



Bio information: **SCHNELLERTOLLERMEIER**
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FILE UNDER: **ROCK / EXPERIMENTAL / BRUTAL JAZZ / MINIMALIST ROCK**

On *X*, Switzerland's Underground-Rock Emerging Stars, Schnellertollermeier, Sharpen their Edge, Intensify their Vision & Carve Out a Spot on the Global Stage

Brutal jazz /minimalist rock power trio **Schnellertollermeier** don't screw around. Their uncompromising attitude is even apparent before you hear a note of their music -- it's right there in that deliberate tongue-twister of a name. On *X*, their **Cuneiform Records** debut, **Schnellertollermeier** boldly emerge from their key position in **Switzerland's** underground rock scene with sharpened sonic knives, dialed up intensity, and laser-edged tunes to carve out a spot for themselves on the international stage. *X* is the young trio's third recording, and in it they don't merely redefine their sound, they *reinvent* it. The tunes the band came up with -- after cloistering themselves away in a house in the Swiss mountains that served as their musical mad-scientist's laboratory -- recast the traditional function of the guitar-bass-drums lineup, expanding it into new territory and combining the brute force of Schnellertollermeier's 2008 debut with the conceptualism of their second album for something that's ultimately beyond the scope of either one. The Alps had given the trio space to let their imaginations soar. Against the sublime mountain backdrop, they perfected stark, powerful compositions and expanded their ideas. While later recording, they continued their experiments, playing with sound, and even recording reflections on glass to enhance their music's natural brilliance.

The resultant album, *X*, is a masterful work of instrumental musical intensity. The songs, whether long or short, crushing or ambient, have absolutely no padding on them. The challenging, sometimes downright confrontational mix of jazz, minimalism, experimental rock, noise, punk, free improv, modern composition, avant-garde and electronic influences erupting throughout *X* is what this genre-blind trio of 30-year-old musicians effortlessly, even unconsciously, *does*, obeying only internal logic. Refreshing, highly-energized and original, their music can perhaps be compared with other beyond-genre bands, a crossing of **Zs**, **Marc Ribot's Ceramic Dog** and **Ben Frost**.

The album is named for the 20-minute title suite that occupies its first half, though "occupies" is probably too passive a term for a piece that alternately hammers you into submission and plays a haunting hide-and-seek game with your nervous system via its *sturm und drang* dynamics and breathtaking stop-start structures. "**X**," the record's centerpiece, is a suite composed of four parts, and named after the letter that "stands for these four parts". On "**X**," the trio aimed to become more like a single mighty instrument than three distinct players. It's an idea that can be traced at least as far back as **Ornette Coleman's** concept of "**harmolodic**" music, where the whole band is playing the melody, harmony, and rhythm together instead of individual instruments staking out exclusive territory. But when it comes into play via the piledriver rhythms and crushing riffs of this album's namesake cut, it makes for a strikingly visceral impact -- you don't so much listen to the music as *feel* it...in your *gut*.

The rest of the record hits just as hard, even when the band drops the dynamics down a touch. Just as it was originally envisioned, *X* is truly the sound of Schneller, Troller, and Meier disappearing into the bigger, bolder entity that is Schnellertollermeier, from the almost tribal beats of "**Backyard Lipstick**" to the careful balance between control and chaos played out in "**Riot**," which offers an idea of what it might feel like to live inside a cuckoo clock; from the dark ambience of "**Sing for Me**" to the thrash-progfrenzy of "**Massacre Du Printemps**" and the cinematic sprawl of the expansive-but-urgent minimal/post-rock closing cut, challengingly titled "**///\///**."

