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## raison d'être

### *Prospectus I CD Cold Meat Industry 1993*

**Delerium minus** the drum beats. RD make luscious Gregorian/Gothic pieces. The band refer to them as "chants" but there's nothing here of that sort. On "Katharsis" an interesting narrative accompanies the bells and textures. These bells provide the link between the majority of the tracks. To varying extents they are the "rhythm" base of the nine atmospheres. "Cenotaphium" does employ slow, echoing drums, uplifting tones and what sounds like a sampled elephant call. The wonderfully titled "Ordeal in Chapel" is the most threatening of the collection, but still retains a fairly benign air. RD's prospectus presents us with a precious picture. - Mathew F. Riley, Music from the Empty Quarter #8.

**I know** the comparison has been made before, but still can't get over how much this sounds like the earlier (read: best) Delirium albums. With its chanting, bells, archaic synths and desperate rumbles, this album sets a high standard for all others in the dark ambient genre. Most of the songs seem very simple upon first listening, but the layers that Peter Andersson uses become apparent over time. Don't get me wrong; there are drums on this album, but they strike the proper mood that so many other artists fail miserably to achieve. Each track varies enough to keep the album interesting, but not so much as to disrupt the mood set by its predecessor. Despite its generally dark approach, the album is considerably warmer than most of its kind. There are some relaxed moments here, but you won't find a boring moment. For those into the darker side of compositional ambience, this disc is a necessity. - X, Sinkhole Noise Magazine.

### *Enthraled by the Wind of Lonelines CD Cold Meat Industry 1994*

**Fascinating** "Prospectus I" certainly belongs to the most essential CMI releases and therefore we have been really anxious about the next Peter's opus. Well, to be straight, this is another big one and without any hesitation one of the best releases of 1994. We can recognize here dark sacral sound of "Prospectus I", but this time it has more of ambient feel. Beautiful sensitive orchestral soundscapes, bells, choirs, chants, echoes and natural sounds dominate the atmosphere, ambient-industrial at its finest level. The opener "The Awakening" fascinate the listener with its nicely sounding bells and water in motion while next "Spire of Withhold" puts in foreground heavy percussive sounds backed up by beautifully floating choirs. "In Lonelines" is much more quiet, darker and driven by brilliant choirs, certainly one of the highlights. Hypnotic and exotic "The Narrow Gate" can be divided in several parts, each of it is like a journey into the darkest and deepest ocean, totally incredible!! Bells and choirs on "Sophrosyne" provide strong impact to each listener. Monumental "Spiraal" is the longest piece with three parts and another one slowly sucking you into the ocean. With "Pathaway" you are reaching its lowest point, a bottom of no return. BEAUTIFUL!!! Another absolute genius record from the kingdom of Cold Meat Industry, a label you can't live without!!! - Antius, Crewzine #8.

**From the somewhat** early days of raison d'être came this classic album. I love dark ambient CDs that have lots of different sounds and moods in them, and this is one. The first song, "The Awakening," reminds me of different ancient places with its atmospheric water sounds and flutes. A good opener. Then comes in "Spire of Withhold" which starts out with a strong neoclassical feel and builds into an awesome dark/emotional song. The artwork for this album seems like it was designed while this song was playing. An echoed Gregorian chant is the start of the next piece, "In Loneliness," a short but effective song. Then we get to the one song on this album I can't fully appreciate, "The Narrow Gate". It has an Egyptian type flute thing going, backed by dry-sounding drums. It does, however, change quite a bit in its duration, so once I get past the first half I do like the rest. "Sophrosyne" might not seem very enjoyable at first because it sounds like a Christmas carol in its early moments, but have no holiday fear, it turns into a quite the well-written composition after not too long. The cello, choir, and bells layer to make a beautiful song before it's all over. Following this we have the slow epic "Spiraal" which seems to be actually moving like its title implies. Through its three phases and 20-something minutes I am reminded why I like raison d'être so much. The closing track "Pathaway" continues where "Spiraal" leaves off. It sounds haunting and beautiful at the same time; perfect late night music for someone like me. As you can probably tell, this album is very recommended, 9/10. - Dark Area.

**Before listening** to this album again in preparation for this review, I had thought of it as rather bland. All the tracks seemed to run together with no high points or variation. How wrong I was; this hour-long

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masterpiece from Peter Andersson is a departure from his previous CD, *Prospectus I*, but not so different as to signify a new direction. There is a definite organic thread running throughout this album, especially on first track, *The Awakening*, composed of water sounds and bells. *Spire of Withhold* is an orchestral piece that wouldn't be out of place on *Prospectus I*. *Dark Chanting* runs amok on in *Lonelienes*. *The Narrow Gate* is a hypnotizing piece which goes through many distinct changes during its 12 minute length. *Sophrosyne*, a somewhat obtrusive ringing of bells combined with chanting, is the weak link in the album. The longest track, *Spiraal*, is broken up into three haunting sections, each with its own unique sound and merits. When combined as a whole, you can't help but be lulled by their intense sounds. *Pathway* provides the perfect ending with low rumbling, crunching and the occasional clatter of bells, descending into chants and dark orchestration while dragging you even deeper into the current that *Spiraal* created. Overall, this album is a collection of diverse sounds and atmospheres certainly worthy of attention. - X, Sinkhole Noise Magazine.

### ***Within the Depths of Silence and Phormations CD CMI 1995***

**This appropriately** titled album takes the listener deep below the world of the ordinary into the catacombs of the subconscious, the worlds lying within us so few ever live to explore. Lone band member Peter Andersson is a master craftsman of atmospheric, introspective music. Andersson paints a rather ambiguous portrait once again for the listener: sacred compositions of purity or the echoing cries of spectral apparitions attempting to make their presence known. With elements such as breathtaking monastic chants and church bells, there are many religious overtones within the music without having to resort to overt, sophomoric tactics such as preaching. *Raison d'être* is the epitome of ambient/darkwave music; maintaining the perfect balance between subtle and harsh, dark and pure. Recommended for the intelligent, mature music listener in search of a portal to the uncharted world of the mystical. Equally recommended are the first two albums: "*Prospectus I*" and "*Enthraled by the Wind of Lonelienes*". - Adam M. Bialek, Emerald # 1.

**Here is the** long-awaited follower to Peter Andersson's second CD "*Enthraled by the Wind of Lonelienes*", and it is astonishingly beautiful. We've said it before, this is a man of many talents, who has the gift of translating his dreams and most inner feelings into mesmerizing atmospheric pieces that force the listener to active participation and reflection on his own inner self. We should be grateful that Andersson is willing to share these dreams with us, though his highly personal compositions that have once again called on the meditative effect of ritual chants, droning monk choirs, church bells and utterly dark ambient/industrial sounds. "*Within the Depths...*" is cast in the same sacral/mythical atmosphere that marks the roots of "*Prospectus I*", bridging feelings of deep melancholy to blissful joy as it seeks for the true essence of human existence. We are absolutely thrilled about this existential masterpiece, which we believe will be able to guide you on your own sorrowful quest to reach the highest possible level of self-realization. - TDR Magazine #5.

**Raison d'être** is one of the Cold Meat Industry bands that is on the sinister-yet-beautiful side of things as opposed to the uncompromising force side. Their music is dark, lush and woven through with orchestral elements. The mood reminds me of old *Delerium* at times, but without the rhythmic electronic. Layers of ethereal atmospheres slowly bleed together and form a wonderfully dark tapestry of sound. Slowly evolving, quiet, slightly tense songs make this perfect when you want something quiet and soft but not fluffy. - Carrie Tucker.

**Raison d'être's** newest release is a hauntingly beautiful fusion of monastic atmospheres and the distant presence of machinery. "*Ascent of the Blessed*" is simply gorgeous. The piece appears static despite its ever-increasing volume: an ongoing cycle of distant Gregorian voices and the vibrating resonance of heat and metal. The piece is soft, yet intense. Its flipside "*Fall of the Damned*", in which a rumbling mechanical drone is overlaid with choral and cathedral segments, and occasional screams that disconcertingly sound more like a waterfowl than falling souls. "*Inner Depths of Sadness*" is filled with soft extended notes and industrial ambiances: A slightly echoed, completely unemotional voice tells us a story of a murder. "*Dream's Essence*" is weeping string synths, distorted spoken voices and the deep murmuring of some alien factory. It has soundtrack quality, a gothic tale of the haunted castle on a cliff by the sea. *Raison d'être* continue the trend of melancholy excellence that we have come to expect from Cold Meat Industry. - Michael C. Mahan, Alternative Press.

**Peter Andersson**, the sole (and soul) entity behind the mournful strains of *raison d'être* has, with this, his third CD release, exceeded the high standards of his previous efforts. The collage of samples, chants and synthesizer, meld together to create music for society whose spirituality has been rendered impotent.

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This is the sound of all hope nullified. The trademark chants hold more substantiality as memory, sifting through the eons, than as currency of the here and now; they are the strongest examples of Peter's manipulation of time, wherein they steep through the desolate, sorrowful soundscapes, their ancient origin a postcard, yellow and fading. Furthermore, the long spells of stark ambiances (best exemplified by "In Absence of Subsequent Ambivalence") hint at a future also devoid of hope; a lonely trek through tomorrow's ruins of time. This is music meant to stimulate the mind, to inspire one in their explorations of self and solitude. Soaking in the sounds, one is left with the impression of overwhelming sadness and profound desolation. Pour yourself a cup of tea (but remember, it's tea for one), turn up the music, and wallow in the melancholy. - JC Smith.

**Fading in** very slowly, *Within the Depths...* starts out with a Gregorian chant on top of a slow, simple beat. This song ("Sephiroth") and the one after it ("Ascent of the Blessed") are relaxingly minimalistic and prepare your mood for what's to come. The third song "In Absence of Subsequent Ambivalence" sounds quite strange at first, but once the slow and extremely sad strings come in it starts to make much more sense. Voice samples of a woman who's been through something very sad are heard in a few places. A highlight on this release is "Inner Depths of Sadness" (6th song), in which more saddening vocal samples are used, mostly from real newscasts about murders. They are not there to scare you, but to dig deep into your mind by way of sadness. Not disturbing, not for everyone, and not bad at all. Actually great, if you ask me. If you like any other *raison d'être* material, then I suggest you get one. - Dark Area.

### ***In Sadness, Silence and solitude CD Cold Meat Industry 1997***

**Album number** four for *raison d'être* sees Peter Andersson finally achieve what has often been touched upon but never fully realized since *RD'E's* inception in 1991. Comprising a diverse mix of serene but bleak soundscapes built around dark, experimental drones layered with ambient chants, "In Sadness..." is one of the more potent of unnerving albums that I've heard in a while. Encapsulating the "iron fist in a velvet glove" approach, the textures that opener "Reflecting in Shadows" evoke provides the feel for the remainder of the album. As the play button is pressed, an ultra-low rumble fills the room that germinates into an edge-of-the-abyss growl; when the Gregorian chants are juxtaposed with this, the comparative safety of the ethereal vocals is in stark contradiction to the brooding menace of some pretty hefty bouts of industrial atmospherics. This encompassing unease is not something that is limited to the more menacing tracks. Some of the more "traditional" pieces such as "In Absence of Light" that follows a mountainous neoclassical, *Dead Can Dance* sort of path or the exquisite melancholy that is "The Well of Sadness", both of which can easily be described as beautiful, yet at the same time are capable of evoking a haunting sensuality; something that is a common link throughout the album. The adverts for this album state that *raison d'être* is not intended for any sort of passive consumption, and perhaps that is what ultimately makes this album so good. Although the overall sounds is sparse and a fleeting listen could give the impression that much has been left out, the fact that so much appears to be missing makes the imagination work ten times harder in order to fill the gaps, making listening to this album an immensely satisfying experience, if nothing else. - Guy Strachan, *Terrorizer* #50.

**Once again**, Swedish atmospheric composer Peter Andersson demonstrates his proficiency in uniting the ancient with the modern. "In Sadness, Silence and Solitude" offer six new hymns of ghostly monastic chants augmented by deep drones, low rumblings and mesmerizing postindustrial stirrings. A more fluid release than its predecessor, "Within the Depths of Silence and Phormations", the transitions between the tracks are noticeable smoother- as if the music were being guided by some spiritual energy. Some new elements are introduced into Andersson's repertoire as evidenced by "In Absence of Light" and "Passing Inner Shields", which integrate nice tribal tinged percussion into the mix. If there is such a thing as haunted music, look no further. - Adam M. Bialek, *Outburn*.

**With little** fanfare surrounding the release of this disc I was quite surprised when the promo disc arrived in the post. Before this time there was absolutely no rumors or mention of when to expect a new CD, but here it was! Peter has managed to be quite diverse with his releases while still encompassing the trademark sounds, with this disc being no exception (this is his 4th - not including the 'Reflections... CD). To say the music enclosed on the album is sparse is an understatement. Peter has definitely mastered the art of subtly knowing that what is left out is often more important than what is left in. Stylistically *Raison D'être* has previously been reasonable composed, however this release sees a departure more towards the realms of dark isolationist ambience. I was very disheartened when first experiencing this to the point of writing it off but it wasn't until after five or so listens that I really began to appreciate it's

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sparsity. The backbone of this album is a flowing current of evolving sound (akin to Lustmord) that works on a multitude of levels. The sounds evolve and metamorphosise over the length of the disc with some more composed moments of keys, bells, rhythms and catholic type chanting sporadically placed throughout. It would also appear that some of the darker, harsher sounds have been influenced by another of Peter's side projects namely Stratvm Terror. Of the six lengthy tracks, track two is the most composed with it's mid paced rhythm flowing forward with lush keys and vocal chants. This feel is also again reproduced towards the completion of the album. This album is dark yet ultimately beautiful to the point of being indescribable, which one must hear to fully comprehend. Undoubtedly Peter Anderson's best work as Raison D'être yet.(note: I only recently discovered that this disc is compromised of both live recordings and studio works - unbelievable!). - Richard Stevenson, Spectrum Magazine #1.

**OK, I will** admit first thing that this is my all-time absolute favorite CD. Keep that in mind for this review. Magnificent artwork thanks to Roger Karmanik, as expected. Blurred black & white pictures of statues are what they really are, but this being a genre full of imagination, using yours on the artwork will show an infinite number of different things. It also seems as if it is sticking out if you look at it in very little light- very appropriate. On to the music: Track 1 - "Reflecting in Shadows" In comes the low rumble, then lots unexplainable sounds on top of it flowing by, water dripping, and eventually a full-blown Gregorian monk chant like I've never heard before in dark ambient, seeming to be reading an actual hymn or something. The monk even says "raison d'être" which makes me wonder how the hell Andersson got that. A real monk working in the studio? Maybe it just sounds a whole helluva lot like "raison d'être" and it's just some Latin words. After this truly great section of the song, things get a little Stratvm Terror-like (i.e. extremely dark sounding; for those who don't know, Stratvm Terror is Peter Andersson's intense and noisy side project), but a sad vocal-sounding melody is mixed in with that. God damn! I love it. Track 2 - "In Absence of Light" My favorite track on this favorite album, this is without a doubt the most beautiful song I've ever heard. Slow orchestration with a "moving" effect in the mental image area (a characteristic of this album which definitely helped it become my favorite); often something like flying over desolate, ancient, or just far away places... This one must be heard in its entirety to understand at all. I won't even bother trying to explain it more. Sorry. Get this CD, some headphones, wait 'till it's dark if you can, and you'll see... Track 3 - "The Well of Sadness" Strange opening seconds of this track, but any doubts of this being a good song are shattered when the atmospheric, slow keyboard section comes in triggering many thoughts in the mind, depending on whoever gets to hear it. Cold and airy sounds surround the keyboard parts for some very deep atmosphere. The greatness continues. Track 4 - "Deep Enshrouded" A spacey atmosphere lays out the basis of this track, then Stratvm Terror-ish dark sounds of bad news are heard throughout. Yes, it's good. After 6+ minutes, chants come in and settle down the mood to a relaxing state until the end of the song. A+. Track 5 - "Falling Twilight" I think the title would be more appropriate for the previous song, but screw my interpretation, Peter Andersson calls the shots around here. Some kind of bells which I cannot be specific of which type open the song. An echoed pitch-shifted voice drones in and out along with more of those Gregorian chants (always a plus) repeated at a different timing. A keyboard section is added and the three parts repeat at different rates around each other, meeting at different times. Track 6 - "Passing Inner Shield" Dark drones, rumbles, not-so-dark drones, metallic atmospherics, screaming windlike sounds, and then the other half of the song. I think I'll save the rest as a surprise for those of you whom I've convinced to buy this masterpiece, so just expect more great raison d'être So there you have it. Sound interesting? Sure as hell does, 10/10. - Dark Area.

**I never** really know how to review releases from Cold Meat Industry. Almost all the music I have heard from this label has been brilliant (i.e. Arcana or Puissance) and/or very similar sounding ambient styled music. The label's latest release raison d'être is a wonderfully surreal and haunting world of dark ambient music. Six songs structured around a truly eerie backdrop of odd-like dreamscapes painted black and overflowing with emotional discharge. This release plays home to a lot of emotional release (in the music and lyrics), as do many other CMI releases and I think that seems to be the winning factor for most CMI releases. Raison d'être is a wonderful kaleidoscope of emotion, darkness and understanding. This is one release you should scope out to find 'cause the experience will effect you in many ways. - Unrestrained #3.

**Mammoth stone** walls stretching high into the unknown, dank cellars stewn with bones and ashes. A chill in the lonely night wind disturbed by the utterance of arcane phrases. This is music guaranteed to at least bring about thoughts of mysticism, if it doesn't produce mystical states outright. Stuff like this could never be produced here in the states. No, it could only be created in lands with thousand year-old churches and the ghosts of Templar Knights roaming in the countryside. This defines the term hauntingly beautiful. - Mitchell Foy.

***Reflections from the Time of Opening CD Bloodless Creations 1997***

**This Swedish** band is probably one of the most interesting bands in the industrial scene today. Industrial folk is the name and it gives you the idea of being 100 years back in time. (Even though I haven't been there yet.) Powerful drum sections, middle-age choir, strings, pure and simple melancholy. This is a so called Best Of... from the time when the band still released tapes. This one was originally released on Old Europa Café. But it also has some unreleased tracks here. The nice thing with it is that you don't have to search for all these lousy cassettes when you can buy a CD with better sound quality. The man behind this band is the Swedish industrial-giant Peter Andersson. Pure and simple good industrial. - Atle Marcussen, Prospective Music Magazine #1.

