



Frank H. Rothkamm -- composer, born July 2nd, 1965 in Gütersloh, Germany. Lives and works in New York City.

To date he has composed 306 works, published 9 solo albums, appeared on 19 record releases under 7 pseudonyms, composed 18 soundtracks and underscores and executed 26 remixes. His collaborations with over 21 artists, writers and musicians in the pop, avant-jazz, conceptual art and DJ fields are released on 16 record labels world-wide. His first recording was published in 1986 by the Maria Bonk Gallery in Cologne and all his subsequent solo recordings were issued by 7 of his own labels including the FluxRecords imprint, founded in 1994.

From a Los Angeles data-center conceived & built by the composer, all of Rothkamm's works composed until Monday, July 2nd, 2001 were released in a one-work-a-day marathon by an algorithmic DJ: totaling 16 hours 55 minutes 59 seconds of music in 226 days. The FluxRecords.org MP3 library now attracts over 48,000 unique, human visitors annually.

In the summer of 2002, Rothkamm began to compose in the new architectural form of SUPERMODERNISM. For this he designed the data processing instrument IFORMM to deploy never-repeating (non-redundant) and pure electronic music. To date, 47 parts, totaling 6 hours 19 minutes 55 seconds, have been realized, beginning with EARTH FREQUENCY OSCILLATOR (2002) and ending in ECTOPLASM REJECTION (2005).

Following a rare live appearance on Wednesday, April 14, 2004 at the Bauhaus club on the Lower East Side of New York City, the first Compact Disc volume of Rothkamm's new work was issued: FB01. The composer then went back to work on the upcoming volumes of FB02, K5, ELEC, FB03, TX7, FB04, TX8 and TG33. Rothkamm continues to experiment with composing music in different but simultaneous times, signified first by RELIKT [AK I] (1982) and recently by the live internet concerts of THREE TIMES FOR THREE TIME ZONES on Thursday, March 3, 2005: an initial step towards the "quantum-mechanization" of one-dimensional man into multi-dimensional man.

Already the first compositions -- his Moers Works -- brought Rothkamm state-wide attention. The overture to the play QUARTETT (1984) which called for a stone to be thrown through a window, and his FISCH II (1984) for 4 actors, fish, and tape proved to be controversial because of a ritual fish killing. Since then, his works have met with great opposition and have been frequently ignored or misunderstood by critics. However, some of his commercial work has been very successful, such as LEVIT'S 501 (1992), STAR WARS (1995) and CRAFTSMAN (1997). The combinations of 23 distinct genres in his compositions, the use of 7 pseudonyms and at times simultaneous residency in 7 cities in 3 countries have woven a complex oeuvre.

His proto-typical achievements in alternative music from the past 25 years are indelibly imprinted through his fundamental combinatorial compositions with Algorithmic, Ambient, Avant-Jazz, Camp, Classic Techno, Classical, Cyberpunk, Deconstructivist, Drone, Drum n Bass, Elektro, Gothic, House, Lounge, Lowtempo, Metal, Minimal Techno, Musique Concrete, Noise, Pop, Post-Digital, Rave Breaks, Tribal. Since the 2002 shift to "Pure Electronic Music" he framed the uncharted terrains of "Transcendental Music", "Expressionology", "Retro-Computed Music", "Melopolyphony", "Non-Redundant Music", "Poly Time", and "Quantum-Mechanical Music"..

Since the beginning his work can be classified as "Extended Music". This becomes more and more evident in the compositional texts which speculate around a System of Cosmological Ideas and the limits of Human Perception and Computability, ranging from works in the micro scales of time or "Nano Music" in ID (since 2003), to the macro scales of SUPERSYNTHESIS (since 2005), an attempt to build a machine that computes all possible music and then stops.

Rothkamm is an archetype of the composer who creates his own infrastructure, venues, studio, instruments and public image; and acts as a performer, DJ, database architect, engineer, administrator, and conceptualist in an ongoing work-in-progress that is characterized by relentless experimentation and never-ceasing creativity at the edge of musical development.



Artist:	ROTHKAMM
Album:	FB01
Label:	FluxRecords
Format:	CD
Catalog Number:	FLX4
UPC:	628740716724
Recorded:	Hollywood
Edition:	500
FileUnder:	Experimental/Electronic

Unique yet connected to the tradition of classic electronic music, **rothkamm's FB01** sports an astonishing variety of unusual geometries and movements in aural space. A very musical and starkly beautiful combination of pop sensibilities, BBC Radiophonic Workshop music, the Cologne WDR studios in the 1950's, and the Hollywood Science Fiction soundtracks from the 1960's, but all as if re-imagined through pure mathematics.

FB01