

Bernd-Michael Land

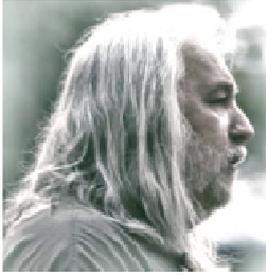
Das Lächeln der Bäume

(When trees smile)

Live Performance

The musical opus





Bernd-Michael Land

Das Lächeln der Bäume.

Introduction

What is all this about?

I have tried here to create a special place for curious and intelligent people. A place to leisurely dream and to lose oneself in thought. A place in which one can always be open minded toward creativity and new ideas.

Maybe it is just my experience in life that makes me able to look at various situations from different perspectives.

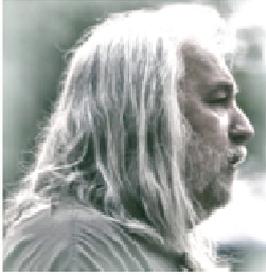
The essence of this flows through all of my musical creativity. It always keeps me open minded towards new ideas.

I don't consider myself to be the 'great intellectual artist'. I feel more like a simple craftsman who creates art using the sum of my capabilities.

With my work I don't intend to reach millions. It is rather made for unprejudiced people who can just be delighted with my unusual visions and ideas. In other words for people who are able to understand my work and my language.

It is my conviction that a creative musician always should have the courage to follow his own path. Even if it is an unusual path fraught with taboos.





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The music

In contrast to the other projects I prefer here the more quiet sounds.

The individual experience hearing well known natural sounds are connected with new and unknown synthetic sounds.

Even if the sounds “in between“ are ignored and remain unheard by most people, the fact remains that they exist.

My sound-art work can be described with the term bioacoustics, field recording, public recording and electric soundscapes. These sounds were created in a transdisciplinary context. They are the basis for the experimental perception process.

It is my aim to capture the inconspicuous sounds of the background of the urban life with all its mad rush and conflicts.

Parallel to this are the organic constructions and forms of nature. Those macroscopic or microscopic organisms and absurd utopias must be presented in sounds and electronically redefined.

The sounds of nature are partly changed with effects or are morphed with electronic sounds. They are placed in a dynamic correlation to create a new hybrid reality.

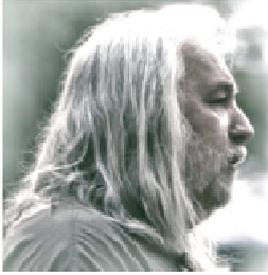
The bioacoustic prefers to integrate itself in a harmonic way and becomes something new. It doesn't intend to clash with artificial clouds of sounds and drones.

One should recognize not only the dominant twittering of a bird but the reduction, the light rustle of the leaves and the quiet groan of the branches of two strong trees in the evening breeze.

The most important quality of this music is the content. But the intention is not to achieve authenticity. It should just create dreams out of a person's own thoughts and imagination.

This is a picture of our life from the perspective of an old tree.

When trees smile.



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The machines

My tool and medium is always the electronic synthesizer as an equivalent to the human language.

Only this makes a close connection possible between creation, communication and execution in clear structures.

At concerts there is no use of computers but only of synthesizers, drone boxes, sampler and effect machines.

