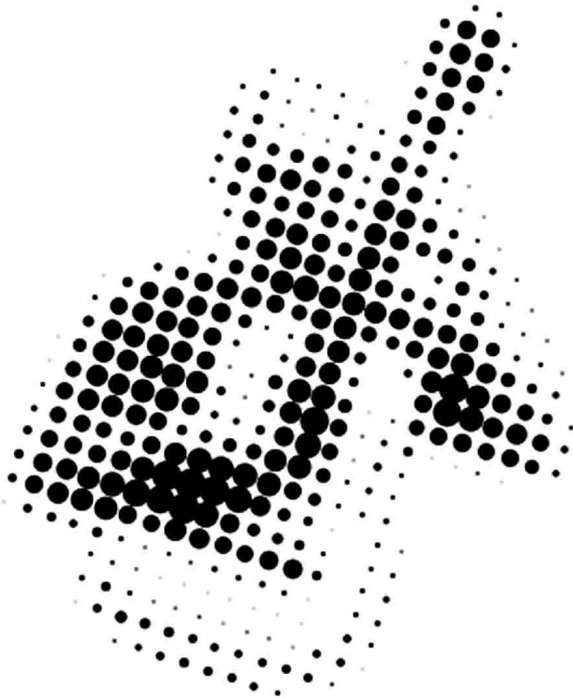


Olaf Rupp

guitar



"Olaf Rupp's hour-long performance was a revelatory and hypnotising affair. Playing a nylon-string acoustic guitar he produced dense and overlapping sheets of sound and noise ... Sounding completely fresh and without any electronic processing whatsoever he managed to give every laptop jockey in town a run for their money."

### **STRETCHER**

"The intensity to Rupp's playing allows the listener to savour the whole sound of the plucked note from initial application of the finger, through the wholesome resonance of the string to the final decay of the vibration."

### **THE WIRE**

"Some later tracks actually invite a kind of contemplation, with the frequent use of microtones, harmonics and string damping giving some of the more subdued pieces an austere Zen Buddhist quality. All in all, Rupp offers up an exciting, challenging CD, highly musical in the broadest sense, and a must for anyone who likes to hear an acoustic guitar pushed to its physical and aesthetic limits."

### **BBC**

"Radikale Improvisationen auf der akustischen Gitarre."

### **DIE ZEIT**

"It feels like a liberated performance: a slow, egoless drift downstream, perfectly realised and preserved in real time."

### **THE WIRE**

"Whether on electric or acoustic, his playing is utterly absorbing as he pushes towards a new language for improvised Guitar. A self-taught guitarist, Rupp's technique is jawdropping and on all these improvisations he uses it tastefully, passionately, intelligently. More please Mr. Rupp."

### **CADENCE**

"Es ist eine wilde, freie Musik, die unerwartete Klänge bringt und zeitweise wie eine Übersetzung der taylor'schen Cluster auf die Gitarre wirkt."

### **JAZZTHETIK**

## Sonic Pointillism

## Klangpointillismus

My music is all about sounds, although it uses only  
untreated Guitar notes. It needs a listener who is  
able to focus - like riddle pictures that show  
a completely new, three-dimensional image  
after a while. Sometimes a few, slow notes  
are enough, sometimes it needs many, dense  
tone clusters. To think of melodiosity here and  
ecstatic expressionism there will get you  
on the wrong track. It is a tone-grid that defines  
an underlying, virtual sound - like the  
pixels of a picture in the newspaper create  
an image in your mind. A kind of sonic  
pointillism. The music grows on it's  
own impulse like a crystal, a tree,  
a fire or vortex in the water.