Listening to the album, one doesn't focus on any single performer; in fact, the band felt that here it had finally achieved its goal to "sound like one compact organism, with every element having its own importance and clear function." **Schnellertollermeier's** very name celebrates the fact that it is a single-minded entity, a trio of musicians melding their minds and functioning as a single organism. The band's name is a creative -- as opposed to literal -- combination of the 3 members' surnames. Guitarist **Manuel Troller**, bassist **Andi Schnellmann**, and drummer **David Meier**, are all eclectic souls versed in the realms of rock, jazz, classical, and more. Schnellmann earned a degree from the **Jazz School of Lucerne** and toured with the international Swiss Pop Star **Sophie Hunger**; so did Troller, who studied with British art-rock guitar legend **Fred Frith** and has collaborated with for example famed U.S. jazz drummer/composer **Gerry Hemingway** and internationally acclaimed jazz-funk conceptualists **Nik Bartsch's Ronin Rhythm Clan**; Meier also works with improv outfit **Things to Sounds**, plays in **Christoph Gallio's Day & Taxi** and in the international band **Trio Riot** among others.

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While two of the bandmembers had known each other since High School, **Schnellertollermeier** formed in 2006, when their paths again crossed at the **School of Music in Lucerne**. They made their debut recording in 2008, the album *Holz*, whose influences ranged from **Tim Berne** to **John Abercrombie** to **Mr. Bungle** and more. Blending fiercely heavy rock, left-field jazz, and daring free improv in a dizzying sonic swirl, *Holz* struck a sonic nerve in Switzerland and generated significant buzz. The album and frequent live shows helped transform **Schnellertollermeier** into underground sensations. The trio soon started working on new material, seeking a more personal sound, both compositionally and improvisationally. The follow-up album, *Zorn einen ehmer üttert stem!!* (**Veto Records**), came out in 2010. It simultaneously expanded and refined the band's musical vocabulary, as new elements from modern classical music, minimal and experimental music, and noise found their way into Schnellertollermeier's playing and composing. Enthusiastically received by critics and the public alike, *Zorn...* led to **Schnellertollermeier** playing in prized clubs in their homeland, and in numerous festival performances abroad, from Austria to Russia.

On *X*, **Schnellertollermeier** transformed their sound again into something new, and larger; former 'traditional jazz' elements have been subsumed by the brute energy from rock and experimental music, as well as improvisational soundscapes, minimal music and, finally, jazz in the modern, broad, experimental sense. After writing their compositions in the Alps, and before recording, the group test the material on the road, touring extensively in Switzerland, Russia and Austria.

Finally, they painstakingly recorded it, going beyond any procedures they'd previously done on their own or others' recordings. In their words:

*"For the recording, we also did a lot of research, planned the room/studio/miking-situation really precisely. We used many more microphones than we ever did before (also more than in other bands' recordings) – For example, the drums and its room were recorded with 14 microphones, also recording the reflections on glass to get a lot of natural brilliance. As you would imagine, the mixing process was exciting, but also sometimes a b*****!"*

With the intensity ratcheted up even further than before, the compositional approach more all-encompassing than on previous albums, and the overall sonic heft of the band reaching what can only be considered maximum capacity (at least for normal human beings), *X* stands as Schnellertollermeier's most resonant recording to date. Following *X*'s worldwide release, Schnellertollermeier will be touring extensively in Switzerland and at jazz, rock and experimental music festivals abroad.

For more information on Schnellertollermeier, please visit:
www.schnellertollermeier.com - www.cuneiformrecords.com

PROMOTIONAL PHOTOS

Digital [High-Resolution] versions of these images are available for download on **Schnellertollermeier** artist page @ www.cuneiformrecords.com



SCHNELLERTOLLERMEIER: MUSICIAN BIOS

DAVID MEIER

www.d-meier.ch

David Meier (born 1985 near Lucerne) is a drummer and composer based in Zürich. David Meier studied with drum legends **Billie Brooks** and **Pierre Favre** at the **Jazzschool Bern**, and he spent two years studying in the Nordic countries in four different schools (in Helsinki, Stockholm, Arhus and Trondheim). Since 2005, he has been touring regularly in Switzerland and abroad with many different groups and projects.

Meier's playing is very much influenced by traditional jazz from the 50's and 60's, but has always been shaped crucially by rock, free improvisation, contemporary classical and pop music. His ability to bring his own voice into many different musical contexts has made him one of the most sought-after drummers of his generation.

