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Bio information: **SCHNELLERTOLLERMEIER**

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FILE UNDER: **ROCK / EXPERIMENTAL-AVANT-PSYCH-MINIMAL ROCK / JAZZ / POST-JAZZ**

Klarheit. Haltung. Können. Es sind nicht gerade diese Dinge, die unsere Zeit bestimmen. Und unserer irrlichernden Realität entspricht eine viel zu oft fahrlässige Retromusik, die ihre Daten aus der Cloud absaugt, aus diesem für alle zugänglichen, aber zerstörten Archiv. Schnellertollermeier setzen dem ihr vierter Album entgegen, «Rights», und damit ihre Klarheit und ihr Können. «Rights», das sind vier Stücke, und jedes davon ist von gemeisselter Radikalität. Jedes baut auf wenigen Ideen auf, wird daraus entwickelt, bis es klingt wie ein kubistisches Kunstwerk, das aus den verschiedensten Winkeln auf das Gleiche zu blicken scheint. Darin liegt die enorme Tiefe und Schönheit dieses Albums. Mal abgesehen davon, dass es einen wegbläst.

Schnellertollermeier, das sind immer noch Andi Schnellmann (Bass), Manuel Troller (Gitarre) und David Meier (Schlagzeug). Die drei Musiker haben Jazzschulen in der Schweiz und Skandinavien absolviert und spielen seit über zehn Jahren als Working Band zusammen – und obwohl sie heute in verschiedenen Städten der Schweiz leben, noch intensiver als in ihren Anfängen. Nach «Holz» (2008), «Zorn einen ehmer üttert stem!» (2010) war es 2015 vor allem das dritte Album «X», das die Arbeit der Band auf eine neue Ebene hob. Kompositorisch, aber auch, was die Karriere betrifft: Hatten Schnellertollermeier zuvor rund 20 Konzerte pro Jahr gespielt, sind es heute 40. «X» wurde vom «Wall Street Journal» unter die 12 wichtigsten Platten des Jahres gewählt, und das Trio spielte Tourneen in den USA, in Grossbritannien, in Russland und im restlichen Europa.

Man könnte sagen, «Rights» sei das Ergebnis dieser Verdichtung. Die Band ist von enormer Präsenz, das fällt als erstes auf. Da sind zunächst nur knappe, repetitive Muster zu hören, aber da ist schon diese wuchtige Spielenergie, dieser Willen, nach vorne zu spielen und sich nicht mit einem zeremoniellen Reduktionsmodus abzugeben. Der Druck ist hoch, die Konzentration ist hoch, und die Energie ist kein Anfall, sondern eine Voraussetzung. Die Musik ist komplex, aber sie ist nie so komplex, dass die Band sie nicht mit einer Reserve spielen könnte. Das hält die Musik offen und frei. Auch für den, der sie hört. In keinem Moment sind Schnellertollermeier eine aufdringliche Band. In feinen, kontrollierten Nuancen regulieren sie die Intensität ihres Sounds, mit der Virtuosität von Feinmechanikern, die mit Daumenschrauben hantieren. Der impertinente Punch entlädt sich nicht, er dehnt, streckt und präsentiert sich.

Das neue Album ist 2016 während einer Residenz im Kulturzentrum Südpol in Luzern entstanden. Schnellertollermeier komponierten und probten in den verschiedenen Räumen des Hauses und stellten die Zwischenergebnisse in einer Serie von Konzerten vor. Das Material wurde entworfen, umgebaut, zerlegt und in die Luft gesprengt. Entgrenzung im Dienste der Konzentration. Denn der Stress test, die Stücke live zu spielen, half, sie besser zu machen. Nicht, weil Schnellmann, Troller und Meier besonders genau darauf gehört hätten, was die Leute nach den Auftritten so redeten. Mehr, weil sie auf der Bühne selber merkten, wo sich die neuen Tracks schon gut anfühlten und wo noch nicht. So entwickelten sich die vier Stücke von «Rights» über fünf Monate und acht Konzerte hinweg, bevor sie an Ort und Stelle aufgenommen wurden. Zwei, drei fertige Tracks wurden gestrichen, zurück blieben «Rights», das Titelstück, «Piccadilly Sources», «Praise/Eleven» und «Round», vier Stücke zwischen 6 Minuten und 58 Sekunden und 13 Minuten und 20 Sekunden.

