



TIMESCRAPER MUSIC
schlothauer@wandelweiser.de
www.fuzzylogics.de

FUZZYLOGICS

rodach - schlothauer - weiser

TSCR 1401

CD

RELEASE:

April 2015

SOUNDLINK:

<https://soundcloud.com/weiserarts/sets/fuzzylogics>

Fuzzylogics is an **experimental instrumental life sampling electric trio** with the **berlin based** musicians Michael **Rodach (el. guitars)**, Burkhard **Schlothauer (el. violin)** und Andreas **Weiser (percussion, el. processed voice)**. All born in 1957 they have reached a point in their long artistic lifes, where they are relaxed and detached. Although they have remarkable instrumental skills they don't have to show it. Classical and Jazz educated Schlothauer and Rodach met another in 2005 playing together for director "Robert Wilson" at the famous "Berliner Ensemble" the theatre where Berthold Brecht and Helene Weigel worked in the fifties and sixties. Percussionist Weiser, who studied Philosophy in Berlin like Schlothauer played in uncounted various band projects together with Rodach since the eighties. Composer and violinist Schlothauer as co-founder of minimalistic **wandelweiser** composer group and member of extraordinary **Zeitkratzer** Ensemble, with which he is researching the boarders of experimental music since the beginnings of Zeitkratzer in 1997 until today, inserts his preference for long tones and oscillating sounds into the project.

Weiser and Rodach being successful composers for broadcast audio art, radio plays, contemporary dance, theater projects and films have a fine sense for atmospheres and fascinating soundscapes – they are also well known in Berlin as live and studio musicians.

Calling the sound constructions of this record anti-modern RSW generally remain sceptical with the promise of the „right“ way in art. Therefore they have in mind that each one of them is free to choose which musical memory content he activates within the common process of musical creation and that only he himself is responsible for using it.

The music of Fuzzylogics is not harsh, not too loud, not really revolutionary but clear and simple and full of beauties, it's streaming .

Rodach-Schlothauer-Weiser sample spontaneous without any preparation and without using previously recorded material. What they play is taken into the stream and looped, repeated in its uniqueness, memorable without being schematic. Three men playing e-guitar, e-violin and drums, totally analog, recording their picking, bowing, scraping, clattering and scratching, then continuing to play on top of it. In doing so delightful sounding surfaces of expansive timelessness occur which are open for any imagination and image worlds.

Rodach-Schlothauer-Weiser's way of making music is **inspired by thinking of electronic music in „Tracks“**. The direct interacting and reacting is placed back to rather layers played on and off, added and subtracted. So different worlds correlate and through that gain meaning. The loops often differ in their length and are often metrically not or just roughly coordinated. This results in very fine nuances, coincidental differences as well as novel combinations and polychrome superpositions.

This music can be enjoyed and understood by anyone who leaves him/her self to get into the flow and completely let go questions of sense and meaning while listening into the layers, leaving himself to their simultaneity and steady foreignness. The music of Rodach-Schlothauer-Weiser is not strict - it is rather open for all reminiscences from long musician's lifes. It is simultaneously formal and free, distant and loving, full of beauty and ugliness – just as life!!

PRESS CONTACT:

dense promotion

Ed Bennndorf

ed@dense.de

tel +49 (0)30 27 59 64 85

LABEL CONTACT:

schlothauer@wandelweiser.de

FOTOS

Gal Opido

REVIEWS:

musik an sich, März 2015

„Die drei Berliner Musiker Rodach, Schlothauer und Weiser (...) sind drei exzellente Instrumentalisten, die sich im klassischen wie im experimentellen Bereich bereits alle einen Namen gemacht haben. (...) Soundlandschaft der Superlative. (...) Dresden ist sicher eines der besten Stücke dieser Musikrichtung, das ich kenne, vereint es doch die experimentellen Seiten gekonnt mit genügend Struktur um immer hörbar zu bleiben. (...) Auch die folgenden Stücke bieten mehr von selber Güte. Eine spannende und durchgehend hörbare Scheibe an der Schnittstelle zwischen Post Rock, Post Jazz und Contemporary Music. **19 von 20 Punkten - Überflieger!**“

