

BIO (LONG STORY SHORT) The indie band vandermeer plays shoegaze with rock influences. Since 2016 the band is composed of Harmke van der Meer (Vocals, Synthesizer), Florian P. Stiefel (Guitar, Kaossilator, Noise), Jo Hansson (Vocals, Bass, Noise, Synthesizer) and Bernd Erasmey (Drums, Noise). After a successful tour start in 2019 promoting the previous album „panique automatique“, the tour was supposed to continue in 2020 - but the band was radically slowed down by COVID. However, they had no desire for streaming concerts during the lockdowns. The four musicians don't think much of the format and would rather play in front of people in real life, sweating and loud. So instead, they have been working hard on a new album, and here it is: „Grand Bruit“, a successful work of art, a contemporary witness report on the pandemic.

GRAND BRUIT The songs are about personal setbacks, political developments (the Corona denier issue), fears of loss, an intimate exploration of social distancing and being alone while conforming to most measures. It is about saying goodbye in times when no funerals with more than ten people are allowed. Not being able to visit parents because their country is high incidence. Being alone with oneself even when attending a Zoom party. Continuing to act while everything stands still or standing still while everything goes on after all? The unbreakable solidarity with the sick, the bereaved, the children, the at-risk groups and with all those who give everything to make sure we survive. The bewilderment in the face of the egoisms, the demonstrations of the Corona deniers, the growth of the New Right. A rage, a bewilderment, a standing up, a standing against - this is „Grand Bruit“.

With its twelve songs, the album sets itself apart from previous productions. Compared to the band's previous releases, the new album demands a new sound design: More! More! (Più Più!, see 2nd song). This record radiates more anger, more empathy, more brute and emotional outbursts. It doesn't always want to be beautiful. That's just not the way it is. The record is meant to be to the point. Tell your time. Raw, edgy, crunchy. And yet embracing.

Compared to „panique automatique“, „Grand Bruit“ is stylistically more stringent, more compact, from one cast. Less stylistically differentiated like „panique automatique“, more noisy, fuzz-shoegaze guitar thunderstorm meets soft female vocals alternating with the bassist's voice. Pop melodies without becoming arbitrary. A little post-rock is also included, but in doses. That is what is special about „Grand Bruit“.

SOUNDS LIKE? Grand Bruit inspires music lovers with a high affinity for music from the nineties, shoegaze, noisy, not too overproduced indie rock, and people who like 2000s alternative rock with a DIY touch and post-rock characteristics. Probably these people are all 30 upwards (not empirically proven, but it can be assumed). According to the following bands whose albums you listen to on Spotify or Apple Music, „Grand Bruit“ should ideally be embedded in your playlist: Garbage, Wolf Alice, Slowdive, Pabst, Stereolab, Daughter, Cocteau Twins, Lush, Deafheaven, The Raveonettes, The Weakerthans, and The Joy Formidable.



GRAND BRUIT (09.12.2022)
 Formats: 2LP/CD/Digital
 Label/Distr.: Barhill Records/Cargo Records
 Catal. No.: BHR045
 EAN: 4251423501438 (2LP)
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 4251423501452 (Digital)

TRACKLIST (ON SPOTIFY OR APPLE MUSIC)

1. Mayday II
2. Più Più
3. All Sleek All Glass
4. In All This Where Was I
5. The Other Button
6. Nevermind The Blackbox You Die Anyway
7. Napoli Centrale
8. Cheap Trick
9. Left And Leaving
10. Traces
11. Wasted Sorrows
12. Oh So Bold We Stare

Engineered, recorded and mixed by Jo Hansson & Florian P. Stiefel. Mastering by Roy Recklies @ Monoposto Mastering Düsseldorf. Layout by Teresa Habild and Harmke van der Meer, Artwork by Eva Tausch.

BAND

Harmke van der Meer - vocals, synthesizer
 Florian P. Stiefel - guitar, kaossilator, noise
 Jo Hansson - bass, noise, synthesizer
 Bernd Erasmey - drums, noise

FOTOS
muriels.ink

LINKS

<https://www.thisisvandermeer.com>
<https://www.facebook.com/thisisvandermeer/>
<https://www.instagram.com/thisisvandermeer/>