**I imagine** that the upcoming Australian label of 'Bloodless Creations' would have scored quite a coup with the release of this disc. As the label is relatively unknown in the ambient field it would be an understatement to say that many other ambient labels would kill to have opportunity to release an artist of Raison D'être's caliber. Somber sounds and dark atmospheres are what Raison D'être's does best by utilizing a deep spiritual undercurrent and dark twist on the catholic religious type sounds. Slow rhythms and beats are complimented by lush compositions that don't rise to spiraling heights but choose to keep a minimalist evolving tone. Predominantly this disc is a collection of Peter Anderson's early works when Raison D'être first surfaced early in the 1990's. The majority of tracks were originally released by 'Old Europa Café' on an MC from a few years back entitled 'Conspectus', however the 8 tracks from this are mixed up with a 5 previously unreleased tracks. All tracks have been reordered and re-mixed to complete quite an impressive document of how Peter has evolved with his compositions & is a strong representation of both past works and future directions. A disc for fans of Raison D'être and the Cold Meat Industry sounds alike. - Richard Stevenson, Spectrum Magazine #1.

***Lost Fragments CD Yantra Atmospheres 1999***

**Now this** is a gem that I'm damn glad I got my hand on. Limited to a mere 100 and only available directly from Peter 'raison d'être' Anderson, it is assured that only the most astute of raison d'être fans will track this down. The premise for the limited nature of this CD is that it contains both rare and unreleased recordings that Peter deemed unsuitable for regular release (as he was unable to be rework or re-mix the tracks, ultimately being unsatisfied with the sound quality). The strange thing was how moved I was by these tracks of supposed "unsatisfying sound quality". Given I have the ear of a fan and not of the artist I am not being as critical, however to me the sound is well balanced and not patchy or substandard at all. To be honest if I had a label of my own I would be honored to officially release this. Most of the 13 tracks were recorded around the time the debut CD "Prospectus I" was recorded in 1992, with the general song structures being testimony to this. Where as Peter's compositions have become more and more minimal over time the basis here is generally beats, slow drum loops, disjointed factory noises, voices/ dialogue with overlaid keys and samples. Given this is a compilation of tracks, the flow of the CD is slightly disjointed rather than having a specific flow or direction, but this is really a minor point and only points to the grandeur found on 'true' albums. A couple of tracks here were originally featured on a rare "raison d'être/Svasti-ayanam" split tape entitled "The ring of Isvarah", released on Slaughter Productions from a few years back. While the focus on industrialized catholic sounds have been Peter's forte, it is unusual to hear on one track "Carnificina" the use of a more eastern oriental feel with the tune and sampled gong. In various sections there is also some early experimentation with the inclusion of chorale vocals which would become a main feature of later works. The artwork is nothing to get excited about, being printed out on a home computer and having the bare essentials of musical/recording detail, however is stylish in its simplistic way. Again this is not the point, as just having this collection of rarities is reward enough. Get this if you can! - Richard Stevenson, Spectrum Magazine.

***Collective Archives 2CD Cold Meat Industry 1999***

**Where do** you start with a review of a double dose of raison d'être? As I don't have a real answer to that, the packaging seems to be as good a place as any. Immaculate as always (thanks to Roger K), the cover is simple in its layout, letting the complimentary desolate and archaic artwork of Alexander Nemkovsky take effect (who is reported to be a huge fan of this project). Disc 1 of the set takes us through a collection of many of the compilation tracks (and selected cuts off limited tape releases)

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produced from 1991 through 1996. The trade mark sound elements illustrating emotional desolation are evident throughout all tracks, yet are marked in sound via the evident evolving compositional abilities of Peter over time. Stages of his working sound are played out from the early sounds of tribal and rhythmic based compositions, to later tracks that are less based on rhythms, consisting of minimal compositions filled out with waves of treated ambient tones. And as always religiously inspired choirs and chants have been sampled and injected (in fleeting doses) to great effect. By the time the later tracks such as "Saifeiod" (from 1995) commence, the spiraling heights which this project has risen to can truly be appreciated. It seems that the less the music is based on actual tunes the more tragic, desolate and all encompassing the pieces become – true works of sound art. Moving on to the second disc, this consists of the infamous MC "Après nous le Déluge" (released on the pre CMI sound source tape label), two demo tracks from the 'demo' version of that tape, 5 re-mixed tracks off the debut CD "Prospectus I", with all of that being all kicked off with a short live composition from 1997. The live composition still retains a desolate tone, yet is mildly menacing which is a mood I would not oft associate with raison d'être, however as it is only a minute and half long it is unknown to how the whole live set would have sounded. The re-mixed tracks off the "Prospectus I" CD at first do not appear at all different from the originals, yet I assume Peter would have planned it that way. The subtle differences I detected is in the actually flow of the songs, which overall seems just that much more smooth in orchestral undercurrent and more accentuated in the sparse snare drums, bells and vocals. Although I would not hail the "Après nous le Déluge" tracks as brilliant, it does show an artist in his formative stages of fleshing out concepts and ideas, whilst mastering the tools in his trade – essentially a master craftsman in his apprenticeship days. It is actually quite interesting to fathom the leap which occurred from some of these early tracks, to only a year later when the debut CD was released. Here many of the tracks do have fleeting moments of the overall religious aura to come later, but are more stepped in the European industrial traditions of the use of programmed beats and sounds – good? - yes but slightly derivative. In passing, this is a superb documentation of the journey of an artist through his continued emotional catharsis, evoked through the elements of composition and sound. - Richard Stevenson, Spectrum Magazine Issue 3#.

**"Collective Archives"** is a double CD of raison d'être tracks that are on compilations, rare, re-mixed, and unreleased. Ranging from the very first rd'e material (the old Après nous le Déluge tracks) to the amazing newer stuff (like "In Emptiness" and "Through an Arcane Passage"), this documents the life of this project quite well. This also shows how very experimental Andersson could and can be, while still sounding good. I'm glad this album was put together, it saved me from having to buy tons of compilations and old tapes to hear most of the songs. My favorite track on here has to be the one from the Palace of Worms compilation, called "In Emptiness." Like all of the newer material I've heard (like "The Verge of Somnolence" from The Absolute Supper and some interludes that used to be on the official web site), it's extremely sad and beautiful, with Gregorian chants, slow & melodic strings, and atmospheric sounds. If you're interested in hearing how this project sounded in its beginnings and also want those hard-to-find comp tracks, get this one. And don't forget about "Reflections From the Time of Opening" on the label Bloodless Creations, which has most of the old tape material which wasn't featured on Collective Archives, 8/10. - Dark Area.

**This collection** made up of mostly early and rare material comes with a graphically appealing booklet, suiting the music very well. The graphics consist of beautiful paintings visualizing ruins and other motives full of feeling. The music is atmospheric and dark. Rhythms, guitars and traditional vocals are almost absent. No party music, with other words. This music suits other occasions better, like role-playing games or something similar. If you want music when you're going to sleep this might very well be perfect. It sometimes reminds me of horror movie scores and other creepy stuff. The bad thing is that it is tiresome to listen to this for too long. A few songs can be nice if you're in the right mood, but to listen through an entire double album with this type of music at once is tedious. - Johan Astemark, Release Music magazine.

### ***The Empty Hollow Unfolds CD Cold Meat Industry 2000***

**It's been** a while since a new album by Raison d'être saw the light of day. In the meantime Peter Andersson dusted off tapes from the early days and put out three CDs with vintage Raison material, and also spent considerable time by pushing some of his other pet projects further into the limelight. But all fears that the river of inspiration ran dry are hereby put to shame. Raison d'être has been one continuous journey towards the heart of darkness, but where previous albums always maintained the sight of the light at the end of the tunnel, this is the end of the line - abandon all ye hopes! A track title like "The

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"Slow Ascent" signifies this downright motion, while "End Of a Cycle" indicates that the final destination has been reached, and "The Wasteland" is the name of the place. 'The Empty Hollow Unfolds' is a grim travelogue from the land where the sun never rises; grievous keyboard passages overlaid by factory noises and the trademark chanting monks turns this into some of the most unsettling listening since the days of Lustmord's 'Paradise Disowned'. - Marten Sahlen

**This is** the biggest musical surprise so far this year. The industrial ambient of Raison D'être's earlier outings have never really impressed me, but now, all of a sudden, they strike an unexpected nerve and come up with what feels like one of the most ambitious and credible records of the genre in the last few years. Building tensions up slowly, "The Empty Hollow Unfolds" has a sense of held back dramatics that is absolutely overwhelming when listened to carefully. Instead of relying upon the average noise cascades or anonymous ambient atmospheres, Raison D'être paints intensely emotional pictures using low frequency bass, sudden attacks of scraping, screeching metal and tormented chanting, that is not that far from amazing drum'n'bass artist The Third Eye Foundation's wordless and sad sampled wailing. "The Empty Hollow Unfolds" depicts an almost ancient sadness, projecting images of cold, grey and barren landscapes of the sort one could imagine the Xenobites of the "Hellraiser" movies wander around in. Unlike so many other "dark" artists it feels like Raison D'être actually have something to say, and a great way of saying it. - Kristoffer Noheden, Release Music Magazine.

**Here it is**, I've heard a lot about this one so let's see what it's like. Starts with a monk chant then a loud church bell....then silence. Slowly very deep sub-bass drones swell in the mix and a haunting moaning voice compliments the surrounding fog. Very clear and clean production and the low end is magnificent in this. Now I see why many have compared this to Lustmord's Heresy (which is one of the best dark ambient albums of all time) because of the intense low frequencies. I'd say this is different from most Raison d'être as it's actually a bit busier than his normal minimal approach, more interesting than most of his gothic approach, and far darker than anything else he's released. The low drones are sometimes accompanied by guiding synth lines done in a way to mimic slow strings and factory type sounds abound everywhere in the mix. One gets the idea of an abandoned fog-filled factory moving on it's own very, very slowly as the disc goes on. Track listing are: The Slow Ascent, The Hidden Hallows, End of a Cycle, The Wasteland, The Eternal Return and the Infinity Horizon. Track 2 begins with a rumbling of metal and some odd clanking as if some huge metal juggernaut was coming right at you. It gets louder and louder until it suddenly stops and then wisps of wind and demonic groans surround. Scratching metal sounds add in then give way to another metallic juggernaut rolling towards you again; the metal scratching gets violent. The focus of sub-bass keeps the darkness at full throttle as each song's movement comes from other drones and higher frequencies woven on top. The presence of deep groaning sounds is ever-present as well. At times this release is like the best parts of Raison d'être, Necrophorus, and Stratvm Terror all rolled into one entity. For anyone into Lustmord or the Death Odors compilation I'd say this disc is essential! The artwork compliments the sounds with obscured photos of machinery in a dark blue print overtop a light bluish grey....both tasteful and effective. - Baal.

**No one** creates new worlds out of whole cloth like Peter Andersson, the guy behind Raison D'être. What separates him from everyone else is the totality of his vision and his execution. The sound is so full, so textured that it takes but a second to be walking within it, experiencing an entirely new way of contemplating consciousness. This set is somewhat less complicated than previous outings, but still just as involving. What Andersson has done is strip his soundscapes down to the bare bones, and then add just enough color to bring the first hints of dawn to the walls. Oh yeah, this album lies deep in the dark. Astonishingly pretty at times, at any moment there is always the possibility of impending mortal terror. Not in the shrill, slashed style, but a more meaningful sort of fright. Such as when the world that you thought you knew has changed into something utterly strange and wonderful. The thrill of meandering through these pieces cannot be overstated. There are so many cheesy ways to play music like this. There are few who can do it even half as well. Raison D'être is the real deal. - A&A #199.

**Every new** CD from Raison D'être is an interesting experience, which most of the time leaves the listener impressed by the beauty of the music and stunned by the talent of Peter Andersson. It had been quite a while since he hadn't delivered any new material from his main project, and the release of "The empty hollow unfolds" was definitely anxiously expected. From the very beginning, the Raison D'être mark is recognizable: a monk's choir, some distant heavy percussion, a calm touched by the same muse as the project's past works. "The slow ascent" takes you back to the magnificent desolate realms of Raison D'être, reminding you once more of empty cathedrals, old icons and aging ruins. Slowly, you step into "The hidden hallows". The music is delicate, fragile, and yet you drowned into it, surrounded by majestic melodies, profound voices and some chilling noises. Once again, Peter Andersson's magic works. This Raison D'être CD is an incredibly fine piece of art. It doesn't only remind you why you liked this project

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in the first place, it also shows you that this music is still alive, and brings something new, even so many years after the release of "Prospectus I". Moreover, every Raison D'être album is slightly different from the others, and this one is not an exception to the rule. It doesn't repeat its predecessors. On "The empty hollow unfolds", more noises and slightly distorted elements are added to the overall crystalline music. Maybe due to the influence of hits noisiest project Stratum Terror, Peter Andersson has added some new discordant sounds in the background of his music. This can be heard mostly on "End of a cycle" and "The wasteland", as well as on some parts of the long and epic "The eternal return and the infinity horizon". Raison D'être walks on holy ground, and this new CD is here to prove it once again. Magnificent music for loneliness, invitation to reflection, this is an art that truly reaches you deepest thoughts. Everyone who already knows Raison D'être has to get this CD, as it may be one of the very best from this project. The others will have to understand that this band is mandatory if you want to get an idea of what beauty is. Raison D'être is, without any argument, the best of its breed. - Nicolas, RecycleYourEars.com.

**Raison d'être** has during the last ten years produced a vast number of recordings that have all revolved around the same themes: church choirs, heavenly sounds and dark drones. The music has become much more complex over the years. If you play The Empty Hollow Unfolds on low volume you will hear a very beautiful record but if you play it really loud, sounds will float up to the surface that you haven't heard before and everything will become much more sinister. The Empty Hollow Unfolds is both a soothing and disturbing listening experiences, owing more to postindustrial bands like Werkbund than Dead Can Dance, a direction Raison d'être started on the splendid in Sadness, silence and solitude and here pushes to even greater heights. The Empty Hollow Unfolds is probably my favourite Raison d'être record although (or perhaps because) nothing is what it seems. -Jonas Kellagher, Fluxeuropa.

**The ambience** of grim desolation: With The Empty Hollow Unfolds, the ubiquitous Peter Andersson continues his exploration of internal desolation, be it of a spiritual base or purely of self. The Empty Hollow in question seems to be the soul; a soul that has unfolded into a vast, blasted industrial landscape, littered with warehouse debris that solemnly clatters like wind chimes born of refuge. The darkened shadows cast on "The Hidden Hallows" are of an eerie, almost sinister allegiance, as if the maw at the center of infinity is yawning wide and the exhaled breath freezes souls; brittle souls that shatter before the immense veracity of such imposing internal devastation. Bones clang over chain-link fences. Metal creaks unsteadily. Bleak is an understatement, as the vast scope of emotions presented here is a sonic lament that lashes the soul. The sorrow that Peter so often utilizes is made flesh, a flesh of sound that writhes in agony, the agony of every conceivable treasured thing-lost! (I also hear tones reminiscent of label-mates In Slaughter Natives, a most fascinating development.) "End Of A Cycle" opens with a volatile clash of sounds that swell and spar with the usual Raison D'être constructs (fathomless darkness, chanting monks). Despite the saturated melancholic sounds deployed by The Empty Hollow Unfolds, the textures here seem to be reveling in prismatic colors and sonic desires heretofore unheard, unfelt, within the realm of what Raison D'être creates. As if, after years of wallowing in melancholy, Peter has sprouted talons, serrated edged tones that viciously rip the gray sonic canvas, while moaning monks and priests of darkness levitate above the fanciful foray. "The Wasteland" sonically solidifies the sprawling, dismal, blasted industrial landscape. It encompasses clanking metal and strange, looped choral voices ascending from the cold environs of a barren warehouse on the brink of oblivion. The Empty Hollow Unfolds is the most varied expression of sorrow Peter has yet to endeavor as Raison D'être, awash in confusion, despair, and the will to fight back. - JC Smith.

**Anyone who** is into dark ambient music, knows Raison D'être for obvious reasons. Album after album, Peter takes us deeper and deeper into the abyss of our souls. Many claimed that Raison D'être had no inspiration left after various tapes and five CD albums, but this sixth album surely proves them very wrong. In previous albums there was always a sprinkle of hope, but "The Empty Hollow Unfolds" provides you no light at the end of the tunnel. Peter, once again, succeeds in combining various instruments (f.i. cymbals), samples (Gregorian chant, classical music, factory noises, etc.) with atmospheric synthesizers. The music is suitable for meditation for it gives you a kind of freedom. Although hope is considered a positive thing, it can also be a positive when you are free of all hope. Hence, suicide is considered by many depressive people as a step towards total liberation, they don't need to worry about what they have lost and what they have left. But before this review turns into a philosophical essay about hope and death, and the meaning of life, let us stick to the music... "The Slow Ascent" is a long but great intro. "The Hidden Hollows" is very spiritual in my eyes, very dark and melodramatic. "End of Cycle" is

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a rather unsettling track, it's like being in a place where you don't wish to stay very long - heading towards a climax you don't want to witness. Luckily there is the last track which is rather a relaxing piece thanks to the good and structured use of various samples. - David Joly, Missing Link .

**Lord of Winter**, aka Peter Andersson, appears again between cathedrals of iron where lost glances harbour. He takes into his hands fragments of crumbling cities, frozen altars and blackened windows. A slow ascension, with no direction, characterizes the running of the minutes of every track, we can trust only to the deepest fall. What is on movement, it is only memories and phantasms released from scent of powder, which find it hard again to touch the ground. Impassive glances rise above the skeleton of an hypnotic wounded glory, grazing the poor ruins of an ancient splendour. Once again Peter thrusts himself forward in the twilight of the faith and introspection, managing every sound's detail with the precision and the talent of a genius. The aulic aesthetic of the end... - Francesco, Twilight Zone Webzine.

**The dark**, ambient/industrial master Peter Andersson is back with another full length CD filled with vocal Gregorian style chanting, harsh mechanical sounds, and ambient landscapes of sorrow and beauty. A five track CD, this is one of his better works that I have heard, though I do prefer his side project Atomine Elektrine a bit more. The tracks are a bit difficult to explain in mere words, though he does inject periods of silence within beginnings and endings of songs, for more info on this be sure and read the interview. The first 4 tracks are just fantastic, especially the track 'The Hidden Hallows' with the ethereal winds, some mechanical sound effects, and really cool chanting loops. By track 4, the mechanical sounds get louder and harsher, bringing up more of the dark feelings towards the close of the CD. Track 5, 'The Eternal Return And The Infinity Horizon,' is my least favorite track of all, and spans nearly 20 minutes, most of that being long periods of silence and more mechanical sounds than any of the other tracks, less of the ambience, and hard to take for 20 minutes or so. Obviously, this is the darkest track on here, and some of the ambience is lessened than on previous tracks, but it does present a good mindset for darkness and solitude. If Mortuus is described as Dark Dungeon Music for Kings, then Raison D'Etire is, to me, a lonely haunt filled trek through graveyards, cemeteries, and cold abandoned industrial complexes. 82/100 - Steven Cannon, Vibrations of Doom Magazine.