NITESTYLEZ.de, Wednesday, April 22, 2015

„(...)Based on the idea of a continuous musical stream created of layers and layers of live bits, looped, overdubbed and replayed with additional layers of live improvisation, a steady evolution in sound the Jazz-, Classical and band-savvy triumvirate creates an organic flow yet reflecting the echoes of their musical heritage and - in parts - slightly paying homage to Dub techniques but usually wandering the realms between Dark Ambient, Drones and classical Ambient structures as well as touching the borders of Electronica every now and then whilst a tune like „Miles Grooms“ even reminisces of Dancehall beatwise before off rhythm percussions and electric guitar improvisations break up familiar structures, steering into new, unexplored terrain and the two bonus tracks come up with a new view on the genre mostly referred to as Future Jazz. Possibly best reflected by the uberly intense, alarming „Sirene“ and the cold, alien ritual music of „Pulse-Streams“ as well as the dreamy, somnolent Post-PostRock of the 16+ minutes spanning „I Have A Dream“ **Fuzzylogics debut presents an interesting approach towards experimental music that sounds electronic but is generated live and in real time. Check.**“

KindaMuzik, 15 april 2015

„Drie klabak Berlijners op één plaat.(...)“

Onderzoekingen als deze kunnen ontaarden in navelstaanderig uitweiden zonder enige koers of richting. Daarvoor hebben Rodach, Weiser en Schlothauer te veel kilometers op de teller. Laatstgenoemde stond bijvoorbeeld al aan de wieg van de postminimalistische componistengroep Wandelweiser en is lid van Zeitkratzer, het ensemble dat zich bewaamt heeft in het spelen van noise en elektronische muziek met klassiek instrumentarium. Radicale noise spelen de mannen niet. Langgerekte tonen en veel galm plus sustain waaien rond. Hoogpolig, fuzzy en inderdaad met een zekere inherente logica waarin een jazzy touch niet ver weg is. Tegelijk duiken hints op richting post- en krautrock, met een snuffje dub. De schellen zullen je niet van de oren vallen – vlijmscherpe gekte ontbreekt - maar deze Fuzzylogics hebben wel degelijk een adembenemend oor voor diepgang en textuur onder het ogenschijnlijk fijntjes kabbelende substraat. En stiekem bewijzen de drie daarmee dat ze als oudere heren niet meer hoeven te brullen of te bijten om te laten horen dat ze geweldnaren zijn.“

CHAIN D.L.K, april 03 - 2015

“(...) I won't say they are at the twilight of their artistic paths after the listening of this awesome record. Do not expect something revolutionary or miraculous, but I'm pretty sure that they are aware their way of being revolutionary lays in their absence of aim as they just dive into music, which sounds mind-blowing for its androgynous equidistance from any kind of labelling. More or less distant echoes of classical music, jazz, progressive rock, dub and even blues or country (check the cradling metamorphosis on „Work On!“ if you don't believe me) harmoniously clot on pleasant sonic cauldrons, which often smell like de-harnessed reveries or mystical flights („I have a Dream“, „Pulse Streams“, „Sirene“), dadaist profiling („Last Exit“) or untiring rituals („Miles Grooms“, „Pulse Streams“). Smartly fuzzy!“

amusio.com, 17.4.2015

ZEIT – FÜR UND MIT FUZZYLOGICS

„Mit (und als) Fuzzylogics (Timescraper Records) legen (Michael) Rodach, (Burkhard) Schlothauer und (Andreas) Weiser ein Dokument ihrer Auseinandersetzung mit dem Aspekt von Zeit und Vergänglichkeit bei Erschaffung und Rezeption von Musik vor. (...) Fürs Gemüt bleiben nahezu 80 Minuten berauschend selbstgenügsamer Musik. (...) Es mag zureichen, darauf hinzuweisen, dass dieses Album Aufmerksamkeit im Sinne einer bewussten Investition von (Lebens-) Zeit lohnt. Insbesondere (vulgo: ausgerechnet) die beiden Longtracks Dresden und I Have A Dream entwerfen einen verführerischen Sog, der über die verschwenderische Laufzeit hinausreicht und durchaus dazu angetan ist, seine Wirkung ad infinitum zu entfalten. It's a loop? Es ist Gitarre, Geige und Perkussion. Nicht weniger, viel mehr.“

