



domizil

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about

domizil's history began in the mid 90ies as an initiative of Marcus Maeder who was soon joined by Bernd Schurer. domizil considers itself as a platform for coordination, interchange and cooperation, mainly focussing on music production of all kinds, be it compact disc, vinyl record release, internet, live media, live acts, or in the organisation of events. Since domizil's first release, we have poised ourselves for a long exploration of digital culture, its sounds, social context and its methods. Our structure opens up the possibility for interdisciplinarity, exchange and experimentation. We' re basically free of commercial intention or genre serving, trying to summarise our purpose with the maxim of exchange and therefore wishing to serve as a homebase for a constantly emerging network of producers, artists and musicians. domizil is based in the heart of Zurich.



activities

1996

- Foundation of domizil
- Organisation of concerts at Kombirama, Zurich: Bunte Welt der Zimmerpflanzen, Stealing Radio Show, Gerwald Rockenschaub, SuperFi, Audiorama, Erdwerk, Anton Bruhin, Aeon Phlux, Klangkrieg, Reznicek, Bang Goes, Tom Tone, Richard Bartz, Paul Brtschitsch, Die Braut haut ins Auge, Minimetall, Illusion of Safety, Erdwerk, a. o.
- Hörnetz 1, Kombirama, Zurich
- Events and Workshops related to Online Radio
- Since 1996 Radio shows at Radio LoRa, Art Radio So 21/domizil

1997

- Hörnetz 2, Shedhalle, Zurich
Events and workshops related to critical radio practice and counter information
- Electronic pop music workshops, Shedhalle, Zurich. Music production workshops

1998

- Co-foundation of k3000, an artists collective in Zurich
- Supermarkt, Shedhalle, Zurich
Audio installation by domizil
- Das Metaphysische Kabinett at the VIPER Festival, Lucerne. Concerts and events
- We are somewhere else already, Swiss Institute New York. Documentation/installation
- domizil workshoppt, Shedhalle, Zurich
Music Production Workshop with domizil
- Revolting, at the ISEA Festival, Manchester
Documentation and DJ acts

1999

- Inauguration of Labor k3000, a project space run by k3000 and concert location of domizil
- Concerts organised at Labor k3000, Zurich: Institut für Feinmotorik/Don't Dolby, Fennesz, Bernhard Günter, Marc Behrens, Teleform/Marcus Maeder, Seelenfinder, Klangkrieg, Artificial Memory Trace, farmers manual, Jerome Noetinger, Lionel Marchetti, Stefanie Ressin, Erik M., Voice Crack, Steinbrüchel a. o.
- Exchange Shedhalle/domizil - Depot Vienna, presentations and concerts by domizil
- Ambi In/Out, at Haus des Lehrers, Berlin
Events and Concerts



2000

- high_end_low, at Substrat, Rohstofflager, Zurich Festival organised by domizil with: People like us, Institut für Feinmotorik and Voice Crack
- Participation of domizil at the «Taktlos» Festival, Bern, together with Raster-Noto a. o.

2001

- domizil-Labelparty, at Substrat, Zurich, with DRX, Marcus Maeder & Teleform, rm74
- domizil at Fri-Son, Fribourg. Concerts of rm74, Teleform, Marcus Maeder, Steinbrüchel
- domizil at Meine Bank, Berlin. Concerts of Marcus Maeder, Teleform, rm74
- domizil at Poisonhats, Dublin. Concert of Teleform and Marcus Maeder a. o.
- X-Peripheria Festival, Budapest. Concerts of Marcus Maeder, Teleform a. o.
- SKUG presents domizil, at Rhiz, Vienna
- Rauschen, at Podewil, Berlin; Concerts of Teleform and Marcus Maeder a. o.
- domizil wants to reopen the historic «Cabaret Voltaire» in Zurich, but negotiations with the owner, an investment company, fail for «economic» reasons...
- Marcus Maeder wins the Composition Award of the Swiss Art Council

