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TOMASZ BEDNARCZYK
LET'S MAKE BETTER MISTAKES TOMORROW

12K1055
CD
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Let's Make Better Mistakes Tomorrow is the third full-length CD from the young Polish musician Tomasz Bednarczyk. Following *Summer Feelings* and *Painting Sky Together* (Room40), Bednarczyk naturally continues his process of utilizing mainly treated piano and guitar to create fragile, lingering structures that hover around only a few fundamental notes.

Let's Make Better Mistakes Tomorrow is divided into two sections, split down the middle by "The Sketch," which was written in cooperation with Adrian Klumpes (Triosk). The first half of the album floats like a pellucid veil: higher frequency whispers, surface noise and glassy textures create light, calm drones, and noticeable bass tones aren't heard for nearly 20 minutes. "The Sketch" serves as a turning point, a snap from light to dark; field recordings of children alongside Klumpes' punctuated piano contrast sharply with the linearity of the surrounding works. The listener is then presented with the final four pieces, which descend into deeper territory. Darkness and murky frequencies prevail, and the surfaces become more distressed and stormy, finally submerging to "Night," which closes the album with its languid, sleepy bass loop that lulls away to silence.

Tomasz Bednarczyk (b. 1986) is a young sound artist living in Wrocław, Poland. Since 2004 he has composing music presenting new, pop qualities through his fragile sounds. He makes melancholic impressions based on acoustic loops and surrounding ambience.

PRESS FOR *PAINTING SKY TOGETHER*:

[THE WIRE, UK]

Lawrence English's Room 40 label has a knack for showcasing thoughtful, eloquent electronic music, and Tomasz Bednarczyk's second records slot perfectly into the catalogue. Much of his music abandons any aspirations towards narrative in favour of gorgeously reflective stasis: shards of sound hang, suspended, in space, throwing off glints and reflections as they twitch and shimmer. It's undemonstrative, but surprisingly engaging - and whereas many musicians would succumb to the narcotic pull of the drone, Bednarczyk is more interested in the edges and angles of his sound sources. His compositions hold these sonic fragments up to the light, offering their geometry up for contemplation, balancing their profiles against one another; these pieces summon a sense of equilibrium in the same way that an Alexander Calder sculpture does. - The WIRE Magazine/302 (Chris Sharp), UK
