album. Truly, there are parts of Ïh that could easily have been b-sides for the Theusz Hamtaahk trilogy, which is not necessarily a bad thing. For Magma fans, parts of this album will be instantly familiar and quite enjoyable.

That stated, Rhun does manage to avoid being only a Magma clone. Most notably, the instrumentation is often different than you hear in a typical zeuhl album. The inevitable fuzz bass is of course present, but the use of woodwinds is an interesting variation that sets the album apart from others like it. There’s also a rock in opposition feel that reminds of Univers Zero, which is mostly due to the woodwinds. The distorted guitars are reminiscent of Present. The use of saxophone will draw comparisons again to Koenjihyakkei and, to a lesser extent, Zao. The addition of the flute reminds of Dun’s Eros album, although Ïh feels more refined, at least in terms of production values. Production is a fair term here because at times the album plays like the soundtrack to an avant garde theatrical work. You can easily envision that many of the album’s musical segments could score whimsical dancing on a stage. With respect to the vocals, despite the Kobaïan feel to many parts, others are closer to the vocals of Koenjihyakkei or Ruins. There are actually various vocals styles throughout the album, including female voices that have an Eskaton flavor.

Despite all of their musical influences, Rhun has created something fairly unique and entertaining. With their choice of instruments, they manage to create many different moods and atmospheres, ranging from frenetic outbursts in the vein of Koenjihyakkei to soft, pastoral moments with delicate flute. There are ominous, plodding bass and guitar riffs, jazzy interplays, and looser, spacey atmospheres that even bring a Kraut Rock feel to segments of the album. This album certainly is not afraid of showing its influences.

It is worth noting that all of the musical mood and variation is accomplished without keyboards, another thing that sets Ïh apart from a standard zeuhl offering. Many zeuhl bands tend to be quite repetitive, often slowly developing and building on themes over extended lengths of time (sometimes ad nauseum). Rhun’s approach is to abruptly jump from idea to idea, and they do so often. This prevents the music from becoming boring, but some of the themes really could

have used further development.

Overall the album is a fine example of zeuhl and a worthy addition to any collection, not only for zeuhl fans, but for those who appreciate avant garde music in general. Rhùn certainly isn't breaking new ground in any way, but they have combined the styles of their various influences such that the music sounds fresh and unique. It's worth at least a few spins.

23 juillet 2013 / Astounded by Sound et Prog-sphere

Rhùn are a French band, obviously in thrall to Magma, right down to the sub-Kobaïan language their songs are sung in, by a band-leader drummer in partnership with a female lead, no less!

With the apt tag line "Fanfare du chaos", Rhùn charge straight into your personal space with opener Toz, the first of three tracks that comprised their debut EP *Ïh*, released back in December 2012, and now represented here along with three earlier demos to flesh out the running time to a not over-taxing forty one minutes. The whole thing has been mastered by the skilful hands of Udi Koomran to his usual high fidelity standard.

Toz is a crazy runaway train of a track, featuring traditional Zeuhl call-and response vocals, honking saxes, wild guitar sections, and all encompassing madness. It is a fitting introduction to Rhùn's wild but familiar universe. Then we have the charming Intermud, starring Ensemble Patagrolair, a chamber rock quartet of some style and panache. While none of this is particularly unique, it is an involving and soulful experience. The band obviously love what they are doing, and their take on the Magma experience is given some individuality by the frequent interjections of Thybo's angular and occasionally jarring guitar runs.

No Zeuhl sound is complete without some thunderous bass playing, and Damoon does not disappoint. The final track of the EP triumvirate, Dunb, is a min-opera and symphony that builds on a theme underpinned by a crashing behemoth of a bass part from M. Damoon, eventually developing into one of those lurching marching rhythms so beloved of the genre, to the accompaniment of a repeated vocal chant and sundry strange shouting. Nice stuff, indeed!

The Bhönus (demo 2008) is a more stripped down affair, and features a slightly different line up, and Udi Koomran has done a fine job tidying up the audio of these demos. The sound is more open and spacious, though the Magma influence is still writ large. I'm also put in mind of the crazier elements of Gong, especially with the crazed loon lead vocals and squealing sax runs on Bümlo.