Vergleicht man «Rights» mit den frühen Alben von Schnellertollermeier, fällt sofort auf, wie wenig es nach improvisierter Musik oder nach «Jazz» klingt. In anderen ihrer vielen Bands spielen Schnellmann, Troller und Meier diese Musik nach wie vor regelmäßig und mit Hingabe; hier aber zeigt sich die Jazz- und Improperfahrung am ehesten noch darin, wie in «Piccadilly Sources» ein Rockriff verbogen und verdreht wird, oder wie die drei Musiker in «Praise/Eleven» aus hohen, durchlässigen Klängen eine filigrane Skulptur wie ein frei schwebendes Mobile bauen. Daneben aber klingt die Band immer wieder wie ein klassisch besetztes Power-Rock-Trio; ein Power-Rock-Trio allerdings nicht als geile Plattform für drei Solisten, sondern als morphender Organismus. Es gibt hier keine Soli und keine Show-offs, der Bandsound bleibt stehen, lotrecht. Er bewegt sich durch minimale Patterns und ambientale Zonen, baut sich zu brutalem Rock auf und kommt mehr als einmal auf dem Dancefloor an, bei einer fast schon leichfüßig tanzbaren Headbanger-Musik.

Das ist verblüffend, wie selbstverständlich das klingt. Wie wenig nach Crossover oder nach sonst einer Kopfgeburt. Das hängt damit zusammen, dass die Band jedes ihrer Stücke von Grund auf aufbaut, über einem, zwei klar definierten Motiven, die präsent und prägend bleiben. Jeder Ton hat seine Funktion, jedes Element ist die Voraussetzung für das nächste. Die Stücke sind lang, aber gewiss keine Suiten. Vielmehr fragte sich die Band: Welche Form entsteht, wenn eine einzige Idee konsequent gedacht und gespielt wird? Der elektrische Sound der Gitarre ist den elektronischen Texturen also von Grund auf einkomponiert. Brutale Backbeats steigen aus der seriellen Struktur, die von der Band weitergedacht und radikalisiert wurde. Riffs schieben die Tracks über die Klippe, dann öffnen sie sich zu Drones und Obertonkonzerten, ziehen sich wieder zusammen und pushen das Stück auf das nächste Level. Wer dachte, Rock sei ein toter Brontosaurier, erlebt hier die Geburt einer höchst alerten und lebensfähigen neuen Art.

Das funktioniert, weil Schnellmann, Troller und Meier keine Jazzer sind, die sich im Gestus der Veredelung über die Rockmusik beugen. Sie gehören einer Generation an, die mit Grunge, Hiphop und elektronischer Clubmusik aufgewachsen und osmotisch vertraut ist. Wer die drei Musiker persönlich kennt, kennt sie vermutlich von einer der vielen Gelegenheiten, bei denen man sie heute noch in den Konzerten anderer Leute trifft; in der Bar beim Auftritt des Singer-Songwriters ebenso wie in der Klause der Imroleute, vor der grossen Indiebühne wie in der Clubnacht – oder in der Tanzperformance, nach der man sich mit ihnen über die Wirkung von Rhythmen und Repetition unterhalten kann. Wenn Schnellertollermeier nicht nur an Jazzfestivals von Willisau über Moers bis Cheltenham bestehen, sondern auch in Rock- und Metalclubs oder an Festivals der zeitgenössischen Musik, dann darum: Sie kennen, was sie spielen. Sie wissen, was sie spielen und glauben, was sie spielen. Man kann das Klarheit nennen, Können oder auch Haltung.

Schnellertollermeier – Rights erscheint am 6. Oktober 2017 auf Cuneiform Records (US).