Rockerilla, April 15, 2015

„Tre musicisti con alle spalle esperienze accademiche e nel mondo del jazz sperimentale si ritrovano a registrare un disco di drone in cui le loro abilità tecniche sono messe al servizio del suono e non della velocità d'esecuzione. Rodach (chitarra), Schlothauer (violino) e Weiser (percussioni) scavano nell'essenza del sound design costruendo densi mantra elettrici che aumentano di intensità strato dopo strato. La lunghissima Dresden che apre il disco è un manifesto d'intenti: la celebrazione della logica fuzzy, la fine del manicheismo aristotelico, l'inizio di un nuovo mondo in cui le possibilità cantano di più delle verità assolute. UN'IMMERSIONE SENSORIALE“

Bad Alchemy preview, March 2015

„Wie es sich auch mit Delay und Loop bewerkstelligen lässt, werden driftende Dröhnspuren durch Faltung angedickt zu einem Klangstrom aus selbst generierten Ingredienzen. Weiser schlägt statt Beats ein flickerndes Pulsieren oder lässt Peasoupsounds rotieren. Von Schlothauer stammen die vielfältigen Itchy- & Scratchy-Parts. Rodach krabbelt, knarzt und riff über bereits gitaristische Dröhnwellen, die helldunkel dahin summen oder heulen. Als würde sich Saturn versonnen seinen Dreitagebart reiben. Der Flow nimmt die Binnenwirbel mit sich, erhält durch sie aber ein ständig changierendes Wesen. So dass, egal ob bei den 20 Min. von ‚Dresden‘, den 16:45 von ‚I Have A Dream‘ oder kürzeren Passagen wie ‚Insomnia‘, ‚Sirene‘ oder dem sandig wippenden ‚Sand Sand Sand‘ nicht die vergehende Zeit die Hauptrolle spielt, ebensowenig wie in der Wüste der Sand oder in der Poesie das leere Blatt. Es sind die Spuren, die die Aufmerksamkeit auf sich ziehen, die Kratzer, die der Zeit zugefügt werden.“

Vital Weekly 971, March 2015

„It's their goal to play some long stretched, sustaining blocks of sound, atmospheric and drone-like. Sometimes they add a rhythm [...] sometimes it stays on the more conventional (post-)rock side [...] good music.“

Record Collector Mag 0@RecCollMa, March 2015

„Prod Ed fermenting in the Fuzzylogics of Rodach, Schlothauer & Weiser. Post-Wandelweiser tapestries with a Jolt cola dub kick.“

Westzeit, Rubrik fear no jazz, März 2015
„(...) It's musician's music.“

taz, 15. April 2015

„(...) Deutlich wird beim Livesampling-Ansatz aber, dass die Grenzen zwischen einzelnen Klängen immer wieder verschwimmen. Rodachs Gitarre, Schlothauers elektrische Violine und das Schlagzeug von Weiser münden ein in einen Fluss aus Loops, der sich langsam voranbewegt, mal mit mehr, mal mit weniger stark artikulierten Rhythmen, sich Zeit nimmt für die Klänge und sie ihren eigenen Groove entwickeln lässt.“

BLOW UP, 05/15

(...) in „Fuzzylogics „ sintetizzano tutto questo bagaglio di esperienze in un suono fluido e avvolgente, collocabile in un territorio intermedio fra jazz, elettronica e post-rock cinematografico. La prima parte dell'album si sviluppa in un continuum che comprende i movimenti quasi impercettibili di Dresden, sostenuti da un sottile magnetismo e che richiama alla mente la modularità dei Necks, la frenetica corsa notturna di *Insomnia* e le atmosfere oniriche di *Sirene*, in cui i riverberi ed i droni della chitarra di Rodach proiettano nel vortice *Ash Ra Temple* e la lezione minimalista, per perdersi infine nell'oscurità di *Pulse Streams*, che accorpa attorno ad un loop ipnotico le forme astratte generate dagli strumenti. Subito dopo però l'energia iniziale pare affievolirsi ed il suono perde gradatamente d'intensità, abbandonandosi a figurazioni più convenzionali (*Affaire d'Honneur*), citazioni sin troppo dirette (il *Davis* elettrico che riecheggia in *Miles Grooms*) ed un blues sintetico davvero non memorabile (*Work On!*). Nel complesso, un lavoro valido e formalmente molto curato, ma una maggiore capacità di sintesi non avrebbe certo guastato. (6/7) Massimiliano Busti

