

VICE MAGAZINE : vol. 10 # 2 / USA / March 2003

France's Bip Hop label has just put out a couple of interesting releases. The first is a live recording of Angel, the collaboration between Ilpo Vaisanen (of Pan Sonic fame) and Dirk Dresselhaus (from SchneiderTM).

Starting off with subdued microsounds, it soon becomes a dense wall of distortion and noise. If you're in the mood for a good head and ear washing in an insane Merzbow stylee, then check this shit out. It is heavy metal's logical conclusion.

The second release by Bip Hop is Sounds 2 X 12, in which four renowned electronic artists (Hakan Lidbo, Si-Cut.DB, Scanner, and Tonne) are given the same experimental, visual music-sequencing program (Soundtoy) to see what they can come up with. The resulting eight tracks vary from the completely random and incidental drone of Scanner's "Guide Me By Surprise" to the rather polished and orderly sequence of Hakan Lidbo's "Bid Dod". What's really great about this release is that you can come up with your own Soundtoy mixes using the program and samples included on the CD-ROM portion of the disc. Hours of fun!

Raf Katizbak

STYLUS MAGAZINE / USA / January 2003

Here's the premise: get two well-known electronic artists, put them in a studio, record them improvising music for an hour, and then release the work unedited. That's basically what you get on Angel, a live and improvised collaboration between Ilpo Väisänen of Pan Sonic and Dirk Dresselhaus, aka SchneiderTM. Here, Ilpo is playing his own homemade synthesizer, which he calls a "typewriter," while Dirk is playing a really "fucked-up" guitar.

Of course, improvised music is nothing new. Most jazz is founded on this sort of improvisation. However, jazz improv is usually based around a central motif or riff or idea. The musicians will begin playing a particular song, and then, as the song reaches a certain point, someone will let the spirit of the moment take over and take a riff in a new direction. But no matter how "out there" a particular Charlie Parker solo might go, there is a foundation there, some referent that the artist uses to base his or her improvised exuberances on. On Angel, the improvisation is entirely made up, even the referent. The only real starting points are the instruments used and the fact that the artists in question are very familiar with their respective instruments and with each other. Beyond that, it's just music. Consequently, the quality of the music created in a Berlin studio on this day in July of 2000 is entirely dependant upon how on Ilpo and Dirk happened to be. If they were in a particularly creative frame of mind, then the result would be great; if they weren't, then it could easily be shit.

Well, it's not shit, but neither is it great. Actually, how much you'll enjoy this music will probably depend upon your attitude towards Pan Sonic's music, for it is the more caustic and blistering side to Pan Sonic's music that dominates here, rather than their more sedentary, rhythm based stuff or, certainly, the electronic pop that Dresselhaus is best known for. Dresselhaus' contribution here is guitar feedback noise, which punctuates almost the entire release, fuzzing and burning into the bottom reaches of your ears, while Väisänen's typewriter pops and buzzes and hums in and around and over and under, in just about every conceivable combination you can come up with.

Melodies and beats are sparse here, as the two artists just let their imaginations and their musical talent go wild, creating whatever sounds they could come up with, feeding off one another with wild abandon. But if you are willing to let the artists play you, so to speak-that is, let their improvised weirdness take over your life for an hour-then you'll be in for an interesting, if freaky, ride. This is certainly a dark record, what with the omnipresent guitar noise blurring your senses throughout, and the dominant mood I experience as I listen leans decidedly towards paranoia-but an enthusiastic paranoia, one that eagerly pushes delusions of industrial terror into your mind like a good Boyd Rice or Throbbing Gristle work. It's not the loudest record in the world, but it's a creepy record, to be sure, and it's an essential record for all Pan Sonic fans.

Reviewed by: Michael Heumann

<http://www.stylusmagazine.com/>

AMPERSAND ETCETERA – 2003_a / Australia / February 2003

Angel is a 45 minute live interaction between Vaisanen (typewriter, cd-player and effects) and Dresselhaus (guitar, amplification and more effects) recorded in July 2000 in Berlin. This sees the label strike out in a new direction: this could easily have originated from Grob as it is basically free-form improvisation. There are shimmers tones squeaks guitar distortion buzzing and pulsing carrying us through the concert. At times the speakers shake and there is visceral density. Different parts have separate feels, though it has been cut loosely, as most sections are exactly so many minutes long. The second is more mellow, three aggressive and distorted pulsing; in five a lighter ditty mood with guitar scratching builds to a noise before fading to buzz crackle; six is buzzy and blurdy with high tones while in 7 there are actually some rhythms – an initial loop then a second that cycles and distorts. Eight (the longest part) builds to a big climax from guitar shimmers before a long wind down. More scittering and noise in nine with a guitar singing beneath segues into a big noisy climax and fade.

As I say, not your usual Bip-Hop, and while it has its moments, like much of this genre is one for when the mood hits you (and it will hit you back).

http://ampersandetc.virtualave.net/ampv2003_a.html

PHOSPHOR / Germany / March 2003

The German artist Dirk Dresselhaus (Schneider™) and Finnish musician Ilpo Vaeisaenen (Pan Sonic) join forces under the name Angel. The result is not as angelic as expected though. The two of them come up with a noisy album full of feedback and digital cracking sounds.