**Meine Musik ist Klangmusik, obwohl sie nur einfache,  
unpräparierte Gitarrentöne benutzt. Sie verlangt  
vom Zuhörer die Fähigkeit zu fokussieren, es sind  
Trickbilder, die in einer bestimmten Betrachtungsweise  
plötzlich ein neues, dreidimensionales Bild ergeben.  
Manchmal genügen wenige, langsame Töne -  
manchmal braucht es viele, dichte Tonketten.  
Wer hier Melodiösität oder dort expressive Extase  
vermutet, der hat es nicht verstanden. Beides  
sind Tongitter die einen dahinter liegenden virtuellen  
Klang beschreiben - so, wie die Bildpunkte eines  
Zeitungsfotos ein Bild im Kopf erzeugen.  
So eine Art Klangpointillismus.  
Die Musik wächst aus sich heraus, wie ein Kristall,  
ein Baum, wie Feuer, oder die Strudel im Wasser**

## CV:

Olaf Rupp begann mit zwölf Jahren als Autodidakt mit dem, was man heute Improvisierte Musik nennt. Seine aufrechte Gitarrenhaltung ist inspiriert von Chinesischen Pipa Spielern. Er entwickelte Spieltechniken wie, z.B. Rasgueados, Arpeggios, Picados und Tremolos so für sich weiter, daß sie für Oberton- und Clusterwirkungen eingesetzt werden können um neue, "virtuelle" Klänge zu erzeugen. Ohne das "Extatische" des FreeJazz und ohne das rein mechanische von Nancarrow nennt er es manchmal auch "analoge Granularsynthese". Auftritte u.a. mit Lol Coxhill, Michael Wertmüller, John Zorn, Joe Williamson, Paul Lovens, Thomas Lehn, Butch Morris und Tony Buck. Vier Solo Alben erschienen bei FMP und GROB.

Olaf Rupp started at the age of twelve as an autodidact to play what might be called today Improvised Music. His way of holding the guitar in an upright position is inspired by chinese Pipa players. He developed some playing techniques like for instance rasgueados, arpeggios, picados and tremolos in such a way that they can be used for overtone and cluster effects to create new, "virtual" sounds. Lacking the "extatic" part of FreeJazz as well as the pure mechanical emphasis of Nancarrow he sometimes describes his sounds as "analog granular synthesis". He played among others with Lol Coxhill, Michael Wertmüller, John Zorn, Joe Williamson, Paul Lovens, Thomas Lehn, Butch Morris und Tony Buck. Four solo albums on FMP and GROB.

## GROUPS:

solo > acoustic or electric guitar

duos > Michael Wertmüller (dr), Olaf Rupp (electric gt)  
> Chris Iemulo (acoustic gt), Olaf Rupp (acoustic gt)  
> Shoji Hano (dr), Olaf Rupp (electric gt)  
> Lol Coxhill (ss), Olaf Rupp (acoustic gt)  
> Tony Buck (perc), Olaf Rupp (acoustic gt)  
> Matthias Bauer (db), Olaf Rupp (acoustic gt)  
> BEASTIESHOPBEACH Götz Rogge (visuals), Olaf Rupp (acoustic gt)

trios > WEIRD WEAPONS Tony Buck (perc), Joe Williamson (db) , Olaf Rupp (acoustic gt)  
> Conny Bauer (tb), Clayton Thomas (db), Olaf Rupp (acoustic gt)  
> Johannes Bauer (tb), Michael Griener (dr), Olaf Rupp (electric gt)

