

DeLaSar - Pop Maestro

Traversing the sanctuaries of rock at a time when the genre wasn't taught in schools, DeLaSar discovered within himself the key that few musicians carry in their toolkit—the essence of pop music. This art of crafting tunes that are simple and catchy, an elusive quest for many, is a rare and precious tool that the singer-songwriter wields with subtlety in his new album, *In-To*, exuding the freshness of someone who does not age. Is pop music the fountain of youth? Undoubtedly!

DeLaSar, known in the city as Yves Zbaeren, did not emerge from obscurity. Weaned on rock music since his teens, he formed his first band at the age of 14 in Lausanne (Switzerland) in 1974. Then, as a complete self-taught artist, he co-founded the band *Maladie Honteuz* in 1980, a group that would shine during the 'Lozâne Bouge' movement and the long nights at *Dolce Vita*, a hub for alternative cultures. It was a bohemian life where Yves Zbaeren and his musicians (not to mention friends and passers-by) lived in a communal farmhouse, refining their repertoire day by day. This all led to the creation of *Taboo*, which would become one of the best-selling Swiss bands, moving no less than 100,000 records. In 1994, *Taboo* was even the second most-played Swiss artist on the radio. This was in addition to tours in Europe, numerous television appearances here and there. Nearly 15 years on the road, in studios, and on the airwaves.

As the quintessential pop group, *Taboo* served as the canvas for Yves Zbaeren's multifaceted artistry as a composer, pianist, and singer. When *Taboo* disbanded in the mid-nineties, he journeyed to India to rejuvenate—a country he visited more than 30 times. It was there, traversing Indian mountains on a bus teetering too close to a ravine, that Zbaeren, panicked at the thought of a foolish death, observed the calm and collected native passengers, seemingly amused by his fears. This sparked a revelation: to no longer let anxiety prevail. He returned from his wanderings with a renewed mindset and fresh projects: singing in French with a nuanced variety starting in 2003, and reconnecting with the English pop that he adores through DeLaSar, beginning in 2010.

Following 'Say' in 2010 and 'DeLaSar & Katt's Tales' in 2019, Yves Zbaeren dons the mantle he wears so well with the release of DeLaSar's third album, *In-To*, which reflects both an inner life and the desire to engage with others. Recorded in his Saint-Sulpice studio, the album caught the attention of Solstice Denervaud, a well-known Swiss concert organizer and manager, who sent the tracks to the young English sound engineer Pierson MacIntyre to imbue the songs with a contemporary flair.

The outcome is beyond doubt: at 60, the man who has reconciled with his past navigates the complexities of pop with undiminished grace, masterfully creating melodies that linger in the listener's mind and transforming each lyric into a catchphrase.

IN/TO - A Pop Album Balancing Light and Shadow

Played and recorded entirely by DeLaSar in his home studio and mixed by Pierse MacIntyre in London, the album masterfully summons the heyday of pop music from the 1980s and 90s to deliver one catchy tune after another. It starts, however, with an opening track (Across the line) that is more rooted in the seventies' progressive rock and the early rock operas. But quickly, the pop anthems arrive, including 'Some of us', 'Blues in my veins', and 'Beautiful'—a last track that Tears for Fears, The Beloved, or Pet Shop Boys would not disavow. The pop apotheosis, now in the aesthetic of the 2020s, is heard in 'Something in our hands', a song that could be sung in unison in stadiums and festivals worldwide.

The album In-To then reveals its second facet, with more intimate and complex pieces, alternating hues and propelling emotion into intense finales ('Into the dark', 'Riding away'). A Depeche Mode-esque angst is even palpable in 'Time to see'. The album concludes on a long development of piano arpeggios, leaving us to ponder: is life dark or colorful? Life is all of that at once. DeLaSar finishes the album with this admission: 'If you expected me to show you my true and only face, You see, It wasn't so easy.' »

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Some of us

For those intimidated by life, those who greet it with a smile, those who seem to always miss the same trains, and those who, against all odds, maintain trust in life, trust in their fellow human brothers and sisters, 'Some of us' emerges as an anthem to individual quirks and the various responses we have to life's milestones. A gallery of portraits unfurled over a catchy melody, itself carried by an especially haunting chorus. 'Some of us are smiling': the peaceful and universal message is succinctly conveyed. Oh Yeah!

Something in our hands

To hell with misunderstandings and disagreements! Let's put aside the advice given here and there by people who claim to wish us well. The only solution is to find the strength to live and to honour the joy of life with what we hold in our hands. For indeed, there is something precious in our hands. In 'Something in our hands', DeLaSar invites an irresistibly catchy call to lift our heads in the face of adversity. Alone or together: We are around 'cause you are around!

Beautiful

Each day give thanks to the heavens for allowing us to become who we are. Every day, contemplate the elements and put things into perspective: life is beautiful because it is hard. DeLaSar, with a variation of harmonic colours, offers in 'Beautiful' a simple and wholesome contemplation of everyday, set to a tune and orchestrations that hark back to the great moments of pop music from the 1980s-90s, with these words chanted in relaxed confidence: 'Life, The World, The Trees, The Sun, Beautiful, Amazing, A Gift'."

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