https://vandermeer.ffm.to/grand_bruit

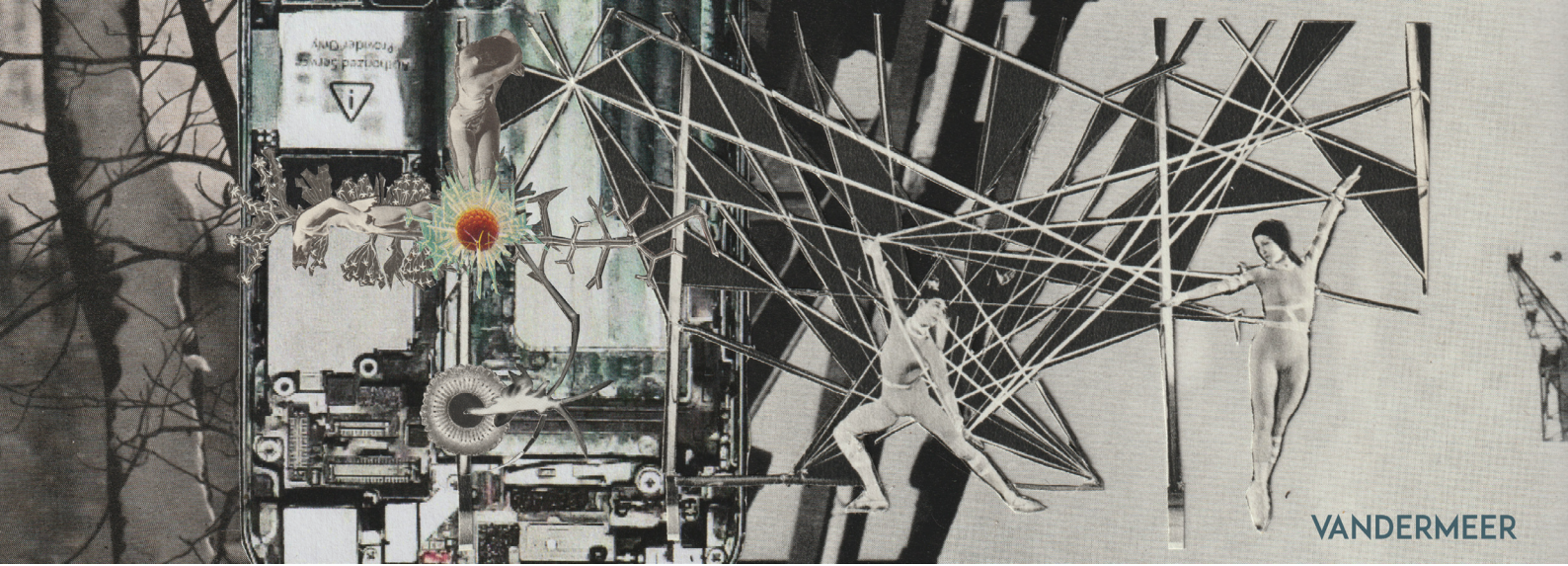
PRESSKIT

www.barhillrecords.de/press/



INITIATIVE MUSIK gGmbH

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GRAND BRUIT (LONG STORY)

The Corona virus heavily upset VANDERMEER's touring plans for their previous release „Panique Automatique“. So the quartet from Trier around lead singer and name giver of the band Harmke van der Meer concentrates entirely on composing and recording new pieces for the successor „Grand Bruit“, on which the years of the pandemic have left their mark.

Founded as a duo back in 2011, VANDERMEER initially wrote music for plays. In 2013, the troupe financed their debut EP „Polygraph“ with a crowdfunding campaign, followed by their second release „Can't we“ two years later. However, the actual birth of the current formation, consisting of Harmke van der Meer (vocals), Florian P. Stiefel (guitars), Jo Hansson (bass, vocals, synths) and Bernd Erasmy (drums) does not occur until 2016. With numerous performances such as supporting Irish folk rockers NEW MODEL ARMY on Justin Sullivan's personal request, the band grows closer together. VANDERMEER increasingly refine their music and incorporate elements of indie and alternative rock or Brit pop into their 1990s shoegaze, which gives their sound its own identity. To be re-listened to on the superb first longplayer „Panique Automatique“ from 2019, which consistently received positive reviews - and then came Corona.

The sensitivities and thoughts during the pandemic, such as loneliness, fear of loss or the consequences of infection - on the other hand again controversial political developments, while conforming to most measures, the hatred at the anti-Corona demonstrations and deniers rub off on „Grand Bruit“ and are reflected in a high emotional density and a coherent atmosphere. For example, the first single release „In All This Where Was I“, pre-released on September 16, lives on a melancholic wave-ish mood and describes in terms of content the exhaustion from life and the feeling of powerlessness to be stuck and trapped in constant crises such as Corona, climate change and war. The opening duo „Mayday II“ and „Più Più“ meanwhile expresses right at the beginning with rocking and aggressive noise guitars all the pent-up rage and emotions about the situation of the past years very impressively and crashing.

All in all, „Grand Bruit“ is much harder and more uncompromising than its predecessor and seems more determined - with the interspersed vocals of bassist Jo Hansson, the band has added another stylistic device, which is very conducive to variety. „Traces“ and „Oh So Bold We Stare“ exude a great new wave charm and could easily be on „Panique Automatique“, whereas the experimental „Wasted Sorrows“ surprises with loose fluffy beats. Finally, the cover version „Left & Leaving“ by The Weakerthans provides a somewhat calmer note for loosening up and rounds off the overall work skillfully. Despite the partly oppressive and melancholic mood and the heavy themes, frontwoman Harmke van der Meer manages to spread hope again and again with her lovely singing and to conjure a light at the end of the dark tunnel.