## DISCOGRAPHY:

> WHITEOUT electric guitar solo	FMP	2009
> SPECTER OF GENIUS, duo w Michael Wertmüller	JAZZWERKSTATT	2009
> INDUCTIE anthologie	SQRT	2008
> TWELVE'S Chris Iemulo, Olaf Rupp	SETOLA DI MAIALE	2008
> NOOMISSO, Shoji Hano, Olaf Rupp	KOOTOWN	2008
> FRETBOARD MINER, acoustic guitar solo	audiosemantics	2006
> WEIRD WEAPONS, Tony Buck, Joe Williamson,Olaf Rupp	EMANEM	2005
> ROSTOCK, AIR acoustic trio	Meta-Records	2004
> BERLIN STRINGS, 4mCD compilation	AbsintheRec	2004
> TENSILE, international experimental acoustic guitar anthology	LabileMusic	2003
> KERNEL PANIC, duo w. Joe Williamson	musica genera	2003
> SCREE, solo guitar	GROB	2002
> 7" EP, solo guitar	happyzloty	2002
> LIFE SCIENCE, solo guitar	FMP	2000
> BEASTIESHOPBEACH, electronic duo w. Götz Rogge	GROB	1999
> MAI, 12" EP, solo electronics	SIEBEN	1999
> SEPTEMBER solo guitar	GROB	1998
> BEASTIESHOPBEACH, electronic duo w. Götz Rogge	GROB	1998
> STOL electronic duo w. Stefan Mathieu	Kitty-Yo	1998
> BUTCH MORRIS BERLIN SKYSCRAPER	FMP	1998
> SEMIPRIMAVISTA, electronic duo w. Stefan Mathieu	Algen	1996
> SILKE ARP BRICHT MINIATUREN, solo guitar	n.UR-KULT	1994

## FESTIVALS:

> Uncool, Poschiavo, Switzerland	2009
> NOZART, Köln, Germany	2009
> Shinjukku Pit Inn, Tokyo, Japan	2008
> Moers Festival, Germany	2007
> Uncool, Poschiavo, Switzerland	2007
> Guitar Festival Münster	2007
> Musik Kultur Stankt Johann, Austria	2007
> ResortOff, Netherlands, acoustic guitar solo tour in four cities	2006
> DOM, Moscow, Russia	2006
> ANGELICA, Bologna, Italien	2006
> KALEIDOSKOP, Ulrichsberg, Österreich	2006
> KONFRONTATIONEN, NICKELSDORF, Österreich	2005
> Klangwerkstatt, Berlin	2004
> MAERZMUSIK, Berlin	2004
> TONART, Bern, Switzerland	2004
> JAZZ À MULHOUSE, Mulhouse, France	2003
> UNCOOL, festival of contemporary music, Poschiavo, Schweiz	2003
> UNCOOL, festival of contemporary music, Poschiavo, Schweiz	2002
> Festival Eberswalde	2002
> KONFRONTATIONEN, NICKELSDORF, Österreich	2001
> UNCOOL, festival of contemporary music, Poschiavo, Schweiz	2001
> TOTAL MUSIC MEETING, Berlin	2000
> CCA BAUSTELLE, Glasgow, Schottland	1999
> UNCOOL, festival of contemporary music, Poschiavo, Schweiz	1999
> SAMPLING RAGE, Podewil, Berlin, Deutschland	1999
> JACK POHL, Stadtgarten, Köln, Deutschland	1998
> BATEAUFAR, Paris, Frankreich	1998
> ISTANBUL MÜZİK SELENICI, Istanbul, Türkei	1997
> HXA FESTIVAL, Tschelyabinsk, Russland	1997
> ARCHE DES XXI. JAHRHUNDERTS, St. Petersburg, Russland	1997
> KLANGWERKSTATT, Neue Musik in Kreuzberg, Berlin, Deutschland	1997
> KLANGWERKSTATT, Neue Musik in Kreuzberg, Berlin, Deutschland	1996
> KLANGWERKSTATT, Neue Musik in Kreuzberg, Berlin, Deutschland	1995
> TOTAL MUSIC MEETING, Berlin, Deutschland	1995
> ECHTZEITMUSIKTAGE, Anorak, Berlin, Deutschland	1995
> 0024 YLEISRADIO, Helsinki, Finnland	1994
> SCHICHTWECHSEL, Völklingen, Deutschland	1993