Andi Schnellmann – bass
Manuel Troller – guitar
David Meier – drums

Andi Schnellmann

Neben Schnellertollermeier spielt Andi Schnellmann mit den Popbands Henrik Belden und Monotales sowie mit dem Minimal-Jazz-Quintett Akku. Als gefragter Sideman wird er regelmässig für Studioaufnahmen gebucht und ist zudem bei Christy Doran's 144 Strings for a broken chord und im Quartett des Schriftstellers Michael Fehr zu hören.

Er spielte Tourneen in Europa, Russland, Sibirien und den USA.

KOLLABORATIONEN mit Sophie Hunger, Christy Doran, Bruno Spörri, Caroline Chevin, Serpentine, Khasho'gi, Jack Gordon Group, Martina Linn, Pamela Mendez, Seven, Hans-Peter Pfammatter, Merz, etc.

FESTIVALS & KONZERTE wie Montreux Jazzfestival (CH), Jazzfestival Willsau (CH), Jazzfestival Schaffhausen (CH), 12 Points Festival (IRL/S), Open Air St. Gallen (CH), Open Air Gurten (CH), Open Air Gampel (CH), Heitere Openair (CH), Hallenstadion Zürich (CH), La Cigale Paris (F), The Vortex London (UK), Jazzwerkstatt Graz (A), Zemlika Festival (LV), KKL Luzern (CH), Suisse Jazz Diagonales (CH), u.a.

Manuel Troller

Durch Grenzauslotung an seinem Instrument anhand von Präparationen, erweiterten Techniken, Klangverfremdung und einem feinen Gespür für den Moment ist er zu einem der gefragtesten Gitarristen der Schweiz geworden. Troller arbeitet neben Schnellertollermeier als Solokünstler, eng mit dem Schriftsteller Michael Fehr, spielt frei improvisierte Musik mit den Bands Tree Ear Trio mit Gerry Hemingway und Sebastian Stringning (Clean Feed) und Le Pot (Everest Records) und kollaboriert im Duo mit dem Schlagzeuger Julian Sartorius.

Tourneen in ganz Europa, den USA, Russland und Sibirien.

KOLLABORATIONEN mit Sophie Hunger, Gerry Hemingway, Nik Bärtsch, Julian Sartorius, Hans Koch, Frantz Loriot, Stephan Eicher, Merz, Michael Fehr, Ensemble Neue Musik Zürich, Christian Weber, Fred Lonberg-Holm, Martin Schütz, Christoph Erb, Philipp Gropper, Keefe Jackson u.v.a.

FESTIVALS / KONZERTE wie Montreux Jazz Festival (CH), Glastonbury Festival (UK), Olympia Paris (F), Haldern Pop Festival (D), North Sea Jazz Festival (NL), Jazzfestival Willsau (CH), London EFG Jazzfestival (UK), Cheltenham Jazz Festival (UK), Jazzfestival Moers (D), Café OTO (UK), Bad Bonn Kilbi (CH), Enjoy Jazz Festival Mannheim (D), Internationale Theaterhaus Jazztage Stuttgart (D), Zemlika Festival (LV), Leipziger Jazztage (D), 12 Points Festival (IRL/S), Match & Fuse (UK), Jazzfestival Skopje (MK), The Vortex (UK), Jazzfestival Schaffhausen (CH) u.a.

David Meier

David Meiers energetisches Spiel und organischer Sound haben ihn zu einem gefragten Schlagzeuger in der Schweiz und über die Grenzen hinaus werden lassen. Neben seiner Arbeit mit Schnellertollermeier erforscht er die Möglichkeiten des Schlagzeugs im Kontext der frei improvisierten Musik im Trio mit Alfred Zimmerlin und Flo Stoffner und in der Band Things to Sounds (beide auf WideEarRecords), leitet das Quintett Hunter-Gatherer und spielt in den Bands Day & Taxi (Percaso), Leon, und Equally Stupid (FIN, Eclipse Music).

Er spielte Tourneen in ganz Europa, den USA, Argentinien und Chile, Russland und Sibirien, China und Japan.