Moments reminding of Merzbow interchange with more minimal parts. The combination of Ilpo's selfmade analog-synthesizer (typewriter), cd-player and Dirk's extreme fucked up guitar results in outbursts in which the tension grows and the sound-level explodes, After a while the music slowly calms down again, flowing into calmness. The second part of the album, as of track 7, shows a slightly more rhythmic approach, though the improvisational aspect never disappears. This freeform non-edited live-recording is harsh and not easy digestible, but for those that take time to enter the reality of this international duo, it might become a rewarding effort.

<http://www.xs4all.nl/~phosphor/newreleases.html>

FREQ / UK / July 2003

Ten numbered tracks make up this album (which may also be untitled), recorded live and unedited by Ilpo Väisänen and Dirk Dresselhaus of Schneider TM using an equipment list which includes effects, CD player, amplification, typewriter and "the most fucked up electric guitar Dirk could find". Indeed - and it sounds like it too, wriggling live and direct as the duo give it their improvisational best.

Monstrous scrapes give rise to equally thunderous crashes and blown drones on the echoplexes and delays, volume controls are set reverberating and that guitar really doesn't sound well at all. Noise is everything, expression the key and sonic interaction the method - tensions uncoiled in febrile particulate sound which spasms as the players seek to maintain control, then let loose the knife edge of overwhelming noise. It is not always a comfortable experience to sit through, nor should it have been expected to be. Asking if the results are any good is a bit like wondering if the weather is well-composed - what is expunging forth from the speakers here is too elemental to judge in simple musical terms. In fact, calling it music is misleading - thaumaturgical sound management might convey the sense of barely-constrained acoustic forces at work.

This is not to give the impression that there are no dynamics or progress to the noise cavalcade - far from it - but sometimes it's best to just fall back into an ear-bashing, and Angel are damn good at that. Track "Nr.7" even bleeps, clanks and rumbles, Pan Sonic style, in to an excoriated Industrial Techno prowling behemoth - washed in a deep vat of chip fat, naturally. Likewise, "Nr. 8" lets the typewriter of the apocalypse rip, and by the end of the track, the listener should feel thoroughly purified by the sonic purgative dredged from the bowels of the effects units. Quite literally stunning. The gradual climb down into ticking over engine sounds and feedback provides a gentle calm of sorts for the welcome relief of the concluding electro-mechanical reprise, skirling and droning fitfully. Angel just can't let go without a final jack-plug wrench and the realisation comes that there's an audience clapping their exhausted (somewhat Nietzschean) pleasure to echo the home listener's at having persevered through the storm..

-Linus Tossio-

www.freq.org.uk

GROOVES # 10 / USA / April 2003

Angel is a pairing of Ilpo Vaisanen (one half of Pan sonic) and Dirk Dresselhaus (aka Schneider TM) who formed both a friendship and a musical partnership in 1999 when Schneider TM joined Pan sonic as an opening act for a European tour. The duo's collaborations are based around live improvisations with no overdubs, and this album features a 45-minute performance recorded by the pair in mid-2000 that has been split into 10 seemingly arbitrary tracks. Listeners may expect some sort of hybrid of Pan sonic sharp sinewaves and minimal rhythms with Schneider TM's melodic electronic pop, but except for one excursion into a Pan sonic-style beat loop, Vaisanen and Dresselhaus use the Angel project to venture into radically different territory. Specifically, they use a modified typewriter, a CD player, a guitar, and numerous effects to build generally non-melodic and painfully abstract soundscapes that run the gamut from near silence to blasts of furious white noise. To call this album "difficult" would be an understatement—more accurately it could be considered remarkably frustrating, as it includes some ambient moments that are almost soothing, and others so atonal that they verge on being unlistenable. In a live performance setting, this range of moods and textures may offer an intense and rewarding experience, but to these ears, it's simply too chaotic and fractured for repeated listening in the comfort of home. Those with a taste for Merzbow and the like may very well disagree with this assessment and consider to disc to be a fine addition to their collection, but non-noiseheads will probably want to steer clear, or at least consider themselves forewarned. Greg Clow

ERA Magazine # 3/ pain / february 2003

Juntan a Ilpo Vaisanen (medio Pan Sonic) y a Dirk Dresselhaus (todo Schneider TM). Súbanlos a un escenario, armados con un sintetizador casero, una guitarra y varios pedales de distorsión. Obtendrán una decena de temas que exploran el lado más sucio de la electrónica: mucho ruido, frecuencias saturadas y cientos de capas de ponzoña sonora. A volumen elevado funciona, aunque la excesiva linealidad de los temas llega a asfixiar. Eso sí, los fans de Merzbow y de DHR se chuparán los dedos.

Vidal Romero

NIGHTWAVES # 13 / Canada / February 2003

This kind of sounds like something from the Ambiances Magnetiques label in Montreal. Maybe I'm too close minded, or maybe I'm just not open to this brand of pure noise, but I couldn't get into this at all. This was far too harsh and noisy for my liking. In fact, that's all this act seems to purvey is random noise.

Indeed the third track would make the sound of a dentist drill sound like beautiful music. Perhaps my sensibilities just aren't in tune with difficult music. I just don't see the point. Noise is fun, but please try to be a little bit unique and inventive.

