**Release date: 3 December 2018**

**Fabrizio Rat in 8 dates**

-1983 : Born in Turin. Starts playing piano at 4 years old.

-1992-2005 : Enters the Conservatorio in Turin. At the same time he works as producer in dance music studios. He develops improvisation. He studies composition in London with George Benjamin for one year.

-2007 : Arrives in Paris and attends the CNSMDP (Conservatoire national supérieur de musique et de danse de Paris).

- 2010 : Starts playing with Magnetic Ensemble and co-founds the bands Jukebox and Cabaret Contemporain. He tours extensively in France and abroad and releases two albums as Cabaret Contemporain: *Moondog* (2015) and *Cabaret Contemporain* (2016). He collaborates with Étienne Jaumet and Château Flight.

-2015-2017: Releases the album *The Explosion* (avec Gilb’R et Giani Caserotto) (Versatile Records) and two solo Eps, « La Machina » (Optimo Trax), and « Technopiano » (Involve Records).

-2016-2018 : Tours extensively with his live set in clubs and festivals (Europe, South America, Africa, Middle East)

-2017 : Releases his first solo album ‘The Pianist’ on Blackstrobe Records co-produced with Arnaud Rebotini

-2018 : Releases ‘’L’isola EP’' and Unconscious Mind LP on ODD/EVEN

Unconscious Mind

LP [Odd/Even] 2 x 12” Vinyl

Following three Eps and one LP Fabrizio Rat releases his second solo album on Odd/Even, German label by Andre Kronert.

His live set – a unique performance of a real man/machine playing with his hand non stop for many hours like a human sequencer – has bring him around the globe these years setting dancefloors on fire with his hypnotic and captivating techno.

Nevertheless, alongside his intensive touring he has never stop producing, and his 12 track upcoming album is the result.

Playing these many gigs around the world has inspired in a way the title track, ‘Unconscious Mind’. « While playing my live set I have often experienced a state of trance, reached some magical moments where the movements of my hand on the keyboard and the control of the musical flow becomes almost automatic, unconscious, and a feeling of ‘unity’ with the people in the room arise. Losing the awareness of control and letting the subconscious ‘play’ is surely the most exciting part of music. It can really generate surprises and allow to reach the unexpected and the unforeseen. For me techno is a kind of meditation, very powerful and loud. It is an extreme music which explores frequencies you can’t hear with your ears, only perceive with the body. Sub basses are in a way similar to the subconscious mind, you cannot identify them precisely and understand clearly what they want to ‘say’ – as you can do for example a melody in the middle register - but their only presence can impact your feelings very strongly. »

The sonic palette used here is much larger compared to his first album ‘The pianist’, which was coproduced with Arnaud Rebotini and released on his label. However, the hypnotic power of repetition stays at the centre of his work, and is here even pushed much further.

The sound of the ‘prepared’ acoustic piano (e.g. modified with objects touching the strings and experimental playing techniques) is always there, but used in a subtler way, to melt or fight against the analog synthesizers employed alongside, in particular the Korg Ms20 which is a real main character (you can feel its ‘aliveness’) in this record.

The album is conceived entirely for the dancefloor, with no rest and no breathe, no ambient or ‘quiet’ tracks. Melodies emerge at times, resulting from original orchestrations of piano and machines. At other times more violent and static textures explore the extreme repetitions of piano harmonics, combined with slowly evolving filter-sweeping hypnosis.

The meditation attitude towards techno is probably the reason that pushed Fabrizio to include spoken ‘mantra-like’ vocals on some of the tracks, provided by swedish singer Linda Olah with whom he has collaborated on many projects.

« I asked her to speak as a hypnotist would do, with a flat, regular, obliging tone. In the very same attitude I played most of the piano patterns in the record. I hope it will help people listening or dancing to this record to loose awareness and control. »

Unconscious Mind will be released the 3 December on double 12” vinyl and digital.

A1 Unconscious Mind\*

A2 Segreto

A3 Nel Vuoto

B1 Furore

B2 I Play The\*

B3 Lacuna

C1 Mistero

C2 La danza\*

C3 Out of body\*

D1 La Sera

D2 Magma

D3 La Rovina

\*Vocals by Linda Olah

Biography (by Jean-Yves Leloup)

Fabrizio Rat has clear ideas. **« My project is simple»** he affirms. **« Take a piano, the classic and romantic instrument par excellence, and project it into the hypnotic and powerful soundscape of techno music ».**

As a matter of fact, he comes from a double background.

He’s a classically trained pianist who practised improvisation and composed contemporary music, but since his teenage years he has produced electronic music, and spent hours and days with computer, synthesisers and drum machines.