2002

- domizil organises monthly concerts at the «Dependance», Bogen 13, Zurich: General Magic, Dat Politics, Pita, Noriko Tujiko a. o.
- domizil plays at the Expo 02, Neuchâtel, SonarSound event
- Steinbrüchel wins the «Max Brand» price of the Phonotaktik festival
- Batofar cherche... la Suisse, Paris. Concerts of Marcus Maeder, Steinbrüchel a. o.
- Festival Plays of Marcus Maeder and Teleform: Sonar 2002, Barcelona; CCC, Bern; LEM, Barcelona; Next 2002, Bratislava, Alternativa, Prague



2003

- Ear we are festival, Bienne: Cooperation of domizil with Stephan Wittwer, Barre Phillips
- domizil vs. Antifrost (Athens)-Tour in Switzerland
- Cascone/Möslang/Steinbrüchel/Schurer/Maeder/Kahn, Set at WIM - Werkstatt für improvisierte Musik, Zurich
- Music for Theatre: «Migrantenstadl», Tim Zulauf, Fabriktheater, Zurich, Music by Burch Renders 6 • Reducers Mama
- Participation at «Electronic Music Archive», an exhibition, curated by Gianni Jetzer and Norbert Möslang (Voice Crack) at Kunsthalle St. Gallen

2004

- La Suisse Festival, Regents Studio - Strike Foundation, London: «Invasion of the third kind», Performance of Bernd Schurer, Peter Spillmann and Marcus • Maeder;presentation of k3000, domizil
- Transmediale 2004, Berlin
Construction Sonore - A project of the Swiss Arts Council - Concerts
- Radio P Lay «Tenderenda, der Phantast» by Hugo Ball - Maeder/Schurer/Matter for Swiss Broadcasting Corporation DRS 2
- Transient Travels - Installation, Concerts and CD Release by Maeder/Jasch/AGF/Hecker/COH/Ilios for the World New Music Days 2004 in Switzerland

2005

- Construction Sonor at Horse Hospital, London: Schurer/Steinbrüchel/Müller/Maeder
- Opening Institute for Computer Music and Sound Technology, Zurich; Concerts: Schurer/Wittwer/Maeder/Steinbrüchel/Oval/COH/Risset a. o.
- Construction Sonor at Unsound Festival, Krakow: Maeder/Schurer/Steinbrüchel/Müller
- Construction Sonor at Club 1955, Warsaw