JADE / France / March 2003

L'antigravité, la rayonnement, la création de matière, l'instabilité, les antiparticules, les particules ; l'ensemble du vocabulaire généralement consacré à l'étude des principes quantique s'accommode volontiers des collisions atmosphériques, des phénomènes de torsion du son, d'imprévus et d'accidents auquel se livre ce duo, Angel, composé de Ilpo Vaisänen (Pan Sonic) et de Dirk Dresselhaus (Schneider TM).

Il est ici question de brouillard d'électrons, d'attraction gravitationnelle, de nuages de bruits blancs, de saturation paradoxale et d'interférences absolues. On devine par bribes, par indices approximatifs, une voix, une réverb, un revox, un sample (*Jimi* de KPT Michigan) la trace d'une existence humaine et intelligible.... Puis la tumulte numérique laisse place à quelques cours répits aux constructions protomélodiques, antérythmiques (*Angel NR 7, Angel NR 9*) qui enflent dans le temps, gagnent en intensité, redéfinissent sous forme de crachin la course illogique de la vie et l'âpreté du réel.

Un album dur, acéré, cinglant dont la philosophie prolonge sa course au delà des aspérités de surface et de l'évidente bestialité des contreforts de l'analogique pour aborder avec un regard neuf les rapports entre l'homme et la machine, le vide et la matière, le silence comme élément coexistent du bruit. Une expérience !

<http://www.pastis.org/6piedssousterre>

KATHODIK / Italia / March 2003

Di nuovo un lavoro concettuale per la francese Bip-Hop. Stavolta però state attenti a partire col volume giusto, perché ne va dell'incolumità dei vostri timpani. Trattasi del finlandese Ilpo Vaisanen, aka metà dei seminali Pan Sonic, e del tedesco Dirk Dresselhaus, già con gli SchneiderTM, che danno origine ad un incontro scontro in una performance live tenutasi nel 2000 a Berlino e in questo disco riportata. 40 minuti di puro caos rumoristico in un botta e risposta con mezzi ed effetti di fortuna (chitarre elettriche, macchine da scrivere, lettori cd etc.).

Dimenticate la melodia o una qualsiasi struttura ritmica definita, qui troverete puro rumore e tanta spregiudicatezza. La materializzazione sonora dei vostri peggiori incubi. Per ascoltatori impavidati.

<http://www.kathodik.it/modules.php?name=Reviews&rop=showcontent&id=565>

FREAKOUT / Italia / March 2003

Sempre attenta alle novità e con l'orecchio ben esercitato nel captare ogni movimento della vivacissima scena elettronica europea, la Bip-hop di Marsiglia pubblica la prima opera di questi due artisti non proprio di primo pelo essendo il primo, Dirk Dresselhaus già componente di Schneider TM, l'altro, Ilpo Vaisanen, componente dei Pan sonic, un sodalizio nato durante il tour di questi ultimi nel 99. Già questo elemento caratterizzante basterebbe ad accreditare le note di quest'album dalle frequenze così accattivanti tra i nostri preferiti, per la totale devozione nei riguardi dei gruppi segnalatisi nel corso degli anni trà quelli piu' attenti a battere le strade piu' remote dell'elettronica. Il rischio maggiore, quello cioè di appiattirsi sul patrimonio genetico delle band di appartenenza, è sempre in agguato; ma dopo una partenza risicata con la prima traccia rimasta lì a fare da tappezzeria, la materia sintetica comincia a svilupparsi scrostata e rimossa violentemente dai power-book fino a renderne materiale esausto. Tra quelle tracce ostili e recalcitanti a un primo ascolto, si sviluppa un percorso emotivamente e sensorialmente intenso, punteggiato dai drones, echi industrial e minimalismi al vetriolo, abitato dagli spettri di una techno smaccherata degli effetti glamour e ridotta a condotta sui modelli della laptop music.

g. ancora

http://www.freakout-online.com/archivio_albums/lettera_a2.htm

DUSTED MAGAZINE / USA / March 2003

Cerebral Shouting Signifying What?

Improvised noise scratching welts down your thighs—direct to the soundstream that had been implanted deep beneath your skin—later that night you board the bus amidst the clatter of metallic carrier pigeons beating back the tidal clouds of radioactive waste on the outskirts of the city.

— This could be the beginning of a hallucinated cyberpunk novel, a dreamworld of the post-apocalypse of poetic pharmaceuticals. But sadly it remains, on this improvised noise and harsh soundscape album, only a dream.

For every album has its dream. A dream that conjures a dream in the listener.

There is a dream of what the album desires to become, to be in its perfection. And then there's the reality of the dream, its transference to us, here, in the act of listening. Even PR men have their dreams. An entire network of dreams in music, in sound: and especially in experimental and live improvisation. There is the dream of the press release:

A dream of two "soulbrothers" (says the press release) meeting for an annual improv live show in Berlin. The recording is an unedited tour through the noisy, scratchy, growling trajectories of these two sound artists: Ilpo Väisänen (Finland) and Dirk Dresselhaus (Germany). Both are not new to chambers of chaos and distorted disorder: which leads me to ask: at what point does this not sound amateur?

