

THE MANTLE, a forum for progressive critique

ThinkSwiss NY 2012: Marc Perrenoud Trio

Wednesday, March 14, 2012

New York: [Marc Perrenoud Trio](#) from Switzerland from their latest album, [*Two Lost Churches*](#). Soon after beginning their New York debut following a brief introduction by the Deputy Mayor of Geneva, it was not hard to understand why the Trio has seen their first album at the top of the charts in Switzerland for so long.

The drums, double bass, and piano worked in tandem to create a busy NYC street sound, the vitality of the trio (and in particular the drummer) mesmerizing audience members through bee-bop build-ups to sudden drop-offs to a quietude of heightened emotion. With the drums leading into their second piece into great background beats through the mastery of drummer Cyril Regamey, the pianist, Marc Perrenoud, blended seamlessly with his trio of artists into a cacophonous joy which emblazoned existence and resounded of triumph. Basic elements built naturally from the New York skyline and fell to the canopies of trees in Central Park. The third piece dropped the mood into a slightly off-key tragedy at Columbus Circle, led by haunting plays upon the snare drum and tapering off into a subtlety which brought tears to one's eyes. It lulled the city to sleep as the last daylight left the city and the artificial lights of the metropolis rose, the yellow eyes of the gritty buildings opening their rusty eyelids. Perrenoud, only 30, played the piano as though an aged man, emotionally experienced and eyes wide open to the at times painful moments in life, and led each audience member to reflect upon our own lives riddled with occasional reveries and regret. The bassist, Marco Muller, broke through in moments to reveal himself a master of heart strings and emotional reverberations. As winter fades in the Northeast, it was a befitting piece to the advent of Spring and renewal.

The fourth piece in their set brought the energy to new heights, wrenching the audience from utter chaos to a deep calm, and the capstone in their set, Miles Davis' "Solar" brought to life the imaginings of a 1930s/1940s gangster movie based in the Big Apple. Arising images of lost souls on subway cars, the high-speed driving in yellow cabs, the listener was taken willfully on a journey through beaten up stock yards and along worn railway tracks through remnants of industry.

Perrenoud would take the mic soon after finishing and apologized if they were a bit crazed and out of control but attributed it to the fact that they were playing in New York for the first time. The piece to follow would underline his self-attributed adjectives, building to a point of insurmountable energy as if all three would at any point instantaneously combust. The fact that all three were smiling along the entire ride was emphatically endearing and opened listeners up to their clear joy of music and fearless experimentation.

The pieces to follow would alternate from quiet and calm to scattered notes built by hand beats and the melodic strumming of the bass and would reveal the power of music to at once enliven the city scape below and soon after, plunge it deep into tired

sadness and serenity. Begged by audience members to return for an encore, Cole Porter's "You'd be so nice to come home to" hit the air, a journey down familiar lanes led by three of the best jazz drivers in New York City, and it was a fitting end to a stunning night of jazz. If you haven't already, check out the Marc Perrenoud Trio. Then go buy their album.

JK Fowler

