

Boomkat product review for:

Fennesz Brandlmayr Dafeldecker - *Till the old world's blown up and a new one is created*

'Till The World's Blown Up And A New One Is Created is the name of the new group project created by Austrian musicians Christian Fennesz, Martin Brandlmayr and Werner Dafeldecker. These three are certainly no strangers to one another's work, having all collaborated together under various improvisational formats, most notably as Polwechsel. This album began life with each member of the trio composing their own short piece of music, edited from a number of improvised sessions. Once these individual tracks had been completed, they in turn were dissected - each one being stripped down to a few key fragments which were then used as the building blocks for a single long composition. This thirty-five minute work took the group some four years of what they call "intermittent activity", ultimately resulting in the incredibly abstract final product, which constitutes the entirety of the first volume on this double-disc release. Far from being a case of tacking together the three constituent parts, this long-form piece is littered with gaps, fissures and dismantled interludes populated by only the slightest glimmers of instrumentation, or at certain points, seemingly nothing at all. Time seems to have a heaviness here, and it's easy to become disorientated by the infinitesimally subtle, labyrinthine network of fragments that seem to rise up and fade from the mix. The three initial compositions are far more readily digestible: the ghostly, disembodied jazz of 'Tau' is sculpted with remarkable subtlety, with cymbal flourishes rising and falling like tides against faintly melodic swells of electronic tones. Taking on a slightly harsher, more drone-based form is 'Jets', full of airy distortion and effulgent ambience. The most overtly rhythmic work is 'Mi Son', which unusually features a full backbone of drums and comparatively unaffected guitar riffs. It's strange hearing guitar on a Fennesz-related project that's been so laid so bare - it's very out of character, but perhaps because of that it's all the more intriguing. This album should help keep your interest kindled for the forthcoming new Fennesz album on Touch, representing a very different side to the musician's work - one where he's not always in full editorial control of his own performances. An engrossing collaborative experiment - highly recommended.