Burch Renders & Reducers Mama
www.domizil.ch/rendersmama

Marcus Maeder
www.domizil.ch/marcus_maeder

inmates

Reto Mäder/rm74
www.rm74.ch

Micromusic. net
www.micromusic.net

Martin Neukom
www.icst.net/index.php?show=46

Bernd Schurer
www.domizil.ch/schurer

Ralph Steinbrüchel
www.synchron.ch

Stephan Wittwer
www.wittwer.mu

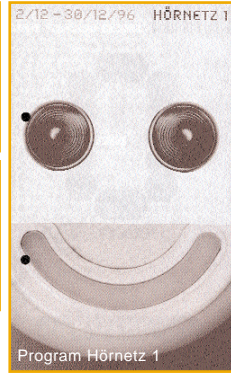


releases

- domizil 1 - 4** by Marcus Maeder
(1996, 4 Cassettes, domizil 1-4)
- DEMONstration** by Marcus Maeder
(1997, CD-R, domizil 5)
- Supermarkt 1** by Peter Spillmann, Marcus Maeder
(1998, CD-R, domizil 6)
- Achtung Medikament!** by Marcus Maeder
(1998, Cassette, domizil 7)
- Supermarkt** by Justin Hoffmann (FSK), Marion von Osten, Marcus Maeder, Pauline Boudry, Sylvia Kafehsy
(1998, 7", domizil 8)
- Teleform** by Bernd Schurer
(1999, CD, domizil 9)
- solipsistic_motion** by Marcus Maeder
(1999, LP, domizil 10)
- Microsport** by rm74
(2000, CD, domizil 11)
- Micro_Superstarz_2000** by Micromusic
(2000, CD/ROM, domizil 12)
- Burch Renders & Reducers Mama**
(2001, LP, domizil 13)
- Full of sid EP** by Psylocomputer, Sami, Paza, DrobDaBomb
(2001, Maxi, domizil 14)
- Zwischen.Raum** by Steinbrüchel
(2002, CD, domizil 15)
- Cosine f** by Teleform
(2002, CD, domizil 16)
- quiconque** by Marcus Maeder
(2002, CD, domizil 17)
- Instabil** by rm74
(2002, CD, domizil 18)
- domizil vs.antifrost live** with:
Ilios, Coti, Steinbrüchel, Jason Kahn, Bernd Schurer, Marcus Maeder
(2004, 2 CD, domizil 19)
- Theatermusik.** by Burch Renders & Reducers Mama
(2004, CD, domizil 20)
- Vexations** by Bernd Schurer
(2004, CD, domizil 21)
- Sicht04 etc.** by Stephan Wittwer
(2004, 2 CD, domizil 22)
- Transient Travel**s by AGF, COH, Hecker, Ilios, Jasch, Marcus Maeder
(2005, CD, domizil 23)



images



2/12 - 30/12/96 HÖRNETZ 1

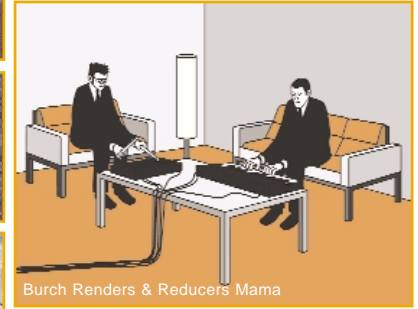
Program Hörnetz 1



Workshops Shedhalle



Substrat



Burch Renders & Reducers Mama



Labor k3000



Sonar Barcelona



Stephan Wittwer



For an Economy Magazine



Carl/Micromusic



rm74



Steinbruchel



Switzerland:

Karbon Musik

<http://www.karbonmusik.ch>

info@karbonmusik.ch

distributors

Europe:

A-Musik (Germany) - domizil main distributor

<http://www.a-musik.com>

wbrauneis@a-musik.com

Microsuoni (Italy)

<http://www.microsuoni.com>

info@microsuoni.com

Staalplaat (Netherlands)

<http://www.staalplaat.com>

staal@euronet.nl

Matéria Prima (Portugal)

<http://www.materiaprima.pt>

paulovinhas@materiaprima.pt

Metamkine (France)

<http://www.metamkine.com>

metakine@compuserve.com

United States:

Soleilmoon

<http://www.soleilmoon.com>

Japan:

Pop Biz

<http://www.popbiz.co.jp>

popbiz@popbiz.co.jp

Digital Narcis

dnarcis@nifty.com



V/A: Transient Travels

"Transient Travels" was initially conceived in 2004 as "a temporary travel agency" presenting different takes on digital music in the Sound Train during the Swiss World New Music Days; this cd now luckily documents the event, presenting six fairly long tracks by the involved artists. Most pieces seem to be obviously focused on the concepts of travel and time, and though it's frankly hard to find a red thread between, say, COH's sinewaves electronica and Ilios' brooding sub-drones, or AGF's contemporary composition and Hecker's diginoise, all of them offer very strong and convincing works. The generous length of the tracks allows the pieces to develop and build their own peculiar soundscapes, as in the case of the two Transient Travels curators' (Jasch and Marcus Maeder) pieces, both creating harsh and fascinating performances out of digitally fragmented instruments. An extensive booklet features writings from the respective artists, which are always interesting to read when the music is that good. Surely one of the best compilations I've heard in a while. [ChainDLK/Eugenio Maggi](#)

Stephan Wittwer: sicht04etc.

