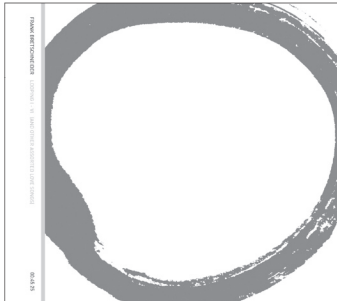




L - N E

NEW RELEASE

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FRANK BRETSCHNEIDER | LOOPING I - VI (AND OTHER ASSORTED LOVE SONGS)

12K1028 | CD | EDITION1_1000 | MAY 2004

12k is very proud to announce a new release by one of electronic music's most unique and well known artists, Frank Bretschneider. Bretschneider is a founder of Germany's art/music collective Raster-Noton and has released some of the most engaging albums of the decade. Following last year's *Gold* (raster/noton) and the stunningly good *Aerial Riverseries* (Whatness, 2002), *Looping I-VI (And Other Assorted Love Songs)* is Bretschneider's 2nd 12k cd, following *Rausch* (2000) and appearances on 12k's critically acclaimed compilations. His music can also be found on such well-known labels as Mille Plateaux, Audio.NL, Fällt, and Bip-Hop.

Looping I-VI shows a change in direction from Bretschneider's characteristic bouncing and rhythmic minimalism. He took it upon himself as a challenge to create a more sparse and demanding album built with slowly evolving loops and subtle changes over time. Taking inspiration from his current immersion in science fiction novels *Looping I-VI* plays out very much like a story, unfolding over 42 minutes. Despite the 12 tracks on the cd the music flows seamlessly, slowly, and creates two distinct "chapters" marked by a sonic hit and a brief moment of silence. *Looping I-VI* is a work that rewards complete listening, from start to finish, following Bretschneider's sonic fiction through his world of clean tonal elements and loop architecture.

For sound-generating, editing, composing and arranging he used again his favourite soft-and-hardware for many years, Logic Audio and the Nord Modular, a synthesizer which has become an extension of himself and that he has unquestionably mastered.

Frank Bretschneider is very active in live performance and can be seen at any given time somewhere in the world performing. 12k has timed the release of *Looping I-VI* with his performance at this year's MUTEK festival in Montreal.

REVIEWS FOR LOOPING I-VI... (12K1028)

[THE WIRE, UK]

An artist as prolific as Raster-Noton's Frank Bretschneider must have some kind of system in place for determining where to take new recordings. He's never been content with just putting material out on his own label - the last decade or so has seen him delivering music to Mille Plateaux, Audio.NL, Fallt, and Bip Hope, as well as developing a budding relationship on the other side of the Atlantic with Taylor Deupree's eminently tasteful 12k label, which released a previous Bretschneider solo outing, *Rausch*, back in 2000.

The title of this latest collection suggests a music that combines abstract rigour and emotional approachability, and *Looping I-VI* delivers exactly that. The 12 tracks are woven seamlessly together to produce a subtle, endlessly modulating procession of silvery, seductive detail. Occasionally, Bretschneider's glittering digital pulses thicken into something approaching rhythmic urgency - "Looping IV" has an almost latin twitch - but the sleepy, Cluster-ish drones of "Rocket Summer" and the sparse, cool twinkles of "Night Broadcast" are more representative. Overall, the effect is one of unobtrusive yet highly involving alchemy.

[VITAL WEEKLY, THE NETHERLANDS]

Probably I shared this before, but I never know what the musical difference is between Komet and Frank Bretschneider. For Frank is Komet. Usually his music is strong and up-beat but on this new CD he fits the 12K catalogue quite well. 12K offers music that is on the fringe of minimalism, ambient and rhythm, and Bretschneider masters them all here. Despite the title indicating that these are various tracks, it hears like two pieces in various parts, there is a distinct break in the middle. The material is only partially rhythmical in the sense that rhythmboxes are used, but the 'looping' mentioned in the title, means that there is a lot of small sounds that are repeated all the time. These layers of loops criss-cross each other and form an ingenious web of sounds. Most of the time, Bretschneider uses longer loops of drones in the background, thus taking care of the ambient side of things. Each of the twelve tracks displays his love of minimalism but with enough interest to keep things interesting. Bretschneider expands his sound world, from the more rhythmical material to the more deeper, almost ambient material. From all of the clicks and cuts artists of yesteryear, he's one of the few to maintain a high quality level. (FdVW)