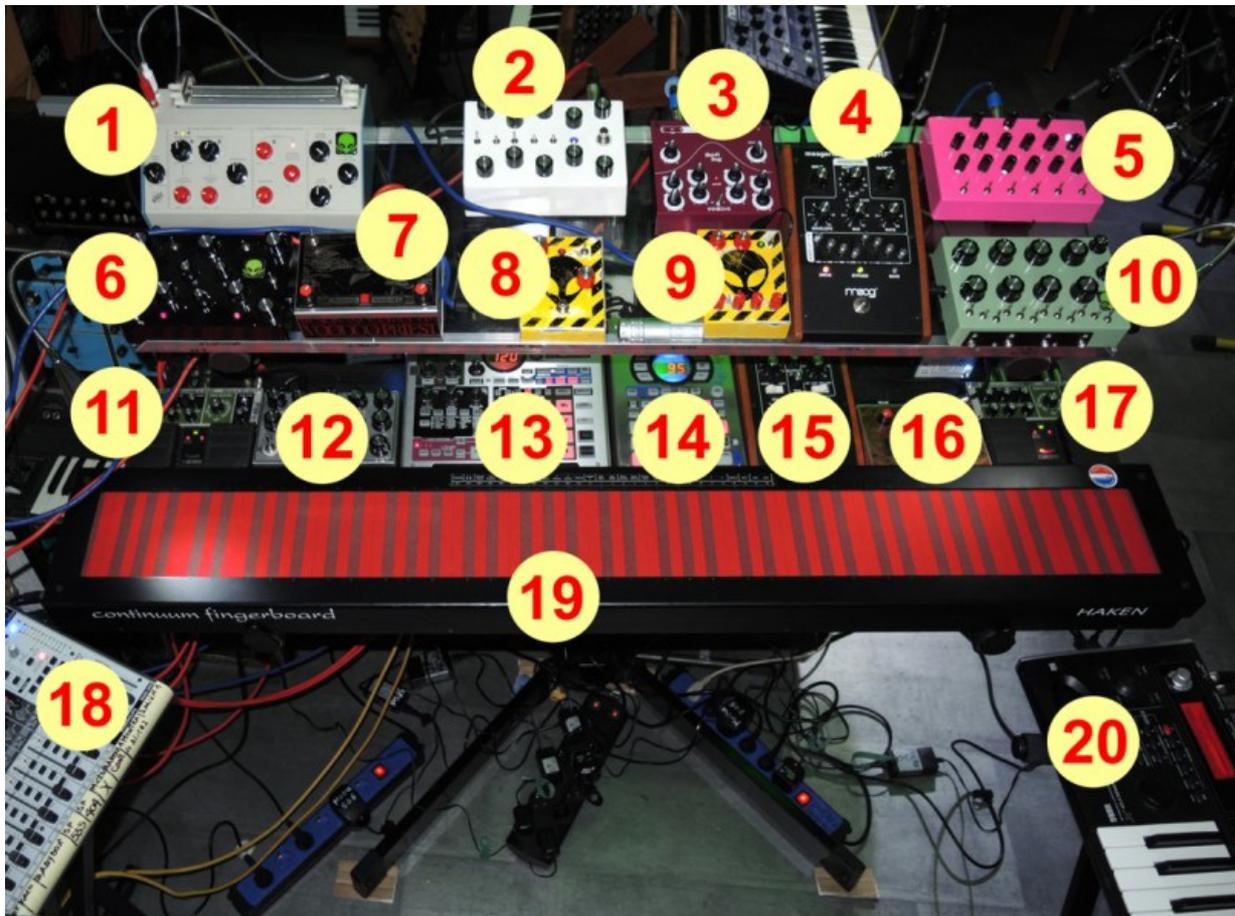
Only in this way I was able to achieve the direct access to all important parameters. Today every sound is created live on stage. Every sound is created, produced or distorted in real time.

Central to every performance is the Haken Continuum Fingerboard (full size) which reacts over several axes. It is sensitive to pressure and enables very expressive „three dimensional” playing.

Further unusual sound instruments, some of which have been individually built for me, are also part of the live set.



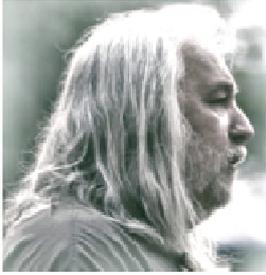
The machines



- 01 – Knas / Ekdahl Moisturizer (extern Spring Reverb + LFO + Multimode-Filter)
- 02 – Subtle Noise Maker -Cacophonator II (Noisebox)
- 03 – Eowave Sci-Fi Bug (8-Step Filter-Sequencer)
- 04 – Moog Moogerfooger Murf MF105 (Multiple Resonance Filter Array)
- 05 – Skychord Sleepdrone 6 (Drone-Synthie)
- 06 – King Capitol Punishment – Glamourbox (Drone-Synthie)
- 07 – Resonance Circuits Voodoo-Priest (Noise-Synthie)
- 08 – Alien-Edition One (DIY Noisesynth+Sequencer)
- 09 – Alien-Edition Two (DIY 4 Osc. Noise-+ Drone-Synthie)
- 10 – King Capitol Punishment – Sleepdrone 5 (Drone-Synthie)
- 11 – Boss Space-Echo SE-20 (virtual Tape Delay)
- 12 – Moodysounds Babybox (Noise-/Drone-Synthie)
- 13 – Roland SP-550 (Phrase-Sampler+FX)
- 14 – Roland SP-404 (Phrase-Sampler+FX)
- 15 – Moog Moogerfooger MF-104Z (Analog Delay)
- 16 – Resonance Circuits Mantra-Machine (Drone-Synthie)
- 17 – Boss Space-Echo SE-20 (virtual Tape Delay)
- 18 – Behringer Xenyx 2442FX (Live-Mixing Console)
- 19 – Haken Continuum full-size (Fingerboard)
- 20 – Korg Micro-X (VA-Synthesizer)

not shown:

Knas/Ekdahl Quad-Messenger (quadrophonic processor), the second Mixer and more...



