

TAKAMOVSKY / Sonic Counterpoint

Press Release



TAKAMOVSKY
SONIC COUNTERPOINT
CD/Digital
ETYM-005
Label: ETYMTONE
office@etymtone.com / www.etymtone.com
Release Date: 22.11.2016

SONIC COUNTERPOINT is **Takamovsky**'s second solo album. The album's individual tracks combine harmonies and musical structures from early music with electronic sounds. The tracks revolve loosely around a bourrée from Johann Sebastian Bach's Cello Suite No. 4, BWV 1010, which also simultaneously forms the start and end of SONIC COUNTERPOINT.

In the eight tracks, the borders between acoustic and electronic sounds are carefully blurred and organically woven together. The sounds of classical guitar in modified viola da gamba tuning combine with electronic sound textures, processed speech particles, minimalist beats, and Clicks & Cuts elements. Embedded in various echo chambers, the reverberant sound of early music thus merges with the noise, whirl, and pulsating of digital sound worlds, allowing past and present, various sites of longing and spaces of thought to fall together.

The nuanced sound of classical guitar with its wonderful peculiarity of transferring physicality and the slightest of human emotion into music blends with the electronic, algorithmic methods and mechanical processes without placing too much value on a human-machine dichotomy, or even attributing it with great significance. The tracks on the album attempt to trace the feelings, emotionality, fragility, and beauty of the starting piece—the bourrée—and gently hot wire it with musical elements from the twenty-first century. In the first place, the music should be a sensual experience. It should breathe, be physical and emotional, and in doing so, include the conditions of contemporary, electronic music production.

SONIC COUNTERPOINT presents a calm and intimate sound world, which quite consciously aims to create a counter-pole to the loud and daily information bombardment found in music, media, and general communication. If at all, in the concept of non-excited and deliberately reduced, minimalist form and the desire for concentration and contemplation, SONIC COUNTERPOINT formulates a soft, but categorical objection, a refusal of all assimilation to aesthetic ideologies or formulations of artistic categories. A refusal of quick, rushed consumption of information and communication, of smug, mandatory opinion and staging. Takamovsky performs live together with the visual duo Luma.Launisch who project their congenial pictorial compositions in a stage setting specially developed for Sonic Counterpoint.

Album VIDEO TEASER & INFORMATIONS

www.takamovsky.net/sonic-counterpoint

TRACK LIST:

1. Bourrée (BWV 1010 – J.S. Bach)
2. Ice
3. Sun
4. Proton
5. Tonic
6. Cinescopi (Notturmo)
7. Running In The Background
8. D.C.

Music and lyrics composed, written, recorded, arranged and produced by Juergen Berlakovich.

Mix: Oliver Brunbauer at Feedback Studio 2

Mastering: Kassian Troyer

Cover Design: Birgit Hertel

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www.etymtone.com / office@etymtone.com

PROMOTION:

Dense Promotion: ed@dense.de

BOOKING:

Florian Tanzer: info@etymtone.com

Takamovsky is the project and stage name of Juergen Berlakovich. Spoken language, atomized to its microstructural elements and electronically processed, sonified DNA sequences, basses, guitars and field recordings altogether merge to a stream of sound, in which acoustic glimpses of songs, swirling voices, soundscapes, noise and harmonic structures alternately submerge and arise in a broad, musical diversity of forms.

Releases: IN STREAMS (CD / Etymtone / 2013); SEE AURAL WOODS (Takamovsky & Luma.Launisch / DVD / 2015); MUELLER/ROEDELIIUS: THE VIENNA REMIXES (Mueller/Roedelius, Peter Kruder, Ken Hayakawa, Takamovsky / 12" Vinyl / Groenland / 2016)

Juergen Berlakovich. Author and musician. Uses linguistic micro particles and sonified DNA sequences in combination with guitar, bass, and electronics for compositions and improvisations. Founder of Takamovsky, co-initiator of the literature and music performance project Sergej Mohntau, ensemble member of The Vegetable Orchestra. Concerts, performances, DNA sonifications, palindrome songs, texts, sound interpretations, radio plays, sound essays, audio caricatures, text and sound figures, speech soundscapes, and film music. Studied German philology and philosophy.

www.takamovsky.net

www.berlakovich.org

Video:

www.lumalaunisch.com

mail@takamovsky.net

mail@berlakovich.org

florian@lumalaunisch.com