**Beyond the Keyboard**

*« After many years of practice my musical path seemed to be planned. ». « The ‘traditional’ way of playing the piano had bored me. I knew too well the instrument, I couldn’t be creative any more with the codes and rules I had learnt. I was looking for a new way to approach the instrument, a balance between chance and control, similar to the feeling you get by working instinctively on synthesizers. I realized I had many things to learn from analogue electronic instruments, which represent more than just strictness and precision. These machines, far from being ‘perfect’, almost have feelings I believe, and they behave unexpectedly and unpredictably at times. I thought that by studying and trying to discover their secrets I might be able to push to new boundaries my ‘machine’ from the very beginning, the piano.**»*

Since his teenage years Fabrizio has worked simultaneously on both classical and electronic music productions. He’s definitely not the classical music guy who has just discovered techno. Throughout his apprentice years at the musical academy in Turin he was working as a producer in dance music studios at the same time *( « commercial stuff »* he admits ), hiding his ‘double life’ to both the professors, and the DJs. Arriving in Paris in 2007 his objective starts to take shape. *« I always had this idea to do electronic music you can dance to, techno, with acoustic instruments, and especially with the piano. »*

In 2010 he starts a first band called Jukebox, then Cabaret Contemporain, an ensemble of technoid music with 2 double basses, guitar, drum and piano.

**Recipes for prepared piano**

One of the main keys to understanding Fabrizio’s work is the preparation of his piano, inspired by the great Italian double bass player Stefano Scodanibbio.

Avant-garde composer John Cage had initiated the “prepared piano” practice in the 40s by placing different types of objects (metal, wood, paper, wood…) on or between strings. The piano’s timbre is then altered into a more percussive direction, transforming pitch, intensity and resonance of each note. *« I use for example packaging tape, which generates a sort of natural saturation while vibrating. I also use plastic rulers on the low strings, to generate a sort of white noise, and I struck small sticks on strings and tuning pins to create percussive sounds. I also use a lot blu-tac (Patafix), which I put on specific points of the string to obtain harmonics. I also use it to damp the lowest string of piano to produce a sort of kick-drum sound ».*

**Pianists trend**

Fabrizio Rat is not the only pianist who tries to renew the approach towards the instrument. Over the last 10 years, interpreters and composers like Francesco Tristano, Nils Frahm, Hauschka, Guillaume Flamen, Grandbrothers and the Vanessa Wagner-Murcof duo have crossed the path of classical and electronic music.

Even if he appreciates some of them, Fabrizio moves away from that trend, to approach a much more radical techno. *« I want to be in the loop, into the hypnotic process, and that’s it. I don’t want the instrument to be recognizable, people to say: « It’s a cover of that techno track on the piano » Eventually, I feel much more connected with artists of the techno scene like Ø Phase or Donato Dozzy. »*

Unsurprisingly, it’s in front of the dancefloor, in clubs or festivals, that Fabrizio plays his live sets. With the right hand he plays repetitive rhythmical patterns while the left one handles the machines and manipulates the piano strings.

His goal is to reach *« the trance, to project on the dancers the hypnotic state of my right hand moving on the piano ».*

**Video links:**

**<https://www.facebook.com/fabriziorat.lamachina/videos/1759788450754324/>**

**LIVE on BE-AT TV**

**Short <https://www.facebook.com/fabriziorat.lamachina/videos/1639249219474915/>**

**Full stream <https://www.facebook.com/beattvofficial/videos/10156222215112474/>**

**Fabrizio Rat solo Discography**

**NEW ALBUM ‘Unconscious Mind’ Upcoming on ODD/EVEN late 2018**

**L’Isola EP [ODD/EVEN] 12’ vinyl and digital 2018**

**<https://soundcloud.com/fabriziorat/sets/fabrizio-rat-lisola-ep-evenodd002>**

**The Pianist LP [BLACKSTROBE RECORDS] 12’ vinyl and digital 2017**

**<https://soundcloud.com/fabriziorat/fabrizio-rat-the-pianist-blackstrobe-records>**

**Technopiano EP [INVOLVE RECORDS] 12’ vinyl and digital 2017**

**<https://soundcloud.com/involve-records/sets/inv015-fabrizio-rat-la-machina>**

**La Machina EP [OPTIMO TRAX] 12’ vinyl and digital 2016**

**<https://soundcloud.com/fabriziorat/sets/la-machina-ep-sampler-optimo>**

**This are samplers full tracks available on HATE Channel**

**Single tracks:**

**Felt [INVOLVE] Compilation digital**

**<https://www.youtube.com/watch?v=KiAYPNRfTVM>**

**Pensiero Fisso [RESISTANCE Vol.1 compilation] digital**

**<https://www.youtube.com/watch?v=b8_nMiJ6-Es>**