„Grand Bruit“ grabs, stimulates, captivates and carries away and sends the listener on an emotional roller coaster ride of feelings - a real highlight at the end of the year! With this unique mixture VANDERMEER seem to have found their sound.

(Armin Schäfer)



YOUTUBE

„In All This Where Was I“



„Più Più“

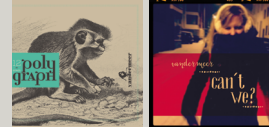


PROMO STREAM



DISKOGRAPHIE

2013 ALBUM 2015 EP



2019 SINGLE 2019 ALBUM 2022 EP



2022 SINGLE 2022 SINGLE 2022 SINGLE 2022 ALBUM



REVIEWS PANIQUE AUTOMATIQUE

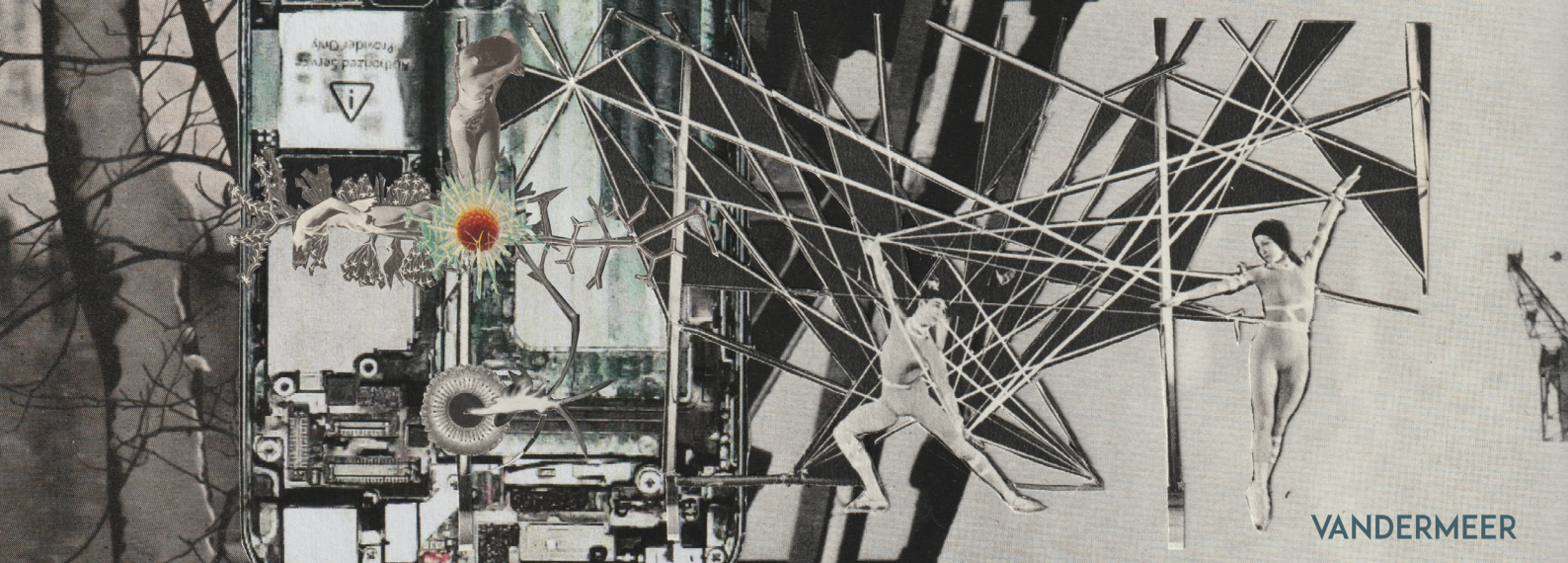
„Regardless of which section of the record shelf Panique Automatique ultimately ends up in, it makes for a richer offering.“ - VISIONS

„It is melancholic-happy, thoughtful-light and relaxing-disturbing. Needless to waste many more words: Listen in, people! It's rare to get something so fine and well thought-out songwriting and arrangement“ - SLAM MUSIC MAGAZINE



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VANDERMEER

GRAND BRUIT - REVIEWS 1/2

VISIONS 12/2022 | AUSGABE 357, 34. JAHRGANG

Thematically cutting edge and musically pleasantly nostalgic, Vandermeer achieve what has always distinguished shoegaze: The drift between day and dream. Grand Bruit belongs to the generation of pandemic records, characterised by fear and loneliness, loss, solidarity, egoism and rage – on a large scale the themes are universal, on a small one they are corona-specific. The quartet from Trier conjures up moods that are actually familiar from bands of the early 90s and from the industrial ruins of England to Ireland. Singer Harmke van der Meer may be less drawing, but she displays a melancholy reminiscent of Dolores O'Riordan. Her band colleagues, who reliably build up walls of guitar sound, piece by piece, only to tear them down again, are in no way inferior to her. The walls of sound are sometimes delicate and yet depressing, like yellowed floral wallpaper in a sepia filter, and sometimes weathered and deep black like the Porta Nigra, but they are never an end in themselves. Because ultimately, catchy hits like Piü Piü, driving post-punk beats like in The Other Button and sheer noise escapades like in All Sleek All Glass stand for themselves. Gentle dream pop as in Left & Leaving and the alternative dance of Wasted Sorrows further explore the boundaries of the genre and contribute to the pleasant musical retrospective. Despite all the retro charm: Vandermeer can write gripping and dynamic songs and prove it every few minutes on Grand Bruit.