## PERFORMANCES, KLANGINSTALLATIONEN, SOUNDDESIGN:

- > **Dub Reflexion** Landschaftsmusik für E-Gitarre in einem Alpental
- > **Underbelly** Klanginstallation im Römisch Germanischen Museum Köln, Lange Nacht der Museen, von Götz Rogge und Olaf Rupp
- > **Skuka, Upstate, Royal Crown** Musik/Sounddesign für Videoarbeiten der Berliner Video-/Fotokünstlerin Gabriele Worgitzki
- > **Live Science** LiveKlanginstallation, Hörspatziergang der Denkmalschmiede Höfgen/Kaditzsch Olaf Rupp Solo
- > **aussen**, LiveKlanginstallation in der Stadtlandschaft, Saaranlangen, Saarbrücken, von Olaf Rupp und Stephan Mathieu
- > **Jagen 26** Klangenvironment für den Waldlehrpfad Trappenkamp
- > **Higan** Multimediale Performance im Herschelbad Mannheim mit Kim Itoh - dance, Götz Rogge und Andreas Fröba - Assoziatives Licht, Dietmar Diesner, Stephan Mathieu und Olaf Rupp – Musik

## **PRESS:**

Btw: yesterday an awesome concert of Olaf Rupp, playing solo acoustic (classical) guitar at the DNK series (OT301, Amsterdam): playing very precisely with all the 'noises' that playing a nylonstring guitar involves (nails on strings, 'bijgeluiden' et cetera), almost as if overlaying different types of sound in a way that can be compared to what goes on in electronic / laptop music... Also Gjerstad & Olsen played, but Rupp, well 'blew my mind'...  
**ariealt.net** November 14, 2006

Danach jedoch ein sanfter Hammer: Olaf Rupp live, stets fantastisch. Der Berliner Gitarrist einmal mehr als Albeniz auf Speed: mit großartigen Flächen-Flageolets kitzelte er die Akustische sensibel impulsiv, filigran und energetisch. Unglaublicher Charakterkopf mit uroriginärem Stil, immer wieder ein Vergnügen!

**JAZZTHETIK** #192 Februar 2006

### **L'EAU QUI DORT**

Il faut toujours se méfier de l'eau qui dort. Derrière le look austère du guitariste allemand Olaf Rupp, qui se produisait pour la première fois en France hier à la chapelle Saint-Jean, il y a un temperament fiévreux...

Adepté de la guitare classique acoustique qu'il tient à la verticale à la manière d'un violoncelle, il a impressionné le public pas son jeu virtuose et foisonnant.

Avec la constance d'un métronome, il caresse à vive allure et vigoureusement les cordes de son instrument tout en faisant courir sa main gauche sur le manche, déversant une densité des notes d'une régularité étonnante. Comme une coulée de lave qui embraserait les sentiers sinueux d'une pente abrupte, ce tapis sonore envahit la moindre anfractuosité. Il en extirpe encore une ligne mélodique par petites touches éparses qui peu à peu se détache du magma se frayant un chemin parfaitement dessiné.

À d'autres moments, il entre dans des propositions apaisées d'une profonde sérénité, sans relâcher pur autant la tension. Accordant un soin particulier à faire vibrer parfaitement une corde pincée, préservant les silences qui suivent une harmonique. En quête de perfection, de sons purs, lumineux.

Un concert comme un ouragan, vertigineux...

**L'ALSACE**, Mulhouse, 2004

Seit 15 Jahren arbeitet Gitarrist Olaf Rupp als improvisierender Musiker, mit LIFE SCIENCE erschien seine erste reguläre Solo-CD auf dem ehrwürdigen Freejazz-Label FMP, das sich seit einiger Zeit auch für eine jüngere Generation zu öffnen beginnt. Zurück auf GROB, wo Rupp bereits zusammen mit Götz Rogge die ziemlich hardcorelastige CD BEASTIESHOPBEACH veröffentlichte, gibt es abermals Hardcore pur - und zwar im Sinne von Intensität, Verdichtung. Und das an der Akustikgitarre. Rupp zeigt hier, dass er einen ganz eigenen Stil ausgebildet hat, rasant, virtuos, aber keineswegs aufgesetzt oder musikerhaft. Chadbourne kommt in den Sinn, doch die Bezugspunkte bei Rupp sind andere, reichen vom klassischen Gitarrenspiel bis zu Flamenco(sic!), die als Restformen auftauchen, aber auch vom permanent quirligen Spielfluss geschluckt werden. Erstaunte "Mann wie schnell" -Ausrufe sind hier zwar angebracht, doch das Wesentliche entwickelt sich nicht aus dem Formalen, sondern dem Momenthaften, Sprunghaften, der Kunst des Dazwischens. Auch Olaf Rupp kennt seine "unsauberen" blue notes.

