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artist: <b>thomas kessler</b> album: <b>egolution</b> label: <b>peacelounge recordings</b> release: <b>04-2005 (Japan only)</b> <b>08-2005 (GSA)</b>			
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## thomas kessler: egolution – The (Re-)Invention of Ambient Jazz

Thomas Kessler's ventures into Ambient, Electro and Breakbeat add spice to his overall musical concept – with some kind of 'Space Jazz' at the center. Traces of David Sylvian, John Hassell, Brian Eno can be heard, but the resulting hybrid is unmistakably his own genre... His first solo album *on earth* was hailed by one critic as "the birth of ambient jazz", and that is perhaps just as true for *egolution* – only ten years along the way, his music has evolved into – well, that is really for the listener to find out...

You may have heard of his original Thomas Kessler Group (on Laika Records), or been surprised by *On Earth*. Kessler played keyboards with worldbeat pioneers Dissidenten for many years and is currently working with **Trance Groove** on stage as well as composing and performing with former Kraftwerk-member **Wolfgang Flür** (Yamo).

Smooth, smoky horns, evocative of a New York Jazz Club, collide with synthetic filter-sweeps. Fragmentary strings appear out of the blue, only to fade and disappear into the foggy urban night a few seconds later. Spare, almost fragile piano accents seem to be hovering over laid-back slow-motion grooves, while jittery uptempo loops meet with serene melodies of an almost hymnlike quality. Despite their extraordinary variety, 8 of the 12 compositions of the album were obviously created as part of a whole. Four more were developed and re-developed in the course of several years since the original release of *ego* in the late nineties. The album was probably too far ahead of its time back then, and the previously recorded material was remixed and remastered to near-perfection in the winter of 2004/2005. The four newly written tracks are very much in tune with the original concept which suggested a mixture of two very different artistic qualities: the DJ's intuitive approach to rhythm combined with the musical refinement of the classically trained musician. Composition, improvisation and sound design combine to form an organic whole, resonant with the relaxed, yet intense ambience of Kessler's own studio in Duesseldorf. The work-flow was interrupted only by a series of live performances. Thomas himself will be the first to admit that friendship and interaction with musicians from all over the world has contributed on the new Kessler album, even though every instrument, every programmed beat on **the album** is uniquely his own. In his own words: "*egolution* is a soundtrack for the mind, seeking to connect with the listener's own fantasy and creative energy. This idea of intimacy, a kind of spiritual communication is really what keeps my music together."

*egolution* will be pre-released in Japan and is available for licensing in selected territories