Deux disques pour une entité musicale : monolithique et bicéphale. Le premier (etc.) nous propose huit pièces d'une durée allant de 1mn08 à 15mn15 tandis que le second (sicht 04) déroule une unique plage de 51mn31. Si l'on évoque ces durées objectives, c'est que le temps semble occuper une place centrale dans ce travail du musicien suisse Stephan Wittwer. Par exemple, le temps pulsé de In A, avec ses longues volutes blanches, feedbacks de guitare nourrissant l'appétit du processeur. Le temps rhizomique des Strange Animals I, II et III, pendules entropiques et énigmatiques. Le temps perclus et ankylosé de LSRM stereo (version stéréophonique d'une commande du Festival Taktlos 2003 de Berne et originellement présentée en multichannel). Le temps découpé en unités pertinentes du très rythmique Zürich 1997. Enfin, le temps suspendu de sicht 04, dilué à l'extrême, berceau sensoriel de drones naturalistes enlacés à jamais, maillé de motifs sereins et mouvants, tour à tour léthargiques, vifs, lucides, éteints. L'exploration sonore de cette composante inhérente à la vie s'effectue à l'aide de l'application pour Mac SuperCollider. Si la source semble bel et bien être généralement la guitare, c'est toujours à travers l'infinité de prismes offerts par la puissance de calcul numérique que le son nous est livré. Stocké, disséqué, réfracté, altéré, agencé selon algorithmes et probabilités, un son "stable" devient image de lui-même puis vient composer par strates une architecture indécidable, ponctuelle, unique. Wittwer réussit au final à nous livrer un tableau lisible, bien que complexe, de sa manière d'entrer dans le son et de la nature temporelle de cet acte. [Benoît](#)

Schurer: Vexations

This album marks a leap forward for Bernd Schurer, whose previous two CDs for the Swiss label Domizil came out billed to the moniker Teleform. Vexations is more mature, coherent and pleasant. By putting the piano at the heart of the music, Schurer draws a parallel between his album and the CD Instabil by labelmate Reto Mäder (aka rm74) -- same melancholy, same extensive treatment of the instrument. Where things differ is in Schurer's melodic use of the piano. Heavily inspired by the music of Erik Satie and Serge Gainsbourg, his melodies are not just used as the sound source for a web of transformations; as untreated compositions, they occupy key spots in the 28-track, 60-minute program. The best moments occur when Schurer lets a left-hand accompaniment unfold naturally, while elongating and reverberating the sparse notes of the melody with the computer (as in {"rules/abstractions.rev"). The piano is always there, recognizable or not. Some pieces feature only heavily-filtered sonic residue or backward notes with the attack cut off, but the mood and pace of the slow-tempo melodies are respected throughout, to a point where the distinction between acoustic and electronic becomes tedious: both piano and computer are



obviously -- and successfully -- working hand in hand on the same music. Some critics will be tempted to say that Schurer is doing to the piano what Fennesz did to the guitar with *Endless Summer*, but a copycat work this is not. The Swiss uses lower levels of noise, pauses more often and digs deeper into the multiplicity of soundpoints between acoustics and electronics. If the resulting music is somewhat less involving on an emotional level than Fennesz, it is still a fascinating and ultimately pretty experiment. [François Couture](#)

[Burch Renders & Reducers Mama: Theatermusik](#)