**Since this** highly anticipated release appeared in my letterbox, I have been settling (or is that unsettling??) into this new offering from Raison d'être. On first listen and making a comparison to previous works, there is a more meandering song framework than the "In Silence...." CD, hearkening more back to tracks on "Within the depths.." CD. The song structure of this new album is essentially somewhere in the middle of these albums, though overall this is the DARKEST thing exorcised by Raison d'être yet. The drones are increasingly suffocating and keyboard passages even more solemn than ever before, intermixed with a fair whack of abrasive factory clatter, tonal outbursts and scrapping textures (with the odd monk or choir sample arising in between). An icy wind blowing through 'The Slow Ascent' stimulates metallic wind chimes within the framework of guttural atmospheric depth, while craggy outcrops of sub bass textures mar the journey, all the while with lamenting choirs mourning the fate of the traveler in his desperate search for the unnamed but ultimately desolate place. Lethargic orchestral movements embody the depressive melody of 'The Hidden Hallows', only made all the more dark via the shifting catacomb textures. Of the more abrasive and unsettling tracks, 'End of a Cycle' is the one to name, indeed marking the end of Raison d'être as a sweet/sorrowful group, here totally embracing and immersing the project in pure darkness, the invasively loud choir sounds making an commanding presence rather than depressive one. 'The Wasteland' is simply that - a sparse soundscape of tonal depth and dungeon atmospherics mainly evoked by the metal-on-metal abrasiveness. Female type choir melodies smooth the edges somewhat, yet the overall feel remains that of a place of an inhospitable bleakness. The journey reached at 'The Eternal Return and the Infinity Horizon' takes the longest span of the album, fleshing out over 20 minutes. Early Lustmord is brought to mind within the starting blocks segment, slowly introducing more doom laden sounds, sparse metallic clatter and layers of resonating male choir sounds. More comforting in non movement, the place which was being sought had finally been reached, marking also the end of another journey. Although I have made mention of the louder textures being introduced, it must be said that even with the more abrasive Stratvm Terror like samples, they are never so harsh as to detract from the typical aura for which Raison d'être is renowned and revered (likewise, it is nothing like sitting through the 'Pain Implantations' CD!!) I'm hard pressed to rank this against Raison d'être's previous albums as I tend to find that whichever is playing at the time is my favourite, with this being no exception. All that can be ultimately evidenced from this is that there is still plenty of territory for Raison d'être to explore, and I for one will be waiting patiently for the next chance to be led down into another catacomb within the depths of Peter's psyche. -Richard Stevenson, Spectrum Magazine.

**It had** to happen some day, I am totally drying up in front of the desk. As the ghostly notes of "The Empty Hollow" unfold in my back, I am left speechless, unable to sort my impressions out. In addition, I feel sort of out of place, because it is the first time I ever listen to - and a fortiori review - a Raison d'Être CD, and I am afraid to talk nonsense about Peter Andersson's main project. The first feeling to break away was a kind of anguish, the almost unpleasant sensation to find myself within the hifi compressed without escape by harmful noises from another age that would endlessly repeat themselves, trying to take control over me. But after I thought about it for a while I slowly realized there was no need to fear the pain of this abandoned factory on "The Wasteland", hurling, imperturbable and alone, its last creaks and rusted metallic clashes while the world all around is collapsing into gloom and a lone monk sadly sings its praises. I realized it wasn't worth wincing from irritation when the serene keyboard melody of "The Hidden Hallows" is assailed by dreadful echoing impacts that make you - really - imagine that a sadistic dentist is removing your teeth one by one. I realized that the colossal clumsiness of the 20-minutes-long "The Eternal Return and the Infinity Horizon" meets a need to escape that you won't discover immediately when you hear for the first time its mix of monotonous droning, blowing blizzard and rattling chains. Raison d'Être transcends the most improbable elements into an incarnation of the word "life-sick". Although I have never heard any of the earlier works I am pretty sure that this last one reaches the deepest surface ever into the band's madness. By way of "Slow Ascent", we face a slow descent beneath the last resort of our reason, there where invertebrate hallucinations, liquefied into a melancholic ocean of depressive synths and laments, lurk forever waiting for those of us who'll dare disturbing them. After going through that, you'll tell yourself that even hell has its brighter side... - Bertrand Garnier, The Purgatory of Grief - Black/Death Metal Webzine.

**With no** new raison d'être material released since the 1997 masterpiece 'In Sadness, Silence and Solitude', and sole member Peter Andersson concentrating on his multitude of side-projects, the appearance of this album was entirely unexpected. As the amazingly rich sound washes languidly out of the speakers it immediately becomes apparent that Peter must have quietly been putting many months of loving labour into what is arguably now the finest work in a lengthy discography that has won him the awed respect of lovers of ambient industrial worldwide. As the beautiful black and white photographs of church bell-tower machinery on the packaging suggest, Peter has added a harsher mechanical element to his distinctive blend of wordless choral chanting and densely textured, slowly evolving atmospheres of melancholy desolation. The result is, however, very far from the sound of his abrasive power electronics tinged project Stratvm Terror, which makes heavy use of similar metal scraping, clanking and clashing source material. Instead 'The Empty Hollow Unfolds' presents, in its five long tracks (together clocking in at over fifty minutes) a solemn pilgrimage through a desolate sonic landscape, passing, notably in the fourth track 'The Wasteland', through a region of rusting machines and empty factories. Remember that slamming lift door on Joy Division's 'Unknown Pleasures'? raison d'être captures and expands the mournful intensity of that moment out to album length. Here the harsh metallic sounds echoing through stillness suggest the slow entropic death of abandoned machinery, heightening the wordlessly eloquent sense of absolute loss that the music conveys. This album is another jewel in Cold Meat Industry's crown. For those who love more atmospheric Gothic sounds and wish to explore the beauty of dark ambient, raison d'être's latest work is right up there with Lustmord on the 'must buy' list. - Andrew Lucas, Audioghoul.

**To restore** the land's original darkness. There's no other reason to be or not to. Living with the dead and dying with the living the senses have no sense. Silence and solitude are the best solution. And sadness, I forgot. Joy is commanded with utter cruelty but it's too hard to obey. Innocence is no longer a virtue. We can imagine but cannot forget. Our existence is chromosomatically doomed. Happy are those gifted with music. Music can redeem the worst soul. The rest is forced labour.

It cannot be that bad though as long as it can sound so good. There's also the deceit factor. The better we can express it the less concrete stays the pain of yearning. Art is a vehicle of homecoming. Only a good nightmare can reduce the fear of the light: reality's misdesigned prison. We must not worry about it all the little time. Creation prevents one from thinking. I understand, Peter Andersson has ten parallel side projects running and he's not holding the record. There is a compulsive recompensation going on. We are obsessively striving to make a deal with the hazard. Trying to bring infinity to a halt like every true socialist should. We don't succumb death so easily. We dare to look beauty in the face.

The empty hollow unfolds indeed. The walls of the vacuum collapse. Here comes the return to the center. The same center from any given way. But RAISON D'ETRE still seems to be the main road between the other extremes. This record is a wonder, man. It blackens the Sun. Everything is here, in the temple of sorrow, as if expected - the atmospheric menace, the drone of evil monks, the statue of slavery, the awe

of the word. And the timeless homage to the bells as the most ancient symbol of the music industry. The noise of noises. But there is something else to all that amidst the factory's constructed ruins. The humour of STRATVM TERROR is transported silently to the hidden hallows. It's the first time his orchestral manoeuvres made me laugh, I didn't overhear this intent before. Either they were better hidden or I have gone so mad that can no longer cry my tears. In any a way, it's been a nicest trip through the undogly wasteland on black acid. That far we've surely got. - <http://www.novaakropola.com>

### **Requiem for Abandoned Souls CD Cold Meat Industry 2003**

**In the end** of November 2003, after approximately a decade of activity and a number of impressive audio-pearls of obscurity, the world witnessed the coming-to-life of the brand-new full-length opus by Raison d'Étre. Mastermind Peter Andersson offers five compositions spread to a length of almost 50 minutes in total. The church bells in the beginning of the sound-creation ("In Abandoned Places") are followed by a gloomy portion of dark ambient music with a scary industrial background, calling to mind - not literally, but just in general - reminiscences of Endura's works... From the very start until the closing notes... And in addition comes the last tune, "Becoming the Void of Nothingness", enriched by the dimmed sound of a trombone and a bowed cymbal (both played by Martin Bladh), while all the other compositions are delivered by the already mentioned Mr. Peter Andersson alone. The only element I personally miss are the Gregorian chants that were to be heard every now and then in Raison d'Étre's previous offerings, while "Requiem..." delivers just some blurred "reminders" of their existence in "The Shadow of the Soul" and "Disintegrates from Within". However, a sort of "compensation" is presented through the album's magnificent layout - a piece of art that should be credited to Cold Meat Industry's ideologist, Roger Karmanik himself (also of Brighter Death Now's fame). Just sit back and listen... relax... and listen... and relax... preferably without stopping... like a never-ending poem... like this: *"In abandoned places, the Shadow of the Soul disintegrates from within, towards Desolation, becoming the void of Nothingness..."* - Nicki / wallsoffire.de

**Throughout his** career Raison D'Étre, an artist known as a master of dark atmospheres, has made each work better and darker than the last, starting with his 1993 debut Prospectus I. The last album, The Empty Hollow Unfolds from 2000, was recently voted as the single best release in the history of Cold Meat Industry, making it an important milestone and point of reference. Now, three years later, his sixth album Requiem for Abandoned Souls has been released. In principle, the album is built from the same elements as the previous one: clanking bells, scraping metal, deep booming sounds, harmonic chords and the same ghostly humming voice as on The Empty Hollow, just this time not as oppressively mournful. The trademark Gregorian chants, which even on the previous album seemed more like a reference to earlier works, have been left out completely. Despite the similar palette, Requiem is a very different work from its darker and more logically progressing predecessor. It has a very wide scale of spaces and moods, and a very strong narrative side, leading the listener from one place to another – listening to the album is almost like reading a novel. The album progresses in an unpredictable manner, from misty mountaintops to burning cellar-hells and abandoned temples where ghostly voices sing solemn hymns. The moods vary from blissful calm to threatening oppression and even soaring spirituality, although a very heavy feeling pervades it all. But unlike his early production, or indeed the production of most dark ambient-artists, Andersson does not stop at merely conveying the atmospheres of his inner spaces, he gives them life, giving them the power to truly penetrate the listeners consciousness. Requiem for Abandoned Souls is an incredibly powerful surreal, emotional and even spiritual aural journey to always new spaces. I dare not say whether this album is as good, better, or worse than The Empty Hollow Unfolds. It is nevertheless a masterpiece, as could be expected. -John Björkman / Kuolleen musiikin yhdistys

**A master** of carving desolate landscapes out of sound, Peter Andersson this time places you in underground tunnels where even a candle seems too bright. First escorted and abandoned by dark spirits, you wander alone through pitch-blackness, following sounds you'd rather run from then to. But there is no other place to go but down, deeper and further. So turn off your lights AND put out your candle when you listen to this powerful release. - DJ Empress Alyda.

**The next chilling** sage of Peter Andersson starts out with a minute of cathedral bells and goes to where the listener asks. Ah there it is the dark neoclassical sounds that Raison d'Étre has hooked us in with over the last 12 years. Epic and Dark sounds that should be coming from a monks monastery from the 1500's. When the world was still afraid of the dark and there were demons that could take await your very soul at any time. Peter just knows how to touch the very inner core of any listener and pull out that

place you never want to be but always seem to come to. It's like that car wreck you never want to see but when you do you stop and rubberneck for 5 minutes in one place. The medieval chants make this CD for me with the minimal percussion and the strings and synths almost coming from another world in a far off place. As with all Raison releases it's a very well done balance of fragile and haunting all tied in with the symphonic. Someday the film world will stop over looking this master of the soundtracks and make him as famous in that world and he is in the Neoclassical/ Neoindustrial scene - <http://beautyandpainmagazine.cjb.net>

**Not only** has Peter Andersson done it again with this release, but also he has outdone even himself. The track listing not only convey the rich poetic beauty of the songs but also for soulful brilliant poetry if read altogether as if one poem. Its nice to hear an ambient album that doesn't rely mostly upon drones and "atmospheric sounds" At the same time creep and surprisingly uplifting this release has gotten many revolutions in my CD player. Cold Meat Industry continues to amaze me with each and every release that comes my way. The opening bells on "in abandoned places" definitely set the tone as well as the mood for this multitalented artistic release. As they should each track runs into the next so it is nye impossible to figure out which "song" is playing. "Ambient is as Cold Meat Industry does" - Azrael Racek, [www.gothicrevue.com](http://www.gothicrevue.com)

**Another spiritual** laurel from the aural furnaces of master Peter Andersson, a new album, awaited for three years, that keeps on describing lucidly those energies raising from dark metaphorical sources. A career of more than a decade which is growing more and more shiny, thanks to the Peter's ability to preserve a pure inspiration that makes unique his every composition. The author describes his own complex creative visions through 5 new audio paths, rich in panoramic tensions and subliminal ascensions, symphonic corrosions and mechanical stratification touching the strings of solemn mystical temples and plunging into an ancestral vortex. A solemn desolation that dazzles and swallows the senses without damaging them but capable to open every energetic door of the being, and to transport it beyond the plagues of human existence, beyond the threats of secular shallowness. The apparent hush of abandoned spaces generates more and more evolved avatars in the direction of the luminous threshold. Cryptic slopes among indecipherable monoliths of the universal conscience. - [www.twilight-zone.it](http://www.twilight-zone.it)

**It is an honour** for me to have the chance to review the newest album by Raison D'être, since this is for sure the last time we write about one of the most admired acts at SDC, which has always had a place of privilege in our publication. We have supported the main Andersson's creature along the years, and it is like a part of our most beautiful history. For sure, during the passing of next years and after the dead of SDC, we will always remember the very good moments we spent listening Raison D'être, a thing that for sure will be repeated in the future. The usual masterly rendition to deserted ruined places, in form of one the classics of dark ambient ever, is recreated again through five long pieces that in some way are a continuation of the trace left by "The Empty Hollow Unfolds". Peter Andersson has always given a high importance to the artwork, images of extreme sacral ruined beauty, which together with the suggesting track titles and sporadic use of short texts or sentences, form the first and important glimpses of each oeuvre. In the case of this new album, it presents the images as a crucial element, since it is presented in five different versions, each one with a different cover. The photography is the work of Henk van Rensbergen, owner of the fantastic site [www.abandoned-places.com](http://www.abandoned-places.com) and each cover has an edition of 1000 copies that cannot be pre-ordered, you just get them randomly. Raison D'être's music has been reaching levels of maturity with every new album and, taking into account a varied and at the same homogeneous spirit, it has progressively surprised us with new and renovated elements, always creating an array of emotions quite difficult to find elsewhere. This new album reflects in form of music a mind sate, a soul state, but above all, it is the voice of all material and immaterial that once inhabited those abandoned places. It is pure hard contemplation, a wholesome eternal introspection that the eye of the composer transforms into sound. This is a journey that only the deepest research in the inner self can transform into notes and into a nice selection of sounds. The tracks are simply titled splitting a whole sentence that has a central significance in the work. The first one introduces its barren images with bells that offer the idea of a severe commencement. The bells themselves dissolve into nothing and soon droning ambience marks its constant presence. The main elements are transformed voices, like expressions altered by the passing of time and its corroding effect. Those voices are like souls with no resting that once were vividly a presence on the described places. They are like a prolonged lament that connects an invisible line in time, the (maybe glorious) past and the ruined present. The long track advances with sporadic metallic-like elements on the front or accompanying on the back, and the whole creates a sensation of immensity. "In Abandoned Places" takes us with placid minds towards "The Shadow Of the Soul" and its atmospheres of invincible beauty second to none. The trademark of the project's best melodies that seem to dissolve among an ocean of sorrowful impressions advances slowly

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with the usual richness of elements that always compose the best Dark Ambient possible. This second track interrupts its process changing almost drastically the scene, where the voices of the anguished reappear again and the melodic presence grows immensely and intensely, even more with the help of profound backing beats like hard poundings. A perfect change that conducts us inside "Disintegrates From Within", where the forms diverge in regards of contents; in this case, the tormented and oppressed voices are confounded among a big amount of rusty metallic structures. They are formations that once where active and worked mechanically, and now are modified showing a more chaotically process accompanied by the dark shades of the time passed. All moves ahead progressively overcrowding the atmosphere and sharpening the presence of that Industrial feel. "Towards Desolation" represents firstly the immovable and the tranquil, and then, a gong marks a transformation bringing again the sorrowful voices of the past, the voices malformed into a chant, increasing their effect by the growing force of layers and the ever desolated and isolated melodies. Last track is the fifth and the longest, like happened in the previous album. Fifteen minutes as if time was paralysed and all advances with no movement at all, however, adding elements that make it grow progressively. This is purely Industrial Dark Ambient, and later, with the metallic shapes showing still, a large immutable shadow penetrates and covers all the huge extension. The mass thronging sound ends abruptly leaving a trace of a reverberating sensation and calmness that advances until the end, softly, near ethereal forms. Raison D'être is pure suggestion, pure imagination and introspection, and the final key resides on the listener who possesses the ultimate capacity of transforming further the incessant landscapes projected by the music. As occurred with every previous release, this latest album is again mandatory, as probably there is no better way of enjoying Ambient music, with all the amplitude that that mere word requires. - F. Paco González, [www.sekuenciasdeculto.com](http://www.sekuenciasdeculto.com).

