



LES JUMEAUX DISCORDANTS | Les Chimeres

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for "Dark Entries"

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Old we cannot call Les Chimères, the second album from Les Jumeaux Discordants that came out in 2015, exactly.

But recently we cannot name this album, which means a place on our regular review page is compromised.

Fortunately there is this section for such pictures, because with Les Chimères you definitely have musical gold in your hands!

Oud Goud was primarily created to go extensively into so-called classics within (and sometimes outside) the genre, but I also see it as a suitable platform to draw attention to images that dare to slip through the cracks of the net give them what they deserve.

After all, after just four years, isn't it a little early to speak of a classic? We don't think so, because in terms of gothic grandeur, Les Chimères offers a nostalgic retrospective of a time when this was included as standard in an album from our beloved genre (and what we frankly miss a little today).

It brings us back to a time when atmosphere played a very important role, not only in music but also during concerts and parties that we visited. This also seems to be a thing of the past in a genre where only mass events can still get some people going, and musical gourmets should not look far for the proverbial horse's head.

When we isolate the term gothic, our thoughts spontaneously go to jet-black songs, the artistic, a church organ, ghostly hymns, an eye for the outer details, and so on.

Throw all these components in a heap and as a ruthless witch on whom even the flames of the stake had no hold, comes up with a wicked Aida grin.

However, do not be put off by this grimace, it is only there to make the picture fit because the lady in question is indeed of the sympathetic kind.

But let's start at the beginning, and introduce you to Les Jumeaux Discordants.

When you take your first steps in the (neoclassical) dark folk genre (because in addition to the overall gothic concept, Les Jumeaux certainly also falls under this name) you will most likely not automatically encounter this duo.

Our acquaintance with these Italians also happened by chance and was due to the latest album by Allerseelen (Chairete Daimones) for which Aima (the singer of Les Jumeaux Discordants) was allowed to sing two songs ("Anthrazit" and "Gläserne Kugel"). We heard a very agile voice that was able to raise an already very strong album to lonely heights. We believe that Chairete Daimones is one of the best works that Allerseelen has already done, and that means something. We then wrote about the passage of Aima: "In addition to Hallstatt's recognizable vocals, we are enormously impressed by the guest vocalists who manage the songs effortlessly. For example, Aima turns 'Anthrazit' into a wonderfully floating song where Aima seems to be a cross between Diamanda Galás and Anja Huwe (X-Mal Deutschland), which also applies to the new version of 'Gläserne Kugel' (the original can be found on

Neuschwabenland from 2000) on which she manages to leave her mark, a stamp that displays a significant number of similarities with Nico. "

When our review reached her we immediately received an email with a flood of praise poured over us (as you know our Italian friends do not look at a sentence more or less). The coincidence (there you have it again) wanted AimA to write reviews in the past, and both she and Gerhard Halstatt were of the opinion that I was one of the few who managed to articulate the essence of this album so aptly.

After some correspondence, the question arose whether I was willing to give her solo project, Aima Project, a chance. The answer can be guessed.

Consequently, not much later I received Di Aimi Il Segno (2012) and Haiku Irregolari In Forma Di Musica (2018).

The two songs at Allerseelen raised high expectations that were definitely met with these two sublime albums.

On both albums she went to work with befriended musicians that once again demonstrated the incredible maneuverability of her voice. Both albums, and especially Haiku ... - which in addition to a CD also contains a book - offer a total package, because AimA is more than a singer. Photography (because she does that for a living) multimedia and poetry are also important parts of Aimaproject.

On Di Aimi Il Segno we found two songs ("Stanze" and "Horus") from Les Jumeaux Discordants, another project of her that she forms with Roberto Del Vecchio (from The Last Hour and ex-Gothica).

Here too we find a strong interaction between poetry, image and music. There is even a tendency for the cinematographic transposition of the visionary poems about different human feelings. Or to say it with a description we found: Les Jumeaux Discordants is the science of the earthly, a science that focuses on overcoming human misery, made by the only instruments that are still free: the mind and the mind .

In 2007 the duo first made themselves heard through an untitled EP on the Misty Circles label of Ain Soph.

A first full-length album entitled Sang Pour Sang was released in 2010. We hope to have it soon, because we already count AimA to be the absolute top in Italy, which is significant when you know how much quality there is.

Their second album, Les Chimères, also manages to get us in for 45 minutes, and this listen after listen after listen ...

An album that has a song like "Stanze" (which could also be found on Di Aimi Il Segno of Aimaproject) as an opener contains a huge amount of entry. "' Stanze "rolls the drums and is very reminiscent of what the compatriots of Camerata

Mediolanense did so well in the past. "Stanze" can blush next to classics such as "L'Homme Armé" or "Il Trionfo Di Bacco E Arianna", and we can also make a reference to The Moon Lay Hidden Beneath A Cloud with this song "we wrote then, and we still support that.