What's in it: Kaput Krauts, Mülheim Asozial, Pascow, The Joy Formidable, My Bloody Valentine, Slowdive

9 out of 12 points Stephan Kreher

ROCKS 01/2023

Testimonials of a pandemic: After two EPs and the excellent album Panique Automatique (2019), the year 2020 marked a turning point for Vandermeer. Instead of being able to present their album live, contact restrictions and lockdowns prevailed. The group led by frontwoman and namesake Harmke van der Meer packed all their rage, disappointment and powerlessness musically and lyrically into the soul striptease Grand Bruit. Here, the quartet reveals all its feelings and emotions in thoughtful and melancholic numbers like „IN ALL THIS WHERE WAS I“ in the style of bands like LUSH, but also in brute outbursts of rage like „PIÜ PIÜ“ and „ALL SLEEK ALL GLASS“, reminiscent of Garbage or Sonic Youth – beautifully ensnared by a gentle female voice. A very diverse, intense and cross-stylistic shoegaze, alternative and indie rock opus, which also enchants with beautiful new wave or Brit pop elements and not infrequently ends in crashing post- and noise rock orgies.

9 out of 10 Armin Schäfer

LUSERLOUNGE

vandermeer serve shoegaze with rock and pop elements. During the corona pandemic, they wrote their third album „Grand Bruit“ instead of touring. The songs deal with personal setbacks, political developments, fear of loss, an examination of social distancing and being alone.

To balance the poppy melodies, Vandermeer contrasted the sound with loud, fuzzy riffs, which ends in a noise orgy in „Piü Piü“. Loud-cracking riffs and glossing over. At times fragile and inwardly effervescent, the soundscape produces nuances of human mood states that are captured and transported. „The Other Button“ drifts thoughtfully through the big city lights on a cold and wet late autumn evening. „Wasted Sorrows“ sounds quite different again and is more synth-pop with a techno beat melody and Harmke's fluffy warm timbres. All in all, a surprisingly varied work with an epic „Oh so bold we stare“ in the exit, which drifts relentlessly into the shadow world and lingers there.

OX FANZINE #165 06/2022 34. JAHRGANG

VANDERMEER, a quartet from Trier, play songs somewhere between shoegaze, pop noir and post-rock influences. The songs come with a lot of reverb, expansive synths and very melodic guitar lines. Singer Harmke van der Meer captivates with a very captivating voice. The songs deal with personal setbacks, political developments (such as corona deniers), fear of loss and an intimate examination of social distancing. The band itself feels quite at home in the reminiscence hell described between GARBAGE, SLOWDIVE, DEAFHEAVEN and THE RAVEONETTES. In „IN ALL THIS WHERE WAS I“ van der Meer almost sounds like Shirley Manson (GARBAGE) or Keiron McDermitt (THE PRIMITIVES). The second single „PIÜ PIÜ“ sounds a bit like the early Smashing Pumpkins and has a lot of drive, almost with a wall of sound. But sometimes the songs are almost too smooth or clean, a few rough edges wouldn't hurt.

Markus Kolodziej, 7 out of 10

BEATBLOGGER

Like so many other bands, vandermeer were slowed down on stage – fatal, of course, for a band that likes to play in front of people, especially since they deliberately avoided streaming gigs. So work began on the third album, which was to be bigger and more intense in every respect. They desperately wanted (and got) more of everything: volume, emotion, anger and empathy. „Grand Bruit“ is about personal setbacks, fear of loss, but also about political and social developments with which one was anything but happy. In fact, this album really knocks you out. „Piü Piü“ embodies this urge for more with soulful force. Harmke van der Meer's soft yet haunting voice is confronted with a lot of distortion that goes far beyond the familiar indie, alternative and shoegaze. vandermeer have discovered post rock for themselves, and the angry, booming, loud parts are reminiscent of the famous The Twilight Sad. On the other hand, there is a track like „Wasted Sorrows“, which consistently distances itself from such approaches and works electronically, beats with poppy magic. It's a bit out of the ordinary, but it's good fun.