The press release stunts the question; I can barely ask it. The PR tells me:

"This album is a non edited live-recording and much more about direct communication, listening to what the other one does and reacting to it, rather than a 'brain'-piece, which is supposed to be intellectual or cool in attitude."

I don't usually quote press releases. But here it forms a remainder of the dream text.

Let's take this as the intent (it could be questioned). If this is a body piece, a piece of sound that has the "direct and communicational" ability to react body-to-body between self and other, why does it sound so atypically "noisy"—complete with distorted breakbeat solos, and feedback squelches over bass drop-outs? The sound is characteristically aggressive and lacking in subtlety: if this is a body-communication, then surely it is one of the dominant body. It is a communication not of listening from one to the other, but of one or the other's desire to annihilate and destroy the other through a one-upmanship of screaming distortion. From basic (and distorted) IDM beats to extended wall-of-noise guitar solos, the "direct communication" achieved between one and other—and between listener and sound—is one with no feedback. There is no caress, no touch, between Ilpo and Dirk, just as there is no ability to engage the the music "intellectually." Let's look at this again.

When the press release attempts to explain how this is not a "brain" piece, it assumes, rather ad hoc, that there are "brain pieces" and "body pieces," and that these are separate, that, in fact, there is no communication between body and brain. We could call this an aggressively enforced classical dualism, but that would be a mistake: it is not a mind/body problem which is explored sonically in this release, but rather the complete otherness and lack of communication between body and brain, and perhaps ultimately—because "direct communication" is enforced through a series of strictures—between listener and . One hears a continual reinforcement of the myth of "direct communication," when all that confronts us is the avoidance of just such a sonography. If there is "direct communication," it fails to communicate—and fails to attempt to incorporate "within" communication—the always-already merger of body and brain in the sonic gesture of sound, the hearing and inscription of sound in the body, the very realisation that words are sounds, that writing is, perhaps, music; that the experience of listening, of turning to the hear and the now, is one of the becoming-ear of the body.

What I feel in my body from Angel is a sensory assault that blankets a transaction from ears to words. A barely remembered nightmare. This could be the point of the album: this could be its experiment. Yet, if this is the case, it is an experiment in communicating an amateurish anger, a point-to-point attempt at the purity of the face-to-face where one and the other yell at each other, an offensive musical monologue, a war of loudspeakers, channels of control—& this sounds like something that most of us have certainly heard before.

By tobias c. van Veen

<http://www.dustedmagazine.com/reviews/574>

GROOVES / Sweden / February 2003

Varje år träffas Ilpo Väisänen från Pan Sonic och Dirk Dresselhaus, mer känd som Schneider TM, för en improvisationsspelning i Berlin. Angelär dokumentationen av en sådan sammankomst. Konserten är inspelad rakt av, utan pålägg eller efterfixningar. Rundgångsgitarrer trängs om utrymmet med vitt brus och analoga synthesizers. När det är dovt bakgrundsmuller och det ges utrymme för små detaljer är det spännande. När de högfrekventa gnisselljuden skär sönder allt annat är det ganska trist och oinspirerat.

Mats Almegård

<http://www.groove.st/pdf/groove03-1r.pdf>

FAT BANKROLL / Sweden / February 2003

Man kan fundera över varför det egentligen finns så många skivbolag som bryr sig om att släppa improviserad elektronisk musik. Är det någon slags dokumentationsvansinne som råder, eller finns det helt enkelt inte

tillräckligt mycket färdigproducerad musik för att räcka till alla de små skivbolag som vill ge ut den? Jag menar såhär: Den improviserade musiken kan naturligtvis ha en spontan, imponerande kraft i samband med framförandet, dvs om du ser musiken skapas i det ögonblick du hör den, men ofta har dessa värden försvunnit om du hör resultatet på skiva i efterhand. Åtminstone om inte artisten är riktigt jäkla skicklig på att få till något som inte bara är imponerande i improvisationsögonblicket utan även musikaliskt hållbart i längden. Det finns ju en och annan som klarar av det, men ärligt talat, de är inte så många som ni tror.

Skivor är ju, till skillnad från improvisationsmusik i konsertmiljö, ett bestående medium, men också ganska endimensionellt, vilket helt enkelt innebär att om det inte låter bra så funkar det inte. Men skivan är också ett medium som tillåter att man väntar lite innan man släpper musiken, att man tar ett varv till för att åtminstone fixa till felen och ta bort det onödiga. Och i det här fallet hade det inte skadat.

"Angel" utgörs av en oredigerad liveinspelning, gjord år 2000 av Ilpo Väisänen, ena halvan av Pan Sonic, och Dirk Dresselhaus, vanligtvis känd som electronica-syntpoppare under namnet Schneider TM. Mest handlar det om

tråkiga drones och försiktig noise, varvat med ett och annat rockriff. Mot slutet dyker lite trummor upp, som går att känna igen från Väisänens två Liima-skivor, och då blir det trevligare. Men det räcker inte. Dirk Dresselhaus räknade jag definitivt ut ur matchen när jag hörde hans senaste solohit "Reality Check", dvs någon månad innan den här skivan kom. Så detta är framför allt ytterligare ett skivsläpp som antyder att Ilpo Väisänens solokarriär varit så långsam, jämfört med Pan Sonic-kollegan Mika Vainios, beror på att han helt enkelt är den sämre av de två.

