Bernhard Günter

— Liner Notes —

Introduction:

Richard Chartier's LINE label released two 2 CD sets of my work in 2001 and 2002. The first release combined *Monochrome White*, and *Polychrome w/Neon Nails,* the second *Monochrome Rust* and *Differential*. Each of these pieces is exactly 44'00'' minutes long, and they are all derived from the same material. You will find more information about the creation process in the original liner notes that follow my introduction.

The four pieces have accompanied me ever since. I used them for four, six and eight channel sound installations in various countries, did an 8-channel live mix of them in Stockholm—that was only 8-channel during sound check, one channel stopped working before the performance (documented on my album *Oto Dake*) started.

Last year, on 27 March 2015, I used three of the pieces for a 6-channel sound installation in the City Church in Koblenz, Germany, next door to where I live. The installation was open to the public during the afternoon, and in the evening I used it as the basis of an improvised performance on clarinet and soprano saxophone. This performance is documented on my album *Preparation/Performance [Locus Solus]*, released on trente oiseaux in September 2016.

The original two 2CD sets on LINE have long been sold out, and so I decided to re-release them on trente oiseaux. I re-mastered the four pieces in order to make more of the original material perceptible for the listener—digital mastering tools have come a long way since 2001, and the new masters definitely reflect this.

Due to the almost exclusively high frequency content of the four pieces, they can really make a room or space come alive, and I recommend listening to them on speakers. They will sound different in every location, and even simply moving your head may change what you perceive—a good way to get an idea of how bats navigate.

The softer they are played, the more transparent they sound; the louder they are played, the more of their astonishingly dense and complex content you are able to hear. Played softly, they are also closer to how the original release sounded...

I hope you enjoy the music!

Bernhard Günter, October 2016

Original Liner Notes:

The original idea for *Monochrome White* came to me during a visit of a big Bill Viola retrospective in Frankfurt. One of the installations consisted of a video image projected on (and through) a number of translucent tissues hung from the ceiling. I found the weightless aspect of this work extremely attractive, and so on my way home started thinking about ways to translate this impression into music.

The result on my reflections was the original concept for *Monochrome White* (which still had the working title *White Painting* at the time): the piece would only use high frequency spectra to lift it off the ground, so to speak, and „empty" intervals (4ths and 9ths) to avoid implying a root note, but to keep it harmonically floating/suspended.

When, in 1999, I received *Immedia*'s (Darren Reynols and Vicky Panale) *InAudio* CDR, I really liked the sound of the small noises and glitches it contained and immediately felt this was the right source material to realize my *Monochrome White* concept with. As the press release accompanying it stated it was a work in progress, free for other artists to work with, I felt entitled to use is as my source material.

I started by treating, filtering, and transposing the sounds I had transferred to my computer, and developing a formal scheme to organize the piece, then began putting together the different layers in Protools. When I had finished the first two of the four layers planned, a visit by a fellow artists interrupted my work, I lost the thread of it and eventually stopped working on the piece.

In May 2000, Darren and Vicky organized a concert in London for me, and in one of our conversations I asked Darren if other artists had used *InAudio* in creating works of their own. He said that no-one had, and I told him that I had, but my original plans had never come to fruition. I promised to send him a mix of what I had finished so far. In October 2000, I finally took the time to restore my Protools session and created a stereo master from it. While listening to the piece I realized that it was actually complex enough, not requiring the two additional layers planned, and decided to propose it to Richard Chartier's and Taylor Dupree's LINE label (it was listening to Richard's *Series* CD that actually led me to start working on my piece again), only to find that by an amazing coincidence, they were already set to release the *2/1* CD that included Darren and Vicky's own variation on the original *InAudio* CD.

The second piece, *Polychrome w/Neon Nails*, is a transformation of *Monochrome White*, lower in pitch and doubling the rate of change, which results in a sound world that might be likened to a swarm of digital insects.

Monochrome Rust, the third piece in the triptych initiated with *Monochrome White*, and *Polychrome w/Neon Nails*, presents what a shiny new, digitally clean piece like Polychrome might become after fifty years of degradation and corrosion — the neon nails have rusted and lost their shine. Nevertheless, this feeling of transience isn't negative — it rather possesses some of the calm of reminiscing memories of long past events, perceived from a new perspective created by the passage of time.

Differential is, in a way, the epilogue added to the triptych of *Monochrome White*,, *Polychrome w/Neon Nails* and *Monochrome Rust* that completes the cycle of works based on *InAudio* by the British Duo *Immedia*.

The title *Differential* refers to the way I derived its basic sound material: the Digidesign Sound Designer II audio software has a function named "compare files" that compares two files and writes the difference between them (i.e., the frequencies they do not have in common) into a new sound file. For *Differential* , I had Sound Designer calculate the difference between *Monochrome White* and *Polychrome w/Neon Nails*, then between *Monochrome White* and *Monochrome Rust*, and finally, the difference between the two difference files. I listened to the resulting difference between differences and decided that the 'drama' of the piece would work better if I inverted the whole, which I did. I then developed the appropriate panorama and equalization settings required to make the entire process of the piece more apparent, more easily perceptible. As the final step I reduced the volume of the piece to about half the volume of the other three in the work cycle.

Differential is a very subtle and filigree piece, maybe even more abstract and minimalist than the three pieces it was created from — much like a translucent version of *Monochrome White*. I'm quite fond of the piece, and believe it really makes the work cycle a whole complete in itself.

I dedicate *Differential* to the people who made it all possible: Darren and Vicky, Richard, and Taylor.

Bernhard Günter, August 2001 (revised and edited in October 2016)

PS: I'm sorry that the liner notes present so many technical aspects, but these were essential for the process of creating the pieces, and thus cannot be let out. In fact there is one aspect I still don't fully comprehend even today, namely why transposing the material did lead to completely unexpected results each time—instead of sounding like the same sounds at a higher or lower pitch, something entirely different was created, and I cannot replicate this phenomenon with my nowadays equipment...

bernhard günter
MONOCHROME WHITE

Monochrome White   (2000)   44'00"

Monochrome White is the first in a work cycle of four pieces based on
"In Audio" by British duo Immedia (Vicky Paniale and Darren Reynolds).
The four albums share a PDF booklet containing the original liner notes.

Created and mastered by Bernhard Günter at trente oiseaux in 2000.
Originally released on LINE in two 2CD sets in June 2001 and April 2002.
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POLYCHROME w/NEON NAILS

Polychrome w/Neon Nails   (2000)   44'00"

Polychrome w/Neon Nails is the second in a work cycle of four pieces
based on "In Audio" by British duo Immedia (Vicky Paniale and Darren
Reynolds). The four albums share a PDF booklet containing the original
liner notes.

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MONOCHROME RUST

Monochrome Rust (2001) 44'00"

Monochrome Rust is the third in a work cycle of four pieces based on "In Audio" by British duo Immedia (Vicky Paniale and Darren Reynolds). The four albums share a PDF booklet containing the original liner notes.

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DIFFERENTIAL

Differential   (2001)   44'00"

Differential is the fourth in a work cycle of four pieces based on
"In Audio" by British duo Immedia (Vicky Paniale and Darren Reynolds).
The four albums share a PDF booklet containing the original liner notes.

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