**testcard** #12, Mail 2003

A few weeks earlier, Olaf Rupp's hour-long performance at NBI was a revelatory and hypnotising affair. Playing a nylon-string acoustic guitar he produced dense and overlapping sheets of sound and noise that were only occasionally interrupted by a few fragments of notes that might, under other circumstances, pass for melodies. Sounding completely fresh and without any electronic processing whatsoever he managed to give every laptop jockey in town a run for their money.

**stretcher.org** Ed Osborn 2003

"Berlin based guitarist Olaf Rupp likens his improvisations to riddle pictures which, when first viewed, reflect only superficial abstraction. Looking beneath the surface and into the hidden structure below reveals the embedded picture. This analogy is further reinforced by his assertion that his music deals with tone grids that define underlying sound. The accuracy of this assertion is clear from the first note of Scree.

Rupp, who is self taught, draws his influences from many sources: Derek Bailey's freeform, found sound approach, and Marc Ducret's complex tone clusters and flamenco technique come instantly to mind. It would be wrong, however, to give the impression that Rupp's style is only a collection of borrowings. Using only a classical guitar with no additional sound manipulation (similar to British improviser Roger Smith), he hits the strings very hard and produces music of exquisite accuracy. He may be self-taught but this has not hindered his acquisition of prodigious technique and, like many untrained musicians, he finds no contradiction in eliding styles. Thus the collision of flamenco-style arpeggios with dense chord clusters and a ringing steel tone holds no fear of incompatibility for either Rupp or the listener.

Neither is he afraid to labour a point. On "Action Of Rain And Frost" Rupp builds a persistent drone out of a continuously strummed chord that gradually reveals the hidden sound world contained within. Overtones become audible, harmonic resonance takes on new depth, as different notes within the cord appear to vie for precedence. The strummed chord is gradually transformed into a rolling flamenco caress and new layers of strength within the chord are revealed. This is where Rupp's unique approach to guitar improvisation begins to reveal its huge potential.

He is also capable of a more measured elongation of time in his playing, opening the spaces inherent in his architectural tone grid. The application of classical discipline comes to the fore here only to be subverted by a Bailey-derived randomness of single, interconnected notes. The intensity to Rupp's playing allows the listener to savour the whole sound of the plucked note from initial application of the finger, through the wholesome resonance of the string to the final decay of the vibration."

**THE WIRE** 226 December 2002, John Cratchley

"Radikale Improvisationen auf der akustischen Gitarre."

**DIE ZEIT** 51/2002 Ulrich Stock

"German guitarist Rupp plays acoustic instruments exclusively on this solo CD, and initially, his work might bring to mind another underground favourite, Steffen Basho-Junghans. Indeed, common points of reference do exist. Basho-Junghans favors hypnotic, repetitive chords, loaded with overtones and harmonics. Rupp follows that formula on one piece ("#7"), where a single chord is struck rhythmically and repeatedly, creating a buzzing, amorphous cloud of overtones.

But in general Scree dazzles with jagged runs of dissonant note clusters and chords, often suggesting a species of turbocharged, wayward flamenco and "outside" classical guitar, mixed with a some elements of traditional Chinese music (particularly for the pipa, an ancient four-stringed lute). Rupp played an electric Fender Stratocaster on his debut recording, Life Science, but his intensity on this CD clearly doesn't suffer as a result of unplugging. In fact, hearing all of this energy electrified might be way too much of a good thing.