KOLLABORATIONEN mit Mette Rasmussen, Ingrid Laubrock, Axel Dörner, Frantz Loriot, Sam Andrae, Mikko Innanen, Colin Vallon, Lotte Anker, Philipp Gropper, Ohad Talmor, Kalle Kalima, Liz Kosack, Donat Fisch, Christian Weber, Christoph Erb, Pauli Lyytinen u.v.a.

FESTIVALS & KONZERTE wie Jazzfestival Willisau (CH), Cheltenham Jazzfestival (UK), Moers Festival (D), 12 Points Festival (IRL/S), Pori Jazzfestival (FIN), Bad Bonn Kilbi (CH), unerhört! Festival (CH), Jazzfestival Schaffhausen (CH), B-Sides Festival (CH), Match&Fuse Festival (UK), A L'ARME Festival (D), Leipziger Jazztage (D), Zemlika Festival (LV), Arhus Jazzfestival (DK), Südtirol Jazzfestival (I), Ai Confini Tra Sardegna e Jazz (I)

www.d-meier.ch

For more information on Schnellertollermeier:

schnellertollermeier.com - www.facebook.com/schnellertollermeier - www.cuneiformrecords.com

PROMOTIONAL PHOTOS

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



WHAT THE PRESS HAS SAID ABOUT

SCHNELLERTOLLERMEIR

X

CUNEIFORM RECORDS

2015

“The Best Music of 2015: A Banner Year for the Bold.

... I've listened to...about 1,500 new albums in the past 12 months...**here are a dozen albums released in 2015 that I savored repeatedly for their musicality, clarity of statement and courage.** ...

“X” by Schnellertollermeier (Cuneiform) marries brutality to avant-garde rock and jazz. A classic power trio from Switzerland, the band plays with punk fury and dazzling technical dexterity to create booming, bone-rattling music that stalks, confronts and astonishes. On occasion, the trio steps back and offers wavy, vaguely threatening interludes, but soon the mighty force returns.”

-Jim Fusilli, “The Best Music of 2015,” *The Wall Street Journal*, December 17, 2015

“... Schnellertollermeier...have developed an approach to music where distinctions between conventionally marked terrains -- heavy metal, post-rock, prog, electric jazz, new music, improvisation, noise, modern composition, etc. -- meet in one place (the “X”) and vanish. In their place is a music that is aggressive (at times brutal), wildly ambitious, and indefinable by common standards. ...The title track...acts as a manifesto for the rest. Everything happens at once: rhythm, dissonant harmonics, fractured melodies, spiraling dynamics, and polyrhythmic aggression confront, then converse and transform into one holistic thing. ...As quickly as the listener can identify a reference point -- whether it be King Crimson, Raoul Björkenheim, Ornette Coleman, Meshuggah, or Stravinsky -- it vanishes into the moment that emerges, sprawling with enormous force... Schnellertollermeier's X makes a statement about what is possible for the guitar trio in terms of composition and performance in the 21st century, yet asks many new -- and at the moment unanswerable -- questions about them as well. It rocks. 4/5 stars” -Thom Jurek, *AllMusic*

“This young Swiss trio...helps redefine the conventional guitar-led power trio format and succeeds on many fronts. It's an adrenalized outfit...amalgamating progressive rock, metal, minimalism and Sci-Fi style free improvisation amid devastating bass

and drums interactions. ...the band's high-volume force-field could make Black Sabbath sound like a hotel lounge act.

...the musicians operate on a markedly different plane than most power trios, which is...a tantalizing proposition for ...the trio's forthcoming projects. **4/5 stars**"

-Glenn Astarita, *All About Jazz*, July 5, 2015

"A tumultuous trio which doesn't know when, or how, to stop. A thrilling, rampaging white-knuckle ride..."