/ Petter

<http://www.fatbankroll.nu/showreview.php?id=1042734208>

ROCKSHOCK / Italy / December 2002

ngel è la sigla dietro cui si celano il finlandese Ilpo Vaisanen ed il tedesco Dirk Dresselhaus, attivi rispettivamente con i rispettivi connazionali Pan Sonic e ScheiderTM. Le dieci tracce contenute in questo candido digipack sono la brutta registrazione di una performance dal vivo che ha avuto luogo a Berlino nel 2000. Mentre Ilpo Vaisanen era preso a manovrare una macchina da scrivere (!), un lettore cd ed effetti a profusione, Dirk Dresselhaus era impegnato in drones e distorsioni varie, prodotte da una chitarra elettrica: entrambi con la "missione" di produrre una reazione sonora all'operato dell'altro. Il risultato è una sorta di musica dalla forma assolutamente libera da ogni vincolo e priva di struttura, un insieme di urla strazianti provenienti dall'animo dei due artisti e prodotte con ogni sorta di rumore di matrice industriale o semplicemente elettrica. Dimenticate qualsiasi somiglianza con la forma canzone o con la melodia: qui siamo dalle parti del puro suono (e del puro rumore) che, come per magia, si trasforma in quanto di più gelido e scuro la vostra mente possa immaginare. Se avete paura dei meandri più cupi del vostro animo, conviene "assaggiare" i suoni di questo disco seguendo i link qui al lato, altrimenti il terrore cieco per le mostruosità insite in voi potrebbe prendere il sopravvento su quella che invece potrebbe essere un'esperienza davvero unica.

(Massimo Garofalo, 18 dicembre 2002)

http://www.rockshock.it/recensioni_piena.php?recensione=angel

WHIRLYPOP / Germany / January 2003

Zu einem ähnlichen Ergebnis komme ich bei ANGEL: "Nr.1 > Nr. 10" (Bip-Hop), einem wilden Zusammentreffen von ILPO VÄISÄNEN an Schreibmaschine, CD-Player und Effekten, mit SCHNEIDER TM DIRK DRESSSELHAUS an Gitarren, Verstärkung und ebenfalls Effekten. VÄISÄNEN hatte schon diverse Projekte am Laufen, am ehesten könnte man ihn hierzulande durch seine Zusammenarbeit mit PAN SONIC kennen.

Der Titel "Nr.1 > Nr. 10" führt ein wenig in die Irre. Es handelt sich bei diesem Album um eine nicht nachbearbeitete Live-Aufnahme, die zwar in 10 Segmente unterteilt wurde, aber an einem Stück durchläuft und in einem Fluss den Ablauf der musikalischen Kommunikation der beiden Akteure dokumentiert.

Sieht man von den eventuell gewöhnungsbedürftigen Geräuschattacken aus kollabierenden Verstärkeranlagen ab, spielt sich das ganze auch in einem durchaus nachvollziehbaren Rahmen ab. Dennoch bleibt es harter Stoff, es quietscht, kracht und zerrt, und wer will, kann es als endlose Feedback-Orgie werten. Musik passiert hier als lange Schwingungen und wenn man sich darauf einlässt, macht es durchaus den Kopf frei für neues. Neue Ohren könnte man danach auch brauchen, aber wer will darüber schon meckern.

http://www.whirlypop.de/03_kw03/x.htm

MOUVEMENT – OCTOPUS / France / December 2002

Angel est la rencontre d'Ilpo Vaisanen, moitié du binôme Pan Sonic, et de Dirk Dresselhaus, pilote de Schneider TM. C'est durant de la tournée européenne de Pan Sonic en 1999, lors de laquelle Schneider TM assurait la première partie du duo finnois, que Vaisanen et Dresselhaus ont commencé à fricoter ensemble...pour un résultat dont *Nr.1 > Nr. 10* nous délivre le témoignage " brut de décoffrage ". En effet, inutile de chercher les

dérivations électro-pop de Schneider TM, ni même les brisures post-techno de Pan Sonic sur ce CD. L'inspiration y est clairement bruitiste, flirtant régulièrement avec les scories des musiques industrielles...au point de faire songer parfois à Bruce Gilbert, Zoviet France ou Main. L'enregistrement, live et dépouillé, renforce la tonalité organique du disque, presque purement electroacoustique par moment, et dissèque en profondeur les espaces musicaux grésillants et vibronnants qui s'étalent tel des halos sonores spectraux. Pour créer leur musique, les deux amis utilisent un synthé analogique bricolé... à partir d'une machine à écrire (!), une platine CD et une guitare électrique triturée. Des outils parfaits pour les séries d'expériences sonores spontanées, les échanges improvisés et intenses qui jalonnent cet album. Beaucoup de densité donc, dans ce canevas audio parsemé de stridences noisy et d'ondulations métalliques...Mais surtout, une approche confortable et pénétrante qui s'insinue insidieusement par ces subtiles variations d'ambiance, mais aussi de rythme (le groove crépusculaire de la piste n° 7). Une invitation à découvrir la face sombre et cachée de ces deux musiciens presque "mainstream".