"Scree" is defined as "a mass of debris comprising loose fragments of rock," and the twelve pieces on this recording do conjure up, in terms of notes, a great many small hard, inter-related objects with a dangerous latent energy. The swarming, smothering sound of Rupp's rippling arpeggios, lightning runs and staccato chords is perhaps symbolic of some inexorable force, e.g., a tumbling avalanche of musical scree, although the force is not always in motion, and the music sometimes slips into a more reflective mode. In fact, once Rupp's amazing tour de force digital dexterity has served its notice on the first several pieces, the silences between the notes gradually become more prominent, giving the listener a chance to take a breath and assimilate the ebb and flow of the music. Some later tracks actually invite a kind of contemplation, with the frequent use of microtones, harmonics and string damping giving some of the more subdued pieces an austere Zen Buddhist quality. All in all, Rupp offers up an exciting, challenging CD, highly musical in the broadest sense, and a must for anyone who likes to hear an acoustic guitar pushed to its physical and aesthetic limits."

**BBC** London, Bill Tilland, 2002

Wie expressiv Minimalismus und umgekehrt wie minimalistisch Eruption sein kann, stellt Gitarrist Olaf Rupp auf "Scree" (Grob/A-Musik) heraus. Mal geht er in die Breite, mal zieht er dünnere Linien nach, doch stets bleibt es spannend, den geraden oder verzweigten Wegen seiner molekular anmutenden Intentionen zu folgen. Seine Klangflüsse verdichten sich zu einem Naturereignis, das, rückübersetzt in den abstrakten musikalischen Kontext, die verblüffende stilistische Nähe von Free Jazz und Ambient deutlich macht.

**Jazzthing** #47 De Feb 03

"Equally surprising to me was the solo guitar of OLAF RUPP. On LIFE SCIENCE (FMP 109), Rupp plays in a highly original style that has traces of Reichel, Hendrix, Flamenco, Bailey and Doran. A self-taught guitarist, Rupp's technique on both acoustic and electric (a Strat, for those who care) is jaw dropping and on all these improvisations (Bios/Flor/Nerf/ Ciel (post electro)/ Heat/ Viva/ Voce/ Path/ Rain/ How big is your Heart?/ Body/ Soil. 76:33. June November 1999, Berlin), he uses it tastefully, passionately, intelligently. A typical piece has Rupp moving from ultra-slow melodic lines to fierce two-handed tapping and into bizarre power chords or flourishes. It is highly abstract and challenging music, but not at all uninviting (it's free improv you could play for a metalhead, I guess). Whether on electric or acoustic, his playing is utterly absorbing as he pushes towards a new language for improvised Guitar. More please Mr. Rupp."

**CADENCE** (U.S.A.) Vol 26 No. 12 December 2000

Berlin guitarist Olaf Rupp wrestles a grungy electric and a meaty acoustic through a variety of stylistic approaches. Loose, stunted classical arpeggios, deadfinger dragging strums and hurricane runs along the neck all combine in what sounds like a damaged take on folk blues. The atmosphere is dramatic but never overblown, with tight, raging note stabs giving way to pools of silent reflection without ever sounding self-conscious. It feels like a liberated performance: a slow, egoless drift downstream, perfectly realised and preserved in real time.

**THE WIRE**, David Keenan, #202, december 2000

LIFE SCIENCE - Das Wissen ums Leben auszuspielen, ist dem Berliner Gitarristen Olaf Rupp ein Anliegen. Er erweckt in keinsten Phase den Eindruck, jemanden imitieren oder eine bestimmte Spielhaltung vertreten zu müssen. Rupp hat diverseste Einflüsse grund seiner starken Persönlichkeit ins Eigen transformiert. Er spielt seine Gitarren pur. Ohne Präparationen und Effektgeräte. Einfach seiner Technik vertrauend, die ganz im Dienste seines beeindruckenden nonkonformistischen Klangverständnisses steht.

**JAZZLIVE**, han

"Olaf Rupp Solo-CD "Life Science" (FMP/Helicon) ist ein Beispiel für einen enzyklopädischen und gitarristischen Forschungsansatz zur Post- Punk- und Post-Bailey-Improvisation, der die Gitarre (im Sinne von Gitarre-Gitarre, also: Flamenco, aber auch autodidaktisch) ausdrücklich zulässt und weiter spielt."

