



Theodor Steiner - unnamed, untitled [djummi.013]

The fewest probably know dead silence. It is possible theoretically, but perhaps just in the context of an experimental set-up with specifically prepared rooms. The missing of any sound is confusing, it causes oppressive feelings and it is supposed to be tolerable only for a short period of time.

But normally we are, whether we want or not, surrounded by sounds, which sum up to an endless and continuously morphing sound collage. We even have genres for that like “Streetnoise” or “Whispering Trees”. We notice the surrounding noises more or less consciously, depending on our sensibility. But always it is the essential basis for the functioning of our sense of orientation. But wouldn't it be an enrichment to perceive these sound incidents not just for live saving, but also for aesthetic reasons? To recognize their musical side?

Theodor Steiner's tracks were recorded during a jam session, which took place in a flat in Cologne (Germany) in April of the year 2017. The cover of the release shows the painting he made from the view he had along the way. Pretty close to the urban centre it seems. But unlikely, that he was driven by similar thoughts like those I've described above to start his improvisation. It's more likely that it just happened. By the way: Theodor was performing with a wink. The second track ends with a kind of wake-up call, which bursts the soundtrack-like character of the music in an ironical way and quits the illusion of apparently continuous, just slowly changing soundstreams surprisingly.

But who knows: Maybe unconsciously the musical impression of his surroundings had an influence on him. For me the tracks definitely sound like the amplified background noise of a day, whose mood, rhythm and complete dramaturgy suddenly get audible. Like Theodor wouldn't have send his bass sound through the distortion, but the music of the city.