(Laurent Catala)

PREMONITION / France / January 2003

Le label marseillais Bip-Hop nous propose un live de **Angel**, projet réunissant Ilpo Väisänen de Pan Sonic et Dirk Dresselhaus de Schneider TM. Il s'agit d'une improvisation de 45 minutes enregistrée à Berlin il y a deux ans, à classer entre les lives de Merzbow pour l'ambiance bruitiste et ceux du Sonic Youth expérimental pour la torture sadique de guitare. Le tout est accompagné (comme beaucoup de sorties du label) d'une partie multimédia, ou plus exactement d'une vidéo du concert ainsi que de sa version remixée. Pour amateurs éclairés seulement.

Carole Jay

<http://www.premonition.fr/>

BRAINWASHED / USA / January 2003

This CD is a recording from the Summer of 2000 of a Berlin performance by Ilpo Väisänen and Dirk Dresselhaus (i.e. Schneider TM). Väisänen is playing the typewriter, that beautiful device pictured inside the Panasonic "Kulma" CD, while Dresselhaus is playing electric guitar. The music is electric noise improvisation and is generally pretty enjoyable. This is nice music to play while doing the dishes, ironing or checking email. But the trouble with that is, as the music is mostly not very attention grabbing, it's easy for the mind to wander and suddenly I find that the CD has come to its end and, with a measure of guilt, I admit that I can't recall much of what happened. It is not fair to expect a 45 minute improvisation to be enthralling all the way through. Even if it were, how much of that can we expect to remain after the transfer through CD into your living room, with the sound toned down and smoothed out, with the drama and tension of the event replaced by the banality of everyday surroundings?

So I get the headphones on and concentrate. (This enhanced CD has a couple of videos taken from the performance that can be played on a computer and, despite the video effects, the images help me to visualize the event.) Under these conditions, this turns out to be an exciting performance. Väisänen is the more dominant player in duo. While rather conventional and fairly transparent, the guitar playing is always tasteful, sometimes exciting, and very sympathetic to its surroundings, these being presumably Väisänen's doing. The same personality known from Pan Sonic is immediately recognizable but is largely without the Pan Sonic sound. After years playing a unique instrument it is perhaps no wonder that a personal style emerges. Väisänen introduces considerable originality to the unfolding process at several points throughout the show. My only quibbles are the smart-ass track mastering and the inscription on the inside of the digipack that says "set the volume and listen." But perhaps this is no more than the anticipation that certain in the audience will in fact set the volume and do the dishes or ironing instead. - Tom Worster

<http://www.brainwashed.com/brain/brainv06i02.html>

NEW EMPIRE / Germany / January 2003

When two people with the same musical feeling and understanding unite, there is always something special to be expected. Sure, this holds for Angel, released on the French label BiP_HOp.

The two soulbrothers Ilpo Vaisanen (Finland, Pan Sonic) and Dirk Dresselhaus (Germany, Schneider TM) had a wonderful live-recording session, which resulted Angel. What makes this record special, besides the live-flavour, is their use of unconventional equipment: Ilpo's selfmade analog synth, a CD-player and Dirks rubbish electric guitar. The consequence of this musical come-together is a synthesis of guitar noise, industrial sounds, dub, clicks, glitch and random elements. For Angel being an unedited live recording, it breaks barriers of common musical understanding and scratches the surface of (performance) art.

For a taste of the Angel-session, the video and the video-remix by Phillip Geist (videogeist.de) contained on the CD give a brilliant visual impression.

- dves

URBAN MAG / Hollaand / January 2003

Op een moment dat je denkt dat alles bewezen is, slaan 2 gehaaide noise-adepten de handen in elkaar. Noem het project Angel en je hebt het concept voor een verrassende en intense confrontatie. Ilpo Väisänen is de ene helft van het Finse elektrocommando Pan Sonic. Hun laatste exploit Aaltopiiri dateert reeds van eind 2001. Väisänen en zijn compaan Vainio deden intussen elk hun soloding. Vainio houdt zich aan het strikte tik- en klikminimalisme van een label als Raster Noton. Väisänen ziet het iets breder en sloot een alliantie met Mego voor zijn elektroproject Asuma. Voor Angel vormt hij team met Dirk Dresselhaus, de voorman van Schneider TM, die dit jaar indruk maakte met het poppy technoalbum Zoomer. De zelfgebouwde, analoge synth van Väisänen neemt het op deze onbewerkte Berlijnse liveregistratie uit 2000 op tegen de fucked-up gitaar van Dresselhaus. Na een minuut effectieve stilte gaat alles in relatieve rust van start met enkele haperende klikken en wat gitaargeruis. Vanaf track 2 en 3 trakteert het duo je op een verschroeiend noisefest. Het procédé is telkens hetzelfde. Väisänen bouwt met zijn typewritersynth een track op, die Dresselhaus met gierende gitaaruithalen aan stukken rijt. Het vergt enig uithoudingsvermogen om je door deze herrie heen te wringen. De geduldigen worden beloond want op track 7 komt de samenwerking tot wasdom. In pure Pan Sonic-stijl gooit Väisänen de boel open met een knetterende technotrack, waar de schrapende gitaren van Dresselhaus zich wellustig tegenaan schuren. Vanaf track 8 bouwt het tweetal de stomende climax weer crescendomatig op om op track 10 plots vrij abrupt tot stilstand te komen. De experimentele producer Reto Mäder volgt op zijn nieuwe album Instabil net de omgekeerde weg. Hij geeft zijn bronnen slechts geleidelijk prijs. Na zijn baanbrekende samenwerking met het internationale project Ohne, is het meesterlijke Instabil zijn tweede cd voor het Zwitserse Domizil. Wat begint als schijnbaar ongestructureerde noise ('Schlonder', 'Abligassen' en 'Flarorchsel') ontaardt geleidelijk in een bizarre collectie piepende orgel- en pianodeunen, nonsensikale instrumentaaltjes en genekte kermismuziek. 'Panaloptik' draait rondjes in de manege tot je er suf van wordt. Op 'Erolarchs' probeert een atonaal orgel boven de herrie uit te stijgen. Op 'Schamassel' sluit een eenzaam pianomotiefje een alliantie met de harde schijf van Mäder's computer.