I don't know if you'll agree with me but it isn't possible to find any weak point about this second Burch Renders & Reducers Mama release. Since the first listening I found their electronic compositions absolutely irresistible. Their light melodies mixed with the synthetic analog sounds create a sort of dark spatial lounge music which is free from the fashion aspect of that scene and this will make you appreciate so much their music. The CD gathers the music for the plays "Die Stelle im Park" and "Migrantenstadt" by Tim Zulauf as well as new compositions for Brillowska's Show "Hotel Supernova" (guest appearance in "Bad Hotel", Gessneralle, Zurich). The Songs 'Bühnenarbeiter', 'Sneaker', 'Recycling', 'Autoerotik' and 'Heimatgold', (all taken from the Play "Migrantenstadt") are interpreted and sung by the actors / actresses themselves: Ingo Heise, Felix von Hugo, Agnes Lampkin and Wanda Vyslouzilova. The lyrics of these songs were written by Zulauf. If you are asking yourself how do they sound like: "Turbopolka" seems a soundtrack for neurotic video games, while "Living room", "Hold on", "Sneaker" and "Halo" deal with pop, lounge and electro ambient music in a way so delicate that they are perfect that way. The most particular tracks are "Sicherheit & Kontrolle" (almost an e.b.m. track), "Gruppengefühl" (a martial experimental electronic track), "Amalgam" (a perfect soundtrack for a noir movies with its dark and melancholic melody). Record of the week! [Maurizio Pustianaz](#)

[Domizil vs. Antifrost Live](#)

This 2-CD set released by Domizil documents a short European tour that featured artists from the rosters of the Swiss label Domizi} and the Greek label Antifrost, both focused on the farther end of experimental laptop music. Culling live recordings from four different concerts, the album presents six solo pieces on disc one and five duets on disc two. The antagonistic implications of the "vs" in the title of the album don't actually materialize; then again, this quiet, textural, understated music is not prone to flashy virtuosity or showdowns turntablism-style. Each participant gets between 8 and 15 minutes of solo spotlight on disc one. Representing Domizil are Jason Kahn, Steinbrüchel, Marcus Maeder and Bernd Schurer (who formerly recorded for the label under the moniker Teleform. Coti K. and Ilios hold Antifrost's banner. Highlights are to be found in Ilios' savant blend of crackling textures and Steinbrüchel's delicate piece dominated by the sounds of Tibetan bowls and gongs. Schurer delivers the noisiest, harshest piece of the set, still quite reasonable if you compare it to Merzbow's typical output. The duets disc feature a number of combinations between Ilios, Coti K., Steinbrüchel and Jason Kahn. Some of them use the same material as in their solo set, which makes their individual contribution simple to isolate (the Ilios/Steinbrüchel track in particular). The excerpts selected for the CD focus on moments of community in spirit and synchronicity, to a point where you could take disc one for disc two and not notice your mistake. Since the pool of artists is small and affinities between them are strong, the 38 minutes worth of duets provide a smooth, even listen, unlike most similar collaborative projects. Although, in this field of music, such projects are rather few. [François Couture](#)



rm74: instabil

"instabil" marks Reto Mäder's (alias "rm74") second contribution on domizil. It has finally come to life after two years of intense work on it, and after Reto's participation in the musician's project "Ohne". Again, the data on his harddisk form a busily confused mass, singing atonal songs and dance spastic ballets. Carelessly Reto Maeder rummages in the circuits of his noise collection, cross-synthesises pianos with computers and plays to us loony tunes from digital child songbooks. Sometimes the data-rate violently has its bursts and leads the sound structures into combustion: Then we sit in stormy nights at Mäder's warming, glowing disk and sing along with it a small data song from the unstable world (i.e. "instabil" translates into "unstable"). [Medusa Cramer](#)

