

**Gerald Van Waes - psychedelicfolk.homestead.com
Les Tisserands ******

History often is first (re)-written by those who won the victories, but luckily a normal human evolution can't let a monotheist idea oppress by force and sword for too long, because the one-eyed king swallowed too many people into the sea that the overload leads to more and more recognitions of differences. Truth logically must win terrain in writing more and more facts down. At the same time also new directions once again flow in various new directions with it, finding new ways to think, at the same time that the majority still suffers from the original one-eyed principles that limit at least some expressions. Born in an excess of moral principles limitations, the most uninformed who suffered most from restrictions, not being able to understand and follow the outer chaotic forms of freedom, come up a second time for their turn of an mass influence... until circumstances can limit limitations of richness in expressions once more...

We should not forget what a unique place the South of France had in the medieval times. It was the heart centre of Europe where troubadours gathered and where philosophy and creativity was true, honest and heartfelt, and with an inner richness. It was the times that several different group consciousnesses developed together and separately but with significance to the individual, and where "freedom" had a deep consciousness, and a cultural development. These groups were Rosicrucians, certain Templar Knights, the hermetic and Gnostic societies, and other groups gathering ideas. One of the centres that developed their own thoughts, as a mini-society were the Cathars, another important spiritual movement that was developed especially during the 12th and 13th century. "They aimed at elevated human values such as austerity, immaterialism and noblesse de coeur. In Flanders, they were sometimes called 'piphles' (flute players?) in France 'parfaits'(perfect men), 'bonhommes' (good people, that enjoyed life) or the 'tisserands' (weavers)", the record label states. The Cathars were called 'weavers' (Tisserands) because many weavers were related with their thoughts or had a similar freedom within their profession. Flanders was the most important centre for weaving in Europe, so taking weavers as a titles for a Belgian cd is also more than comprehensible and appropriate.

The Roman Catholic Church in those days weren't so popular, even with all their attempts of building huge cathedrals on special and taken over ancient energetic places. In a last attempt to force people to choose their side, they formed the inquisition, which became one of the darkest forms with also one of the worst kind of results, which are still an influence of reflecting the world of instability, until today. Where in Spain Jews, Moors and other people had a splendid dialogue for almost a millennium, since the inquisition, most people withdraw from the scene, while Jews, and Islamic society followed from then on their own separated way, never to return back in its core to the old days of free communication and well established cooperation. The sword of aggression was so deeply cut into the heart of Europe, you can see it in many images of people made the next few hundred years after the inquisition, how much this heart was broken, because when they came, each heartfelt person could be regarded as a "ketter", a Cathar, as being against the principles of the oh so holy church of Rome. It is still told how all remaining Cathars were burned alive, while they sang in force together on the stake. Unless all what happened, in the South of France you can still sense something of the original open heart centre, in the people who are living there, even when the great days of inspiration, which were spreading over Europe since then, are completely over.

It is a great idea of these three Belgian groups to join forces to express something of this area, because Amorrroma plays folk, Traces plays a kind of folkjazzfusion and is experienced in giving it a chamber-like fusion, and Zefiro Torna is a professional group very experienced in Medieval music on a top level. It is especially when these groups mingle their energies and inspirations, that something special takes place, as something that might reveal something of the influence that such movement in France could have had towards for instance Belgium. The compositions -often by Jowan Merckx- succeeds well to hold the middle between a chamber like inspiration with a Baroque flavour, medieval troubadour music, with folk, and jazzfusion passages ; they are at their best and most original when combined well. Also an interpretation from my favourite folk troubadour, Bernard De Ventadorn, is added, interpreted into a newer, later folk form with medieval leanings, and some sad Flemish bagpipe. Bernard de Ventadorn is a very good example for the thoughts expressed in this album, because he was a simple man who made it to court music because of his talent. He travelled to Northern Africa to study the lute. His compositions are much more heart driven and grounded with a certain life experience energy compared to the more courtly or secular inspirations by other known artists from that time. Another troubadour who's also listed with a song, Giraut Riquier had a similar

live story of bad luck with court love, because of circumstances. Bernard de Ventadorn for instance, on his turn fell in love twice with women before they were politically chosen and promised for kings. Not much of the Moorish influence is noticeable in the album. But the last longer composition adapting some improvisation, reveals in a more North European way a composition with some inner fire.

A great album.