The quartet from Trier knows no limits and instead writes gems non-stop. „Napoli Centrale“ is another alternative-gaze jewel that oscillates between elegiac noise walls, fragile melodicism and epic force – as if it had fallen out of time and, with its final crescendo, is characterised by incredible, almost brute beauty. „Oh So Bold We Stare“ also only takes off at the end, but is clearly restrained. Sympathetic reduction and classic post-rock patterns prepare for the storm in a teacup of disturbed idyll. In fact, 50 minutes can be too short, because the way „Grand Bruit“ takes you firmly in its arms, shakes you awake and presents a new world in the process, touches you, doesn't let go. This oppressive interpretation of musical beauty creates a microcosm that should linger for eternity, so inspiring does it turn out. Yes, the pure intensity of vandermeer surprises and overwhelms at first, especially in connection with incredibly loud guitar walls and precise stylistic breaks. But this is exactly what works wonderfully and results in a small highlight, which actually shouldn't be missing on any too-early best of the year list.

Rating: 4,5/5

UNDERDOG FANZINE

(sb) Shoegaze has always been a mystery to me in its definition. When I picked up this very term in the press release for Vandermeer's new album, I had to take a deep breath. What is this again? I was all the more (positively) surprised when, during the first few minutes of Grand Bruit, pure rock came roaring out of the speakers. Lyrically, the record comes across as rather depressing (fear of loss, social distancing, being alone), but in its entirety and despite all the intensity, it sounds very sensitive. And if the album doesn't get you on the first listen, then give it a second or third chance, because it deserves it. Strong thing!

VISIONS 12/2022 | AUSGABE 357, 34. JAHRGANG

PLATTEN

Soundcheck
Die wichtigsten Alben im
Dezember 2022

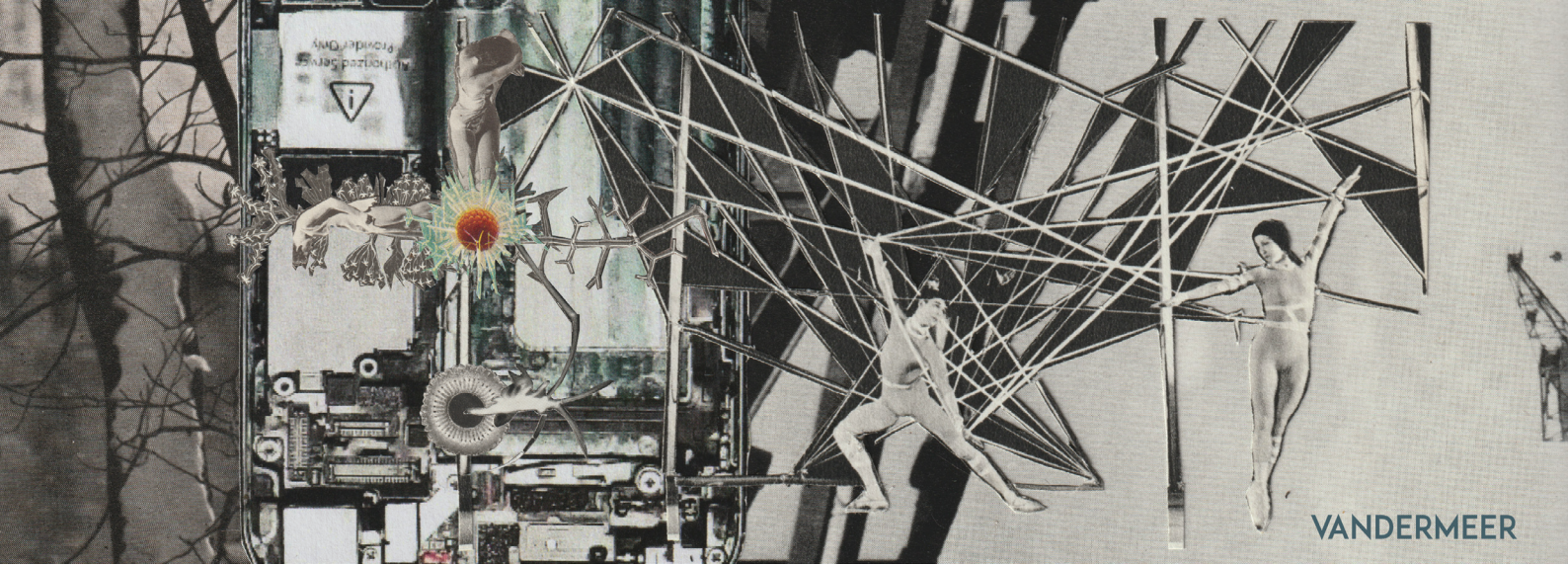
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	Fleet Machines	Elder Inmate Passage	NeX Double Album	Brendan Benson Low Key	White Lung Framelines	Other Half Soft Action	Sklinny Beers This is Pop	Vandermeer Grand Bruit	Jamie Lunnon The Address	Jenna Freeman And The Cosmic Something Wild	Pale The Night, The Dawn And What Remains	The Pighounds Pig Pig Place	The Smith Street Band LSD After Football	Big Injin Back Home	Sweet Cobra Thores	Ways Away Washed Songs	PolyMath Zenith	-(L)- Ink-Bust	Gaupa Myriad	Counterparts A Living For Those Still Here	Die Sauna In die Nacht hinein	Rakats Break Free	High Command Eclipse Of The Dual Moons	The Real McKenzies Songs Of The Highlands, Songs Of The Sea	Talibh The Generation Of Dancer
REVIEW AUF SEITE	PERSÖNLICHES HOHLBLATT					PERSÖNLICHES LOWLIGHT																			
*REZA: Wir haben keinen Preis mehr, sondern Mal 10 Erfolg und den Platz an der Spitze und verdienen mit Elden vom Band auf den zweiten Platz, da wir den Vergleichen ebenfalls den Soundcheck für sich einordnen können.																									