**The sixth** full length for raison d'être does not so much as forge a new direction, but rather is representative of the gradual distillation and refinement of their trademark dark ambient/ industrial wasteland soundscapes. As with the paths previously forged, sacral and arcane religious undertones permeate all aspects of the music. Awash with reverberating drones, metallic nuisances, discordant chimes, haunting chorals and sub- orchestral movements, the forlorn atmospheres unfold over the expanse of five interlinked tracks. Particularly the sound palate is quite comparable to the last album *The Empty Hollow Unfolds*, but to my mind has been executed to a much superior standard on this recording. This is not the best album that artist Peter Andersson has produced under the raison d'être moniker, nonetheless it is leagues ahead of its contemporaries and still manages to be a highlight of 2003. Without a doubt a mandatory album that clearly illustrates how on top of his game Peter Andersson is. 5/5 - Richard Stevenson

**Peter Andersson** A.K.A Raison D'Etre is back with his 10th album on the brilliant Cold Meat Industry record label. Peter Andersson is also involved in other projects such as "Stratvm Terror", "Bocksholm" and a few others. Raison D'Etre is with out a doubt the most famous of the projects, and probably the biggest name in the dark ambient genre together with Lustmord. The new album "Requiem For Abandoned Souls" features five new tracks from the dark ambient master. They're all very long, but Raison D'Etre's sound universe is so unique compared to so many other projects in the dark ambient genre, it just draws you in and keeps you wanting more. The track "The Shadow Of The Soul" has the typical Raison D'Etre sound with the floating synths, the scratchy sounds of hanging chains and metal clashing; a masterpiece. The 3rd track "Disintegrates Within" goes even further, being more noisy and scary than the previous track. "Requiem For Abandoned Souls" ends with the 15 minutes long track "Becoming The Void Of Nothingness" which starts with some noisy loops between silent breaks and then builds up, getting progressively noisier and angrier the further it goes. "Requiem For Abandoned Souls" is a great album with 5 incredible tracks from one of the best projects in the Dark Ambient scene. I have always liked his work a lot and "Requiem For Abandoned Souls" has lived up to its expectations and more. If you like dark, atmospheric music, get this! There's also a nice gimmick to it: there are 5 different versions released of the album, each with a different cover and layout. - Brain, <http://www.club-metropolis.dk>

**Fun fact:** You don't actually have to read through this review if you want to find out how good this new album is. All you have to do is go to [abandoned-places.com](http://abandoned-places.com) and look through the immense photo gallery of Henk van Rensbergen (who besides being a fellow countryman of mine also provided the artwork of this album), the rest will follow naturally. A picture will be painted by your mind, warping all the abandoned hotels, factories and hospitals until not a single recognizable feature is left in the architecture of the damned that Peter Andersson created on *Requiem For Abandoned Souls*. The title says it all. For those that need a little bit more convincing I can only say that this new album is filled with such extreme talent and understanding in the ways of the desolate decay that eats away at the very structure of

mankind, that the music becomes a pulsating, throbbing entity that comes sobbing out of your speakers only to lament the crumbling states of whatever you are stressed about at that moment. It's a natural sounding catalyst that merely tries to change something inside of you, the listener with the use of the very lush sounding songs that are presented on this disc. Despite being enticing enough to keep your attention, it's very easy to wander off and think about whatever you fancy and just pick up a piece of the album here and there, it's all equally wonderful. The songs are like epic collages of pain mixed with tranquillity, of course mixed with an eerie atmosphere, that goes without saying, but it's the high quality of the material that pushes the album above the rest. So, after this parade of fancy words and even fancier comparisons I will come to a complete stop and trust you as a reader that you have faith in the immense and beautiful history that Peter Andersson created and take that as a guarantee that it is no different with *A Requiem For Abandoned Souls*. For the truly wicked that spend their evenings listening to atmospherics, this album should be a holy gift, for those who are a little less wicked but still enjoy atmospheric music with a touch of the diabolical I suggest to pick this up, enjoy it and then work your way back through the discography of Raison D'être. (9/10) - Bastiaan de Vries, [www.maelstrom.nu](http://www.maelstrom.nu)

**Raison d'être** has once again emerged from the shadows with a new offering of neoclassical influenced dark ambient. "Requiem for Abandoned Souls" is Raison d'être's newest feast of dreamscapes. The album is littered with abandoned souls roaming forgotten architecture. "Requiem of Abandoned Souls" also marks Raison d'être's tenth year anniversary and the first album in three years. "Requiem of Abandoned Souls" is a crowning achievement for both Raison d'être and its host label Cold Meat Industries of Sweden. Raison d'être was one of Cold Meat Industries first signings and together these two prolific resources have helped to create and promote the Swedish dark ambient scene. Today Raison d'être is renowned for the band's ability to fuse the beautiful sounds of neoclassical music elements with electronically generated dark ambient. Having played a large role in defining the dark ambient genre Raison d'être has long ago earned the respect of dark ambient enthusiasts. Cold Meat Industries has also grown into a major creative force focusing exclusively on promoting their fellow Scandinavian musicians. In any given year Cold Meat Industries can be expected to release at least 5 or 6 ground breaking releases. In the last three years of silence Raison d'être has explored ever deeper into the vast recesses of the human heart and soul. In "Requiem for Abandoned Souls" we are once again taken into a world of desolation, fading memory and shadow. Raison d'être deliver their most mature performance to date with a balance of power and beauty. "Requiem for Abandoned Souls" is a post-apocalyptic soundtrack for the end of life. The album seduces the listener into places long forgotten where the echoes of memories and the souls of the abandoned still linger. A sense of lament and remembrance pervades the music and the listening experience. Raison d'être has created a genuine requiem. Raison d'être has remained true to invoking and honoring the memory of abandoned souls. The album is broken into five separate songs that merge seamlessly into a coherent whole. When these five separate album titles are read all at once they communicate a phrase that is essential to understanding the artists vision.

"In abandoned places, the shadow of the soul disintegrates from within, towards desolation, becoming the void of nothingness". The music is a reflection of souls lingering in abandoned places they once populated. There they slowly fade and disintegrate over time from within. These souls slowly fade over centuries into nothingness. Eventually finding release in the eternal void that we all come from and return to. For myself the album became an artistic invocation of that time between death and returning to nothingness. A process most easily seen in decaying architecture. Much like material ghosts decaying building and bombed out remnants often speak deeply of what once was but is no more. The first track on the album "In abandoned places" starts the journey off with the lonely tolling of church bells in an otherwise desolate soundscape. The bells have a haunting quality that invokes the funereal aspects of the requiem. The tolling bells dutifully fade away to electronic elements that lead the procession into shadow. The track is comprised of soft drones, subtle and random electronic ramblings, a layer of lamenting voice manipulation and numerous acoustic elements. The music is incredibly active and is evolved well beyond the tendency over used loops and repetitious drones. Raison d'être sculpts a soundtrack for exploring decaying buildings and abandoned factories. The music is crafted with a matured disciplined that demands your emotions follow in this barren voyage of remembrance. The music invokes a lonely journey through grand structures that are now home to the forgotten memories and dreams of ages past. You are pulled through the fading vestiges of decaying souls lost too long and too far from the light that should have beckoned them home. Artifacts litter the halls and empty rooms you roam. Noises echo down darkened passage and up from subterranean depths. All the while the endless lament stalks your every step. The third song on the album marks the middle of the musical journey. "Disintegrates from within" is a powerful track that highlights the industrial elements that have until this point been mere shadows. The track is dense and unforgiving from the start. Focusing upon disintegration from within the track is akin to being plummeted into a turn of the century steel forging factory. Monumental industrial sounds echo up from unknown depths. The grate of steel upon steel, the screeching of pulleys straining under their load and the roaring of unimaginable blast furnaces consume the listener. The sound of industry roars around the listener in three dimensional sound. The sonic collage

invokes the slow grinding decay of the soul from within. The industrial clanking of metal and steel wheels on metal rails echo the rusted machinery of a decaying soul. The blast furnace is never silent and always hungry as it roars behind the music. The collapse begins and one by one each piece of the massive machinery topples over in the slow collapse of inner decay. The decaying soul is not silent. It is a sound track of endless deconstruction. The last track of the album brings the requiem to an end. "Becoming the void of nothingness" emphasizes minimalist ambient/industrial tone drones and expansive electronic atmospheres. The insistence upon loss, suffering and abandonment has concluded. In its wake it comes the final descent into the eternal void. Raison d'être constructs a celestial space that coaxes the listener beyond the trappings of self and encourages a transcendental experience. A feeling of release is expressed that communicates the abandoned souls have fading from their ruins. "Becoming the void of nothingness" clocks in at a lengthy 15 minutes. Twice the length of any previous track. This long and detailed finale makes the theme of the song much more convincing and experiential. This last track recalled for me the musical realms created by Lustmord in his later works. Raison d'être has delivered a cohesive work of dark ambient with an honest narrative feel. Requiem for Abandoned Souls is definitely the best work to date by this band. It is time to tune back in for those of you who thinking you have already heard Raison d'être. Their sound has matured now delivering a cinematic quality that is mesmerizing to listen to. Raison d'être has combined industrial, ambient and neoclassical elements into an epic "Requiem for Abandoned Souls." I would highly recommend "Requiem for Abandoned Souls" for Radical Faeries familiar with the dark ambient music scene who are looking for an album that tips the scales. "Requiem for Dead Souls" is also a good entry level album for Radical Faeries with an interest in this genre and are willing to commit to a voyage through shadow. Faeries that delight in conceptual art and artifacts will enjoy this release as well. Cover art, title, track listings and music all conspire to deliver a holistic dark ambient experience. The imaginative listener will be treated to a requiem written for the lost and abandoned souls who linger in civilizations ruins awaiting the end. The album could be emotionally heavy and dark for some. For those of us used to feasting on such dark delights the album offers an unparalleled experience. The album being dark ambient has endless ritual and spiritual applications for the creative Radical Faerie. Obvious uses would include trance, meditation, visualization and various spiritual rights that concern the dead. The music is capable of invoking some very deep emotions so be ready for the journey before embarking! - Malahki Thorn for Metamorphose on Heathen Harvest website [www.rfdmag.org/music](http://www.rfdmag.org/music)

**Peter Andersson**, aka Raison d'être, creates five tracks of electronic soundscapes that are linked by a series of song titles that, when strung together, make up a five line poem. As is generally the case with soundscapes, the success of the recording is partially due to creativity on the part of the composer, but also due in part to the creativity of the listener: the listener's ability to use the music to conjure up images to accompany the music, much as a composer would inversely create music to accompany scenes in a movie. The drones and voice-like cello notes of "In Abandoned Places", along with a series of metallic scraping and rattling sounds, creates a sense of being in a dark place, surrounded by empty tunnels, torch-flicker-lit caverns and things unseen behind stone walls. The piece brings out dark and isolated emotions of withering despair. As the piece progresses, the cello sound becomes more like a middle-eastern wind instrument, as if calling up Pazuzu to battle with Father Merrick. "The Shadow of the Soul" starts with a string quartet sounding drone, creating images of cold dead but snowless wintertime fields. Things darken at the four minute mark, as a solo synth emerges which appears to emulate a monk's solo Gregorian chant along with a frequent background of tympanic thunder: a sense of existence itself trying to retain itself in a barren region of spatial dark matter. "Disintegrates From Within" commences with drones and metallic rattling: dead bones and ghostly voices from some unknown distance away. The drones eventually create a sensation of simultaneously rising and falling: an abandoned cathedral collapsing upon itself in silent slow motion, dust rising from its dried and desiccated foundations. "Towards Desolation": monks and Arabic tomes underscored by percussive flourishes, followed by a solemn string quartet. A soundtrack for Gibson's crucifixion, until the piece fades out leaving three empty crosses atop Golgotha. And finally "Becoming the Void of Nothingness": a cavernous dirge, vast, empty, formless; a sense of something resembling a huge black shadow begins to envelope all. The torchlight from "In Abandoned Places" ceases to reflect, existing only in its own light, showing nothing behind, ahead, or alongside. lost. Cut off from God. From Man. A backdrop of orchestral tones and quivering electrical crescendos, fading into muted harshness. (4.5 stars out of 5) - MC Mahan.

**The distant tolling** of bells ushers in the Requiem for Abandoned Souls, paving the way for the atmosphere of reverence and loss that is to follow. As with many other compositions by Peter Andersson, Requiem sounds as if performed by faceless monks of an unnamed order, conducting their ceremony in a secretive location; the chanting of indistinguishable tongues is the only vocalization present amongst these hallowed tracks, their foreign ululations following the echoes of enigmatic and the haunting yet subtly comforting musical ambiance generated by hidden hands. Although only five

tracks long, each piece is a lengthy and mysterious recording that could easily stand on its own, with the rising drone of "Becoming the Void of Nothingness" filling a role as a most suited climax to the Requiem. The feeling at the album's conclusion is that of finding oneself in the aftermath of a ritual performance, a stirring, exhausting, yet ultimately fulfilling experience. As such it will definitely alter your environment, and in a most favorable way. – Paniscus Revue  
(<http://home.earthlink.net/~newpanaudio>)

**'Requiem for abandoned souls'**, the latest offering of the dark mastermind called Peter Andersson, once again grabs our hand and takes us for a walk into his own world. Into a space where light and happiness rarely visit, while mourn and sadness rule over this kingdom. The bell escorts for one more time and our adventure begins. The monks will rest inside the monastery on the northern part of Mr. Andersson's cosmos. The sound of the monastery's bell begins and ends each day in this solemn earth. On the east side, the cemetery is to be found. Many tombstones have been placed over there, though they are becoming slightly rotten due to the continuous violent rainfall. Across the misty, foggy forests onto the other side of this planet (the west side) lies the cliff of suicide. People who can't bear the desperation and the isolation of the monastery, the only place where humans survive in this cold planet, take the decision to make that big jump. The jump over the cliff that fly them to the world of the dead. Lastly, the remaining part of this earth, is the southern one. The part, where Peter Andersson decided to record his album this time. In this southern part, all abandoned souls exist. The heart and spirit of every man, that were fortunate or unfortunate (it depends on your standpoint) to jump over that cliff, rests on the south. The sound of the winds hums like a ceaseless dirge, whilst the darkened silhouettes that respites over there are mute all the time. Inside their cave, the light of a candle is all that "lives" reminding them of their previous painful lives. The melt of the candle resembles to the smashing of their feelings. The flame of this precious candle never fades away. The sight of all these, inspired Peter Andersson, to create another masterpiece of solitude and loneliness. If this short description of mine of Raison d'être's universe wasn't enough to rise your interest then simply read as a whole the titles of the song, and you'll instantly realize the hidden poem! Maintaining the excellence of all previous albums, without any novelties and new ideas, Raison d'être establish their name into the dark scene. - John Zikos, Moonlight Shadows mag.

**This is heavy**, this is dark and it's the end of the world. Or at least your spiritual world. Peter Andersson knows how to make it sound great. Already at the first song "In Abandoned Places" the emptiness echoes through crescendos and church-bells. The layout on the CD is great as well. There are 5 different layouts on the CD, all of them looks really great. The whole CD is great, so if you like Raison D'être, this is a must. - John Wikström <http://www.neurozine.com>

**In about ten years** of working under guidance of extremely developed esthetic of Peter Anderson, at this album R d'E again are making music in their unique style. The first thing, that we can see only by looking at the cover of the "Requiem for abandoned souls" is that the titles of the songs goes one after another that way making the sentence which tells us which kind of complex research of human psyche demonstrate and provokes R d'E this time. Very intense doom-bas line in the back and the bells (which are opening the album) are already synonym for work of this project. Instead of "music from hell", how some of my friends call their work, I would rather say that this sound comes out somewhere from deepness and darkness of the mind of person which lives in complete solitude. R d'E are, and staying, in my opinion, one of the projects which are not standard for C.M.I. (in a difference of some very well known projects of this also very famous production house, such as for example DEUTSCH NEPAL, which with R d'E have been collaborate on the project BOCKSHOLM in 2002.). "Requiem for abandoned souls" again treats the research of the mind of the lonesome person true necked, empty music sightseeing's with monumental sounds. Emptiness, deepness and the peace of the unquiet which brings in to soul, mind, and body of the listener the sequence under title "... disintegrates from within ..." is magical from its first note. Sounds are putted so emotionally and contemplatively in to right places true lasting of a sequence, which is leading the listener easy through his thoughts "with hand of a guru". Vocal is most refining "twisted off" and putted in a perfectly minimalist way. With all that, this song is a definite climax of the album as well as the climax of the inner theatrical peace that goes on in the listeners mind when consuming it. On my great pleasure, this album has less "chanting" than some of previous works of this project. Personally, I dislike that "gothic" segments, but when we are talking about R d'E every, even smallest thing that I maybe dislike is just my one problem because it is, just as it is completely perfect. Resume: That what did happened to me true listening off every album of R d'E (especially "In Sadness, Silence and Solitude – the first that I have a pleasure to hear and certainly my favourite peace from this

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project), happened this time also. The sound led me through climaxes and anti-climaxes of unconsciousness, sub-consciousness, just suspected and unknown, so that I could, in the last few seconds be awakened from the trans, clean as new born in my own shelf. After all, I think that "fan" should not write previews because of lack of objectivity (perhaps?!). ARTISTIC IMPRESSION:5+++ PERSONAL HIT: "... disintegrates from within ..." –Fan review by unknown.

**There is something** almost magical about the Peter Anderson's main project Raison D'être. Something that the majority of other bands simply can't or aren't willing to provide. Although numerous years and albums have passed since the birth of this shadowed spectre the main crux of sound and imagery that have forged the foundations and moulded Raison D'être into what it is today has remained primarily the same in aesthetics and the basic sound structures whilst the very essence of the stunningly composed dark ambient soundscapes have been skilfully recrafted time and time again, to create a subtly superior end product. The same has to be said for this their latest offering 'Requiem for Abandoned Souls', a majestically recorded and presented five track CD that expands the very soul of previous Raison D'être releases and restructures the very fabrics of the compositions so the sheer beauty and solitude of each track is breathtaking. With an almost organic nature each track seemingly breathes its own breath as the lavish yet haunting subtle ambient formations that make the stable composite of each track weave a hypnotic aura that grips the listener with an icy skeletal hand and leads them into the darkly alluring and ever changing shadowed obscurity that Andersson has become renowned for being able to create. The atmosphere that these compositions manage to radiate though the use of pitch black dark ambient structures, haunting drones and echoed sounds is quite simply stunning as is the juxtapositions between darkness and light that is prevalent in each of them. With each release Andersson has somehow managed to surpass all that he has done before hand and as you'd expect with 'Requiem.' he has once again shown, with almost an effortless ease why he has become one of the most revered composers within the dark ambient genre, as he managed to yet again craft another opus of such grand proportions. - LP Judas Kiss.

### ***Reflections from the Time of Opening CD Cold Meat Ind. 2005***

**I was never** much into instrumental albums, not that they are that bad or anything, but I always found them to be a little "incomplete", if you know what I mean. The same with soundtracks, some of them, anyway. Others just have several songs from different artists as you already know. But all this talk about soundtracks and instrumental albums has a point, of course. From the Swedish label Cold Meat Industry I'm used to listen to the weirdest stuff, and this time I received the new album from a band called Raison d'être.

I wasn't able to find that many info about this band, but I guess that's not that strange since these kind of bands are somewhat of restricted to many people, and what I mean by this is that there's a very specific market for this type of music, and the people outside it rarely get a chance to enter this domain. I consider myself one of those outside that circle, but I did get a chance to discover more about this world, and that's what I'm here for, to tell you a little more about it.