Marcus Maeder: Quiconque

For some time now Swiss label Domizil has been exerting a stranglehold on the vast landscape of crystalline electronics. Their approach, which combines an eye for detail with a small, but talented pool of artists is slowly, but surely reaping well-deserved rewards. Marcus Maeder's 'Quiconque' is ample demonstration of a talented and intelligent attitude towards contemporary electronica. Tearing at the edges of a fragmented sound palette, Maeder uncovers rare moments of beauty across eight largely short-form tracks, offsetting spacious binary crackles with distilled melodies to create a series of beautiful digital studies. 'Crkva' closes with a brief and delicate melody, the perfect counterpoint to the digital shimmer it rounds off; 'Matto' combines massed harmonic synthesis underpinning brittle and shimmering fragments. It's a template that Maeder works perfectly - a contrast of unsettled and abrasive digital ripples with momentary, but sublime melodic codas. Each track a balance of shimmering, heat haze electronics and cool, structured melody. With eight equally vibrant tracks it's difficult to choose favourites, but 'Huffs' is one of the most sublime moments of electronics you can imagine. A fraction over three minutes it evolves from a scattered sound field of digital detritus to close with a sixty second moment of extreme beauty as a melody emerges briefly, only to collapse over one thousand action-packed milliseconds of sheer, sublime extravagance. Short, but sweet. [CM, Faellt](#)

Teleform: cosine f

For his second proposition on the Swiss experimental electronica label Domizil, Teleform (aka Bernd Schurer) devised 35 short computer pieces. They amount to 37 minutes of music and form a rather cohesive whole. This is not a suite or at least it doesn't sound conceived as such playing the CD on random mode works very well and gives a more obvious role to the five last tracks, each a four-second silence. Cosine fis more akin to a polyhedral object, each face revealing an angle of the work. The tracks are untitled, even undeclared on the digipack case. The music ranks from a single high-pitched digital tone to multiphonic acousmatic pieces reminiscent of the British school of electroacoustic music (Jonty Harrison and the likes). Some constructions (number 29 for instance) are actually very compelling and the whole album sounds assured and strong, even though the music itself tends to be slippery and evasive (composition/improvisation? electronica/sound art?). Teleform's eponymous CD from 1999 wore this eclecticism like a flaw. Here the artist's various interests converge in sharp focus to deliver a puzzling but striking piece. Things get very noisy at times, even harsh, but the short duration makes it bearable. [François Couture](#)

Steinbrüchel: zwischen.raum

Pretty much your average Staalplaat record, only this time it is Swiss label Domizil (house/location, in german), sent to us by german promoter Dense. I am extremely glad that finally some stuff is coming in from Switzerland, my home country. No rhythm (except for the «rhythm that emerges only out of the nothingness of the silence»), only discontinued found sounds and digital noises, interrupted by silence, whether it be silence within a composition or silence between two pieces). I especially like Domizil's description when they say that «calmly flowing, the sound is capturing a space, then it



is compressed and swings in an intensity that leads the listener to the inside of the sounds»: it's one of those times where it's useless to look for better words when the one we got do already perfectly describe it. This Swiss artist, using the moniker of Steinbruechel, has been around since '96 and has released various 7»s, CDR's and one LP. The person behind the project also runs the Synchron label. He makes a rule out of the process of looking for sounds and utilizing them in a certain way, without forgetting aesthetics, you'll never get scared by a burst of improvise loud noise, you'll rather be floating in the wavy white environment that these soft hi pitched sound produce, eventually bouncing off the complex and asymmetrical webbed structures and patterns that he (or she?) has prepared and is developing under you. The nice art work helps imagination. «Zwischen.ram» (space in between, in german) is a 19 tracks 3» CD that you should check out only if you are open minded enough for light but highly experimental collages. PS On their website you will also find a web only remix (in the mp3 section). Also check out the very cool flash website! [Marc Urselli-Schaerer](#)

[Burch Renders & Reducers Mama](#)

Refreshing! Burch Renders & Reducers Mama sell themselves as cheerful entertainers who want to accompany us with their electronic hotel lounge act, but they're actually more than that. A lot of the tracks do indeed make you think of an up-to-date Young Marble Giants (YMG fans should note that there exists a collection of demos, entitled "Salad Days"), but a couple of the more rhythmic tracks are superb new electronica tout court, e.g. "Global leadership", "City chic" and "Walden" are among my favourites. The opener "Polka Pastös" reminds of the Micromusic.net website, which is no surprise as this album is released on the same label as the "Micro_Superstarz_2000" cd (cf. U0104 + addendum in U0105). As a whole, however, the BR&RM album is more diverse... yet consistent. One needn't be a Mu-Ziq / Mike Paradinas fan to dig it. The packaging etc. is extremely stylish too. Do visit the very beautiful Domizil site, I'd say, then check this record out and switch to Suiss! (pv) [U-Zine, Belgium](#)