VANDERMEER
GRAND BRUIT

OUT 09.12.2022
2LP · CD · DIGITAL

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VANDERMEER

VISIONS 12/2022 | AUSGABE 357, 34. JAHRGANG



Keine weitere Pandemie-Platte

2020 war die Hoffnung. Die Hoffnung, dass aus der erlebten Zäsur irgendwann in naher Zukunft großartige Alben entstehen. Platten, zu denen man auch *Grand Brut*, das zweite Album der Trierer Shoegaze-Band **VANDERMEER**, zählen kann.

Vandermeers neues Album ist zwar aus der Pandemie geboren, aber mehr als eine reine Dokumentarion der vergangenen drei Jahre. Wir haben uns nicht hingestarrt und beschlossen: Wir machen jetzt eine Corona-Platte“, sagt Gitarrist Florian F. Stiefel. Ein Konzeptalbum ist *Grand Brut* zwar nicht, dennoch: Der Brust über den Zaun hat Querdenken, während man selbst versichert, während und Verantwortungsbewusstsein zu sein, nicht in der Band und manövriert so den Nachfolger zu *Pandemie Automatique* (2020) in seine Reihen. „Damals waren wir stark von durch die Pandemie entstandener Wut und Trauer geprägt“, sagt Sängerin und Namensgeberin Harmke van der Meer, „aber als das Album fertig war, haben wir festgestellt, dass die Texte

auch auf ganz persönlichen Ebenen absieht von Corona funktionieren.“ Nicht nur inhaltlich, auch musikalisch würde *Grand Brut* ohne die Kraft und Geduldprobe der vergangenen Jahre anders klingen. „Das Gute war, dass man so viel Zeit hatte, um zu experimentieren und an Sounds zu arbeiten“, sagt Bassist Jo Hansen. „Dafür braucht es Zeit, und zu vert im Probenraum funktioniert das nicht so gut.“ Hansen und Stiefel, zusammen in DIY-Manier auch für die Produktion verantwortlich, gelangt mit dem musikalischen Freiraum der akustische Balanceakt, der gegen Shoegaze und Post-Rock ausweicht. Vandermeer gehen trotz aller Verträglichkeit mit musikalisch vorren Gitarrenwinden und pfeifendem Schlagzeug gern an die Scher-

zengerei, aber nie darüber hinaus. So entsteht eine Kopfkino-taugliche Platte in der Tradition „vielleicht Musik“ wie etwa bei Mogwai. Das klangliche Zeichnen von Bildern ist nicht nur für Hansen wichtiger Teil von Vandermeer, sondern auch für die Band. „Für die Musikvideos nutzt die Band Aufnahmen der russischen Filmkünstlerin Vladimir Kobrin. Im Zusammenspiel mit dem musischen Collagen-Cover von Künstlerin und Therapeutin Eva Tausch entsteht so ein beeindruckendes multimediales Gesamterlebnis. Dass das in voller Pracht erstrahlt, ist auch ausschlaggebend für die Neustart Kultur-Förderprogramm zu verdanken. „Eine der Initiativen Musik wäre diese Platte in dieser Form gar nicht machbar und bezahlbar gewesen“, so Stiefel. „Den wenigsten ist bewusst, wie teuer Aufnahmen und auch Vermarktung sind.“ Insbesondere das Vinyl würde so nicht existieren“, fügt van der Meer hinzu. Die hohen Kosten der Schallplattenproduktion und für kleinere Bands kaum noch zu stemmen. Das wäre im Falle von *Grand Brut*, mit dem Vandermeer eine der Shoegaze-Platten des Jahres vorgehen, zu schade. STEPHAN KRÄHER

GRAND BRUIT - REVIEWS 2/2

ROCKTIMES

Once again, the word pandemic appears in the press release. Among other things, we read here: „[...] However, the band Vandermeer „[...] had no desire for streaming concerts during the lockdowns [...]“. „[...] The four musicians [...] would rather play in front of people in real life, sweating and loud. So instead, work on the new album was brought forward [...]“. „Pandemie Automatique“ came out in 2019 and „Grand Brut“ was released in early December 2022. Regarding the twelve numbers on the present record, we learn: „[...] The songs deal with personal setbacks, political developments (the corona denial issues), fears of loss, an intimate exploration of social distancing and being alone [...]“. „[...] The album sets itself apart from previous productions with its twelve songs. [...] The record is meant to be to the point. Telling its time. [...]“

Vandermeer wants to conquer the world. The musical means differ greatly. Noise is brushed with a ruckus. Gruff rock meets indie sounds of the very well-assorted variety. Shoegaze. Post New Wave.