- "Swiss Jazz No Rules", *Jazzwise*, October 2015

"AllMusic Best of 2015: Favorite Metal Albums: Schnellertollermeier X 4/5 stars. ... The Swiss power trio develops an approach to music where distinctions between conventionally marked genres meet in one place and then vanish"

- "AllMusic Best of 2015: Year in Review, Favorite Metal Albums," *AllMusic.com*

"...this Swiss trio explore the jagged boundaries of progressive and math rock. **Alternating between stop-on-a-dime rhythms and thoughtful ambiance, X provides a take on modern experimental music from musicians too young and demigorgic to care about artificial labels such as genre.** ... Schnellertollermeier can be likened to some of the aggressive prog rock / noise from Japan, such as Happy Family and Ruins...They are well-placed with other math-rock labelmates such as Ahleuchatistas and Upsilon Acru. **X is a worthy release for...anyone looking for a new take on the power trio format."**

- Mike Borella, *Avant Music News*, February 8, 2015

"25 ALBUMS OF 2015... Schnellertollermeier – X (Cuneiform Records) Lucerne, Switzerland – **Beginning with polyrhythmic melodies, adding in syncopated beast, and then blending it all together in a Swans-esque haze.** The 3pc calls it "brutal jazz."

- Sean Warkentine, *CKXU*, www.ckxu.com

"Schnellertollermeier...have managed to create...a musical universe that is only limited to whatever they allow themselves to be limited by. This three-piece...don't...keep to the original setting of a power trio. ... the reward is in the discovery of music you probably have never heard before in your life. Even though their music takes from influences as diverse as industrial, math metal, (free) jazz, ambient music, psychedelica, ...they...sound every bit as coherent as possible.

It is their music that sets them apart. ...Their music is all about movement, spreading energy and challenging those who...listen. ...an album that is as fine as any Swiss clockwork. Perhaps it is the perfect definition...it all fits together like a machine, never mind the details at work, just experience the music as a whole. ... What was quite the magic experience, was that it just as easily had me reliving experiences of listening to very young Pink Floyd and early Deep Purple in live settings.

... Utterly compelling... [9 out of 10]" - Marcel Hartenberg, *DPRP*, December 13, 2015

"...this is excellent stuff, off-kilter and unpredictable, noisy but not relentless. It's not quite as nutso as Ahleuchatistas, but it's often in that same zone of really unconventional guitar-trio arrangement. ...the result is jazz with a deep appreciation for the avant-garde of both jazz and rock. The music often uses repeated patterns...that feature unconventional sounds, especially from the guitar; clicks, scrapes, harmonics, and what-all are strung together into phrases that are cycled hypnotically... Infusing the entire set is a sense of adventure and discovery, of enjoying doing these strange things to the instruments rather than torturing them, of ignoring the existence of musical boxes..."

- Jon Davis, *Exposé*, May 9, 2015, www.expose.org

"...Schnellertollermeier – a band whom one could compare to acts as far apart as Laibach and Magma, but only if you dropped all the elements that render those others so instantly distinctive, and replace them with the relentless musical brutality that you could almost term "industrial" if it wasn't so organic.

Space rock, if it was made only by the engines that got the rock into space in the first place, X is crunching, harsh, occasionally discordant, often repetitive. The title track is twenty minutes of relentless minimalism; other cuts are shorter... the closing track, apparently titled "///\\///," and that's pretty, too. Or, at least, that's what Schnellertollermeier want you to think...."

- Dave Thompson, "Cuneiform Records – Thirty-plus Years of Essential Listening", *Goldmine*, May 5, 2016, www.goldminemag.com

"Schnellertollermeier's music itself is...menacing: it does not only set to explode, it explodes! And...then you realize you're in string of explosions, with the band going from strength to strength. ...the rhythmic reliance and focus of the pieces...makes the difference. On X the music constantly delivers a chugging vibe, and while it does have its melodic tidbits - these are woven into the rhythmic fabric. **It's a mindfucking experience. [Rating: 9/10]"**

- Avi Shaked, *Maelstrom*, www.maelstromzine.com

"...curious what Swans would sound like if Michael Gira finally embraced the animal within and lit out for the territories? Swiss trio Schnellertollermeier's jazz rock freak out "X" conjures up...that glorious racket would sound like. ...there is nothing bloated or excessive about the aggressive, stripped down assault of bass, drums, and guitar... there is nothing academic or pretentious about their sound. In "X" they've managed to yoke the frenetic energy of punk to the musicianship of jazz. More importantly: they sound cool as hell doing it."

