Barcode Quartet of Alison Blunt on violin, Elisabeth Harnik on piano, Annette Giesriegl on voice and Josef Klammer on drums & electronics. This quartet was recorded live in Austria in July of 2011. We know of Ms. Blunt from discs on the Emanem and PSI labels that she is on while Mr. Klammer has recorded with Martin Philadelphi. International free improv has a way of reaching across borders so that musicians who can't understand the same vocal or written language can still communicate ideas via music. It would no doubt be nearly impossible to figure where exactly where any of these musicians came from by listening to what they do here. Not that it really matters. What does matter is the end results which are, spirited, creative and focused into a group sound. For those of you who have a problem with improvised vocals (I don't), Ms. Giesriegl is integral to the quartet's sound, blends strongly and never takes over. Ms. Blunt plays acoustic violin and like Szilard Mezei is a gifted improviser who consistently adds sparks and flourishes to quartet. There are some sections on this disc where the quartet really take off and soar, swirling around one another to an ecstatic conclusion. Truly strong medicine for the tough times present and ahead.

ENGLISH TRANSLATION Vittorio lo Conte www.musiczoom.it/?p=7394
The live performance, recorded at Kunsthalle Streckhammerhaus festival in Austria, finds the australian-english quartet at work as a messenger of total and radical improvisation. Although the proposal sounds apparently tough, the music has something really warm and vibrant about it due to the experience of the musicians in this field. They are all experienced with contemporary music, without necessarily having a jazz background, and they know the art of improvisation and interaction. The pianist Elisabeth Harnik starts out with sounds picked from the inside of her instrument whilst Annette Giesriegl's voice and Alison Blunt's violin immediately finds agreement with her. It's a fast dialogue with those notes, they both go beyond the orthodox nature of their instruments.

The drummer Josef Klammer who manages electronic effects too, adds his part to the mess of sounds, which are sometimes subtle and tempting, like the long dialogue between violin and voice in 'Fractured'. There are 'Oxford Street's polyphonies and, well, no shortage of surprises in every passage. This is the result of shared ideas with precise traces to make them happen. Each song maintains the same quality that only the vanguard can produce. Sometimes it's messed, exciting, radical, passionate. More sophisticated, the music is able to move the listener, to create doubts about his/her musical certainties.

In the last piece 'Wondering' there's Denovaire, a musician who's practiced on traditional Indian instruments. With the esraj, he adds an exotic taste to the stimulating collage of sounds of the quartet.

François Couture http://blog.monsieurdelire.com/2012/05/2012-05-04-erblonberg-holm- barcode.html English translation - BARCODE QUARTET / You're It (SLAM Productions) Improvisation libre avec Alison Blunt (violon), Elisabeth Harnik (piano), Annette Giesriegl (voix) et Josef Klammer (batterie, électroniques). Free improvisation with Alison Blunt (violin), Elisabeth Harnik (piano), Annette Giesriegl (voice) and Josef Klammer (drums, electronics). That's a quartet with three women, a rarity in free improvisation. And You're It is a very fine disc. A live recording. Short pieces that blend the abstract nature of British free improvisation and a certain Swiss/Austrian jazz feel (especially in "Wondering"). The interactions between violin and piano are particularly interesting.

(google English translation) http://italia.allaboutjazz.com/php/article.php?id=8127
"Annette Giesriegl is a vocalist of Austrian origin who in the course of her career she has explored every possible variation of the item, including studies on sovracuti and vocal techniques used in Indian music. Around the figure of this reckless improviser wheel Barcode Quartet completed by the English violinist Alison Blunt, academic studies behind experimental music as a philosophy of life, the great pianist Elisabeth Harnik and drummer Josef Klammer, an expert and scholar of electronics applications to the instrument.

With four such personalities gathered in concert in July 2011 in Austria, the result could be that at least surprising. You're It is pure radical improvisation, exasperated tone, violin strings that are (mis) treated to produce outstanding sound, the piano struck not only keys but also in its belly, the battery unlikely metronome on the crazy timing. And that voice that growsl, whispers, sudden turns, to grow, to then turn to shades impossible, acidy and guttural, ancestral and futuristic.

But there is soul and heart in this whirlwind of sounds and gestures disjointed, seemingly fragmented and piecemeal, without logic manifests yet so comfortable in their randomness. Heart and soul that is first underground, finally exploding in the final "Wondering," in which the beloved song "India" burst due to the presence dell'esraj (Indian harp), and where the voice of Griesriegl turns amber honey, with a spicy aftertaste that smells of incense."
Hannes Schweiger (English translation of the German review)

ENÖF = German / Austrian friendship. Strictly speaking, it is here to musically human encounter of the protagonists of the colorful improvisational scenes of the two cities of London and Graz in the ratio 1:3. The common ground is the non-idiomatic, the magic of the moment frönende collective improvisation. The sound equipment we meet three significant musicians from Graz improv community. He [Klammer], one of the forefathers and percussive Wizards of the community, they. Both [Giesriegl and Harnik] the most distinguishing creative forces in recent years and a remarkable violinist London In ten episodes of the four-invent in real time irrlichtenes, finely woven mesh, the sound aesthetics of advanced improvisational music, unfolds at a high level. The collective exploration, soaked with original, reformist sound qualities revolve around the contemplative potentialities of sound determination. What dose feverish moments or capricious Thither Grooven not exclude. Most striking is also the sovereignty and naturalness of the level of understanding - democratic, respectful, inspiring, and it applied concentricity of effortless. The Quartet Code: exploring with the fullest energy and all my human weight a non-compliant sound universe anew. Sonic material reality - aesthetics as resistance.