In the same year as Les Chimères, Chrysalide was released, the first full album by Rosa Rubea, which in turn was the new project of former Camerata singer Daniela Bedeski with whom AimA has a good friendship.

AimA already had Daniela pose in front of her lens, secretly we hope someday for a duet between these two artists.

We were already talking about nostalgia, a feeling that certainly also applies to "Myrtho" that reminds us a lot of Ataraxia (again Italians, it remains reason to be one of our favorite music countries) as they sounded somewhere in the 90s.

Her threatening voice that maliciously declares the text during "Artémis" and in which Evor Ameisie (Camerata Mediolanense) may join the background choir as a guest. Just like the other guests on this album, he has done something with AimA before, just like iNScissorS, Angelo Tonelli and Arthur Geffroy would do that later.

Musically you can imagine the atmosphere of all the songs from previously cited examples such as Camerata Mediolanense, Ataraxia, The Moon Lay Hidden Beneath A Cloud and Diamanda Galás.

Or as you could already read about the song 'Horus' in our review of Di Aimi Il Segno: "If 'Stanze' was already very punishable, then 'Horus' will continue that line nicely, also here a ritual side with melodious gongs, and a high priestess who also shows suspicious similarities with Diamanda Galás." Similar is 'Le Destin', which should not be missing on any Halloween soundtrack.

Het meerendeel van de 13 nummers teert nog netjes op het nostalgische gotische sfeertje (met dus een duidelijke voorkeur voor neoklassieke schoonheid en bombast die het in neofolk/martial middens zeer goed doen), maar sporadisch, zoals bijvoorbeeld tijdens het instrumentale (elektronische) 'La Traversée De L'Acheron' of 'Alla Musa. All 'Iniziato', een bloedmooie pianoballade met even rustgevende als dreigende zeegeluiden, toont men een ander gezicht.

Een masker dat Les Jumeaux Discordants heus niet misstaat. Zoals gezegd gaat dit duo voor een totaalspektakel en welke stijl ze ook uit de mouw schudden, steeds lijkt het hen te lukken.

Het muzikale aspect is duidelijk voor de goede verstaanders, laat het ons dus nog even over de rest hebben. De teksten bijvoorbeeld, want AimA is een zeer belezen dame met een voorliefde voor poëzie.

De meeste teksten van Les Chimères komen uit het gelijknamige gedichtenboek van Gerard de Nerval dat hij schreef in 1853.

de Nerval (1808-1855) was a French poet and writer who traveled around the world and his entire work is strongly colored by esotericism and symbolism, in particular alchemy. Nerval spends the last years of his life in poverty and conscience. That is the period in which he writes his most important works, which he produces on the advice of his doctor, to come to terms with himself. On January 26, 1855, he was found hanging on the bars of a fence that closed off a sewer in the Rue de la Vieille-Lanterne, in the "filthiest corner he could have found," Baudelaire later said. His friends circulated the assumption of a murder attempt by homeless people, during one of his usual walks through unfamiliar neighborhoods, but there has undoubtedly been suicide. But doubt remains, for he was found with his hat on his head, while it is likely that it would have fallen away because of the struggle brought about by the suffocation.

The emphasis that Nerval had placed on the importance of dreams had an impact on the surrealist movement, of which André Breton was one of the initiators. In his assignment to Alexandre Dumas of *Les Filles du Feu*, Nerval mentions "the supernatural dream state" as the state he had been in since he wrote the sonnets from *Les Chimères*.

Marcel Proust and René Daumal are also strongly influenced by this important work.

"*Les Paradis Artificiels*" gives us a piece from Charles Baudelaire's book of the same name from 1860, "*Alla Musa.All'Iniziato*" gets his inspiration from the Sicilian seer, statesman, poet, doctor and presocratic philosopher Empedocles.

But AimA is not only looking for it in the past: 'Stanze' and 'Wisdom' are two poems written by Angelo Tonelli (who also provides the vocals during 'Alla Musa.All'Iniziato') that appeared in the 2008 book *Canti d'Apocalisse and d'Estasi*.

The booklet and the digipack are brightened up by ink drawings by Diego Cinquegrana and show beautiful miniatures that, in all their simplicity, still evoke the right atmosphere with the songs.

A whole sandwich of which the message is clear: we are an unconditional fan of everything AimA does. And not just us, because when my review of *Di Aimi Il Segno* appeared, I received a message from Peek-A-Boo's Tom Plovie who, in his own words, had become very curious about my words.

In the meantime he also ordered the albums and had to agree with me about the skill of this artist. To the extent that it encouraged him to write another review himself. Art, because that is the music of AimA, as you can see, clearly produces something.

The only detail criticism we can give at *Les Chimères* is that some songs could take a little longer. Which in turn says a lot about the towering quality. But that's why the repeat button exists, because this is an album that we won't get tired of.