Some nicely busy but never intrusive drumming on Mlùez show that the good Captain Flapattak knows his way round his kit when he's not barking his odd utterances into a microphone. This track is jazz, Captain, but not as we know it. The ensemble of saxophones play tag with the guitar, everything else joins in, and we're off on another charge through the countryside leaving wanton destruction in our wake, the guitar of Thybo going on a slash'n'burn mission at the finale. It's a bit of a riot, this album!

The belated title track is left until last, and a quiet intro starts off on a slow trajectory, psychedelic guitar upping the ante, but pulling up short leaving us with a fleeting but curiously late period Soft Machine figure that takes its own languid path to some far-flung galaxy where off-kilter jazz-fusion at the edge of space charms our Zeuhl-obsessed companions with a laid back and woozy groove. This is different to what has gone before and shows that this mad Gallic band are not merely slaves in the temple of Magma.

Rhùn are a fine and capable band who show more than a little promise on this great little album. One hopes they further develop their twist on the Magma sound into something as unique as their undoubted talent deserves. One to watch out for in the future.

12 juillet 2013 / ProgArchives

Review by pfloyd

I can't recommend this enough. If you love Zeuhl you will love this. I'd say it's essential.

Drei Jahre nach ihrer Demo-CD *Fanfare du Chaos* erschien mit *Ïh* Ende 2012 die erste reguläre EP der französischen Zeuhl-Formation Rhùn - zunächst allerdings nur als Download, da die Band damals noch auf der Suche nach einem Label war.

Dem aufmerksamen Leser wird auffallen, dass zwei der drei Titel der EP - und zwar die, die gut 90% der Laufzeit ausmachen - bereits auf dem Demo-Album enthalten sind. Hier handelt es sich allerdings um neue Versionen, Toz beispielsweise ist gut zwei Minuten länger geworden.

Rhùn bieten hier klassischen Zeuhl mit repetitiven Motiven, grollendem Bass, treibendem Schlagzeug, quietschenden Bläsern und einer Mischung aus knurrendem männlichen und ätherisch-luftigem weiblichen Gesang. Diese typischen Elemente des klassischen Zeuhl vermischen die Franzosen mit einem hohen Anteil von avantgardistischem Kammer-Rock. Für diesen sorgen Instrumente wie Flöte, Fagott, Klarinette und Oboe, die teilweise von einem gastierenden Ensemble namens *Patagrolair* bedient werden. Dieses Gastensemble hat offensichtlich das kurze Interlude im

Alleingang aufgenommen, das ein reines Stück Kammer-Rock - oder eigentlich Kammermusik darstellt. Auch in den beiden anderen Titeln finden sich längere Passagen, die an Kammermusik gemahnen.

Gerade diese Mischung macht die Faszination der Musik von Rhùn aus, einerseits die streng disziplinierten kammermusikalischen Passagen, andererseits die wilden, manchmal von geradezu punkiger Rohheit geprägten Zeuhl-Exzesse. Eine ganz faszinierende Kombination! Die drei Stücke gehen übrigens nahtlos ineinander über, so dass es sich faktisch um ein einziges zwanzigminütiges Stück handelt.

Rhùn haben sich mit *Ïh* locker an die Spitze der Zeuhl-Bewegung, ach was, an die Spitze des avantgardistischen Progressive Rock katapultiert. Ein starkes Album! Im Juni 2013 wurde *Ïh* beim Mailänder AltrOck-Label als physisches Album mit dem oberen der abgebildeten Cover veröffentlicht. Dazu wurden als «Bhönus» noch drei der fünf Stücke von Fanfare du Chaos draufgepackt. Die dort vorhandenen Demoversionen von Toz und Dunb wurden weggelassen - schade, ein Vergleich beider Fassungen wäre sicher interessant gewesen. Alles wurde vom bewährten Udi Koomran gemastert und erstrahlt in bestem Klang. Zeuhl- und RIO-Fans: zugreifen! Hoffentlich gibt es in Zukunft noch mehr von dieser fantastischen Band zu hören!