Sound Friction 12/02

http://www.urbanmag.be/dyn/servlet/frameset?type=artikel_muziek&action=show&artikel=628

GREEN UFOS / Spain / January 2003

"ANGEL A Ilpo Väisänen (1963, Kuopio / Finlandia), le corresponde el dudoso honor de haber ayudado a colocar los clicks y los cuts en el mapa. Él es el cincuenta por ciento (la otra mitad es Mika Vainio) de Pan Sonic, autores de una obra en la que el microtono y el error digital se articulan en un paisaje silente y milimétrico, siempre a la caza de un perfecto haiku digital.

Dirk Dresselhaus es la cabeza que bulle detrás de Schneider TM, uno de los proyectos más interesantes de la generación post rock alemana de finales de los noventa, aquella crecida alrededor de Kitty-Yo o City Slang, que preconizaba la mezcla de guitarras y sintetizadores (más tarde sustituidos por laptops) como el futuro de la música. Ambos se conocieron en 1999, cuando Pan Sonic ejercían de teloneros de Schneider TM en su gira mundial. Desde entonces, tocan juntos en Berlín una vez al año, trasladando al campo electrónico los hallazgos de la improvisación.

Bajo el nombre de ANGEL, Ilpo sube al escenario con su bizarr sintetizador (typewriter), dejando a Dirk a los mandos de una guitarra saturada con los pedales de fuzz más macarras que pueda encontrar. Line up que les sirve para desarrollar mezclas imposibles de música industrial, electrónica mínima y muros de ruido. "nr.1 - nr.10" documenta una de esas actuaciones, y lo hace crudamente, sin añadir posteriores ediciones o mezclas en el estudio. Diez fragmentos que muestran esa mezcla de drones, surf music, noise rock y ragga que constituye el alma de su música, y que puede palpase en muchas de las composiciones del disco. Es cierto que la deriva amenaza con adueñarse de ciertos momentos, pero no hay que olvidar la actitud de los dos músicos sobre el escenario: siempre pendientes de la reacción del compañero, en un continuo juego del ratón y el gato, que sabe mucho más de corazonadas e intuiciones que de premeditación cerebral.

Quizás por eso, porque está más cerca de las vísceras que de la cabeza, se recomienda su escucha a un volumen elevado, una fórmula habitual en ciertos géneros del rock, y que aquí se hace necesaria para discernir el caudal de matices desarrollado. O, bien pensado, también es posible que éste sea un tremendo disco de rock.

<http://www.greenufos.com/web/grupos/a/angel.html>

THE MILK FACTORY / UK / December 2002

Rather surprising collaboration than the one behind Angel. On one side, Ilpo Väisänen, known for being one half of the excellent Pan Sonic, and on the other, Dirk Dresselhaus, who, as Schneider TM, has brought new pop flavours to the electronic world with his recent second album, Zoomer. The pair met in 1999 when Schneider TM was supporting Pan Sonic on their European tour. A strong friendship developed between the two men, and they have since played together once a year, in Berlin.

This album, their first release together, takes the principle of the shows to the studio. Recorded in live conditions, with no editing or overdubs, NR. 1 > NR. 10 presents the work of the pair in its natural context. Since the release of their first album, Vakio, in 1995, Ilpo Väisänen and Mika Vainio, as Pan Sonic, have played an active role on the electronic scene, developing meticulous minimalist noisescapes, taking industrial sounds to a more interesting and challenging level. Keen on collaborating with other artists, including Alan Vega with whom they released the Endless Summer LP as VVV, the duo have established themselves as a proper live outfit, often working with visual artists on installations presented in art galleries. Beside his full time commitment to the band, Väisänen has regularly appeared on other projects (Ultra 3, Sinø), and he also has recently released a solo album, Asuma, on Mego.

Schneider TM Dirk Dresselhaus emerged in 1999 with a handful of singles and a first album, Moist, but it is with his second full length, Zoomer, published earlier this year that Schneider TM has really made a name for himself. Mixing abstract soundscapes with clever pop melodies, this critically acclaimed record has quickly become something of a phenomenon, and Dresselhaus's live performances have been making waves across Europe.