As for Raison d'être, what we have here is not real a new album with new songs, but a mix of several things. It contains material from 1991, re-mixed 1997, re-mastered 2004. With bonus tracks: three tracks from compilations, 2 previously unreleased CD tracks and 2 re-mixed tracks from 'Prospectus I'. So you guessed right, it's quite a big album.

But you got this far and still you have no idea of what to expect. Listening to "Reflections from the Time of Opening" is like listening to a soundtrack (hence my first comment in the beginning of the review) of something that can be described as deep and powerful. To be honest I find it not so easy to describe the sound, but I can say without a doubt that I like what my ears listen. It's quite atmospheric and it doesn't get boring for a second, despite the length of the album. I guess that if you are a soundtrack kind of guy, this album might be just the thing you have been looking for. Thumbs up! - metal-march.com

**The prolific Swede** Peter Andersson's tenth release as Raison d'Être is this retrospective collection of the earliest Raison d'Être material, remastered and including extra tracks. Those Raison d'Être fans who own the earlier collections Collective Archives and Lost Fragments should be prepared to fork out again, as Reflections. contains entirely different material. The first eight tracks originally appeared on cassette as Conspectus, released in 1994 by Old Europa Café, then five more tracks were added for the release of Reflections from the Time of Opening: MCMXCI in 1997 on Bloodless Creations. Both these albums

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are now deleted. This latest version on Cold Meat Industry includes a further seven additional tracks, for a total of 20 tracks and 77 minutes playing time. Got all that? Good!

Here's how those 20 tracks break down. The first fourteen tracks on here date from 1991. These include all the material from the Old Europa Café and Bloodless Creations releases, and stylistically can be best compared to the first Raison d'Être album, Prospectus I. Tracks 15 to 17 are from 1997. These are the rare tracks 'The Verge of Somnolence' from the Cold Meat Industry compilation The Absolute Supper, and 'Procession' and 'Forgotten Mound' from the Crowd Control Activities compilation Funeral Songs. Tracks 18 and 19, 'Cenotaphium' and 'Penumbra', are remixes of tracks from the 1992 Prospectus I album, and the collection is rounded off with 'Summoning The Void', a new track from 2004, which is a short and minimal affair of bells and drones.

Naturally, the miscellaneous nature of this release means that it doesn't have a great deal of thematic coherence, and the fact that the mature Raison d'Être sound was still in development when most of these pieces were recorded is attested by the relatively short length of many tracks. The lengthiest piece on here is 1992's 'Cenotaphium', clocking in at just under eight minutes, and many of the tracks are less than three minutes long, which is a far cry from the monumental pieces of Raison d'Être's finest hour, 2000's The Empty Hollow Within, which closes with the 20-minute 'The Eternal Return And The Infinity Horizon'. For this reason, I wouldn't recommend Reflections... as an introduction to Raison d'Être's work for those who haven't heard it before.

Nevertheless, discerning consumers of dark ambient will find plenty of sombre delights here, from the mournful medievalism of 'Archetypon Ataraxi' (one of the best early tracks) and 'Gwynn-ap-nudd', reminiscent of Nest, Vinterriket or early Mortiis, to the thunderous, cinematic kettle-drum bombast of 'Faceless', the mutated fairground organ of 'The External World', and the ghostly choirs of 'The Verge of Somnolence'. The tenebrous, rain-soaked slasher-flick drama of 'The Maturation of Nature' seems tailor-made for use in a Dario Argento film. I realise this reference will be out of date by the time this review appears, but Reflections. has certainly got me looking forward to seeing Raison d'Être live in London this month at the Cold Meat Industry festival. SC - [www.judaskissmagazine.co.uk](http://www.judaskissmagazine.co.uk)

### **Metamorphyses CD Cold Meat Ind. 2006**

**Almost** two years have passed since Requiem for Abandoned Souls, now the new album of sound wizard Peter Andersson, better known as Raison d'Être, is released. This recording goes deeper than all previous albums, is more introspective of character and has more bombastic and confrontational musical parts. It is better comparable with The Empty Hollow Unfolds than with the previous cd. This seventh album of Raison d'Être has 6 lengthy tracks with hypnotising, introspective and ingenious music. You will hear ambient sounds, drones, meandering or dripping water, rusty chains and scraping metal. The drone aspect is more dominant than ever before and the recording has a pleasurable balance between meditative moments and intense heavy industrial sound sculptures. This is an album that drags you deep into the subconscious realms. Peter Andersson equals top quality, and he finds himself lonely at the top. – Grade 9 of 10, review by TekNoir, <http://www.gothtronic.com>

**I had** a session with the new Raison CD last night, turned the lights off, placed in the sofa with headphones and pressed play. And WHOA!!! I admit I haven't heard anything remotely "ambient" for quite a while now, but I was in complete awe of Peter's new work. I think it's easily his best work yet, parts of it are actually almost "noisy" (don't get me wrong here, it's not "noise") with very intense structures and kind of rhythmic in a drone sense. Most tracks are like slowly upbuilding in both atmosphere and sound, quite a lot of delicate metal scraping and bashing also throughout. If you dug the last track of the last CD then this is definitely for you, though this is different and better. I'm very happy to hear the end of the pretty tiresome clichéd churchbells and chants (well, there are a BIT of chanting but it's really not in the way of the music). There are not really any "melodies" either anymore, as opposed to this new style where I think extasy and hallucinatory would be more appropriate words than depressive or even "religious". Finally a ambient CD besides Lustmord's "Heresy" i'm going to return to.... Review by Love Rosenström.

**Few others** in post-industrial Europe have had a bigger influence on the upcoming noise generation than Peter Andersson, better known as the man behind Raison d'etre. Here, on his seventh album under that moniker, Andersson surpasses most fans' expectations. With no track titles, just 'Metamorphyses I-VI' Andersson has delivered his most comprehensive and technical work to date, with a transformative sound representing various stages of the psyche. Exploring the downward spiral of existence, each track

drags and scrapes with industrial clangs and synthetic, treated movements, darkened with ominous undertones and unsettling passages. A good comparison would be Mick Harris' Lull, though where Harris becomes fixated on stagnating sounds that only shift with the gentlest of subtleties, *Metamorphyses* is varied in its aural themes by the incorporation of bypassing elements such as mechanical clicks and whirrs. Distant, metallic echoes bring the listener into a cavernous, deserted factory-setting, and with it an eerie feeling that though you are alone, someone may be watching you from afar. In a long list of Andersson recordings, this bleak affair registers as one of his best. Review by Warren <http://www.screamingbloodymess.com>

**Anyone** that's been a fan of this particular genre over the past 15-years is probably well aware of Peter Andersson and his long running dark-ambient project, *Raison D'être*. Originally formed as a "tool of expression with the goal of self-realization", the *Raison D'être* of today has ventured even further down the ambient path as compared to earlier releases, leaving one with the impression Andersson has become even more introspective and meditative over the projects' 15-years of existence. Nearly gone now are the upfront Gregorian chants, bells and drum samples found on previous works, leaving *Metamorphyses: Phase I-VI* much more representative of the drone end of the dark-ambient spectrum. Because of this, fans of Andersson's earlier works might find themselves initially put off by his latest release. In fact, my first spins left me completely unenthused because of what the album seems to deliver on the surface, and I came very close to writing a less than favorable review because of it. But, given Andersson's long-standing reputation → of releasing quality ambient recordings over the years, I decided to shelve things for a while and hope the right mood would eventually strike me so I could give *Metamorphyses* the attention I felt it truly deserved. About a week ago, I had an evening to myself where I simply could not figure out what I wanted to listen to, and instead of spending an hour trying to find something in my collection that best suited the evenings' somber mood, I decided to give *Metamorphyses* another spin. I turned the lights down, cranked it WAY-the-fuck-up, and let the cascading sound waves and emotions crash and tumble through the synapses of my brain. This time around the six passages found on the record did exactly what I believe they were intended to do – lull me into a quiet, lugubrious state, only to eventually, and very gradually, envelop my entire brain in a cacophonous, industrial wall of melded clanks, scrapings and metal grindings. I was left utterly amazed that a record I had nearly written off a week earlier was now completely and totally engrossing me with its murky (yet often noisy) atmosphere. When the album eventually came to an end, I was left wondering what I could possibly follow it with in order to keep the current mindset flowing, so I ended up listening to the record 4 times in a row. Another week has now passed and I still find myself reaching for this strangely comforting, yet challenging example of industrial-drone done really well. It's also worth my pointing out the excellent packaging chosen for this release. Andersson has been quoted in the past as saying, "The artwork of the album should match the content of the music", and this certainly rings true here as well. One look at the album cover alone should give readers an idea of the swirling, dark-drone-ambience held beneath its surface. In the end, while I found the dark-drone-ambience of *Raison D'être's* latest to be enormously satisfying, I definitely would NOT recommend it to our readers at large. However, for those with a penchant for soundscapes outside the norm, *Metamorphyses* might fill an evenings void perfectly. Review by Michael Wuensch <http://www.metalreview.com>

**Raison D'etre.** Peter Andersson. The cream of the crop. One of the biggest bands in the entire dark ambient scene, on the biggest label, Cold Meat Industries. "Transformation is the key to the psyche. Breath and feeling intertwined is the given links for the search of inner wisdom and to unlock the hidden inside us", says the press release. In this, Peter Andersson's 7 th full length album, we are treated to our hypnotic subconsciouses possessing and cleansing us over 6 phases of "Metamorphyses" *Raison D'etre* has a knack of cleansing and detoxifying the listener, before polluting the soul and heart with the most flaccid and corrosive noises of tungsten grinding against walls. In fact, the opener here (cunningly entitled "Metamorphyses I" does exactly that : ten minutes of listening to the molten furnace spewing out it's contempt. Hateful as it may sound , this is done with an elegance that is so seldom conquered and delivered, and this has come to be one of the trademark delights of *Raison D'etre* and Cold Meat Industries. Immediately after the chaotic and lengthy opener, we are taken to the next extreme, with a deadly quiet, deadly short phase of psychological torment. 90 seconds of the same classic elements, except much more distant. Amazingly, (and thankfully) the beautiful trademark *Raison D'etre* sound returns on the 3 rd phase, as we are taken back to the luxurious tranquil sounds, as tempo, frequency, and pace are reduced to a much more meditative atmosphere. Dark Ambient would not be Dark Ambient if this remained the case though, and after a couple of minutes of blissful unawareness, only the most intense listeners would find themselves able to prevent the imminent jumping a mile high and reaching for the volume switch. Ultimately, after 7 beautiful soundscapes and limitless potential, it seems almost inevitable that time, and concept will stretch itself thin. Even those of you discontent with the fact that this album lacks a lot of the tranquillity and tubular sounds of previous *Raison D'etre* releases, this

echoes the lucid intensity that almost nothing else can compare to. In fact, the closing phase brings us back to reality with 10 minutes of very relaxing sounds. For a label that has now run for nigh-on twenty years, Cold Meat Industries is far from even beginning to fade out. Raison D'être has just given us number 7 in a plethora of almost flawless, ethereal, and above all else timeless ambient releases. I see no better way to close this review than to thank both Peter Andersson and Cold Meat Industries for continuing to deliver material of this calibre. In closing, if you need to ask if Raison D'être is worth getting, you're on the wrong site. Review by T300 <http://www.heathenharvest.com>

### ***Live Archive 1 MP3 Yantra Atmospheres 2007***

**Do you** imagine a RAISON D' ETRE live show and opening with the first 4 tracks of "In Sadness, Silence And Solitude" album? Yes, it was a reality for all the French freaks at Nevers France on 1st June 1996 performing the work "Drop Of Crystal With A Thousand Eyes" through (32:36) "Reflecting In Shadows", "In Absence Of Light", "The Well Of Sadness" and "Deep Enshrouded", developed with the spirit which characterized the RAISON 'D ETRE albums. Neoclassical religious influences with such dark ambient atmosphere, unique in this genre. Sonic mantras hypnotizing the audience to a point of expanding consciousness through such beautiful dark compositions. Bell sounds announcing the last parade full of isolation and shadowy shapes. "Moulding And Destruction 1" live in Leipzig, Germany on the 8th June 2005 (7:48) increase the moment of astonishing reality due metal echo sounds floating through a dense desolated atmosphere. And closing is "The Eternal Horizon" live in Neerpelt, Belgium on 4th August 2000 (11:02) continues with such deep voyage to forgotten ruins seducing the listener to explore the misery, desolation of their minds,,,still metal echoes sounds and a dark atmosphere surrounding the whole track. - Kerval. <http://panoramajournal.blogspot.com>

### ***Live Archive 2 MP3 Yantra Atmospheres 2007***

**It's time** for Bulgarians to explore a world hidden in ashes of desolation. opening with "The Transformal Landscape" and "The End Of Key" at live Sophia, Bulgaria 16th April 2006 (22:41) .church tolling bells opening again through deep atmospheres full of sorrow and earthly darkness unravel slowly to ultimate present a more touching and real representation of the beauty and sadness that RAISON D' ETRE has always revealed in. then,"Metamorphyses IV" live Zurich Switzerland on 6th January 2006.the 4th phase continues mutating itself through organic drone patterns full of abstract sounds and dismal atmospheres. "Moulding The Forlorned" live in Gent Belgium in 7th May 2006, a remote march to dungeons of forgotten realm once buried by the dust of time, carving metal sounds twisting around ethereal atmospheres all the time once again and again. Closing is live in London 28th April 2006 "The Transformal Landscape" and "The End Of The Key". This release is more than just a collective selection of live performances. It is just a clear representation of how RAISON D' ETRE has evolved through time. This release is a way to express to those of us who haven't the opportunity to presence his live shows to have a clear idea of how RAISON D' ETRE sounds at stage!!! - Kerval. <http://panoramajournal.blogspot.com>

### ***The Stains of the Embodied Sacrifice CD Cold Meat Ind. 2009***

**Ambient is** an interesting genre that covers a lot of musical ground. There's artists like Eluvium, whose gentle and warming static and nostalgic piano tunes are relaxing, happy and joyful. There's industrial ambient, martial ambient, blackened ambient, organic ambient, and probably thousands of other combinations. My favorites tend to be martial, industrial and organic, though I am partial to Eluvium and his joyful static. Raison d'etre, one of the oldest and most respected artists in the ambient world, is probably one of my favorite artists from any genre. Anyone who can take normal sounds,like clanking metal and make you feel uneasy, upbeat, depressed or any other emotion really knows his stuff, and this guy really knows his stuff. The Stains of the Embodied Sacrifice is probably one of Raison d'etres harshest albums, with a lot less emphasis on more normal, gentle ambient keyboard work and a lot more emphasis on harsh sound, at times bordering on the actual genre of noise with the grating sounds of metal and screeching industrial tones. A lot of the tracks here follow the fairly common formula of a nearly silent beginning, a slow build up to a harsh, loud climax with a sudden cutoff, and it works really well when it's used right. The only thing I don't like about it here is that it's used a little too much and sort of ruins what the effect is going for. There's three or four shorter tracks that follow this exact formula and they do tend to blend together after a while. The real strength of the album is in the longer tracks(ranging from about 9 minutes to well past the 15-minute mark), "The Spirit Will Not Share the Guilt", "Desecrated by the Blood", "Without the Shedding There is No Forgiveness", "Death in the Body

but Made Alive by the Spirit", and the closer "The Temple is Eternal Sacred." These are all brilliant tracks that alternate between harsh and grating noise, softer and more accessible ambient, slow and eerie industrial ambient, more religiously themed ambient (which is something I've always liked about Raison d'Être) and the occasionally trippy ambient section. The closer track is one of my favorites off the album, being a track composed almost entirely of subtle, soft shimmering keyboard work and the soft but still commanding ringing of church bells which add that religious touch I mentioned earlier. On an unmusical note, the song titles for this album are some of the coolest I've seen in a long while; and though I don't usually try and put a religious spin on lyrics/titles that don't really have one, these do carry a sort of religious feel to them. I'd actually venture a guess that the titles of the songs relate to the Christian faith in some way, but that's pure speculation on my part; the point of all that being that these are just really interesting song titles. The Stains of the Embodied Sacrifice is a brilliant album by a brilliant artist, and while I'm not a huge fan of the shorter, harsher tracks, I feel that the longer pieces more than make up for those shortcomings. This is an album I'd recommend to fans of any kind of ambient and even to fans of more metallic music, though those who are not well acquainted with ambient and particularly the more harsh side of the genre will definitely need patience with this album. Give it a listen though, and I'm sure you'll get something out of it. - Joshua - The Outpost

### ***When the Earth Dissolves in Ashes CD Cold Meat Ind. 2012***

**The project** raison d'être was founded in 1991 by the Sweden Peter Andersson, a prominent figure in the dark ambient scene (also active with Stratvm Terror, Necrophorus, Bocksholm, Atomine Elektrine). This new live album "When the Earth dissolves in Ashes" contains various material played from 2010 to 2011 in various towns including Zurich, Wuppertal, Rotterdam, Cologne, Leipzig (WGT), Cherkassy. Enigmatic mind, multifaceted essence, man whose compositive vitality grows after each personal creation ... His musical art in the course of twenty years was driven by a deep desire to fully communicate an inner turmoil caused by restlessness itself. The fact remains that Peter Andersson is constantly engulfed by lonely darkness and in it he develops the delusion that puts voice to decadent silence as opposed to the movement of obsessive machines. He does so with sensory perceptions, chilling emotional reactions, moved by gears that affect us / absorb in the rawest pain. His atmospheres, the visions generated, revolve around our debris ... Everything is a continuous war of the soul that happens in the execution of the songs. In his world, the echo of apparent realities can be heard, all the tracks are revelations projected to infinity and which in turn can move structures in the deep sub-rational of human being. Raison D'Être represents the spiritual will to go beyond the surface of matter and things. An existential experience. GENIUS! - Son of Flies - [www.christianmontagna.blogspot.it](http://www.christianmontagna.blogspot.it)

### ***Enthralled by the Wind of Loneliness (redux version) CD Old Europa Café 2013***

With the sheer number of years Peter Andersson has been musically active as raison d'être obviously his project is extremely well recognised within the industrial / dark ambient underground. However for new listeners of dark ambient (and related) scenes, there may be a degree of unfamiliarity with raison d'être's rather imposing back catalogue, particularly due to number of earlier albums being out of print for some time (...or maybe I am totally wrong on this point and newer listeners have already downloaded the entire back catalogue – who know?!). Regardless, as this review blog celebrates the physical aspect of a release as an important and integral aspect, it is an opportune time to revisit this 'redux' version of raison d'être's second album from 1994 (which incidentally has been issued one year prior to it being a 20 year anniversary edition). For the 'redux' treatment, rather than merely being a remastered version it seems that Peter has used original sound sources (which have been re-sampled and restored) to re-record original programmed sequences, which have then been mixed and mastered to reflect the original album atmosphere. This has evidently been painstaking undertaken to provide a new multi channel recording, which has allowed a new stereo mix with greater dynamic range and professional upgrade to the sound (which is effectively the opposite of a level boosted and over-compressed remastering technique). So when comparing this 'redux' version to the original the sound quality is notably deeper and more expansive, where a multitude of previously hidden textural sound details are clearly audible and sit balanced within the mix. This is not to say that the original was one-dimensional however it does sound much flatter, muffled and less dynamic in comparison to this 'redux' version. In short the sound is impeccable, crystalline and breathes with both subtlety and intensity. Likewise rather than approaching this review as if it were a brand new album, it is probably more appropriate to reflect on its historic

context within the artist's discography. Accordingly one of the hallmarks of this earlier era of raison d'être is the presence of an almost 'new age' tone to the music – albeit much bleaker and darker – due to the use of occasional flutes and woodwind instruments, wind chimes, ritual gongs, melancholic orchestral synth textures and the trademark religious choral vocals. 'Enthralled by the winds of loneliness' also illustrates raison d'être at a transitional point in the evolution of their sound. Whilst the album still sits squarely within a composed song structured realm, it also displays a more confident, flowing and elongated compositional style, which differs quite drastically from the rigid and shorter track compositional style of the debut album from the year prior. This album also illustrates the emergence of abstract droning aspects, which would be elevated to take a much greater focus on later albums. Within this framework the overarching mood is one that embodies ominous, sacral and monastic atmospheres evoked through solemn percussion, Gregorian chants and string textures (which occasional rise to shrill intensity), whilst other segments plumb the depths of ominous drones, ritual gongs and devastatingly bleak solo choral vocals. Apart from the 7 main album tracks, 4 bonus tracks are included here for good measure, including 2 from the 'Conspectus' tape and 2 from other compilation appearances. Given these bonus tracks were recorded during the same era as the main album tracks, they at least sonically complement the remainder of the album and do not feel pointlessly tacked on – as is often the case with bonus material. With its sleekly improved, professional and crystalline sound, the inclusion of 4 additional complimentary tracks and beautifully presented in a 6 panel digi-pack which has reworked elements of the original artwork, there is much discover/ rediscover here (as the case may be for either old or new fans). Effectively Peter has delivered a reinvigorated version of 'enthralled by the winds of loneliness' which is a pleasure to be re-aquainted with.