- Peter Schultz, *Nothing Sounds Better*, January 27, 2015, www.nothingsoundsbetter.com

"...X is beautifully recorded and mixed. I can almost see the skins resonate on the drum kit. That attention to detail is evident in capturing every noise that the band makes. Despite the production values, this is not an easy album to listen to. An incredibly tight and well-disciplined unit, this is a very talented bunch of musicians. The music is complex, extremely rhythmical and, within the confines that they undoubtedly set for themselves, varied. ... The twenty minute title track...is brutal. ...it is as if they are presenting pure music. ...It is a physical album...This is experimental music.....this material deserves to be heard. It is extreme and it shows how good extreme music can be. **It is indicative of the breadth of the musical spectrum and it shows that the spectrum**

can be stretched. Perhaps that is the experiment in “Experimental Music”. You are not going to put this album on and be bored... It is not for the faint-hearted, this is **an album made by supremely talented musicians probing the limits of what three people in a band can achieve. ...”**

- Phil Lively, *The Progressive Aspect*, April 29, 2015, www.theprogressiveaspect.net

“25 favorites of 2015 ... 8. SCHNELLERTOLLERMEIER - X, Cuneiform Records.”

- Scott Scholz, “Favorites of 2015,” *words on sounds*, January 20, 2015

“... On last year's *X* (Cuneiform), Schnellertollermeier collide jazz impulses, hard-rock aggression, and proggy complexity—the group's record label has called them a “brutal-jazz power trio.” Guitarist Manuel Troller, bassist Andi Schnellman, and drummer David Meier play in tight lockstep, ripping through shifting time signatures, extreme dynamic swings, and breathless compositional patterns with a weightlifter's power and a gymnast's finesse. ...”

- Peter Margasak, “Clear out your brain with Schnellertollermeier's ‘brutal jazz’”, *Chicago Reader*, November 8, 2016

“This is one of the most exciting records that have come out of this country [Switzerland]“

- Christoph Fellmann, *Tages-Anzeiger* (CH), February 2015

INTERVIEWS

“SONIC EXPOSURE :: Schnellertollermeier”, by Nocturnal Ghost, *Igloo Magazine*, April 12, 2015, igloomag.com

“...Schnellertollermeier...operate as one compact organism. This organism is savage and dangerous, but can be caressing and dreamy when it wants to. ...there's nothing quite like Schnellertollermeier's music out there at the moment. With *X*, we get the trio at its finest form, twisting, stabbing and swirling, with full, merciless power. Elements of rock, jazz, metal, noise, industrial and ambient, are all there, but woven and merged in a genre-defying way. The six compositions simply burst with electrifying energy and edgy experimentalism, providing a skull-shattering, mind-boggling and body-stimulating experience. *X* is ambitious and wonderfully bizarre and hectic. ...”

Meier :: ... I knew about **Cuneiform Records** through **Raoul Björkenheim** whom I met in Helsinki. I also play in a band in Finland called Equally Stupid. The tenor sax player is **Pauli Lytyinen** and he plays in **Björkenheim's Ecstasy** (they have a record out on Cuneiform).

...The music we play is really the essence of the mix of our musical personalities. We have spent a lot of time in the practice room melting our ideas into one sound. Our backgrounds (and maybe also our interests) were a bit different... this created a nice musical tension. We challenged each other and had to adapt and shape our voices into this emerging Schnellertollermeier sound. Our music is definitely very physical, people can feel the energy in a physical way. This could be called the rock element. Then there are a lot of improv and contemporary music techniques and aesthetics as well. ... It seems to have an effect on people. Sometimes trance-like, often just energy.