Babylon, 07/15

60 yaşlarına yakın üç veteran müzisyenin bir araya geldiği Fuzzylogics'i enstrümantal forma sahip bir deneysel müzik triosu olarak tanımlamak mümkün. Michael Rodach, Burkhard Schlothauer ve Andreas Weiser'i ayrıksı kılsa da, parçalarında önceden kaydedilmiş herhangi bir materyal kullanmadan sadece çaldıkları esnada oluşturdıkları minik ses kümelerini kurgulayarak ve üzerinden tekrar oynayarak oluşturdıkları emprovizasyona dayalı müzikleri. Klasik doğaçlama anlayışının ötesine geçen bu orum farklılığı, üçlünün müzicine müthiş bir derinlik ve zenginlik katıyor. Virtuözitenin riskli girdabına girmeden her üç ismin kendi kulvanında ıra i la gitar, keman ve perküsyon) devşirdikleri bu güçlü salınımlar kulaklarımızda lezzeti tarifsiz fa hatları meydana getiriyor. Merkezinde tekrarlara da anan minik isitsel parçacıklar olsa da üst katmanda gerçekleştirilen detaylı estetik müdahaleler sonucu ortaya her daim devinen ve kendini yeniden tanımlayan müthiş bir malzeme çıkıyor. Enerjinin yükseldiği ve parçaların dinamizm kazandığı sekanslar da mevcut. Her üç ismi de ajandalara not edip arşivlerde bir turo çıkmak gerekli.

Radio Nacional de España, 26.04.2015

(...) En sus construcciones sonoras siempre tienen en mente que cada uno de ellos es libre de elegir aquel contenido musical que personalmente le mueve sin el proceso normal de la creación musical y del que sólo él es responsable.

Trust, 06/15

(...) Hier agieren sie hybrid, nehmen das Gespielte auf und lassen es wieder in ihre Improvisationen einfließen, die weder so recht in den Free-Impro-Mainstream (gewagtes Wort, ich weiß) passen, noch etwas mit den bisweilen exaltierten Gesten des freien Jazz zu tun haben, sondern in stetem Fluss mit sanftem Puls eher an elektronische Musik erinnern. Sehr schön, was dabei herauskommt, weil es dann doch nicht ohne ein wenig Knirsch und Knarz auskommt, immer wieder etwas passiert.

Airplay:

Radio Radio

104.5 FM Calgary, Alberta, www.radioradio.ca
May 17/15

Norwegian National Radio NRK P13

10. mai 2015, kl. 1303 – 1500, <http://radio.nrk.no/direkte/pl3>

YLE Radio 1, Avaruusromua

03.05.2015, 22.05

Bayerischer Rundfunk, Bayern 2 Nachtsession

08.05.2015, 0.05 - 2.00 Uhr

RTV Slovenija - Drugi Val

26.04.2015, 23.32 - 0.00

Radio Nacional de España, RNE 3 Atmosfera

26.04.2015

Oldenburg Eins 106.5, Musik abseits aller Formate

07.04.2014, 22.00 Uhr

RCV Lille 99.0, El Réanimator, Playlist 1140

10 avril 2015

RCV Lille 99.0, El Réanimator, Playlist 1129, 3 avril 2015, El Réanimator, Playlist 1128

27 mars 2015, El Réanimator, Playlist 1140, 10 avril 2015

Radio Libertaire 89.4 Paris, Epsilonia, 08.04.2015, 22.00-24.00

<http://rl.federation-anarchiste.org>

Radiofonia 100.5 FM Krakow, Muzykoteka #274,

30.03.2015

WFMU, 91.1FM (NYC) / 90.1FM (Hudson Valley)

29.03.2014

BCB Radio 106.6 Bradford, Adventures Through Audio

March 22nd, 2015

Rádio Universitária do Minho: O Domínio dos Deuses

97.5 FM Braga, 22.00 - 24.00, 02.03.2015 www.rum.pt

Radio 1 - 13 Syrovych

23.10.2015, 00:30-02:00 www.radiol.cz

ITALIAN NATIONAL BROADCASTING COMPANY RAI 3

Battiti 15.12.2015, 0.00 - 1.30 am www.radio3.rai.it