

## Toneshift (USA), July 2019

Illachime Quartet is one of those bands who, always being faithful to their experimental nature, never completely endorse a genre or style and tirelessly crawl through the underground, breathing new life into the creative musical life of southern Italy. Soundtrack (for parties on the edge of the void) – with its collaborative nature – features nineteen other musicians and technicians in addition to the original quartet, giving us a taste of one possible side of the important network that this band helped establish.

The album is divided into two main parts that the band call easy pieces and uneasy pieces. There being five tracks in each part, the reference to the cult movie Five Easy Pieces is quite direct and the first five pieces (the easy ones) are in fact a very interesting re-work of original soundtracks that the band wrote for movies and documentaries through the years.

Musically speaking the “easy” pieces are not easy at all! Or we could say that, despite being easier than the uneasy pieces to listen to, they unveil a rather deep complexity in terms of composition and arrangement. Recovering elements that are too often considered absolutely inappropriate in the contemporary music / free improvisation world, such as steady four-on-the-floor beats, pentatonic scales, full brass sections hits, and readapting them to a cinematic pace, they create a heterogeneous, yet coherent, melange of sounds that reminds us of some of pop souled releases by Jim O’Rourke, Haruomi Hosono and Ryuichi Sakamoto. Here is where the word “Soundtrack” really come into play, as these pieces provide a lot of visual inputs and shape an abstract imagery without suggesting any interpretation, leaving us the freedom to listen and interact.

Such “intelligent pop” identity is then modified but not completely lost in the uneasy pieces section. The five tracks and the outro here are extracted from improvisation sessions and appear maybe less complex, as the sound flows relentlessly start-to-finish in each piece, but with a higher degree of muscular intensity and exotic mystery.

Listening to this record It is very hard to say what sections have been composed and what were improvised, as the rhythmic reference of the drums always provides a structure of some sense. Discarding a totally abstract dimension for their fourth studio work, Illachime Quartet have devised a very interesting operation that affords possible solutions for the casual listener as well as the dedicated one, staying true to their radical experimental nature.

Giuseppe Pisano

**on the web**

## Mudkiss (UK), June 2012

The Illachime Quartet are a Naples based instrumental set up whose explorations into improvisation have pricked up the ears of various members of the musical cognoscenti, two of which notably contribute to this album. Opening with “Terminali (Source)”, an instrumental that somehow treads the tightrope between the tranquil and the unsettling, the intense nature of the album is revealed with “Discentro” – featuring vocals and lyrics by the legendary Mark Stewart, towering above techno so ecstatically disjointed it could induce migraines on to the overly sensitive.

Wire’s Graham Lewis (on “Ballrooms – Vivify”) projects the whole direction of the CD to an unnerving area – the composite of his bleak lyrics against the wilfully uncomfortable musical backing from the quartet leaves a sensation akin to wandering into a deserted house where a recent unnatural death has occurred.

The very nature of improvisational music compels it to either rise phoenix-like from the ashes, or spectacularly fall flat on its face – the latter emerging on “Flying Home” – where later on in the piece all elements of cohesion have appeared to have taken flight. Perversely, the standout track is hidden fifteen minutes into the final contribution – “Terminali (Destination)”. This “Ghost” track presents a more controlled, thematic thread to the album – and presents the quizzical novelty of having to fast forward to locate the pick of the bunch.

An intriguing album – and not for the faint-hearted.

Lee McFadden

### Geiger (Denmark) November 2008

[...] Mindre poetisk, men absolut ikke mindre opfindsomt går Illàchime Quartet fra Italien til værks i deres elektroakustiske collager, der blandt meget andet trækker på jazz, klassisk og filmmusik. Kun engelske Spaceheads trækker lidt ned i det samlede billede med en musik, der stilmæssigt passer udmærket ind, men som bare - især på "Urban Bull" - fremstår lettere gumpetung i sin eksperimenteren, hvor de andre kunstnere netop formår at bevare fokus og elegance, selv når meget forskelligartede elementer bringes sammen. [...]

<http://www.geiger.dk/anmeldelser/anmeldelse.php?id=3138>

### Quiet Noise (Germany) November 2008

[...] Einen undefinierbaren Bastard aus relaxter Improvisation und moderner Komposition wiederum steuert das italienische Illàchime Quartet bei, ein echtes Highlight, bevor gegen Ende das Klavier im Mittelpunkt steht. [...]