- noisereceptor.wordpress.com

### ***Mise en Abyme - Transgredient Records 2014***

**The genius** of Peter Andersson absorbs us in the darkness of his soul after he let us taste the already exemplar "The Stains of the Embodied Sacrifice" released in 2009 on Cold Meat Industry. What the listener beholds with the new "Mise en Abyme" is not an illusion, but another sonic journey inside our fears, our horrors: a blend of naturality and unnaturality, between living and not-living, between flesh and spirit. That's why the latest production of RAISON D'ÊTRE boasts 4 titles totally abstracted in respect to the illustration of action, but empirically exact in respect to what concretely stands in front of the listener: the result of an emotional praxis. Andersson insists in underlining his nature outside the world we all know! ...Emerging from the executorial mayhem, his sounds are irremediably marked by the scar of his own frailty, drama and desperate beauty, that is, by his being a precious evidence for the reality lying inside the spirit. The reflection of obscurity now becomes a rethorical instrument: the prepared individual sees himself and his ego reflected in a little imaginary window enclosed in a mysterious niche, thus impenetrable. "Mise en Abyme" disintegrates any anedoctical average measure, and directly faces this typology of drone/dark ambient/industrial, that since 1992 has been the most amazing medium that the Swedish composer has ever created. Raison D'Être, still nowadays, inhabits the lost depths of the abyss, and brings forth a superior idea of human upheaval: ART. Kneel down because the true master is back! The record is published on digipack by Transgredient records. - Christian Montagna of SON OF FLIES WEBZINE.

**Cold Meat** Industry has died. I mean it was writhing in agony for many months, only now this fact we were aware of for a long time has been officially confirmed. To be honest, I thought that Raison d'être – one of the musicians that remained faithful to Cold Meat until its very end – would rather go to Cyclic Law, a harbour where other famous fugitives like Arcana or Desiderii Marginis have already anchored. On the contrary Peter found his new place under the wings of the Germans from Drone/Transgredient. Under these colors the new outcome of the Swede, "Mise en Abyme", has recently seen the light of the day. The project has been active for more than twenty years; my adventure with it is just a little bit shorter... Our romance has had its ups and downs. Peter began with the synth laments of "Après Nous Le Deluge" or "Prospectus I". These sounds eventually got old, it's hard for me to listen to them anymore. Then the golden era arrived, a few albums filled with a solemn, sacred atmosphere coated with rust. The crowning achievement of this period was "The Empty Hollow Unfolds", one of the most beautiful dark ambient releases in the history of the genre. Yet the next release, so anticipated by me back in the day, "Requiem For Abandoned Souls" was harshly disappointing. It was the poor, boring remains of its predecessor. On "Metamorphyses" a wider range of industrial inclinations came to the fore; the album surely had its moments, but overall I wasn't too enthused. I was willing to give the project up when the year 2009 came. And along with it "The Stains Of The Embodied Sacrifice"; a sensational album in every way, as if Peter had finally found the golden means to balance all the aforementioned elements in an ideal manner. There was dignity and dirt. Melancholy and gloom. Five years have passed and we have

"Mise En Abyrne". Can't say I wasn't waiting for this one. Would it be an eternal return, a fall from a high horse the hooves of which would kick me in the face? Or a sealing of the fact that Raison d'être is simply one of the best projects in the genre? Today I can say that the second option is in force. "Mise En Abyrne" is perhaps not the best Raison d'être album, but that doesn't change the fact that it's one of the most beautiful releases I've had the opportunity to engage with during the past several months. The concept is based on the cleansing of the inner self through a journey into its deepest regions. Carried by the sounds, the listener explores his subconscious and reaches the heart of darkness. After experiencing it, he's ready to return to the light. We go deep down into the void in the first composition, "Abyssos". It quickly becomes clear that Peter intends to continue the direction taken on "The Stains Of The Embodied Sacrifice", as this slowly evolving composition combines mournful and solemn drones and the metallic beast, Shrike crushing anything that gets in his way. When the silence comes to terms and the following sounds, the echoes of sacred choirs, fade into the abyss, I'm starting to feel just like I did more than a dozen years ago, when first experiencing the music of Raison d'être. I have the impression that Peter also felt those vibes from the past while composing "Mise En Abyrne". After all, time is a flat circle. The second scene of the album is "Infernos" filled with sombre murmurs, noises and rustles that wane in the cruel iron cacophony – the listener suffers in agony, spiked on the branch of a steel tree. This pain, however, leads straight to purification. It's one of the strongest pieces Peter has composed within the frames of his main project. At a push one could place "Infernos" on a Bocksholm album for example. But how insanely beautiful those Gregorian chants sound at the beginning of "Katharos", in the context of the preceding track. Rapidly blurring in hazy space where they drift alongside the hollow murmurs of the night, bells and sounds reminiscent of an industrial nightmare. An amazing composition, where once again one can feel the spirit of old times. I think in this track can be found the most intense feeling in the whole album. We slowly ascend towards the light. According to the label the concept has a purely psychological basis and is completely detached from history, morality and religion. Don't believe it, "Katharos" is deeply spiritual, striking the most sensitive strings of the soul. Like "The Stains Of The Embodied Sacrifice", "Mise En Abyrne" also ends in a rather quiet manner, leaving the listener in reverie. It isn't as ethereal a piece as "The Temple is Eternal Sacred"; "Agraphos" just sets extreme emotions aside and allows for a slow return to the mundane world. I can say that the prose of life, which falls on the head after the fading of "Mise En Abyrne"'s last sounds is rather tiring and I actually want to go back immediately to those unexplored areas, so close and yet so far away. A great comeback for Raison d'être. At the same time, I feel that Peter Andersson's project has reached the end of the road. It has already completed its evolution and subsequent albums will probably be but variations on this and the previous entries in his oeuvre. The Swede has reached the intersection of all the paths that he has followed in the past and I really don't know what new this project could come up with on another release. But I don't mind. If the future of the project is painted in pale gray and marked with rust, that's fine by me. I recommend "Mise En Abyrne" wholeheartedly. - santasangremagazine.wordpress.com

**Ambient stalwart** Peter Andersson, known here as raison d'être, returns from a significant hiatus to offer up a truly dark, introspective piece with Mise en Abyrne. A more apt title could not be chosen. Mise en Abyrne translated from French means placed in the Abyss, and this album squarely places the listener into an aural downward spiral. This project was created around the idea of descent and katabasis (a retreat, in this case, an inner, psychological retreat of catharsis). Andersson's dark drones and post-meditative washes of sound design are suffused with this emotional landscape. Some of the cello accoutrements harken to Erik Skodvin's scraping, steely stylings. At times, the human voice hauntingly accompanies these dark, seething shard-filled tornadoes of sound. Nearly Gregorian chant style voices are mixed in nicely, drifting in and out, but treated with the appropriate dark introspection as to avoid that stereotypical new age sound. This is not your mom's Deep Forest CD she uses for pop relaxation, nay. Andersson paints the edges of this hell with tortured and lingering spirits, bereft of a home, attempting to teach the living some lesson of grand import. This is a harsh album, but with the understanding that the English language may not have a proper term for 'harsh' that is also 'affirming' as much as it is 'reflective'. I think that "Katharos", in particular (as does the entire album, honestly), produces a sound pastiche that accurately depicts the metal grain of Hell. This is music that knocks, creeks, touches on nerves pensive, but also soothes, as if illuminating that the fabric of existence has no true end. Sometimes, while listening to "Mise en Abyrne", an eerie religiosity crept up on me and I could almost hear it as a replacement soundtrack for the film *The Name of The Rose*. And I don't say this jokingly or just for the sake of dropping a late-80's Christian Slater reference, but because it truly would match the mood and aesthetic of that film. Surprisingly, in contrast to all these dark, fearsome descriptors I've used, "Mise en Abyrne" has actually accepted membership into the group of albums I will gladly fall asleep to, amongst the likes of Skodvin, Deaf Center, Nest, and Olan Mill. Gabriel Bogart – acloserlisten.com

**Raison d'être** return with a new album some 5 years since the last official full length, and whilst not necessarily deviating greatly from their recognised sound, solo member Peter Andersson is still producing interesting variations on well established themes. This album also sees raison d'être shifting to a new label following the unfortunate demise of Cold Meat Industry, with Transgredient Records being a side label to the respected Drone Records. Noting that 2009's 'The Stains of Embodied Sacrifice' articulated a sonic environment of sacral dark ambience, including selected passages which veered towards a jarring post-classical sound, a similar sonic aesthetic has been explored on 'Mise en Abyrne' (translating to "placed into the abyss"), but here condensed into 4 lengthy compositions (12 to 17 minutes each). 'Abyssos' opens the album and could thematically represent the decent into the abyss of one's own psyche. Dour sub-orchestral synths, windswept drones and metallic scraping textures mark the path and while the mood commences as serene, over its expanse it gradually builds to an intensely peaked crescendo. The following track 'Infernous' clearly implies a heavier visage, which does in fact deviate heavily from anything previously found in raison d'être's discography. Towards the middle of this piece micro-tonal grating metallic textures and heavy clanging scrap metal cacophony mark a large portion of the sound (...these sonic elements appear to have been sourced from scrap metal recording sessions, which have in turn been sonically manipulated into vaguely rhythmic effect). Whilst 'Infernous' has the potential to jar listeners who are more familiar with the ambient and sacral side of raison d'être's sound, this track clearly seems to be a sonic representation of self-flagellation. Yet with the underscoring elements of wailing quasi-brass horns and sub-orchestral drones, Peter positions these heavier metallic elements squarely within the framework of raison d'être. 'Katharos' then arcs back to more familiar territory of a floating melancholic atmosphere (perhaps acting as a means of catharsis to the heavier grating elements of the 'Infernos' which preceded it), here utilising sampled Greek Orthodox chants, swelling sub-orchestral waves, sparse ritual chimes and subtle metallic scraping textures. The final album track 'Agraphos' rounds out the album in calmer fashion by gradually building in an upward sweeping trajectory, as if seeking to elevate above the depths and heaviness of earlier album passages. Despite its slightly lighter tonal guise, it is still a track heavily infused with a dark and gloomy mood, again constructed with the Gregorian chants and sweeping soundscapes, sparse chimes/ tolling church bells and a general sonic palate infused with a thumping echoed depth. Whilst 'Mise en Abyrne' does not necessarily turn the tables on what has come before, rather it represents yet another step in the continual refinement of raison d'être's style. As such Peter (again) effortlessly demonstrates his skill in evoking a sacral dark ambient sound, which very much suits solo appreciation and contemplation and introspection on the part of the listener.

- noisereceptor.wordpress.com

**There's a whole** lot of history and a whole lot of meaning loaded in that title. The simple translation from the French is just "put in center" and its earliest etymology refers to the repeating pattern in a coat of arms as a symbol of the aristocratic / familial traditions being passed on from one generation to another. With this repeating formal motif, the phrase has become a term in critical theory to define self-reflexive structural forms and the potential for an instability of meaning, structure, reality etc. through repetition upon repetition. The results are the deliberate mindfucks of the play within a play, the dream within a dream where the dreamer is unaware of dreaming, and the infinite replication of images like the one found on the cover of that first Guardian Alien album (woah, so trippy, dude!). The application of this phrase to the work of Raison D'Etire points to a gnosticism of darkness that compounds upon itself within the depths of the human soul. That seems suitable to Raison D'Etire's, um raison d'etre, as this has been the long-standing project for Peter Andersson who has recorded for now two decades under this moniker, almost exclusively for the now-defunct Cold Meat Industries. For all of the torturous death-ambient and grinding industrialisms of that imprint, Andersson (not to be confused with the other Peter Andersson on CMI known also as Baby Lina Doll of Deutsch Nepal) offered up a ghastly beauty through his haunted ambience that seem to echo with the maudlin sense of loss from Tarkovsky's lesser known film Nostalgia which ends with a scene of snowstorm quietly precipitating on the innards of the desicated Gothic cathedral. All of the Raison D'Etire albums have dreamily wandered through medieval chants and extracts of Germanic hymnal music, but these albums speak more of Andersson's position on the absence of God rather than a glorification. Mise En Abyrne channels these thoughts into cold sweeping passages of melancholy ambience and cinematic overtures which glide along a stately trajectory in and out of cold silences. Machined rhythms and fabricated noise disrupt the ghostly ephemera about half way through the album, but this counterpoint is hardly a distraction. Recommended for those enamored by the work of Deathprod and Svarte Greiner / Deaf Center! - Aquarius Records

**Mise en Abyrne** is the first new Raison d'être album in four years, and according to Peter Andersson, it represents "an inner journey down to the most hidden and dark parts of the Self" inspired by the theme of katabasis, or journey through the underworld (à la Dante's Divine Comedy). Or, put another way, it's "a psychological and therapeutic trip to the underworld, investigating the subconscious." "Therapeutic"

isn't exactly the first word that comes to mind during *Mise en Abyrne's* opening half. On the aptly titled "Abyssos" and "Infernos," Andersson takes the listener on a journey through a blasted soundscape given shape by subterranean drones, clattering metal percussion, and waves of desolate synthesizer. Haunted factories on the edge of a decaying city, ivy-covered temples once home to long-forgotten ceremonies, abandoned ruins jutting out from a barren, windswept plain?—these are the settings conjured up by Andersson's sounds. It's not for everyone (though fans of Deaf Center and Deathprod will find much to appreciate here). But as someone who's fascinated by how ambient music can create such cinematic mental images and as someone who's fascinated with desolate wilderness regions, forlorn places, and alien landscapes (like those in Andrei Tarkovsky's *Stalker*), these pieces evoke as much curiosity as anxiety or existential dread, if not moreso. If the album's first half represents a descent into the underworld, then the second half is the eventual return to light. Or, as Andersson puts it, "even in the darkest and chaotic places in the depths, there are small shades of light, hope and understanding." On "Katharos" and "Agraphos," sacred music elements (e.g., chants, choirs, gongs, bells) emerge but their appearance doesn't exactly banish the surrounding darkness; the monk chants ringing out from the gloom may be soothing and contemplative but there's something eerie and forlorn about them as well. Instead, these elements temper, soften, and illuminate the darkness. The tension between light and dark, peaceful and chaotic, soothing and unsettling makes *Mise en Abyrne's* second half more interesting and affecting. And though Andersson may intend no religious subtext, I confess that it's difficult for me to not think religiously during the second half. (Those monk chants and whatnot certainly don't help.) Indeed, with their sublime darkness, "Katharos" and "Agraphos" quite adroitly capture the sense of awe and unease that a true contact with the Divine would almost certainly create. After all, as C.S. Lewis once wrote, "holy places are dark places." But even sans any religious or spiritual subtext, *Mise en Abyrne* remains a fascinating, disturbing, enthralling, unsettling listen, and one of the most accomplished *Raison d'être* releases to date. - <https://opuszine.us>

### ***Troum & raison d'être - 'De Aeris In Sublunaria Influxu' Essence Music 2015***

**Released earlier** this month via Essence Music is "De Aeris In Sublunaria Influxu", the latest collaborative effort of Troum and Raison D'Etire. Holding seven tracks and being limited to 700 copies this album sees Stefan Knappe and Martin Gitschel a.k.a. Troum meeting up with the Swedish producer Perter Andersson a.k.a Raison D'Etire for an approximately 68+ minutes long journey into Deep Listening Music on the border of Dark Ambient, providing mostly beatless, yet intense music slowly evolving in each and every track of which four out of seven exceed the 10 minutes mark for a reason. Partly focussing on the the droney, ambient-ish side of the musical spectrum but also branching out into calm, contemplative and ritualistic territories through repetitive guitar meditations and brooding, om-like low frequency modulations in tracks like "Oculum Mundi" whilst getting - kinda predictably due to the tracks name - ethereal in "Athmosphaera" the conjunctive studio force of these two projects also results in fragile, crystalline strings that meet subaquatic surfs in "Meditationum", the albums longest and possibly also deepest musical work alongside the final "Ad Inifinitum". Check out if you love your Deep Listening Music right from the heart. - [nitestylez.de](http://nitestylez.de)

