
@-quartet – Chroniques



Bel exemple d'autoproduction. Épaulé notamment par la contrebasse de Gilles Naturel, Didier Verna joue certes un jazz classique, où se sentent des influences certaines de Pat Metheny dont il a la rondeur de son et la limpidité des phrases.



Par George W. Carroll

Talk about leaving an impression. . . Didier Verna is a jazz guitarist dealing in melodic and harmonic invention. His Metheny-esque improvisational delivery is compromising, intellectual, non rigorous with a superb technique, connected with an extraordinary command of his music. In fact Verna's music is brilliantly interpreted and compelling in it's content. His music portrays images and sounds of his influences which have been by default. . . quite positive !

CONTEMPORARY JAZZ

Par John Luciano

@-Quartet (At Quartet) is a very promising debut recording from a part-time musician and self-professed Uzeb fan. By day, Didier Verna is a computer researcher but he's left the computers and synths at the office and has delivered a very accessible acoustic album. @-Quartet is a great example of what Contemporary Jazz should be. It's certainly not smooth jazz. Although it's acoustic, I have a hard time defining it as straight ahead and that's the beauty of Jazz, isn't it? These nine compositions are fresh, melodically challenging and engaging. Upon first listen a number of guitarists on the scene came to mind, but Didier definitely has his own voice. Rather than fall into the comparison trap, I'd ask you to take a chance on this very talented musician and make your own comparisons. Two tracks that really stood out for me are « Les Maleties », which took me back to early Spyro Gyra, circa Morning Dance-Catching The Sun, for the guitar piano interplay, and « Paris-Nice » which has a nice aggressive feel to it.



Par Daryl Gregory

Didier Verna is in quartet mode with his new CD @-quartet. Verna steps out in front with his beautifully melodic guitar playing and leads his gang of four through nine tracks of seemingly effortless arrangements of original jazz. The difficulty lies in how to categorize his take on jazz. In the opening track, there is definitely a bossa feel, and yet we also have that feeling of West Coast smoothness in some tracks, and then there is the jumpy-intricate

improvs of be-bop. Since I'm a big fan of eclecticism in art, I choose not to categorize, but for the sake of a review all I can say is get the CD and enjoy.

In true quartet fashion, the players each bring their unique voice to the group and something greater than the parts arises. Guillaume Naud's piano playing is in the right places and complimentary to Verna's melodic direction. Their interaction is evident throughout, but especially on track four, « Song for L. » Gilles Naturel's bass walks and sings, and his time is right in the pocket. A good jazz drummer always amazes me. David Georgelet definitely has that amazement factor down, not because he is fancy or intricate, but because he plays like a vocalist - he knows how to make the kit sing and follow not only the rhythmic structure, but the melody line as well.

Only a part time musician (Verna's other gig is as a computer researcher) this CD definitely has a full time sound. You'd think that these guys have been on the road for years – their sound is that tight and complimentary. Definitely a great addition to any jazz collection.



This is a very good CD. The songs are original and good, and the musicianship outstanding. It is not overplayed, it is not underplayed, everything fits together well. The sound is modern but not too abstract, very listenable and flowing, it is more straight-ahead than fusion. The solos are terrific, Verna is an outstanding jazz guitarist. His tone/sound is more like Metheny than Scofield, but his lines are his own. We are looking forward to his next CD.