Since 2006, he's been playing and composing for the trio **Schnellertollermeier** – a genre-defying internationally active unit that plays music ranging from free improvisation, hardcore-jazz, modern composition to brute rock music. Meier also has a free improvising trio, **Things to Sounds**, founded in 2010. He also leads and composes all the music for a quintet called **Hunter-Gatherer**.

Meier has collaborated with **Ohad Talmor, Lotte Anker, Colin Vallon, Olaf Rupp, Philipp Gropper, Malcolm Braff, Omri Ziegele, Nat Su** among others.

The Swiss drummer has played at numerous festivals and high-profile concerts, including: **12 Points Festival, unerhört!, Bad Bonn Kilbi, London and Manchester Jazzfestivals, Other Jazz Festival, OHR Festival, Suisse Jazz Diagonales, Jazzwerkstatt Graz, Arhus Jazzfestival**. He's toured in most parts of Europe, as well as Russia, China and Japan.

Bands and Projects:

Schnellertollermeier (CH), Things to Sounds (CH), Hunter-Gatherer (CH), Equally Stupid (ISL/FIN/CH), Day & Taxi (CH), LEON (CH), Trio Riot (UK/DK/CH), Serenus Zeitblom Oktett (DE)

ANDI SCHNELLMANN

Since receiving his degree from the **Jazz School of Lucerne**, 30-year-old Swiss bass player **Andi Schnellmann** has been in high demand as a studio musician and live performer. He plays at over 130 concerts each year, and is regularly hired for studio recordings. Schnellmann is also extremely active on the Swiss music scene as an arranger and musical director.

Schnellmann does not confine himself to a single musical genre; he works in jazz, rock and pop music as well as various other styles. The versatile player has worked with numerous musicians, including **Schnellertollermeier, Caroline Chevin, Henrik Belden, Monotales, Sophie Hunger, Kaama, Akku Quintett, Merz** and others. He's toured Europe with various groups, performing at such prestigious venues and festivals as the **Jazzfestival Montreux, La Cigale Paris, Hallenstadion Zurich, 12 Points Festival, Stanser Musiktage, Openair St.Gallen, Openair Gurten, Jazzfestival Graz, Cully Jazzfestival, The Vortex London, Stadttheater Bern** and many more.

MANUEL TROLLER

Manuel Troller (*1986, Lucerne, Switzerland) is an active guitarist and composer who works in diverse musical genres. Troller studied with musicians such as **Frank Möbus, Christy Doran** and **Fred Frith** at the **School of Music Lucerne**, Switzerland. He's become one of the most in-demand guitar players in Switzerland, noted for pushing the boundaries on his instrument with preparations, extended techniques, sound manipulation and a fine sense for the moment.

Since 2006, Troller has been playing with and composing for internationally active band **Schnellertollermeier**, who play uncompromising music that ranges from free improvisation, Hardcore-Jazz, modern composition to brute rock music, but who also feel at home in Pop.

Troller has collaborated with **Sophie Hunger, Gerry Hemingway, Nik Bärtsch, Julian Sartorius, Stephan Eicher & Martin Suter, Merz, Ensemble for New Music Zurich, Christian Weber, Hans Koch, Martin Schütz** among others.

Troller has played at numerous high profile festivals and concerts, including **Montreux Jazz Festival, Glastonbury Festival, Olympia Paris, Haldern Pop Festival, Schauspielhaus Zurich, Enjoy Jazz Festival Mannheim, Internationale Theaterhaus Jazztage Stuttgart, 12 Points Festival, Les Eurockéennes Belfort, Jazzfestival Skopje, The Vortex London, Swiss Diagonales Jazz**, and many more.

Bands and Projects:

Schnellertollermeier, Nik Bärtsch's Ronin Rhythm Clan, Tree Ear Trio with Gerry Hemingway and Sebastian Strinning, Koi, Erb/Troller/Sartorius, Khasho'giLe Pot