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Environment

Why quadrophony?

The relationship between sound and imaginary space is an elementary point of reference and plays a decisive role in auditory perception.

The possibility of free movement of sound within the room creates a receptive environment and can open very interesting possibilities in a space and time context.

The listener experiences the music from a quadrophonic speaker system as something musically new and completely unfamiliar.

Spherical, multidimensional sounds can enchant the listener and inspire dreaming.



The sounds do not correspond to daily listening experience and define an unfamiliar environment through a different perception of time.

In connection with the multi-channel reproduction the sounds are again moveable and can be steered through the room.

Synchronously with the sound they are covered, faded, and morphed and run through many different processes.

Every individual sound was carefully programmed for genuine quadrophony and many atmos were specially created and adjusted for four separate channels.

In this way the electronic synthesizer becomes a veritable „space instrument“ and catapults the listening experience into a new dimension.

Environment

Quadrophony is nothing really new. The first 4-channel hi-fi systems were already commercially produced in 1971 and sold privately.

The manufacturers were aiming for the most authentic sound possible and wanted to bring the concert hall directly into the listener's living rooms. Unfortunately they did not succeed in reproducing the sound perfectly with loudspeakers in every corner of the room.

For this reason most components soon disappeared from the market.

One problem was the big gaps in the sound area which are caused by the fact that the loudspeakers can only cover a sound angle of approximately 60° and so cannot fill a 90° corner. The most common kind of reproduction was originally often just a pseudo quadrophony in a 2-2-4 system (stereo with four loudspeakers).

All space sound systems are based on phantom sound sources.

When the listener is in a triangular room with equal sides in front of two speakers he experiences a very spatial sound. But when the loudspeakers are placed to the side or the back of the room it is much more difficult for him to locate the signals.

In the case of genuine quadrophony, four equal audio signals plus their phantom sound sources are mixed and exactly this process is the basis of this project.

A person's ears make it possible to perceive the sounds from any direction and to locate the source of the sound. All differences in frequency, length, reverberation and turning of phase precisely pass on all information about the size and nature of the room.

The „false“ information that reaches our ears cannot be correctly interpreted by the human brain because it simply is not used to this kind of hearing experience. The listener is fooled in his auditive perception.

All sounds were specially created for this and remain mostly separated. It is possible to route each individual signal through the sub-groups and the panorama-regulator in the audio mixer to a certain loudspeaker.

A special quad-processor makes it possible to cause the audio channels to roam freely in the room or to place them in one particular spot. This can be achieved by joystick or automation and goes from very slow movement to the audio zone.

The intensity can also be gradually regulated from soft subtle swirls to hard panning. Distribution only left to right or only front to back is also possible.

The concerts are performed in genuine quadrophony in the 4-4-4 system (also known as discrete quadrophony).

Curriculum Vitae

Bernd-Michael Land

1954 - born on the 11th June in Frankfurt / Main

1969 - first musical steps with tape recorder and organ

1970 - first concerts with various local bands (Rock, Krautrock)

1971 - concerts with organ, synthesizer and theremin (Aliens-Project)

1974 - publication of the album "Intake" (MC)

1975 - member in the Frankfurt street theater "Baufirma Meissel & Co"

1976 - keyboardist in diverse bands, for example "Kotzbrocken"

1977 - first SynxsS-Studio in Dreieich-Götzenhain (experimental electronics)

1978 - publication of the album "Flash" (MC)

1982 - production of first sound libraries for movie and theater

1983 - project "Biosequencer"

1983 - publication of the album "Sequential Bitch" (MC)

1991 - move of the studio to Dreieich (advertisement and film music)

1997 - move of the studio to Offenbach-Wildhof

1998 - founding of the musician community "Elektro-Kartell"

1999 - publication of the album "Bikers-Paradise" (CD)

2000 - project "Mainhattan Hardtrance Project"

2000 - publication of the library "Australian Collection"