Troller :: I think the idea of a band sounding like one compact organism with each element/voice having its own importance is a big part of our new album. The music is a lot about energy, playing “on the edge” (sometimes also physically) but also a lot about finesse, textural work. The process of melting different ideas into one compact sound... Also the messing around with contrasts... the music fits indie/experimental pop venues as well as open minded jazz clubs or festivals. ...

... For the recording, we also did a lot of research, planned the room/studio/miking-situation really precisely. We used much more microphones than we ever did before...also recording the reflections on glass to get a lot of natural brilliance etc. ...the whole idea of sounding like one organism...was an important element to develop the new compositions and also to push the boundaries of a classic guitar/bass/drums trio regarding the functions of the instruments, sounds, everything.

... Something that's also funny, people often hear some “clear” connections to King Crimson or other Prog bands in our music. I so far have never listened to a Crimson album or Yes or Genesis or other “classic” Prog bands...”

-excerpts only; to read complete interview: <http://igloomag.com/profiles/sonic-exposure-schnellertollermeier>

ARTICLES

“((O))) Feature: Schnellertollermeier’s Brutal Jazz Explorations,” by Tristan Kneche, *Echoes and Dust*, December 16, 2016, www.echoesanddust.com

“September 1962: jazz legends Duke Ellington, Charles Mingus, and Max Roach gather in New York City for a session that sets the standard for the jazz trio.today, rock is still being pushed further, coming full circle with the “brutal jazz” sound of Switzerland’s Schnellertollermeier... Sonically, the band is as far from Duke’s trio as one could get, but Andi Schnellmann (bass), Manuel Troller (guitar) and David Meier (drums) have learned from Jungle’s cohesive unit of playing as a single instrument. They’re exploring jazz’s complex intricacies, melodies and dynamics within rock’s muscular impact. It’s an update, but also a rebellion.

Troller corroborates the methodology. “The idea that the whole band can sound like one organism evolved in the process of writing [our third LP] *X*. Soloing, which happens in jazz a lot, is not really important to us anymore. ...Now it’s more about precision and dynamics, interplay and energy.”

...the crossover genre appeal of their sound enables the band to play both in open-minded jazz and rock festivals.... STM ties to the long metal instrumentals of Russian Circles and Godspeed You! Black Emperor, but also to the math structures of traditional piano trio Gogo Penguin, and Jersey Band... For all the post-rock overtones on their records, the band’s more likely to listen to John Cage

than King Crimson. All three band members studied at the School of Music Lucerne, and interpolate strong theoretical jazz ideas through their playing. Schnellmann, Troller and Meier also regularly hone their chops with other experimental jazz bands. The brutal jazz moniker then, only provides a framework through which to consider their musical tradition.

.... the title cut... 'X' is STM's crowning achievement. ... the ultimate calling card for a band versed in various styles and eager to showcase them.

After a recent live show, Troller asks if the performance was brutal enough for me. The set was an energized, exciting, tumultuous din – in other words, a bit brutal. But it was also just plain good fun."

- *excerpts only; to read complete feature: <http://echoesanddust.com/2016/12/schnellertollermeiers-brutal-jazz-explorations/>*

CONCERT REVIEWS of Schnellertollermeier

" Three young men from the Swiss Alps...take the stage at Umeå's NorrlandsOperan to open **12 Points 2014**, and nothing could more clearly signal the current generation's rejection of the conventions of jazz than the instruments they are carrying.

Schnellertollermeier's weapons of choice are made by Leo Fender and are plugged, through a battery of effects pedals, into loud amplifiers. To open this peripatetic Irish festival, tagged "Europe's New Jazz", with such a loud bang is a daring programming decision.... There are echoes of punk, metal and krautrock, and there is still that sense that it may all descend into chaos at any moment, but beneath Schnellertollermeier's punkish exterior beats a more urbane heart... **There are many paths to the waterfall these days, and few members of the younger generation want to call it jazz. But whatever it is, it's the glowing edge of creative music, and in chilly, warmly welcoming Umeå, Schnellertollermeier have got it off to a flying start. 5 stars**" - Cormac Larkin, "Review 12 Points – day one: Schnellertollermeier; Elin Larsson; Pixel," *The Irish Times*, April 9, 2014