Von: Achim Breiling @ (Rezension 2 von 3)

Zeuhl! Rhùn machen Zeuhl, klassischen Zeuhl - mein Vorschreiber hat es ja schon festgestellt. Und klassischer Zeuhl muss so klingen, wie klassischer Zeuhl eben klingt. Grollender Bass, repetitive Gitarrenriffs, wuchtiges Schlagwerk und unverständlicher, hochlagig-hysterischer bis sonor-beschwörender Gesang bestimmen das Klangbild. Genau solche Musik machen Rhùn. Die Inspirationsquelle ist natürlich auch klar - und so werben AltrOck für «*Ïh*» mit der Parole: «Not only for fans of Magma and avantgarde!» Doch vermute ich trotzdem, dass hiermit vor allem Fans von Magma und Avantgardistischem klarkommen sollten.

Unterschiede zu Magma? Tasten fehlen ganz, daher gibt es keine jazzigen E-Piano-Läufe oder wuchtige Pianolinien. Dafür rockt und jault die E-Gitarre um einiges mehr (bisweilen fast punkig-aggressiv). Und es gibt - zusätzlich zu den beiden blasenden Bandmitgliedern - ein Gastbläserquartett, das zumindest in den ersten drei Nummern zum Einsatz kommt. Dieses reichert die Musik mit allerlei farbigen instrumentale Einlagen an, mal jazzig-canterburesk, fast bigbandartig (oder Big-Rohrblattbandartig), mal kammerrockig-RIO-lastig, nicht selten auch modern-klassisch, fast impressionistisch (man höre das «Intermud»). Ansonsten klingt das alles sehr kernig und klassisch-zeuhlig, sperrig und streng, mit deutlichen Bezügen zu den 70er-Jahren ... Retro-Zeuhl!

Ja ... «Not only for fans of Magma and avantgarde!» ... genau. Oder - wie schon gesagt - Fans von Magma und Schrägem sollten «*Ïh*» auf keinen Fall verpassen. Insbesondere diejenigen, die das letzte Magma-(Mini)-Album ob seiner Zahmheit enttäuscht hat, sollten hier investieren. Irgendetwas wirklich Neues haben Rhùn natürlich nicht am Start. Sonst wäre das hier ja auch kein Zeuhl. Obwohl, die schon erwähnten klassisch-kammermusikalischen Einlagen sind schon bemerkenswert und sehr gelungen. Wer das mag und es noch ein wenig freiformatiger verträgt, der sollte unbedingt einmal dem leider ziemlich untergegangenen Erstling von Athanor sein Ohr leihen (siehe «Vos cités sont des tombeaux»). Kurzum: Wer Zeuhl liebt, der braucht «*Ïh*»!

Von: Nik Brückner @ (Rezension 3 von 3)

Erstmal vorweg: Da heißt einer Brunöh. Brunöh. Zweifelt wirklich ernsthaft jemand daran, dieses Album könnte irgendeine Schwäche aufweisen?!?

Unvorstellbar! Ich meine: Brunöh! ist das nicht der Wahnsinn? Brunöh! Oh Mann...

Aber reicht das, um Brunöh und seine Freunde locker an die Spitze der Zeuhl-Bewegung, gar an die Spitze des avantgardistischen Progressive Rock zu katapultieren, wie mein großmäuliger Vorredner Jochen breitbrüstig verkündet?

Aber sicher! Und wann hätte sich Herr Rindfrey schon mal einer Fehleinschätzung schuldig gemacht! Hier jedenfalls nicht, denn Brunöh macht Musik, die so ist, wie er heißt: Da Zeuhl Wortz Mechanik!

Rhùn, mein Freund, um Sonny Crockett zu zitieren. Und es stimmt: Die Band gehört zu einer ganzen Reihe ziemlich verdammter Zeuhl-Nachwüchslinge, Xing Sa, Neom, Magister Dixit, Setna, Rectus, die den Zeuhl mit allen möglichen Einflüssen aus mehr oder weniger benachbarten Genres anreichern und ihn dadurch in ein neues Jahrhundert führen.