In the midst of all the noise, Harmke van der Meer impresses with perfectly fitting vocals to the physically brutal noise. The people in front of the speakers get the impression that the quartet wants to scare them away. The noise is something for eardrums tested for endurance. Despite all the confusion, there is still a lot of positive to discover on „Grand Brut“. With noise, Vandermeer barges into the indie rock house. But after all, the noise is only part of the combo's musical presence. There are many phases in which Vandermeer comes across as downright flattering. Yes, the quartet is definitely inclined towards the quiet moments. After the first wrecking ball, loosened up by relaxed parts, Vandermeer is conciliatory, even if the lyrics tell of many negative moments in life.

Vandermeer brings the indie rock – also with force – convincingly across. „Grand Brut“, available as double LP, CD and digital, is the music of a soul marked by considerable scars. Vandermeer is responsible for the entire mélange of music, lyrics and sounds. Here, too, is an exception to the rule, as the group docks with the indie rock band *The Weekerthans*. „Left And Leaving“ is by the Canadian combo and this track is – always in comparison to Noise – a sonically beautiful oasis of wellness. Via a great melodic-rocking „Traces“ comes something of a surprise, as just before the album closes, „Wasted Sorrows“ comes across as a Post New Wave number. The beats pound and combine with a groove that makes you want to dance to it. Restrained moments shine here. It's hard to imagine, but you can also believe in this kind of music from the band. „Oh So Bold We Stare“ is the ultimate ballad of the group, even if the beats per minute invite you to dance.

„Grand Brut“ is great indie rock with a noise challenge. „Grand Brut“ radiates calmness in phases. „Grand Brut“ presents crashing rock. Vandermeer's music is most interesting. Stay healthy and take time for good music to distract you.

TRUST #217/06 DEZEMBER/JANUAR 2022/2023

Capturing the music of Harmke van der Meer and band under the term indie rock would probably have brought out a few curious people right away in the past. A mixture of radioability and yet not boring. Today, there are many other labels: shoegaze, ambient rock, post rock, etc. I don't usually like these terminologies, because it distracts from the fact that Vandermeer exude an energy and joy of playing in the form of melodies that make my feet tap along. The voice of van Harmke – who plays synthesizer at the same time – is also extremely pleasant. The 12 songs are catchy and somehow (alternative) radio compatible. And whoever covers LEFT & LEAVING by the Weekerthans has already won anyway. (mika)

DUISBURCH

VANDERMEER take me on a journey back in time to the 90s. Guitar-heavy destroyed walls of sound casually alternate with sombre melancholic clarity. And my first association is MAGNAPOP, who once crossed my path in the early days of Plastic Bombs. Back then as well as today, I can definitely get excited about this kind of alternative rock, even if not so secretly anymore. Post-punk, which can also be heard here, has done some good groundwork. Some parts even sound musically like CURE, especially the more solemn ones. The vocals fit perfectly into the mood swings, which all take place in the various shades of grey. Music as if made to take a beautiful facet out of the gloomy days. Especially the two-voiced songs like „Nevermind the blackbox you die anyway“ stand out. Melancholy in all its glory. That is almost perfect. But to pick out individual songs only works to a certain extent. The album is capable of a turnaround at any time and really works quite well as a whole. And just because the eponymous singer sometimes vocally reminds of the singer of Dover, the danger of sounding cheesy is very high. But VANDERMEER also dose this correctly: quite a lot of everything, but not too much. The album is available on Barhill Records.

RAMTATA

With „Grand Brut“, VANDERMEER have released quite a piece of work.

The record is stylistically located somewhere between shoegaze, indie rock, a pinch of punk, noise, emo and alternative avant-garde. The twelve songs are very varied and at the same time demanding. They demand to be heard and, above all, felt. This is sometimes quite exhausting as the song „Piu Piu“ or the following song „All Sleek all Glass“ prove. Both songs have clear emo leanings and especially through the intense use of cymbals by the drummer paired with a noisy guitar, an exhausting sound comes out of the speakers. Of course, this sound fits the feelings the band wants to express through the music and singer Harmke van der Meer succeeds in doing so with her voice. Harmke van der Meer has a really good singing voice. The quiet parts, which of course also exist on „Grand Brut“, are sung just as well and honestly as the loud parts, which sound like anger and despair. Like so many albums, this one was also created during the corona pandemic and so it is not surprising that the experiences we have had with loneliness, despair, anger and helplessness are reflected in the songs of „Grand Brut“.

VANDERMEER have not released a simple album with „Grand Brut“. The 12 songs are rather a reflection of the past two years. Difficult times certainly promote artistic output, and this is also the case with VANDERMEER. The album would certainly have been quite different if the times had been different.

