

MONOCHROME VISION



keywords: Industrial, Post-Modernism, Musique Concrete, Neo-Structuralism, 1980s.

Frank Rothkamm is the one of most interesting musicians of today, contemporary of **industrial** culture. He is a true **underground** figure, the fighter of *invisible front*, who realized a number of projects, produced great records for his own Flux Records label. Being a professionally trained musician, he was shifting freely from tape collages in his teens, and going through different forms including chamber music and pop arrangements. "Moers Works" is his **first experiment**, discovered and unearthed unearthed by me incidentally. Archive materials recorded back in **1982-84** and released after quarter of century!

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FRANK ROTHKAMM Moers Works CD

Monochrome Vision (mv10)

Release date is 30th December 2006. Limited edition of 500 copies in jewelcase. Made in Russia.

Biographical Notes



It was in the Southern German town of Nürtingen where Frank "boy genius" Rothkamm, after receiving his first piano lessons in his home town of Gütersloh, started composing music for pianos at the age of **12**. Not satisfied with the timbre limitations and inability to notate music directly to a recording medium, he set out to design his own *electronic music system*. It was not until **1982** in the town of Moers, when Frank was **16**, that this dream was finally realized.

The *system* consisted solely of a turntable, a shortwave radio, a phaser, an EQ, a cassette recorder and an UHER reel-to-reel tape recorder. To accommodate this setup of rather moderate means he devised the method of irreversible additive overdubbing of monophonic tracks with stereophony achieved with tape delay.

Moers Works

All tracks on this CD were recorded with this completely *analog "sampling" system* which incorporated a borrowed Korg MS-20 synthesizer in Tracks **02** and **10**. In Track **07**, the base samples of guitar, piano, and strings were recorded at the studio of the local Castle Theatre, where he trained as an actor. Rothkamm perceived his compositional technique to be very "digital"; informed by both Punk Rock with its sudden shifts and hard cuts, and by the mathematics of permutation.



All Moers Works were composed to be used in live performance, and it was in these works where he developed his first piece that took place in an unusual location. Track **03** was recorded during a **1** week experiment where he would live and work at night and sleep during the day. Track **07** was commissioned by the theatre and forms the overture to the Heiner Mueller play of the same name, commencing with a stone thrown through a window. Tracks **04** through **06** were part of his ambitious "Fisch II" series, first performed in **1984** in the **25**-seat Pulverhaus, a **16th** century ammunition powder storage building located in the park. This brought him publicity that he has never regained since.

Tracklisting

- **01** Ich 03:21
- **02** Relikt 05:42
- **03** Rückkopplung 04:33
- **04** Industrie 02:39
- **05** Wasser 02:49
- **06** Klavier 03:00
- **07** Quartett 04:30
- **08** Kurzwelle 01:41
- **09** Nein 00:54
- **10** Arpeggiator 04:44
- **11** Rauschmittel 12:29
- **12** hcl 03:17

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