"... Playing on a hastily assembled borrowed set-up their lack of panic was admirable and quickly eclipsed by **their music, a relentlessly tight and intense combination of clockwork interactive patterns and sudden grunge rock outbursts, playing the full guitar/bass/drums thing for all they were worth**. The fractured sections of "Massacre Du Printemps" thus owed more to Captain Beefheart than Stravinsky, but the careful design of the music was its own thing. **This young adventurism will definitely go far and was unquestionably my weekend highlight.**"

- Tony Benjamin, "Review: Cheltenham Jazz Festival 2017", *Bristol 24/7*, May 2, 2017, www.bristol247.com

"The young guitar-led Swiss power trio Schnellertollermeier struck Springs' mellow afterglow like electrocution. ...they ripped into frenetically strummed avant-rock assaults, minimally pinging melodic loops over chattery rimshots, threateningly crackling electronics and even Stravinsky (in a piece quite properly named Massacre du Printemps) in a set of noisily virtuosic, spectacularly undaunted fury."

- John Fordham, "Cheltenham jazz festival review – a canny mix of populism and creative eclecticism", *The Guardian*, May 2, 2017

"... Today's performance...nearly didn't happen. An airline mix up found the band in Birmingham and their equipment in Amsterdam.

...Bass guitarist Andi Schnellman, guitarist Manuel Troller and drummer David Meier played with skill, flair and attitude on the hired kit, their music a convincing amalgam of jazz, rock, electronica and contemporary classical music influences...

The repeated figures and interlocking rhythms of the lengthy opening piece suggested the inspiration of both the minimalism of Steve Reich and the beats of contemporary electronic dance music. ...the music gradually became more layered...the interlocking rhythmic and melodic patterns sometimes recalling "Discipline" era King Crimson...

Orthodox soloing in the jazz tradition isn't what Schnellertollermeier are about. Instead the trio comes **over as a single conjoined entity, a textural and rhythmic juggernaut**. ...But for all their abrasiveness Schnellertollermeier can also be highly atmospheric, suggesting further influences from the world of ambient or film soundtrack music...

Although one or two jazz purists were less than convinced the general reaction to Schnellertollermeier was overwhelmingly positive. I was certainly extremely impressed and would love to hear more... If the trio could sound this good on hired equipment what would they be like utilising their own gear? **In any event they were definitely one of my Festival highlights.**"

- Tim Dickeson, "Sunday at Cheltenham Jazz Festival, 30/04/2017", *The Jazz Mann*, May 9, 2017, www.thejazzmann.com

"Guitarist Andi Schnellmann, electric bass guitarist Manuel Troller and drummer David Meier brought **music full of deep in-the-moment interaction, rhythmic complexity and stunning about-turns**. The three musicians...gradually built up heavily culminating stretches, moving with an ebb and flow but also like squalls, with their sudden turnabouts. They were able to go **from serene hush to violent storm, from innocent tinkle or lullaby to high speed metal in convincing and touching ways**. They worked their way through "Moonchild," "White-Room" and "Albatros" modes, impressing with deeply into and out-of-moment dynamics, only to go further than where other noise groups have become stuck. **They were the music they played and they nailed it, always pushing the envelope.**"

- Henning Bolte, review of 12Points Festival in Umeå, *All About Jazz* (US), April 2014

"...doubts about the edgy and contemporary nature of the festival...were soon put to rest by an excellent set in the club venue by the Swiss trio Schnellertollermeier. For me, **this group is one of the most effective groups in Europe at integrating elements of jazz and rock into a whole; their set is constantly inventive** moving from slow build ups to very intense full-on passages, and contrasting the slow development of ideas with sudden changes of direction that reminded me of the Wayne Krantz Trio."

-Tony Dudley-Evans, reviewing STM's 2016 Moers Festival appearance, thejazzbreakfast.com