



# CARLES VIARNÈS

## URBAN TACTUS

The words 'Ut Queant Laxis' open the first verse of the hymn to St. John the Baptist, a hymn in which the name of each of the musical notes appear for the first time. This title is the opener of Carles Viarnès' album, a piece which illustrates the primeval chaos from which creation is generated. Carles is a pianist and a composer with a classical training and has a career that spans across genres like improvisation and contemporary piano music. This first release is, for sure, a unique voice within the contemporary music scene.

From Bach to Gorecki to Davis to Haden to Pärt, each of the songs in 'Urban Tactus' treads into the territory of minimalism and newly discovered lands in experimental and electronic music, which have also been explored by outfits like Goldmund, Nils Frahm or Hauschka. The language of contemporary music blends here with minimalism, the modern piano scene and experimentalism. Viarnès' simple piano compositions evoke images of slow landscapes to the point of stillness, with subtle developments which create fragile ambiances, ones in which the songs and its structures dilute in while some pianos are being played simultaneously in the background.

This album reflects the inner pulse of the surroundings of the subconscious...but it is also a very personal snapshot of the world outside: its imposed order, its vacuous cultural hedonisms, its subdued, hidden emotions, the decline of the capitalist system, but it also reflects the expectations the composer has for the restoration of priorities. This is made explicit in joyful pieces like 'Vacui' and 'Deambulant' which touch upon the same feeling of bitter happiness as can be heard in the music of Mahler, while 'Iris' and 'Trash Vortex' have a more dynamic or even dramatic feel. The experience of this music is not always hedonistic or comforting since it proposes a face-to-face encounter, a dialogue built up on the basis of greatness and distress.

Apart from the crystalline, innocent pieces 'Balalaika' and 'Ergo prana', the sobriety and apparent contention that permeates the album engages the listener in an enticing game, one in which the player interacts with the beauty of what's being omitted rather than what's being shown. Passages like 'Sustain' or 'Light Inside' seem quiet and cold but a latent tension stirs inside them. Looping repetitions spiral forming hermeticisms; cycles of endless, sharp textures, of suggestive harmonies carrying the hum of melodies that shake like staggering domes. In short, 'Urban Tactus' is an intricate mesh of pieces which speak for the composer's open-mindedness and his natural ability to imbue them with the affect of film music composers like E.S.T., The Montgofier Brothers, Flim or even Max Richter.

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CD & Digital

- 01 . Ut Queant Laxis
- 02 . Deambulant
- 03 . Ergo Prana
- 04 . Iris
- 05 . Scam
- 06 . Balalaika (russian popular song)
- 07 . Light Inside
- 08 . Sustain
- 09 . Vacui
- 10 . Trash Vortex
- 11 . Au Revoir, Theresa

Recorded, produced and mixed by Carles Viarnès and Frank Rudow at Can Pastallé. Master by Yves Roussel in Barcelona

Carles Viarnès, piano, bassoon, theremin and programming. Frank Rudow, guitar and bass. Oriol Roca, double bass

Artwork: La Parte Gráfica

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