



ULRICH SCHNAUSS & MARK PETERS

TOMORROW IS ANOTHER DAY



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Tracklisting

1. Slow Southern Skies
2. Tomorrow Is Another Day
3. Das Volk Hat Keine Seele
4. Inconvenient Truths
5. One Finger And Someone Else's Chords
6. Additional Ghosts
7. Walking With My Eyes Closed
8. Rosmarine
9. Bound By Lies
10. There's Always Tomorrow

Promo contact:

Bureau B, Nina Thomsen
Tel. 0049-(0)40-881666-62,
nina@bureau-b.com

Cover/press kit download:
<http://www.bureau-b.com/schnausspeters.php>

Ulrich Schnauss, internationally acclaimed indietronic musician and producer, and Mark Peters, guitarist of the band *Engineers*, return with a second collaborative album, titled *Tomorrow is Another Day*. In the tradition of their first album *Underrated Silence* they have again created beguiling music, using keyboards and guitars, with the style lying somewhere between ambient and electronica.

This second project again offers a sublime exploration into the electronic signature expressionistic landscapes while exploring the potential of a collaborative model in which Schnauss's keyboards and Peters's guitar work together in juxtaposition.

Ulrich Schnauss, born in the industrial port town Kiel in northern Germany, emerged in Berlin's drum 'n' bass scene in the mid-1990s and became internationally renowned for his first solo record *Far Away Trains Passing By* in 2001, on which he transported the sound of shoegazer aesthetics into an electronic context.

Mark Peters was born in Liverpool and embraced a deeply euphonic pop aesthetic that incorporated intricate formal structures. The musicians met years ago when both were making shoegaze music and formed a close friendship. Schnauss joined Peters's band *Engineers* as a keyboardist in 2010. After the collapse of the second-wave shoegaze movement in the early 2000s, both musicians drifted away from the genre's dreamy, shimmering aesthetic and returned solidly to their musical roots. Peters has subsequently explored classic, guitar-based music and Schnauss has returned to his origins as an electronica producer.

Tomorrow is Another Day represents a maturing of the pair's creative process. Following their first collaborative album titled *Underrated Silence* (2012), which seamlessly blends the two instrumental voices into an integrated sonic landscape that delivers surprisingly intense emotion beneath the surface of its delicate composition, Schnauss and Peters subsequently began to craft a musical exchange in which each musician's contribution was emphasized in contrast to the other's voice.

The differences in Schnauss' and Peters's musical backgrounds are highlighted and embraced as their two voices emerge in dialogue. Here, the synths are drier, the guitars more discrete. The shifting tonality of the music's richly layered patterning defines its composition with punctuated gestures as melodic lines emerge in sharper relief. With neither musical style overpowering the other, the effect is that of two equally masterful voices in coherent conversation, celebrating the dynamic nature of instrumental combination and exploring a new method of creative approach—one that allows for concurrence and dissent, in turn. *(Lauren DiGiulio)*

Previous album on Bureau B

UNDERRATED SILENCE
BB094/CD 962442/LP 962441

