

Bobby Burri
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And again, Bobby Burri is at the peak of his time. Only that so far, hardly no-one seems to have noticed.

To be crass but still not inept: Bobby Burri's musical work today is stronger suggestive of the current works of young electronic producers than of the new jazz formations: closer to techno than to jazz but still neither of it. Maybe he'd rather prefer to start a project with Aphex Twin or cross his bass'n'bass with a drum'n'bass DJ, than to carry his share to the collective jazz pulse once more in some "post" band or other.

Yet Bobby Burri is still playing. He treats his bass, strokes the strings with his bow, creates grooves and dynamic forms, sound atmospheres in dark and gloomy tones and shades, creating in mixture with very few effect processors his new kind of sound. He recently recorded about 150 loops on three weekends, several minutes' lasting instant compositions, in which the interplay of multilayered beats and textures spreads like a free improvisation, proofing the bounds of techno and avantgarde and other categories meaningless.

With several effect processors the double bass is loaded with his own tonalities, then topping live improvisation. Stored bass material is spread, electronically varied and directly coupled with live performance and its impulses. Floating rhythms throb and hum, created with the bass, to which again a bass plays, sometimes in three variations at the same time: on a techno, on a chamber musical and on a free energetical level. Real bass meets virtual bass. Bass'n'bass.

Complex sounds with dark and wild atmospheres emerge, while in other loops the swelling and chirping, the colliding and squeezing of new electronic take center: zooming and cutting, layering and overlapping, adding noise and playing symphonically over it. Single notes buzz in the room, beautiful depths arise. Techno grooves interfere, electrify the one-man-chamber-orchestra. Repetitively, but also unexpectedly. All aims at depth.

Over the last years it has been quiet around Bobby Burri. Which doesn't mean, that he has become a pure electronic expert meanwhile. The bass, the instrument, is still starting point and closest tool for his music. But the bassist has succesively adapted a few effect processors, which produce pretty wild sounds, to his musical ideas. Only: unlike other contemporary players, Bobby Burri contributes 30 years of personal bass studies to his electronic works.

The results of his works are at the peak of our time. They are not mass-productions, but evidence for a work of constant searching. His music stylistically lies between Ambient and E-Music-Hardcore, between Electronic-groove and Industrial. It's all rhythm and sound. Musicality and intuition. Coincidence and intention.

Pirmin Bossart