[Micro_Superstarz_2000/Micromusic.net](#)

You might not think so at first, when you see the sleeve, but this one is fantastic! And enhanced too! Features a number of different artists, including Cylob and Lektrogirl, but sounds like one concept album. Most of it is plasticine AFX puppets enjoying themselves in the kid's lab whilst uncle Paradinas is out shopping for a new Slazenger rack- et. We're gently engulfed by an eleven year old's plethora of 1980-era computer game and synthsounds combined with low tech post d&b rhythm programming à la Worm Interface. Yet it's no electropurist revivalism that we're being eggsposed to, but plain old postmodern fun... Those were my first impressions, at least. Then for some research into this wondrous album! So where is that lab then? Well, on the net, actual- ly. This cd is merely a collection of the +700 pieces that were submitted on Micromusic.Net (cf. URL below)!! The online success of MN is indeed immense, and even Aphex Twin is said to have become a micromember. (If Mr. Myth is still alive, that is. The reissue of "Surfing On Sine Waves" by Warp US certainly is no proof.) Rules of the game? Use sounds sampled from computer game consoles... liket those on the enhanced part of the cd, which is said to feature some 14.000 (fourteen thousand!) «sid» sound files as produced on Commodore 64 computers over the past 20 years!! As well as some low tech sound tools recommended by the Micromusic crew, and a data part for both Macateerz and Windowlickerz. Yesyesyes! Like "No Watches, No Maps" (cf. [uzine 01.02] - see URL below), "Micro_Superstarz_2000" is a triumph of (b)low tech culture and its choice for anonimity, as the superstarz on this sampler are Unknown Heroes from bedrooms all over the world, bar a few famoso's-in-disguise, perhaps. Orpheus' souped-up circus of cartoon samples, Jerohme's eerie-ambient-girls- flushed-down-the-sink-acid, Psilodumputer's neonerdish joystick workout, Carl's oriental game melody "Last_ninja_rmx" and Mart's atmospheric eighties soundtrack groove "Illusion" are among my favourites on this album, but all of the tracks are addictive, really. Oh and I just lo-o-ove Minusbaby's sampling of DDB's «Whassup»» (from the Budweiser ads) in «Chasing_sunlight»! Go buy! Go buy! Go buy! Goodbye! [pv](#)



rm74: Mikrosport

Mikrosport is the latest offering from Reto Mäder, aka RM74. The digital soundscape opens up to incredible dimensions on this release, by which I mean that the sound dynamic seems to exist in three dimensions, sounds are tangible and place themselves in different parts of the room during playback. These tracks are brimming with creativity, and it is clear that Mäder has mastered the use of micro-sounds and abstract tones, having realised that not only do you have to learn how to manipulate sounds, but you need to manipulate your listener through these sounds. Moods vary, rhythms come and go, clicks, crackles and clusters of sound are subject to an erratic yet meticulously choreographed ebb and flow. Consider the track "fallüps" in which a simple keyboard melody is pitted against sharp electronic tones which force their way into the sonic foreground. Or the play of micro-elements in "pönderat", where digital gurgles and cutups meet with delicate tones and static. Or the rapid fire of strange and sharp digital textures in the latter half of the track "killapsen". Mikrosport, by its very title suggesting a sort of exercise in playfulness and ingenuity, rewards its listener every time; if you're paying attention, you'll surely discover new details and continue to be surprised by its complexity. Highly recommended for the adventurous and careful listener.