**When I** opened this package, my first thought was: Raison D'être? That's a name from a long time ago. Cold Meat Industry, mid-90s, if my memory doesn't fail me (and it usually does), but (upon a small search) I learned that Peter Andersson never stopped releasing music; it's just that I haven't seen much of it over the past 15 or more years. He spent four years working on this collaborative album with Germany's Troum, stars in the ambient industrial firmament. I assume much, if not all, of this was generated through the exchange of sound files via the Internet. I know Troum, whose career I have been following, use a lot of electronics, but also guitar, accordion and percussion, to great vast mind-expanding pieces of heavy weight ambient music. What Raison D'être does I am less sure of, but somehow, in the back of my mind, I am thinking much of it uses sampling. This combination leads to wonderful results. It is, and that is perhaps a sad thing, something you would expect them to do; these musicians don't set about creating something that you haven't heard before. They have carved out their own niche in creating deep atmospheric music and will continue to do for many years to come. This is not a place where you look for innovation. You look for the minutia differences in what you know and love in their music. That might be for instance a somewhat quiet opening in 'Meditationum', almost new age like (difference!) before picking up a more traditional approach or the recordings of fire in 'Athmosphaera' - and maybe throughout there seems to be an extended use (more than before I was thinking) of field recordings, processed and otherwise. The musical is quite dark, very minimal in its changes and it works great. A rainy day soundtrack, cold and grey, and you know you want to stay inside, curtains closed, lights dimmed and play this loud, and be fully immersed with this music. That's how this works best, when all the singing ringing sounds wash over you. An excellent mixture of pure electronic sound, field

## Reviews – raison d'être and side projects

recordings and heavily treated instruments. You didn't expect anything else from these three men, and they deliver the best they can. An excellent release. - FdW

**It's taken** four years for these two heavyweights of the scene to create this album; and many a fan of both these artists, has been salivating at the prospect of hearing the two combine forces. From the offset, 'De Aeris Sublunaria Influxu' doesn't disappoint, with a wash of light pads and drones that make up the all too brief 'Folla'. Into all familiar lengthy territory this is followed up with 'Alio Tempore'; with a wash of air filled pads that build with layer upon layer of emphatic drones that cloud a processional chime. From here on in, we are treated to waves of Dark Ambient and arcane undercurrents, providing the foundations to a melancholic breeze of resonating reverb-ridden layers of sound. 'De Aeris Sublunaria Influxu' is a clever mix of light and shade; that alternates between the two at will. If I had any complaint, it would be the similarities between the sound sources used on many of the tracks; however, when an album is constructed as well as this is, then there is little to moan about. Mesmerising and as rewarding as this is, it will take little to encourage fans of both these artists to hunt this out, as I am sure they already have. For the uninitiated, if you were wondering if ever to dip your toes into the Dark Ambient/Drone scene, you wouldn't go far wrong in picking this up first. - Blackaudio

**Troum's collaboration** with Raison D'être feeds the infernal machine further. Symphonic infinities with pearlescent glints of diffused ritual, drums and tubular chimes along a gathering expanse, an orchestral otherworldliness slipping into a slo-mo waterfall of reverbed gongs and swollen sibilance. Tasty accents overwritten in ohm-washed breakers as eastern dulcimers snip at the tailoring like early Dead Can Dance. A considered pace that milks the majestic capabilities of slowness to the max, dwarfs the listener, thrusts you into a comet-smearred cosmos that dances darkness and light. If you like your drones deep and atmospheric, then these come highly recommended. -Michael Rodham-Heaps, <http://freq.org.uk>

### ***raison d'être & Troum - 'Xibipho: In and Out of Experience' - Transgradient Records 2017***

**Stretching from** the Maeror Tri cassette years to the present day Troum incarnation, Drone Records founder Baraka[H] and Glit[S]ch have created some of the best drone work on the planet. First experienced their taste for the infinite through the excellent Tjukurrpa trilogy and have been partial to their wares ever since. Here dark ambienteers Raison D'être have joined forces with the German duo for their follow up to 2015's album of orchestral otherworldliness De Aeris In Sublunaria Influxu and I've got to say it's a head-ponic pleasure from start to finish. Somali for teacher, Xibipho's textures are exquisite, and as masterful as its predecessor. In "Den Wellen, Ein Sehnen" ("In The Waves, A Longing") starts – a choral-caked yarn of a track that lights up your head in an occultist grasp of dark chromatics and brooding transience. A vibe that fits snugly with my mist-covered early morning commute, turns the key to possibilities hidden away from the slavish tick of the clock. An amputated thud of a mechanised something curves the next, spiralling drones following its decaying contours, repeats that en-rich and stretch to the humming tubulars of "Eigi Einhamr", the deep rumbling couriers of the "Ardaga" – a shadowy succubus of de-tuned symphonics constantly underpinning the emotive soup. All rather magical, then "Hang'-E-Lah"'s slow sinister vibrations take hold, woozy with Neubeaten metal as this superb sense of space and physicality occupies your headspace. A drama of compass points and dissolving washes that Sufi-sail, freight-train your thoughts in a bountiful baptism of surging orchestration. Like staring at a painting that's constantly changing, or soundtracking a film that's impossible to shoot, the ascendant celestials of "Dreiklang Aus Äther" burst across you in tidal ornates, those hazy curls of exiting voila setting you up for the ritualistic wows of "Ijä-Kyl". A Chöd-like epicness of spidery bass cobwebs, horn-blown heralds and dulcimer trepidation, river-fled gravities that successfully milk the spine in noisy nuance. This is like holding a light to something elusive, fleeting, like a bruised crimson sky falling into inky blue-black. A glance that buckles to a percussive pulse overtaken by the canker of tattooing needles, leaving the last ("Epödós") to tonally levitate. The void shaved in diffusing splinters, ravines ripe with suggestion. This opal opacity lingering beneath braised in a dispossessed drool of possibility that dissipates on waking. Pure medicine to this corrosive age. -Michael Rodham-Heaps, <http://freq.org.uk>

**A collaboration** of two legends of the dark ambient & drone arenas is the reason for our offering today; the new album from Raison d'être & Troum; XIBIPIIO. In And Out of Experience courtesy of Transgradient Records & Drone Records. From Drone Records: "Based on a notion of the fascinating Amazonian Piraha tribe, this is an excursion into nine different micro-worlds of perception and consciousness... Music that reaches for the eternal, but it only exists in the very moment." This album represents the second

installment of the duo's collaboration which began in 2013. In this particular release, Raison d'être is responsible for all of the source material while Troum worked with guitars, voices, flutes, accordion, cello, violin, didgeridoo, dombra, tapes and found sounds. The intriguing and intricate journey begins with a multi-layered piece like shards of ice sliding, melting down a pristine glass plane. One thing that is incredibly clear with track 1, "In Den Wellen, Ein Sehnen" and even more-so in track 2, "The Machine Starts to Sing," is the resulting mix like the sonic equivalent of a 3-D movie; one artist's work in the foreground and the other, background. Track 2, "The Machine Starts To Sing," appears as virtual surround sound with gliding ambient waves in the background fluctuating in volume and degree of warmth. Seemingly closer to the listener is a collection of repeated strikes of what appears as found or percussive objects. Track 4, "Ardaga" is intriguing in its low-end drone background and high note ambient key dynamic followed then by a slowly-moving mid-range warm tone coming closer to the listener from the front. This track is a great example of how haunting the album can be at times; in this track's case sounding like some kind of a transcendental spectral transition. There seems to be a very gray line between the real and the imaginary with this record. Are those real voice samples emanating from the planes and walls of sound or are they simple results of the magical combination of sounds? I'm certain we are better off leaving it to our own imaginations. Regardless, it's nice to know that in a sea of ambient, drone artists, there are still those out there who are willing (or are just plain natural magicians at) pushing barriers between sound and imagination, even breaking them down and building their own. For this album to truly be appreciated, it is advisable to listen to this through the headphones or in a surround-sound environment. It really is like a journey with nine separate scenes or even states of consciousness.

- <https://noisebeneaththesnow.com>

### ***Alchymeia - Cyclic Law 2018***

**raison d'être** has been one of the most beloved and recognizable names in the genre of dark ambient for over 20 years. His early work on the Cold Meat Industry label would be inspiration for numerous artists that came after him. His style of dark industrial soundscapes blended with contorted chants is immediately recognizable and often imitated, but never duplicated. It's crazy how much can change over a few years. For many young dark ambient listeners, raison d'être may not even be a familiar name. While he made huge waves in the late 90s through early 00s, recent output by raison d'être has been less frequent and less impactful on the scene. Meanwhile, veteran listeners are still playing their old copies of *The Empty Hollow Unfolds* or *Within the Depths of Silence* and *Phormations* like they are hearing them for the first time. *Alchymeia* struck me immediately as a so-called return-to-form. Veteran listeners should find everything they love about raison d'être in this release. The samples of a thousand clattering bells, chimes and random metallic objects are present through every track. The drones are sometimes crushing and sometimes light as a feather. But the thing that will likely be the most welcome is the frequency of chants. The recurring complaint I've heard from dark ambient fans over the last few years was that there has been too much of the harsh industrial elements and not enough of the sort of dark beauty which raison d'être is so masterful at weaving. Albums like *metamorphyses* and *Mise en Abyeme* were perfectly hypnotic and showcased the work of a veteran musician. But they didn't have that heart-melting impact of some of the earlier classics. *Alchymeia* finds a perfect balance between the new and the old. The industrial elements are still bold and mixed prominently into the tracks, but those other elements, the delicate play on chants which create a sort of perverse beauty, have added just the right amount of emotion to the album. The opening track "Nigredo" gives us an introduction to the theme of the album. *Alchymeia* is a look at the various elements of alchemy, from its dark mystical conjurations to its more practical uses. The topic seems fitting for an album with such a bold blend of the religious with industrial. A sort of melding of emotion and science. "Nigredo" in alchemy means putrefaction or decomposition. Many alchemists believed that as a first step in the pathway to the philosopher's stone, all alchemical ingredients had to be cleansed and cooked extensively to a uniform black matter. So, too, this opening track can be viewed as an entryway to the greater product. "Albedo" takes a more reserved approach. It may give listeners a bit of a nostalgic feeling as it has some similarities to some older favorites like "The Mournful Wounds" from the *Collected Works* compilation of compilation tracks release, originally on *Perception Multiplied...* released in 2003 on CMI. Again, the title has a strong connection to alchemy. We can see in the following definition that all four of these track titles have a specific significance in alchemy. "In alchemy, albedo is one of the four major stages of the magnum opus; along with nigredo, citrinitas and rubedo. It is a Latinized term meaning "whiteness". Following the chaos or *massa confusa* of the nigredo stage, the alchemist undertakes a purification in albedo, which is literally referred to as *ablutio* – the washing away of impurities. In this process, the subject is divided into two opposing principles to be later coagulated to form a unity of opposites or *coincidentia oppositorum* during rubedo." "Albedo" really brings the idea to fruition of a washing away of impurities. That deep dark male

chant which dominated the beginning of the track gently fades away and is later replaced by a female choir chanting a piece which is incredibly beautiful. It seems to radiate a sense of hope and levity which is in total opposition to anything we've previously heard on the album. "Citrintitas" and "Rubedo" continue to move on in this fashion. Each track of the album working with the themes of each of the four alchemical stages. These four stages are all preparation of the magnum opus in alchemy. The magnum opus being the process of working with the prima materia to create the philosopher's stone. It is not hard to imagine Alchymeia as the magnum opus of raison d'être. A return to form after years, Alchymeia is sure to delight and fully enrapture listeners. It is the perfect modern connection to the older works of raison d'être. If Peter Andersson will see this as his defining and final work, we will all likely hope for otherwise. But it is undoubtedly defining. It takes all the elements Andersson has been perfecting over two decades (closing in on three decades) of music creation and puts them to perfect use. The darkness is as dark as anywhere else in his discography, and the light is soul-grIPPING, heart-rendingly beautiful. Alchymeia is, in my humble opinion, the album we've all been waiting for from raison d'être. Truly a magnum opus in every sense. - Michael Barnett - <http://www.thisisdarkness.com>

**We drift** in a cinematic vessel into the subconscious for a vantage point that balances both immediacy and perpetual vastness. We've spoken on occasion about artists who've experimented with such juxtapositions. But an artist like Peter Andersson aka Raison D'être is really where that river flows from. Today we are pleased to offer a review of Raison D'être's Alchymeia, newly released on Cyclic Law Records. From Cyclic Law: "Alchymeia is diving deep down to the shadows of the unconsciousness. Confronting the shadow within is the darkest time of despair. Suddenly, through an enantiadromia, the ever deepening descent into the unconscious transmogrifies and becomes gradually illuminated. Alchymeia is in a sense the "raison d'être" of raison d'être, a shadowy journey through our unconscious the individuation process and archetypes." Alchymeia contains four lengthy tracks with the intention of "scrutinizing the paths of Carl Gustav Jung's notions of archetypes and the individuation process." What Raison D'être does is create four scenes that feel partially and personally cinematic but also transcendent in the same light. This would be appropriate considering the artist's Jungian angle. With Alchymeia, Raison D'être creates atmospheres that sound both organic and ethereal. Natural sounding textures in the immediate foreground are mixed with rich, vast, sometimes dense ambient waves that give a sense of transcending the conscious and going to the subconscious. Two things occur in this album which Raison D'être has done previously but shine exceptionally well here and very much provide a cinematic sense. Moreover, they are often done simultaneously herein. Raison D'être creates a balance not only between constancy in the listener's point of view but a sense of movement and development in the distant scenery. We are also often witness to an ebbing and flowing of sounds that rise with the vigor of a cresting wave and drift with the delicacy of a fading liturgical chorus. It's no surprise that Alchymeia is a fantastic release which is obviously the product of intensive thought and reflection. It is also no surprise that it is a release that provokes similar density in the imagination of the listener. But what Mr. Andersson continues to do is pursue the dynamics and dimensions of sound, merging with the concepts of conscious vs. subconscious and immediacy vs. vastness. Moreover, he again blurs the line of what is of our conscious imagination, what is our subconscious and perhaps what is purely cinematic. If you want to know where cinematic dark ambient started. Look at Raison D'être. - <https://noisebeneaththesnow.com>

**Firstly**, it is important to acknowledge how integral the works of Peter Andersson/ raison d'être have been to my music appreciation over the last 23 years, which ultimately means any new release from the project is welcomed beyond measure. In a discographic context a further four years have already passed since 2014's Mise En Abyeme album (reviewed here), with the new album seeing a move to Cyclic Law, which indecently is the label which has become the home for many former Cold Meat Industry projects. Thematically speaking it is necessary to highlight this is not melancholic music for the mere sake of it, rather on Alchymeia (and to quote from the promo blurb): "...Peter Andersson scrutinizes the paths of Carl Gustav Jung's notions of archetypes and the individuation process. Alchymeia is diving deep down to the shadows of the unconsciousness, and back to a dawn of the true Self. Confronting the shadow within is the darkest time of despair. There seems no way forward, only down. All is blackening and decomposed. Suddenly, through an enantiadromia, the ever deepening descent into the unconscious transmogrifies and becomes gradually illuminated. The melancholia is being purified. The melancholia is being purified. Alchymeia is in a sense the "raison d'être" of raison d'être, a shadowy journey through our unconscious the individuation process and archetypes". So, certainly a strong thematic context to frame listening and appreciation of the album. Noting that Alchymeia spans just over 70 minutes, perhaps as expected the mood and pacing of the four album compositions are slow morphing, sacral toned and religious choir/ chant framed dark ambience. Each of the four compositions are then noted to be freeform and amorphous, effectively shifting through difference passages within their run time but also interlinking into a greater whole. However of particularly note are the various sonic elements which

arc back to the sound and tone of earlier albums. Such examples of this include: the wind-chimes from *Entrhaled By The Wind Of Lonelienes*; strongly composed/ percussive and vocal driven passages of *Within The Depths Of Silence And Phormations*; the floating melancholy drones and treated choirs from *In Sadness, Silence And Solitude*; and not to forget the atonal metallic scrapping textures from *The Empty Hollow Unfolds*. Yet equally, these recognisable aspects are blended with new sonic elements which include: the prominent church organ timbred drones on *Albero*; the slow and deep rhythmic ritual drums of *Citrinitas*; as well as the minimalist contemporary piano melody and deep sustained power drones of *Rubedo* to name a number selected elements. Noting that each of the four tracks are between seventeen to eighteen minutes each, that has allowed each to neatly fit on a side of vinyl LP, and therefore has allowed the album to be issued on double gate-fold vinyl, and which constitutes the first time that *raison d'être* have issued an album on this format, in addition to the usual CD and digital. Likewise the artwork is noteworthy for being darkly stunning and visually symbolic of the musical landscapes. Personally, there are albums within *raison d'être*'s discography which are untouchable classics, so it is too early to say how this new album will compare in the longer term, but before hearing this I already anticipated I would appreciate whatever was to be presented. Yet even with such a high degree of expectation, I am still surprised by how creative and vital this album sounds and feels, and particularly with it drawing together sonic threads from the last decades of the project and blending these with new avenues of experimentation. In essence *Alchymeia* another peerless example from an established master of cerebral, introspective and meditative dark ambience of the highest calibre. Recommended. - richard stevenson - <https://noisereceptor.wordpress.com>

**Raison d'Être's** Peter Andersson has released over a dozen albums under this moniker. All of these are satisfying, if not genre-defining, examples of ethereal dark ambience. *Alchymeia* is his first new effort since 2014 and consists of four tracks coming in at about 17 minutes each. At first blush, the album appears to be more in the electroacoustic vein than previous releases. Along with slow, deep drones, Andersson supplies rattling percussion and object noises, bells, bassy rumblings, and crashing thunder. As each piece evolves, these aspects move in and out of focus but never really disappear. And the chanting...on *Nigredo* monks seems to be reading from a sacred text, *Albedo* evokes the low-frequency singing of giants in their mountain halls, and *Citrinitas* features choral work. Throughout, there is something sinister at work – a disquieting intentionality that remains mysterious but omnipresent. Indeed, *Alchymeia* is intended to be a journey through the subconscious based on Carl Jung's notion of archetypes. In that sense, the juxtaposition of concrete, organic foreground elements with more subtle background layers seems to represent the inescapable link between conscious thought and that which lies underneath. Accordingly, the background ebbs and flows, but comes to tenebrously dominate the focus of each track. But even without the psychology, this is a compelling release and a high point of Andersson's career. - <https://avantmusicnews.com>

