

**NEUBAU – rymdmyr****(digital, nonine)**

Now that summer is in full effect it is time again for a little electronic clickery and wizardry. Especially the kind that is soothing and refreshing, with its subtle, sub-line bass sounds and ambient keyboards that always sound like underwater travelling. A cooling experience, much welcome in these days of 33 degrees celsius in the city and no cooling off until late at night.

For Nonine recordings and the artist Neubau such an approach is too superficial and too short-sighted. The genre of electronic clickery is superficial and short-sighted, no doubt about it, so to approach the music with questions like "is it relaxing?" or even "does it do something to calm me down?" is not only pragmatic but necessary. Anyway, Neubau aka Arno Steinacher has something deeper and more profound in focus. The tracks are regularly spreading away from the cool and relaxed area to more structural and complex ideas, both in structure and sounds. Like moving away from the pool area of your holiday resort, where all the well dressed, well tanned and well groomed people are, to the backroom seminary and workshop facilities, where people are actually working their brains, instead of having them baked by the sun.

This means effectually that the droning of Neubau is regularly interspersed with sounds of unclear origin and effect, with real instruments and all sorts of microscopic additions that are hard to make out while you are dozing in the sun to your ipod, but have a strong effect. Little bleeps or beeps that only come up once or twice in a track, different variations of crackles and the dynamic opposition of layers that make the tracks sound like a post-postmodern version of Knitting Factory jazz. There is a distinct interest for the human voice used as one of these variation themes, especially distorted human voices or the clatter of human voices. There already have been a lot of words on the speciality of the human voice as opposed to all other means of meaningful sound production and even if Steinacher uses these samples as just another source of sound and mixes them into the track on a same level basis, they nevertheless don't lose their signifying manner.

There is probably a lot of mathematics in these tracks, or Steinacher

was going through a difficult phase in his life, when he wrote the songs on this album. "rymdmyr" as a nonsense / dada album title hints at an affiliation with the track-title-machine that Aphex Twin built for himself which then accidentally started to make music as well. In comparison to that allfather of electronic music, "rymdmyr" sounds a lot more relaxed, diverse and less looking for extremism – and probably thereby much more intriguing. This makes the tracks wander into strange territories sometimes, from sinewy to soundtrack. Remarkably, the only track with something close to a percussive or rhythmical element is the title track and there it only takes a few moments of beats and mutates into a glacial synthe wall quite quickly. When it returns it has changed into an echoy, nightmarish replica of a beat, almost like an evil twin of itself that has rotated through the mirror and then collapsed on itself. But that is gone just as quickly.

Other than that "rymdmyr" is mostly all layers and movements, drones and sounds, instrumental and structural and has a lot of depth in each and every moment. So you might relax by the pool to this album as you may sit up and listen. At the end there is a remix of the title track by mee rabenstein added to the album, who is the runner and mastermind of nonine records to make this a neat package. And maybe to soothe of the effects of the last track by Neubau "nysnoerya", which based on the sound of feet walking through rubble stones is the harshest and most structural on here. Whereas the remix dives into soothing sounds from the beginning

www.nonine.com

07/2008

