

Yore: Label Profile

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There's two sides to most things, but there's far more to Andy Vaz. Born in Düsseldorf, Vaz quickly made a name for himself with his first label, Background Records. Releasing the music of leading experimental artists like Akufen, Jan Jelinek and Kit Clayton, the imprint would grow into an internationally respected platform at the edge of incredible mindjourneys, futuristic experiments (as a series of label-samplers was appropriately titled) and danceability. The latter, however, grew increasingly more important over time, resulting in the founding of a second company, A Touch of Class, which would prove equally successful within an entirely different territory. As if running these labels, working as a DJ and embarking on a prolific production schedule of his own weren't enough, Vaz proudly gave birth to another sibling in 2007: Yore Records was prompted by the desire to pay homage to the pioneers of the genre and to honour a sound which had been brutally swept away by a tsunami of generic trendhoppers. Without engaging in cheap retro exercises, this third baby is all about the deep grooves, soulful ambiences and warm, jazzy basslines that made early House and Techno so magical, its lovingly presented 12inches as well as the occasional album oozing an appealing sense of musicianship and a perfect blend between the casual and the ambitious. Yore releases work both in a club and on headphones and its roster has organically shuffled renowned names like Rick Wade with complete newcomers. Probably it is because of this uncommon multitude of meanings that the label's profile has already far exceeded all expectations and turned into a synonym for quality and undiluted love.



About the original House- and Techno-sound

There's a pure magic within its simplicity. A massive portion of soulfulness. A musical approach using limited gear and production possibilities within a low budget environment, yet creating the most emotional, rough and powerful house music that I know to date. The political and spiritual approach of the early house music era stands out as well (we're all equal in this house – you may be black, you may be white, you may be Jew - it doesn't matter in our house? .."House is a Feeling" etc. etc)

Feeling dissatisfied with the direction of contemporary dance-productions for the first time

This was probably when the Neo-Minimal movement went way over its climax and became all empty-headed and silly. Basically four years ago probably already. The new Minimal had nothing to do with the Minimal I always had in mind when still running background records... I was coming more from a "Minimal Nation", "Saekho", DBX, Mille Plateaux, Thomas Brinkmann and last but not least early Chicago House sort of mindset.

About founding the label

I wouldn't say there were no other labels releasing this kind of music. But for me, it was time to focus on what I felt about so strongly, which was deep soulful house, with an old-school approach. For me there is no other reason to run a label than plain love. So I basically followed my heart. Releasing the first 12inch was nothing special though. With 12 years of experience as a record label owner, that's no big thing for me really. Been there,

done that.

About the response from DJs

It's been good. However, most yore releases are more collectors items – music for the heads – rather than prime time dj tools. However, a lot of dj's tend to collect the releases as well. Whether or not they actually play them, is another thing...

About the way Yore has developed

It's gone better than I ever expected. The label has gained a lot of positive feedback from the right corners and has successfully spread the word about its existence to the world. I am happy to have found a wide selection of new artists and newcomers (such as Japanese "Kez YM" or Dutch Duo "Morning Factory") and that we are strong enough to feel very confident that we can continue to spread our vision of house music and share it with likeminded souls. That's why we also just recently launched our own webshop: www.yore-shop.de. Now, we're able to have everything available for people out there, on vinyl and digitally, from old to new and the exclusive forthcoming – full control! Yeah.

About the vision of the label

I am not a part of the musical process at all. But last but not least I decide what will be released. If I don't feel it, or don't feel its strong enough about it, it will not get pressed. I am very involved in the mastering process though and of course everything that comes after and during the production of a record.

About the importance of colourcoded artwork and releasing on Vinyl

Yes, well Yore shares the old school approach of the music, I'd dare to believe and it makes things way easier on the graphical side of things. I like to move fast and to be very flexible. If I unexpectedly get something into my hands that moves me, I want to act fast and get it out to the people. So it sort of helps to have an easy concept sometimes....

Same with Vinyl, I am old school all the way. A real Vinyl Purist! To me, Vinyl almost works like a Fetish. I love Vinyl. It's the only medium on which I personally and on a private scale consume music. Fullstop! To me there is no other option. And I know a lot of our followers feel that way too. Some may look at us like being Dinosaurs, but unlike the Dinosaurs, the Vinyl Dinosaurs will survive!!!

About the simultaneous growth and loss of respect for the originators of Techno and House

The return of respect is a good development. Nowadays you have so many kids walking around that have no sense of history. Kids that illegally download music from the internet for free and don't even know where it comes from and what it means. That's a shame really. The new young Indie generation wouldn't go to a band concert not knowing who the band is and what they sound like. But within electronic music a lot of times I tend to think people treat it like it has no culture, no meaning, no value. Ain't that sad, almost disrespectful?

Homepage: <http://www.yore-records.com>