Rhùn machen ihren Zeuhl dadurch - äh - farbig, dass sie ihn vor allem mit canterburigen Elementen und klassischem Siebziger-RIO anreichern - «Intermud» ist gaaaaaaa-roßartig! Und natürlich bietet «*Ïh*» alles, was den Zeuhl-Fan immer so leicht submissiv macht: gestrenge Rhythmen, herrische Rezitative, all das, was uns einst schon Chris Vanders Truppe hörig gemacht hat. Auch wenn für Lockerheit und Experimentierfreude gesorgt ist, der dominante Gestus, der den Zeuhl so sehr prägt, ist auch hier immer vorhanden.

Wer angehört des Müzaahk von Neom oder von Magmas «Félicité Thösz» schon an der Verweichlichung des bösesten aller Prog-Genres verzweifelt war, der kann seinen Glauben an das Böse hier so richtig wiederaufladen, wer meinte, neuerdings zu Zeuhl tanzen zu müssen, den zwingen Rhùn wieder auf die Knie. Recht so. Obwohl ich jetzt mal lieber nicht sag', wie Magmas letzte Scheibe gegen das hier klingt, denn sonst holt mich Zebëhn Straïn dë Ğeuštaah und frisst mich auf! Und ich will lieber noch ein Weilchen Rhùn hören...

janvier 2013 / A Beginner's Guide To Progressive Rock

Wow! Rhùn from France – a band which in the year 40 (!) after Magma's *Mekanik Destruktiv Kommandöh* pleases us with one of the finest Zeuhl-related releases ever since. It seems to be quite a trend for young bands in France these days to hark back to glorious 70's Zeuhl – e.g. there are One Shot or Neom who bring in several distinguished flavours, Jannick Topp reappeared with a new album lately etc. Alongside them and tough unnoticed this fresh septet released a first demo "tape" in 2009 and three years later the follow-up recording is "in stores" – ahh...rather "on the net" since they are still waiting for a label to sign them.

The pseudonyms of the participants – "Captain Flapattak" on drums or "Brunöh" on bassoon to name only a few – promise none they could not keep. Beginning in the middle of everything, Toz immediately breaks one of Zeuhl's typical directives. In an instant one is caught in a furious mix of typical Zeuhl elements, jazzy Canterbury tunes and raw Sax-escapades, which again and again break into the scene. Repetitive choirs, mostly headed by male vocals which at times melt into female chorals, and multitudinous playful wind instruments, earthy drums and squawking guitars determine the scenery. A clichéd Zeuhl riff, directly imported from forefather Orff or his descendants Magma but which though comes fresh-faced, is given free rein: choirs and flourish wind instruments escalate to a noisy, frantic thrill culminating in a – calm saxophone excursion which fluently passes into the solemn second track. Reasonably entitled Interlude, it reminds in places of Stravinsky and represents an oasis of calm in between the franticness of the other two pieces. The third and final title on this EP, Dunb, comes up with pretty much the same means as Toz. Breaking without warning into the privacy of Interlude with "Kobaïen" choirs, a grumbling bass, distorted guitars and head banger riffs varied with quiet, solely acoustic chamber prog passages with flute soli and all that.

Well, actually the author of these lines is not that much of a Zeuhl expert, but approaches these tunes more from the other end you could approach this record from: the Jazz-influenced Rock In Opposition side! This may be a reason not to take the above seriously or even disqualify it's content. But beware! Whatever conclusions you may draw – this band is highly talented as is obvious from these tracks! You get a complex conglomerate of original Magma-like Zeuhl, a noisy version of Canterbury-Jazz à la Henry Cow perfectly unified with chamber prog RIO as was pioneered by Univers Zero and others. The highlights of these far-too-short twenty minutes set in, whenever choral passages dump into atonal RIO noise – but also the more quiet parts just fit in perfectly and should by no means be disregarded. And the so far nearly Zeuhl-ignorant scribbler has to admit, that after seeing a stunning Magma concert earlier this year and after listening to this EP I start liking Zeuhl – at least in the informal way it is presented here. The disharmonies needed to attract are there, the Jazz influence, the noise – all in all a superb calling card bristling with talent – can someone please sign them IMMEDIATELY?

Eduard Tetzlaff