NR. 1 > NR. 10, released on French label Bip-Hop, is a challenging record, build around abrasive noises and very little in the way of melody or traditional electronic structure. Clearly influenced by Väisänen's work with Pan Sonic, yet taking the process to a more extreme end, the album was recorded in complete live condition. Working from Väisänen's self-made analogue synthesizer and Dresselhaus's fucked up electric guitar, the pair generates minimal, yet complex, structures, which slowly develop from almost imperceptible shudders to total mayhem. The album kicks off with nearly a minute of complete silence, before faint sounds slowly enter the soundscape. The following couple of tracks progressively bring harsher elements in as the pair establish the sonic realm of this record. As they reach the most aggressive part of their improvisation, the two then relentlessly deflate their machinery to finally return to the original point.

Despite the undisputable creative connection between the two, this album remains largely empty of real human emotions, making it largely inaccessible, even to the most open minded, and seems more of a missed opportunity with every listen. Shame.

http://www.themilkfactory.co.uk/reviews/angel_nr1nr10.htm

CRACKED / Austria / December 2002

Set the volume and listen. Closely. Avoid any distractions. Unplug the phone, turn off the lights, don't tell anybody you are at home. Maybe use headphones. But most important: Just listen. Experience the magic of enormous music, of music that is as far from conventions as the artists can take it, of music that evolves by itself from noise and sounds. Experience something different.

I don't think I have to tell you anything about Ilpo Väisänen (Pan Sonic) and Dirk Dresselhaus (Schneider TM), but I have to tell you that on this collaboration they are really far from where they usually work. There is none of the sharp-cut, frequency-shaped, intestine-grinding beats of Pan Sonic and there is absolutely none of the « electronic music goes pop » that Schneider TM works on lately. Angel is the name of a project of annual live-performances of Väisänen und Dresselhaus together, which they have done since 1999 and now Bip Hop has documented the music they played in 2000 in Berlin. This time around they used CD-Players, effects, a manipulated typewriter, amplification (lots!), more effects and the oldest, crummiest electric guitar Dresselhaus could find to dive deep into the uncharted waters of free-form, live-improvised noise. Yes, you might have guessed that there are strong hints at « old industrial music » on this CD, but there are also other elements: like noiserock, drones and every kind of musical genre that has come and gone since Throbbing Gristle first hit the stage many many years ago.

Surely this is not for everyone. It is safe to say, that actually only a minority of people will really listen to this and an even smaller portion of that minority will really like it. Why? Because you need to take some time and effort for this, but if you let yourself go and really start to listen into the sounds, scapes and noisescapes these two musicians produce, you'll never regret it. This record is mainly about listening, but also about listening conventions. Mainly in those parts where a rhythm seems to slowly dive up from the dark depths and your pulse starts to get into the same rhythm with the music. Or in those instances, where you realise that you regard what you are listening to right now as music in its purest sense, but half an hour ago you would have called it noise (and listened to it nevertheless, as you did with all those Merzbow-CDs some years ago.)

The performance starts slowly, actually with silence at the beginning and then some humming and crackling noises coming up. Dresselhaus and Väisänen go some ways in the three quarters of an hour they took, and they offer a quite varied and dynamic range of sounds and scapes, ranging from a-melodious to pure noise, from very loud to intricate and silent, from complex to profound simplicity (the later might be just superficial), with the more heavy parts awaiting the listener in the end. There is no reason to try and guess which object or instrument produced which sound, because all this really is about is the decoding of analog data via eardrums and sensory equipment of the human body (not to forget the brain and the mind of the listener).

The trackmarks on this CD seem a little arbitrary to me, and as to why this performance has been separated in 10 parts is of no obvious reason to me. Maybe buyers are put off, if a CD has only one track. But then again, I never had the impression that Bip Hop had any intentions into the direction of making their CDs any more easily sellable. Moreover, I don't see how anybody who wants to listen to this record, would ever pick a single selection. No, you have to try to swallow this as a whole. I know that this is a big bite, but as I said, you won't regret it.

<http://www.monochrom.at/cracked/reviews/Rev%20Angel.htm>

VITAL WEEKLY # 350 / Holland / December 2002

Unlike his Pan Sonic partner Mika Vainio, the solo career of Ilpo Vaisanen never took off, apart from some nice bits here and there (his contribution to '20 to 2000' and his Mego CD). Maybe at least not for me. In 1999 Pan Sonic's European tour was supported by Schneider TM, aka Dirk Dresselhaus, whose releases I never really heard, I must admit. But I believe he is somewhere in the borderlines between rock and techno. Ilpo and Dirk got along well, and they played once a concert in Berlin under the monniker of Angel. I believe that this CD is a recording of that concert. Despite the fact that the press release sums up various influences (drone, ragga, industrial, surf or noise rock), I hear mainly the influences of noise and industrial in these 45 minutes. Dirk plays here a very distorted guitar and Ilpo plays around on his cd player and his analogue synth (announced a typewriter on the cover). The whole thing is heavily influenced by Merzbow and not at all by Pan Sonic or Schneider TM. Stepping outside the routine is of course a nice thing, but I must admit I prefer Merzbow over this. Too much of the music sounds like a bang around noise routine, and even in an improvisational concert situation, this could have been worked out better. A chance missed. (FdW)

AVRPOLIS / Greece / January 2003-01-16

<http://www.avopolis.gr/reviews/default.asp?ID=1324>