**JAZZTHING** NR. 35 SEPTEMBER/OKTOBER 2000

Gitaris free improvisation dan musisi avant garde dari Berlin Olaf Rupp ini merupakan gitaris yang lebih berkonsentrasi pada permainan improvisasi dan sound, memainkan akustik dan elektrik gitar sama baiknya dan dengan elektrik gitarnya dia dapat menciptakan sound-sound yang bervariasi tanpa menggunakan asesori efek gitar dan teknik bermainnya kadang mengadaptasi permainan Cecil Taylor pada piano, dia sering menggunakan teknik cluster pada gitarnya seperti Cecil Taylor pada pianonya, juga kadang mengesek senar-senar gitarnya dengan jarinya untuk membuat variasi suara, improvisasi pada permainan musiknya seolah-olah tidak habis-habis. Pada album "Life Science" yang berisi 12 komposisi selain mengeksplorasi permainan elektrik gitarnya juga banyak memunculkan permainan akustik gitar, walaupun masih dengan landasan free improvisasi, kadang sound yang keluar dari petikan gitarnya tidak terduga dan memunculkan sound yang baru, kadang bermainnya bisa sangat abstrak tapi kadang lembut dengan akustik gitarnya. Dan dari album ini tampak personality dari Olaf yang dialirkan lewat nada-nada dan teknik permainan gitarnya perfect. Album eksperimental ini tampaknya menunjukkan konsistensi Olaf Rupp pada jalur free improvisasi, selain proyek dia pada musik elektronik dan musik konkret.

[www.wartajazz.com](http://www.wartajazz.com), WJ

Olaf Rupp Life science (FMP,2000) Musicien exigeant, sans doute torture, ce guitariste allemand est en lutte constante avec son instrument, dont il extrait des sonorités à mille lieux des canons de l'esthétique, dite conventionnelle (le contraire aurait été étonnant sur un tel label !), afin de donner vie, à de curieuses sculptures sonores, escarpées, abruptes, voire indigestes pour certains. Auditeurs distraits, passez votre chemin !

[www.lamediatheque.be](http://www.lamediatheque.be)



Olaf Rupp, che sembra la controfigura di Wim Wenders giovane, imbraccia una chitarra acustica e comincia a far correre le sue agili dita su e giù per la tastiera, vagando tra flamenco, fughe classicheggianti, svisate free ed echi lontani di blues, per una suite lunga cinquantasette minuti. Per la ritmica si aiuta battendo le dita sulla cassa e l'effetto è quello di una vera e propria orchestra. Rupp ci trasporta nei suoi personali territori musicali alquanto introspettivi ed è una cavalcata tra suoni e ritmo che in alcuni punti diventa davvero trascinate. Che magia è capace di trarre un uomo solo dal suo strumento, quando lo sa suonare.

[www.landscape.it](http://www.landscape.it), Paolo Redaelli,

Taken solely on the trappings of this release Olaf Rupp is something of an enigma, a German guitar prodigee who skipped the usual scuttling about in obscurity and shot straight to the big leagues of FMP. His debut disc for the label is complex primer detailing his impressive command of string theory and praxis. Recorded direct to digital at his leisure in a variety of settings from concert hall to bedroom the pieces illustrate Rupp's broad base of moods and fingerings. A brittle sheen of amplified ice coats many of his structures on electric axe while his acoustic peregrinations follow less bombastic roads venturing into radioactive strains of flamenco and even folkish chordal progressions. In the interview that comprises the notes for this release Rupp recounts a daily routine of morning Zen meditation followed by several hours of concentrated guitar exercises. The discipline in his self-described timetable manifests prominently in the methodical nature of this music. Rupp plucks, plinks and strums to an inner logic that is all his own. It's a collective technique tantamount to many of his peers in improvised music, but outside shop talk circles and to the ears of lay listeners (like myself) his machinations may seem overly pedantic on occasion. There are moments that walk the tightrope of excess as on the florid pyrotechnics of "Ciel (post electro)," but there's still something classically and ingratiatingly artistic about Rupp's decision to play first and foremost with his own wants and needs in mind. "Viva" announces on a repeated anthemic line caked with thick fuzz tone and distortion while arpeggiated figures laced with frosty trails of feedback form the crux of the close. To my senses it's on numbers such as this, with the added edge of amplification that his reticular string patterns really succeed in attaching themselves to the ears and beginning the work of dismantling barriers to their ingress. The synapse between artist and instrument is sometimes a closed system across these compositions. But there's still plenty on the surface to captivate listeners willing to peer through the figurative pane glass separating them from the guitarist's inner cerebral workings.