„Grand Brut“ comes in a nice DigiPack with lyrics printed much too small as well as a double vinyl in the shops and is of course also available digitally. - by Frank on 13.12.2022, 19:08, 7 / 10

TRIERISCHER VOLKSFREUND AUSGABE 06.12.22

Top-Kritiken: Trierer Quartett vandermeer startet durch

Die Trierer Indieband vandermeer um die Sängerin Harmke van der Meer veröffentlicht ihr neues Album und feiert das mit einer Release-Show am Freitag in Trier. Was die Band vorhat.



VON DARY TENBRÖCK

Trier: Die Kritiker der Musikmagazine sind sich einig: Schon vor dem offiziellen Erscheinen des dritten Albums der vier Mitglieder dieser Formation bestehender Trierer Band vandermeer kamen die ersten Besprechungen – und die Fachwelt feiert das Ouzette. Das Magazin Visions setzt das neue Album „Grand Brut“ gar auf Platz acht der wichtigsten Neuerscheinungen im Dezember. „Wow, das hatten wir so nicht erwartet“, sagt Gitarrist Florian F. Stiefel. „Das Album von der Meer betitelt das Trierer Quartett in einem Trierer-Indie-Regio.“ Der viertelbeim 100 Quadratmeter große Raum ist vollgestopft mit Instrumenten und Technik und strahlt eine professionelle Energie aus, die die Fans an die ersten Besprechungen – und die Fachwelt feiert das Ouzette. Das Magazin Visions setzt das neue Album „Grand Brut“ gar auf Platz acht der wichtigsten Neuerscheinungen im Dezember. „Wow, das hatten wir so nicht erwartet“, sagt Gitarrist Florian F. Stiefel. „Das Album von der Meer betitelt das Trierer Quartett in einem Trierer-Indie-Regio.“

Meers ätherischer Gesang, die (englischen) Texte sind dennoch klar verständlich. Das ist wichtig, transportiert vandermeer doch klare Aussagen. Aber keine Botschaften. Da ist mehr „Hauch“ als „Haft“, es geht um die Pandemieverfahren der Bandmitglieder, die nach einem erfolgreichen Tourneestart 2019 zum vorherigen Album „pandemie automatique“ radikal durch die Corona-Lockdowns ausgesetzt wurden. Die Songs handeln von persönlichen Rückschlägen, politischen Entwicklungen zum Beispiel die Corona-Leseprobe (Problematik), Verlustängsten und sind eine naive Auseinandersetzung mit Social Distancing und Alkoholem. Um keine Missverständnisse aufkommen zu lassen: Mit den meisten Maßnahmen werden die Bandmitglieder durchaus einverstanden, es

herrscht große Solidarität. Aber es geht auch die persönliche Frustration und Wut, die sich in der Musik Bahn bricht: oft hart und brachial, manchmal auch düstern und emotional. Und wie klingt das? Es ist ein wenig auch eine Reise in die 1990er Jahre, die die 0-3er von vandermeer unternehmen. Manche Gitarretriebe erinnern an die legendären The Cure, New Wave klingt auch bei „Oh so bold we stare“ oder „Piu“ an. Rockiges und aggressives Gitarrenriff bestimmt sonst den Ton, manche Motetten kommen gar poppig daher. Das ist vom rock beeinflusste „Shoegaze“, eine Musikrichtung, die – Ende der 1980er im Großbritannien entstanden – von verzerrten Gitarrensounds dominiert wurde. Verschiedene Musiker stieg auf die Elfenbeintaste zu ihren Föh-

schauen mussten, „auf die Scheibe starrten“ also. Das macht Gitarrist Florian F. Stiefel auch schon mal, was aber eben nicht daran liegt, dass er ein Scheißer-Geselle ist, ganz im Gegenteil. Er muss halt die Scheibe und Tonen mit dem Föhler bedienen. Das wäre im Falle von *Grand Brut*, mit dem Vandermeer eine der Shoegaze-Platten des Jahres vorgehen, zu schade. STEPHAN KRÄHER

SOUNDHECKER KÖLN

Vandermeer are from Trier in Rhineland-Palatinate, but you wouldn't suspect that for a second from the band and their new album *Grand Brut*. Shoegaze, to feed a genre, and that is more than extensive with around 52 minutes and 12 numbers. Condemned to do nothing during the corona pandemic, they looked for solutions and recorded a furious rock meets shoegaze album that now sees the light of day of the at least partially recovered world.

Singer Harmke van der Meer, who not only lends her voice to the band but also its name, is in her element and captivates you with vocals of fear, loneliness, loss and other feelings. Post punk elements hit you right in the heart with a melancholy and *Grand Brut* is in no way inferior to its great idols. Vandermeer should be kept in mind and especially in the ears.

ALBUM DER WOCHE

There are few styles that are as well suited for setting isolating experiences to music as shoegaze. But that doesn't stop VANDERMEER from unpacking the big post-rock gestures from time to time. And they do it in a beautiful and catchy way. - by Steffen Schindler, 8.3 / 10 points

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