2001 - live project "Aliens-Project vs. Programmierte Welten" with Coco Adam



2001 - Frankfurt meets Köln @ BCN
Aliens-Project & Dr. Walker live

2001 - Frankfurt meets Köln @ BCN Aliens-Project & Dr. Walker live

2001 - publication of the album "Drop Out" (CD)

2001 - publication of the library "Bad Samples"

2002 - project Cool-TV / (documentation)

2002 - publication of the album "TheReMinator" (CD)

2002 - project "Bembeltechno"

2002 - project "Toy of the Month" (Sound libraries)

2003 - project "Echofields" for Newcomer-TV (Hessen Fernsehen HR3)

2003 - project "Summer-Special" (Hessen television HR3)

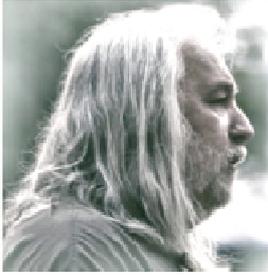
2004 - publication of the library "Bionics"

2004 - guest musician for the album "Zeitgeist" of The Dop Experience

Curriculum Vitae

- 2006 - fixed member at the EK-Lounge (Ambient Live-Session Project)
- 2006 - publication of the album "Kamerun" (CD)
- 2006 - initiator of the Modularsynthesizer-Meetings "Happy Knobbing"
- 2008 - publication of the album "Behind the blue Room" (CD)
- 2009 - project "Das Lächeln der Bäume" (when trees smile) in real quadrophony
- 2010 - project service travel (documentation) Hessen television HR3
- 2011 - publication of the album "Zero Gravity" (CD)
- 2011 - live project "Skalien" with Siegfried Kärcher
- 2012 - production of new sound-libraries for Korg / KaPro (Namm Show 2013)
- 2013 - move to Rodgau-Hainhausen
- 2014 - new project "Thau" with Frank Tischer
- 2014 - new solo live project "Das elektronische OHRakel"
- 2014 - publication of the album "Live im Radom" with Frank Tischer
- 2015 - publication of the album "Elektra" / Thau with Frank Tischer
- 2015 - publication of the album "Intervall" (when trees smile)
- 2015 - publication of the album "Odyssee" (when trees smile)
- 2015 - publication of the album "Metamorphose" (when trees smile)
- 2015 - publication of the album "Quintessenz" (when trees smile)
- 2014 - new solo live project "Meeresgrund" (quadrophonic)
- 2015 - Deutscher Schallwelle Music Award "Best Artist 2014" (1st Place)





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Das Lächeln der Bäume.

Biography

Bernd-Michael "Bernie" Land, born on 6/11/1954 in Frankfurt/Main is a musician (synthesizer, keyboardist, electronic), sound designer and composer.

He produces primarily his own compositions that cannot easily be categorized. His musical style can be best described as experimental electronic, ambient, bioacoustics, field-recording, soundscapes and elements of sound-art. There are also influences from techno/tech-house and krautrock.

The beginnings were made in 1969 with a basic transistor organ and tape recorders. Shortly thereafter a homemade Big Briar Etherwave Theremin and the first synthesizer were added.

Effect machines were at that time still very rare and expensive and so many special effects such as echos and loops were realised with several converted tape decks.

As a keyboardist in various underground and rock bands his collection of instruments has constantly changed.

Among the groups with which he has played are the Neu-Isenburger band „Kotzbrocken“ with Henni Nachtsheim (Badesalz), Peter "Crepper" Gerhardt, Bernd "Petzi" Petzold, Thorsten Finke, Peter Krapp, from which member other bands evolved such as "Mohrkopp" and "Space Fart".

For a long time the basic equipment included a Hammond B3 with a Leslie, a Hohner Stringorchestra, the classic Fender-Rhodes Seventythree (Mark III) E-Piano and synthesizers, the legendary Minimoog and an ARP Odyssey.

The musical roots are in krautrock/rock and in experimental electronic music.

With the acquisition of a large Roland System 700 Modular Synthesizers Land had myriad possibilities for free experiments.

Always searching for new sounds he learned perfect handling of modular synthesizers and discovered new possibilities in the area of sound design and steering techniques for modular systems.

Several years later digital synthesizers and samplers (NED-Synclavier, Fairlight) and further synthesizers, samplers and valuable outboard equipment were added to his studio.

In addition to many performances as a solo artist there were also various projects with other musicians.

Biography

More recently, from 2000 to 2006, there have been various live concerts with Markus „Coco“ Adam (Programmierte Welten, Cocolores) in German clubs. During this collaboration live recordings such as „TheReMinator“ and "Kamerun" were produced.