[www.allaboutjazz.com](http://www.allaboutjazz.com), Derek Taylor,

„Einen neuen Höhepunkt auf dem Gebiet des unbegleiteten Solos: Der Gitarrist Olaf Rupp, dessen Intensität weniger in der Lautstärke als in einer Harmonik liegt, die alle bisherigen Extreme übertrifft. Das Total Music Meeting hat viele Musiker nach Berlin gelockt. Viele sind in Berlin geblieben und beleben die Szene.“

**BERLINER MORGENPOST**, Matthias R. Entreß, 2000

"Zu den überzeugenderen Konzerten gehörte auch der spröde Auftritt von John Russel (g) und Evan Parker (rs) sowie der Festival-Auftakt mit Olaf Rupp. Dieser spielte seine Elektrogitarre gerade auf den Knien haltend, wie einen Baß. Es ist eine wilde, freie Musik, die unerwartete Klänge bringt und zeitweise wie eine Übersetzung der Taylorschen Cluster auf die Gitarre wirkt. Ein schönes Festival also ..."

**JAZZTHETIK**, Meinhart Buholzer, Germany 2000

"One of the more convincing concerts was the performance of Olaf Rupp. He played his electric guitar upright on his lap like a bass. It is a wild and free music bringing forward unexpected sounds, which sometimes seem like a adaptation of Taylors clustertechnique to the guitar."

**JAZZTHETIK**, Meinhart Buholzer, ,(translated)

Olaf Rupp is a German guitarist based in Berlin, and his singular approach to improvising on the electric guitar places him in a league with players such as Raymond Boni and Marc Ducret. While his language is as personal as Derek Bailey's, it does not yet possess the transcendental ability that the British master's does; Rupp's playing is, more often than not, an in-your-face approach to finding small unexplored or underexplored sonic nuances in the body of the instrument itself (or in his own technique), and drawing them out into the open directly and forcefully with as little space as possible between idea and execution. All but one of the tracks were recorded live to CD in a broken down house in the suburbs of Berlin, and the 13-minute "How Big Is Your Heart" was recorded at the UNCOOL Festival at Lago di Poschiavo, Switzerland. It is the key to the entire musical language Rupp expresses. Warped, angular arpeggios are juxtaposed against tonal patterns that can claim no consistency because of Rupp's complete disregard for the tone switch on his Fender Stratocaster. He attempts to play patterns without variation on a guitar whose very nature is to create it. He finds one sonic hash mark; dives into it; brings it up from the depths quickly, furiously, architecturally; builds it up to a point where he and instrument are one; and then destroys it in a fit of noise, finger-picked maelstrom, and whammy bar fluctuations and chord modulations. Rupp's music is far less academic than Boni's and as explosive as Ducret's, with aspirations to be as literate and articulate as Bailey's. It is already original, already fiery enough to be arrogant, while holding a small place for receptivity from outside sources -- as in the melodic chord structures that are dissembled with left-hand acrobatics la Jimi Hendrix. Life Science is a stellar debut by a gifted and uncompromising young artist. ~

**All Music Guide** [www.getmusic.com](http://www.getmusic.com), Tom Jurek

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