[Richard di Santo/incursion.org](#)

Marcus Maeder: solipsistic_motion

Of course I have no clue who this Marcus Maeder is, other than being a Swiss guy releasing music on a new Swiss label Domizil (who will soon release a CD by the guy from Das Erdwerk). It turns out to be a most curious record: sounds from daily life (which are hard to trace back to their origin) are sampled and distorted, keyboards are playing almost childish melodies (as in 'Kleinigkeiten') and rhythms are built from mistakes. In all, a modern record, which excellently displays the qualities of modern technology and still maintains, important for us, an experimental character. Maeder is definitely redefining both pop music and electro-acoustic music. Strange easiness or easy weirdness...

[Frans de Waard/Vital Weekly](#)

Teleform by Bernd Schurer

After various activities with Stefan Thut as "das Erdwerk", Bernd Schurer now presents some of his early solo pieces as "teleform". The full length album contains a broad spectrum of work ranging from macroscopic sound research to very bizarre forms of entertaining music. The mainly computer based pieces are precisely arranged; even the tiniest bits of samples let develop rhythmical structures, that would change and break any moment. In this manner, the tracks have a confusing, surprising, at times also startling timeline that whispers curious tales from the digital garbage pail. The digital bruitistic roaring, rumbling, clicking and hiss is coupled to some very quiet and concentrated passages, revealing a stunning, gripping dramaturgy. The CD seeks its reference to New Music in quite an unconventional way, humorously utilizing elements of traditional pop and electronic music to form a metaphoric network of sounds and structures of almost encyclopaedic character. [Medusa Cramer](#)

Teleform: Dito/Marcus Maeder: Solipsistic_Motion

Domizil. Neues Label. Schweiz. Und gleich mit spannendem Einstieg. Teleform ist das Projekt von Bernd Schurer, der auf seiner ersten Solo-Platte einem Schredder für elektronischen Müll bei der Arbeit zuhört. Der zerkaut in unregelmässigen Abständen verdichtete E-Schlieren, aus unbekannt bleibenden Kontexten gerissene Klangpartikel und verlorene Beat-Sprengsel. Dabei ist der Datenatomisierer die meiste Zeit überarbeitet, wodurch das Klangmaterial doppelt verstaucht wirkt und manchmal vor lauter Überlastung Funken sprüht. Die ganze Platte zeichnet sich durch ihren Dokumentationscharakter aus. Der Kampf der Maschine mit ihrem Input ist nicht mehr von aussen kontrollier- und regelbar, sondern nur noch ein beobachtbarer selbstätiger



Prozess. Marcus Maeders Platte ist die Katalognummer Eins auf Domizil. Sie bildet in ähnlicher Weise wie Teleform maschinelle Arbeitsprozesse ab und bietet ebenfalls verlorenen und vereinzelt Daten, die Opfer des Informations-Overkills geworden sind, ein geräuschhaftes Zuhause. Melancholisch klingen diese streckenweise so ohne Zukunft und rhythmifizierendem Sonderauftrag. Maeders Feldforschung weiss dabei im Gegensatz zu Teleform weniger, von aneinander gecutteten Soundpartikeln zu berichten, sondern wird vielmehr zu einer meist luziden, ambientösen Geräuschtapete zusammengeschnitten. Das Schneiden selbst wird durch die immer wieder auftretenden Repetitionen abgebildet. So wird der Entstehungsprozess der Tracks selbst klanglich erarbeitet. Von Tracks, die sich jedoch bereits im Moment ihrer Selbstfindung schon wieder von selbst auflösen beginnen. Die Daten sind einfach zu schwächlich auf der Brust, um auf Dauer miteinander verkettet zu bleiben. Ach ja, noch was: Aus ähnlichen wie mancher der wie nicht bestellt klingenden Melodie-Zucklern, die Marcus Maeder entdeckt hat, könnte einer wie Westbam bestimmt super Datapop generieren.

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