Since the middle of 2006 Bernie Land is, among other things, active as a session musician in the Live-Ambient-Project by Elektro-Kartell "EK-Lounge" and has participated in over 60 live sessions.

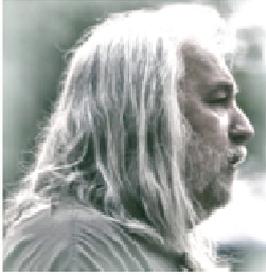
There have been correlations with other artists such as "The Dop Experience" with Patty Stucki and Caesar Roson in the album „Zeitgeist“ or the common live project "Skalien" with the Frankfurt artist Siegfried Kärcher.

Most recently several electronic concerts with the musician Frank Tischer from Fulda have taken place. This resulted in the album "Live im Radom" and a common studio album is being produced.

In his concerts computers are not used and only synthesizers, samplers and effect machines are implemented. In the middle are often unusual sound machines like the Haken Continuum Fingerboard which makes a very impressive sound possible.

Today Land is one of the few international artists who performs his live concerts in genuine 4-4-4-quadrophony.





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Discography



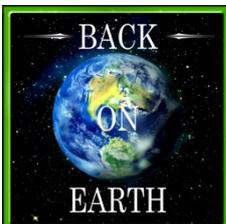
1974 - "Intake" / MC



1978 - "Flash" / MC



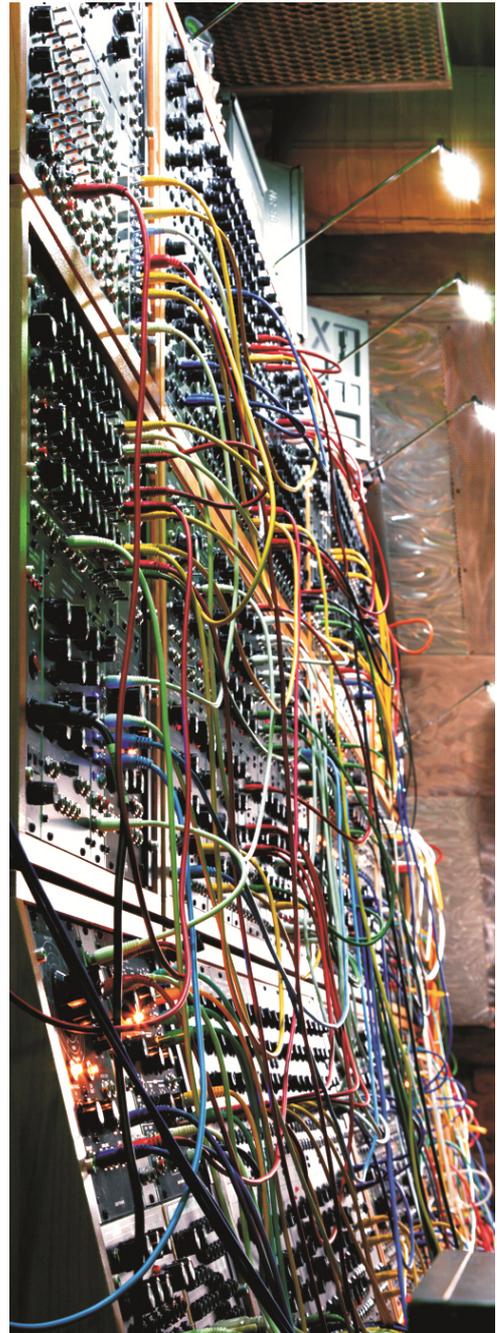
1983 - "Sequential Bitch" / MC



1989 - "Back on Earth" / CD



1999 - "Bikers Paradise" / CD



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Discography



2001 - "Drop Out" / CD



2001 - "TheReMinator" / CD



2006 - "Kamerun da chillaz" / CD



2008 - "Behind the blue Room" / CD



2011 - "Zero Gravity" / CD



2014 - "Live im Radom" (Land&Tischer) / CD

Discography



2015 - "Elektra" / Thau mit Frank Tischer



2015 - "Intervall - Das Lächeln der Bäume" / CD



2015 - "Odyssee - Das Lächeln der Bäume" / CD



2015 - "Metamorphose - Das Lächeln der Bäume" / CD



2015 - "Quintessenz - Das Lächeln der Bäume" / CD



soon - „Planet Mover“ / CD

Contact

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