

ULURU



THE FRACTAL EXPERIENCE - BY ROBERT BACHMANN - ARVA 39001342 - DVD-9 / 2 DISCS DUAL-LAYER

The author, publisher, producer and music critic Berndt W. Wessling (1935 - 2000) attentively followed the development of Robert Bachmann's multimedial composition "ULURU" as of 1993, when recording sessions started in London. To him, the music of this complex non-linear work by the Swiss composer opened up an acoustic world full of secrets and mystery, passion and erotic, magically combining pre-history and the remote future.

Music beyond time and space

What is ULURU? ULURU is a mountain in central Australia. ULURU is a myth. ULURU is a philosophy in musical form. ULURU is an archetypal acoustic formula: not only evocative of the mountain itself, but at the same time invoking magical "Topoi" spirits to balance out the existentialism of our times. A composition shedding light on the higher elements of our being to be wrung from the archetypal cosmos and futuristic dualism.

Although using completely different methods, Robert Bachmann exhibits in his "fractal symphony" the same intuition for example as Brahms in his fourth symphony. He creates hard, concrete, rigid and disharmonic contrasts, linked by conventional developments citing for example Bruckner, Brahms and Beethoven to make the evocation understandable. Thus arise from the "acoustic cosmos", the giant cluster and the concentrated twelve-tone scale, innumerable unpeeling holograms either in counterpoint or complementary harmony. From the primordial textures of evocative light rays emanate tone rings which are made audible in a variety of acoustic styles. This music is full of secrets and mystery, passion and erotic, revealing elements of invocation and magic spells of archetypal origin.

This work integrates sacral and true-to-life vibrations which continually convulse during the course of the acoustic invocation process, only to diverge again in meticulously ordered arrangement. The composer's technique goes far beyond the limits of established twelve-tone music. His fractal admixture supports the rudimentary, often robustly expressed, counteracting structures. A rare mimicry successfully adapts to each new variation, like a coral flower opening and closing in time with the ebb and flow of the ocean.

The mythical elements of Bachmann's ULURU are reflected in polyphonic, eccentric-chromatic obscurations, giving an impression of trance, tyrannical motion and diabolical energy. Attempting to find his way through this acoustic jungle, the listener at the same time becomes directly involved in striving for the superior, and he is religiously "infected" to the point of ecstasy. Immersed in this music, one crosses the frontier into other worlds, metaphysical and transcendent. Brahms said: "I am searching for God without any dogmatic programme". With regard to ULURU, this may also be said of Robert Bachmann.

Robert Bachmann has developed an acoustic world founded not only in archetypal times but also in the future. A world where primordial mythos and futuristic mythos are largely congruent. This is a music magically linking prehistory with the remote future - that is the conclusion of the ULURU evocation. ULURU is not so much concerned with explanations, but with experiences. This work of monumental variations has to be absorbed effigially. One has to yield to its acoustic world, and is inescapably captured. This is not the kind of music to be consumed from time to time: it has nothing to do with conservative listening habits. ULURU requires the listener to play his own role in the creative process. In other words, one composes while one listens.

Berndt W. Wessling