[Tobias Bolt]

### Vital Weekly # 652 (Holland) November 2008

Its been a while since Bip Hop released a volume of their ongoing 'Generation' series, but here's volume 9, and it seems that 'jazz' is a keyword. [...] The for me unknown Illachime Quartet (one of the strengths of this series is that it combines well-known names and new names) goes back, at least in some way to jazz, with rhythm machines and piano playing, the latter in a rather free manner. [...]

### City (Italy) June 2004

It takes a good deal of courage to entitle the first track of a debutant album "The monopoly of boredom". What's weird is that the album contains just 4 tracks whose playing time ranges from 7 minutes and a half to the 11 minutes of the mentioned opening track. Anyway the Illàchime Quartet (uncatchable and satisfactory creature of the polyinstrumentalists Fabrizio Elvetico and Gianluca Paladino) do not tax the ears of the more sensitives. They succeed in capturing the attention of listeners thanks to hypnotic tracks, a perfect balance between the noisy avant-gard (quoting more or less consciously the Canterbury sound of Henry Cow or the rock-jazz of John Zorn) and a meticulous minimalist stucture, but also thanks to frequent improvisations. The Quartet, using both electronic keyboards and acoustic instuments as cello or piano, does not exceed in experimentations but it shows a remarkable predilection for melodic lines expecially in the piano parts performed by Fabrizio Elvetico. These parts are much closer to jazz than the bare and minimal interventions in the rhythmic sections. Built as it was the soundtrack of an imaginary movie the album is meeting with great success, revealing an unexpected ability to intrigue listeners. That's why both the lovers of post-rock music or the experts of contemporary music could appreciate it.

### il Tirreno (Italy) september 2004

The music experimentation and, at the same time, the purpose to make all the different artistic feelings coexist is not easy. The worst thing that can happen is to make a synthesis and, as a result, to obtain an hybrid creature. This is a risk that the two musicians Fabrizio Elvetico and Gianluca Paladino (assisted by Carlo Di Gennaro, Drummond Petrie e Mimmo Fusco) prevent very easily. It may be for a clear account or just for a magic alchemy, anyway all the pulsions that move this project come out without efforts and they easily become music. Even if this is neither classical nor rock music, neither minimalism nor pure improvisation, the Illàchime Quartet's sound holds all these tendencies in itself. The album is rich in samplings and glitches as well as placid piano chords while some ambient suggestions evolve in fascinating kinematical progressions. It might seem just a meaningless pastiche, but in spite of all you can catch a very solid balance in this project.

Guido Siliotto

### Blow Up Magazine #76 (Italy) september 2004

Many tendencies meet in the sound of the debutant Illàchime Quartet. They range from the classical, improvised or the ambient music to elements of minimalism and gothic suggestions. Making so various pulsions coexist requires instrumental magic, bent for composition, a good deal of unconsciousness but above all, it requires good taste. The founders of this project are Fabrizio Elvetico and Gianluca Paladino with the support of a team of collaborators. Thanks to their academic (the first one) and rock-influenced (the second one) backgrounds, the music of Illàchime Quartet boasts different artistic feelings that interpenetrate without changing radically their own essence. On this point it is important to consider the cohabitations realized in Cortile in Mockba and in Pale Fire representing a sort of math-rock whose pulsions to progressive flights find their well-balanced limit in the dialogues between cello and guitar but also in the successful piano understatement. The album is rich in samplings got in a Moscow palace or in an industrial area as well as in a silos or listening to a valve radio. Inspired by a container for the storage of wheat, the masterpiece of the album Silos reflects the building of a magic structure where all the joints are tinged with electronic-glitch incandescences. The result is a very evocative kinematical development.

Stefano I. Bianchi

### Post-itrock #10 (Italy) December 2004

Who are the Illàchime Quartet? Heirs of an intelligent progressive? Are they the representatives of a rock that spreads in all directions according to Zappa's conception? Or maybe the King Crimson entangled as a cultural background? Jazz-rock as if the Canterbury school lesson didn't leave a void? Classics fragments staggered all around? Soundtrack trip? I was surprised by the Illàchime Quartet. Listening to their music I found that it was made of heart, brain, structure, a touch of fantasy that has never done any harm, decadent atmospheres and a touch of sinister. They might not reach peaks of sales; it is likely that they will just appear on this magazine, but if in your opinion this way of being "retro" instead of "traditionalist" as it was for the Cerberus Shoal or for some Iceburn, has a reason to be, the Illàchime Quartet will certainly hit the target.

Andrea Ferraris

<http://www.illachime.net/categoria/recensioni/>  
[info@illachime.net](mailto:info@illachime.net)