**I will** not go too deep into *Raison D'Être*'s history / discography / biography, for you surely know this influential and inspiring project. Peter did compose and release more than one hundred albums in meantime, under several monikers, but his most 'popular' one must be *Raison D'Être*, as it is his most active one too. I guess this goes for everyone, but to my opinion some of his releases are extremely wonderful, and some might be less attractive; but each time it's a great moment when plunging into a new sonic experiment Peter finishes. So I was quite aroused when listening for the first time to *Alchymeia*, and this still happens, each time when I listen to the album. It is the first release for *Cyclic Law*, by the way. And for this label it is the first release in a new, a second series of another 100 top-products! 500 copies come on CD in a matt-laminated six-panel digipack format, and there is a double vinyl edition too (for the first time?), limited to 200 copies (gatefold, also with matt lamination). *Alchymeia* consists of four tracks only, but they do clock over seventy minutes. Every single one stands for a phase within the different alchemic stages. Following the philosophical concept of 2014's *Mise En Abyeme* (which saw the light too via *Transgradient Records* for its physical release – cf. the aforementioned collaborative effort with *Troum* – and *Yantra Atmospheres* for the digital one), *Alchymeia* is like a quest for the Inner Eye, searching for the darkest levels of our unconsciousness. Inspiration comes from Carl Gustav Jung and his archetypal theories, focusing on the most desperate and darkened aspects of man's *raison d'être* – haha, got the word-play?... This in combination with alchemic concepts and sciences results in a symbiotic concept, perfectly defined through sonic creations under the *Alchymeia* banner. It's not only the conceptual side of *Mise En Abyeme* that continues through *Alchymeia*. The aural aspect too goes on within that fabulous vein. It starts with *Nigredo* (a definition for the rotting process of physical things in alchemy), which is the shortest piece on this album with its length of 17:16 minutes. The composition opens distant, minimal, with some sounds, field recordings, samples that offer a bleak, empty view on man's life. It takes two minutes, but then more depth enters. First with some church bell sounds, soon followed by magisterial vocals, divine Gregorian a capella chants that accompany the listener to a deeper, sacral introspection. This experience slowly crawls further,

trespassing each level that was just created, adding chimes and wind bells, and droning and ominous synth lines. After about six minutes, everything seems to fade away in shapeless oblivion, but things resurrect eventually. In some post-apocalyptic way, another wave of suffocating sonic nihilism appears before introducing those hypnotic Gregorian chants once again. It's magnificent in its subtlety, and at the same time integer and bewitching. Comparable elements return in the other tracks: chants, metallic objects and bells, and droning ambience. Albedo, the second piece, starts quite worrisome, with some chimes and thunderous drones, soon joined by haunting voices, which remind me of those on Requiem Of Abandoned Souls especially. From sonic angle, this piece reminds me most of its predecessor, though there is quite some Metamorphyses involved too. Especially the mesmerizing and more ritualistic second half does. Simply beautiful is the female choir chants, combined with such depressed, and oppressing, keyboard lines. It's almost cynical to notify such elegant symbiosis! The third epic, Citrinitas, is gloomy, spooky, in a cinematic way. There are so many sonic layers, some subtly hidden, others prominently presented, but in its totality, this aural experience veils the listener in an unescapable mist of both bleakness and warmth. Remarkable is the start after ten minutes, which brings a rather martial, even Lovecraftian hypnosis. Melancholic yet, at the same time, victorious synths, persistent percussions, hidden soundscapes and transcendental chants are combined unto a magnificent, massive auditory spectacle, abstracting any form of colour or light from a vast space of emptiness. With Rubedo, finally, which is the longest piece with its length of 18:37 minutes, we're accompanied to the grande finale, the apotheosis of the prototypical and alchemic process behind this album's concept. Obstinate piano and industrialised sounds and eerie field recordings; for six minutes a vision of harsh and devastating infinity and painful loss gets created; then things, however, turn into another definition of infinity: that of fading away, that feeling of emptiness and insignificance. When the dreamlike female voices join, inner tranquillity overwhelms me, leaving me apathic in a passionate way (imagine?!). Dark-ambient drones, metallised sounds and those esoteric vocals; it's an unbelievable full yet disturbing experience, intriguing, provocative and intelligent at once. Alchymeia is like the representation of the Magnum Opus from its most primal core. It comes with elements from Requiem Of Abandoned Souls, Prospectus I, Metamorphyses and Mise En Abyeme, but once again it shows another well-thought and well-composed side of Peter Andersson's craftsmanship as musician. - Ivan Tibos. <http://www.concreteweb.be>

**It's hard** to convey something directly through music as 'abstract' as drone and ambient. So when artists tackle concepts like self-actualisation and experience, you have to take a plunge. The artist presents a visual aesthetic, and a limited textual one through choice of titles. But the rest is non-linguistic sound. We have no further direct access to what the artist wants to say on the topic in the context of this work. So, it's impossible for an elaborate philosophical conversation about these topics to form between artist and listener because of a yawning abyss where no language forms a bridge to connect both sides. After the first communication, we are each stranded on our own shores, and the listener has to think on by themselves. And what is that 'self'? In a sense the latest album Alchymeia is an answer to the question posed by the project's name: raison d'être. Spiritual alchemy is not the purpose of being, not a reason in that sense. More profoundly, it is the thing that allows the true self to be in the first place, the most basic reason that the self exists and does not not exist. Before the completion of Alchymeia, in the Jungian sense, the self is a mask, a shadow, a mere ego. Only the integration of all aspects of one's personality constitutes the whole self, the whole way of being oneself. The four tracks on Alchymeia represent the four stages of alchemy: blackening, whitening, yellowing, and reddening. They form a richly textured aural canvas that invites us to project our own thoughts onto it. Who am I? What are the experiences in my life that have shaped different aspects of my personality? Am I being completely honest with myself about who I am, who I was, and who I want to be? As always, raison d'être's music combines spiritual cues — western, eastern, ambiguous — such as choral samples, organs, bells, and chants, against a backdrop of drones, and the sounds of physico-alchemical processes: metal, earth, air. Even if you don't ultimately or completely buy into the Jungian model of individuation, the music will be a kind host. It accommodates whatever model you want to wield at the moment of listening, though of course the references to Jung's model suggest linearity of time, a journey, and a struggle. - <http://www.eveningoflight.nl>

**One of** the absolute leaders and most influential artists of contemporary dark-ambient music Peter Andersson aka Raison D'Être joined hands with the Canadian Cyclic Law to unleash his newest creation. "Alchymeia" has been inspired by the famous theme of archetypes from Carl Gustav Jung. The album is available as a CD and for the very first time in a vinyl format as well. The work takes off with church bells and lethargic chants, which often has been a trademark of Raison D'Être. Quite progressively the work moves towards dark sonic corridors reflecting a strong visual appeal. "Alchymeia" slowly touches the senses of the listener who rapidly will develop a state of paranoia. The grim sound atmospheres are regularly accentuated by ritual/mystical elements. Industrial sound treatments reinforce the icy sensation of the composition. The album features 4 long duration cuts, each going over 17 minutes. The

final track is driven by slow, monotone drone sections while new lethargic chants are once again joining in. The main strength and characteristic of Peter Andersson always has been to create a very unique and recognizable dark-ambient sound. He's one of those artists with a real particular sound DNA. This album reminds me a bit of his earlier work and especially the sacred and ritual elements running through the work are brilliant. The lethargic chants accentuate this sensation while the global sound production recovers the tracks with an extremely anguished touch. All aspects together create a strong and freaky visual sensation, which remains the essence of great dark-ambient music. I can't really say there's one single minus point on this work. I may be expected an ultimate climax, but got 4 cool cuts instead. Raison D'Être hasn't released that much 'new' studio albums during the past few years, but "Alchymeia" reveals the Master of dark-ambient music hasn't lost his creativity to compose tormenting music. - Side-Line Reviews @InfernoSoundDiaries

**After several** collaborations with German noise outfit Troum and several releases from his Atomine Elektrine side-project, Peter Andersson is back with a new solo Raison d'être album. And as befitting his ambient-industrial gloom, Alchymeia is inspired by similarly weighty themes: the psychology of Carl Jung and his study of archetypes and the individuation process. In Jungian psychology, individuation is the process by which a person understands all of the various aspects of their existence, finds a way to integrate them, and becomes fully aware of who and what they're meant to be. This necessarily involves seeking out and facing one's "shadow," i.e., those deep, dark aspects of your personality that usually remain hidden and unknown. With his usual array of monastic chants (both eerie and ethereal), "haunted factory" sounds, barren synthesizer washes, and ominous tones, Andersson's music is well-suited for soundtracking a journey through the darker, more mysterious aspects of one's psyche. However, if you don't know your Jung from your Freud and think psychoanalysis is a load of bunk, but you are looking for transporting music that you can sink into during moments of contemplation and introspection or if you just want a score for that imaginary apocalyptic film currently unfolding in your mind then Alchymeia will more than suffice. As with all Raison d'être albums, Alchymeia is dark and foreboding, and given its slow, funereal pace (all four tracks cross the 17-minute mark), not suited for a casual listen. This is an album that ought to be listened to in its entirety, with no distraction, so it can absorb you. But Raison d'être's dark ambience isn't monochromatic. Andersson's compositions are shot through with moments of beauty and light (e.g., the choir that slowly emerges in the final minutes of "Albedo" amidst solemn bells and fragmented electronics, the ghostly mourners on "Rubedo" that make their presence known surrounded by stark piano notes and industrial scrapings). Moments like these give Alchymeia a subtle diversity and sense of motion, and are proof that Raison d'être's music may begin in the shadows, but it's never content to stay there. - <https://opuszine.us>

**Sweden's Peter** Andersson has been running his Raison D'être ambient project since 1991, with a multitude of releases over the years including recent collaborations with Germany's Troum. However, unlike a lot of ambient pieces that can have a tendency to sit outside of your eyeline and merge into the background, with Peter's latest there is a lurking presence at work here that demands you pay attention, and if anything it can cause a sense of unease in the listener. With its lovely but suitably ancient, dawn of time artwork, Alchymeia shares a little of its feel with the recent Paul Schutze album The Sky Torn Apart; that sense that this is sound outside of our normal frames of reference. The main point of divergence, though, is Peter's use of choral or Gregorian vocal samples and they bring a touch of humanity, albeit at times disjointed, to the four long sprawling tracks on Alchymeia, and go a little way to offsetting the sense of inertia contained here. The album is about seventy minutes long and is divided equally between the four tracks, so they are given plenty of time to subtly insinuate themselves into your mind, transposing you into some kind of ancient and organic state. Opener "Nigredo" starts with a familiar feel, the sound of distant bells moving in the wind and a clock striking. Gregorian voices, low and rather sinister, are joined by the call of crows and the whole thing takes on a creeping feel of dread. Who thought chanting could do that? But allied to the tolling bells, it feels as if we are trapped aboard some kind of ghostly monk ship where the drones and creaks, in dark unison with the ancient shifting textures, increase the sense of menace. Wind chimes and the great cracking of seemingly abandoned, cavernous buildings inhabit "Albedo" and here the vocals seem somehow metallic, and there is the unsettling feeling of waiting in the grounds of a monastery for a particularly extreme thunderstorm to pass. We are unable to enter, but know that behind the doors they are oblivious to the plight outside. As the storm clears, younger voices appear from outside and the mood becomes less intense, the sound of youth somehow injecting a sense of levity to the abating track. Things don't continue at quite the intensity as the album draws to a conclusion, which is a relief, and the inclusion of a drumbeat part way through third track almost brings a sense of urgency, and by the time final track "Rubedo" arrives, there is far more openness in the sound. The bass piano notes echo in a deserted room and their reverb feels as though it stretches on forever, each note lingering and drifting before eventually meeting up with the shifting drone that is less obtrusive here. The freshness of the ambience is assisted by the sweeter, more

uplifting vocals, and by the time the album draws to a close there is light in the sky and the slightest spring in our step. *Alchymeia* runs the gamut of atmospheres, but is an extraordinarily conceived and executed suite, drawing the listener into a journey that isn't easy, but is well worthwhile. - Mr Olivetti - <http://freq.org.uk>

### ***Daemonum - Cyclic Law 2021***

**Three years** on from 2018's *Alchymeia*, *raison d'être* continues the journey into the inner space of ones' own subconscious ego, as described within the promo blurb: '*With Daemonum raison d'être scrutinizes the secrets of the Shadow; the Anima/Animus archetypes and the manifestation of them as a Soul image. By learning to listen for the voice of our subconscious self, we can call that voice our Daemon, our internal genius that provide guidance, we can find hidden potential within ourselves*'.

Given that *Daemonum* also marks three decades of activity for Peter Andersson's main project, by now it is quite reasonable to have a strong sense of what to sonically expect from a *raison d'être* album. Thus, upon initial listens this new album feels very much to be a logical extension of the sound and approach of *Alchymeia*, where the six lengthy tracks again illustrate the slow pacing and evolution across the album's 74 minutes. Equally, many of the expected elements are to be found, such as: the deeply contemplative and achingly melancholic drones, the sublime choral laments and vocal chants, the catatonic chimes, the sporadic tolling of church bells and catacombic bass tones etc. However, of the rougher scraping metallic tonal elements which *raison d'être* often relies, while these are sporadically present, the tonal timbre has been pushed into the background and not as overly prominent this time around. Yet to also focus on further differences, *Daemonum* includes a greater prominence of contemporary classical elements such as: the abstract orchestral stings on the album opener *The Implacable Portal* and *The Roots of Our Weakness*; and the booming atonal horns on *The Primordial Image*. Further divergent elements also include the elevating mechanical churn at the core of *Inside The Enantiomorphism*, while the final track *Daemonium* prominently stands out from the rest, based on its central echoed/ringing piano note strikes and separate minimalist mourning ivory melody.

Apart from the album's six main tracks, there is a special edition which contains a companion album *Daemoniacum* which delivers a further six tracks over a 40-minute span. Conceptually it is described as thus: '*Think of Daemoniacum as some sort of anti-polarized version of Daemonum, as if Daemonum was haunted and possessed by a demon. As if the daemon inside is turned into a demonic creature because the host becomes obsessed by the demon. As if the Anima/Animus was intruded and molested or rejected and deformed, infecting the host, causing a different and repressed output. Daemoniacum is the album manifested by the demons*'. Based on this description, perhaps the resulting sonic form is not as dark, 'demonic' or even chaotic as might be expected. Rather the sound is comparable as a general sonic extension to the *Daemonum* tracks, albeit here the compositions are slightly mellower overall and on the shorter and succinct side at around seven minutes each. Although perhaps not reaching the same lofty heights as the main album tracks, *Daemoniacum* is far from being second rate material either and is well worth the listen for all long-term fans.

Metaphorically speaking *Daemonum* encapsulates a sound which sonically articulates dimly lit and claustrophobic underground passages which sporadically given way to soaring cathedral ceiling spaces. Equally the towering heights and crushing depths of the soundscapes hint at the psychological knife's edge separating redemption or damnation of ones' own psyche/ego. To not put too much of a point on it *Daemonum* is again another standout showcase of Peter Andersson's skill in evoking and composing his profoundly emotive sound-works. *Daemonum* is available in the standard CD or 2xLP set, or as the special edition with the supplementary album *Daemoniacum* as a 2xCD or 3xLP set.  
- richard stevenson - <https://noisereceptor.wordpress.com>

**It's been** seven years since Peter Andersson's last full length as *Raison d'être*, and while the project has never been far from hand a new LP always feels significant. Sure, the project's legacy as a key part of Cold Meat Industry's incredible run of releases through the 90s is part of that, but despite being nominally a dark ambient act, *Raison d'être* has always found a way to add some flourishes which differentiate its work from that of its peers. In the case of new record *Daemonum*, these come in the form of the canny deployment of orchestral elements.

## Reviews – raison d'être and side projects

Raison d'être has always been open to the possibility of a wider range of instrumentation than most dark ambient projects. Hell, debut LP Prospectus I was full of martial elements of a piece with contemporaries In Slaughter Natives. But while those early records often aimed for bombast, Daemonum places a premium on subtlety. This isn't to say that it's a drone-driven or even 'quiet' dark ambient record, far from it; there's a tremendous amount of noise and dynamism across the six lengthy compositions which make it up. Rather, there's a stunning amount of depth in the actual instrumentation of each piece, and it's in Andersson's slipping of orchestral sounds into the mix that Daemonum's charms become truly apparent.

The more you listen for those elements in the record, the more Andersson's ability to mold them to suit any purpose becomes apparent. Sure, the strings in "The Roots Of Our Weakness" have a skittering anxiety which recalls plenty of modernist composition, and the choral pads in the second of "Awaking The Primordial Image"'s three movements are layered and textured in such a way as to replicate traditional arrangements of human choirs. But there are plenty of other moments when those same classical sounds are estranged and brought into the service of more extreme and experimental ends. Check the deep, distorted brass which adorns the low, echoing cacophony earlier in "Primordial Image" in exactly the same way a blast of pure distortion might on a more traditionally minded industrial record, or the strings and choral pads on the closing title track which are stacked so deep as to blot out any distinguishing frequencies.

Extremity for its own sake only carries you so far in most genres, including dark ambient. Rather than doubling down on austere drone and coasting on Raison d'être's reputation, Andersson's put in work honing his skills in neo-classical styled production, and Daemonum's a much more rich and rewarding listen for it. – <https://www.idieyoudie.com>

**It would** be a waste of time to invest my time on an introduction, and it would be a waste of time for you to read an extended biography / discography on raison d'être, probably the best known outfit by Swedish multi-talented artist Peter Andersson, active for three decades at this very moment. So I'll skip this part. You can still search for additional information in one of the former reviews I did (links for some of them, see below) or on the Internet.

I'll go over to this record immediately. Peter wrote everything himself, as usual, and took care of 'sounds, structures and K-14 level mastering' during 2020 and early 2021. For the physical release, he joined forces with mighty Cyclic Law (also collaborating for the digital release, with assistance of Peter's distribution channel Yantra Atmospheres). Initially, there were 500 compact-disc copies, being a six-panel digipack, and in the meantime there is a vinyl edition as well, limited to 300 copies as 2-LP package in gatefold sleeve. It does come with stunning artwork (by Nihil). And damn yeah, there's a special print too, being a release of these six original compositions with six additional creations, entitled as Daemonum + Daemoniacum.

This review deals with the Daemonum part, a six-tracker that clocks seventy-five minutes. It is the soundtrack for self-reflection, a focus on the Inner Self, a guide to translate the voice of our subconscious which is called Daemon. Hunting in the shadows, for the hidden and the opposite, Daemonum is another crossing, deep down to the shaded domains of the inner world. Struggling in blindness and oblivion, guidance and protectors are needed to unfold the obscure matters of our unconsciousness. It focuses on archetypical reflections on the Animus-Anima existence and their appearance / acceptance within our existence; indeed, the core of our raison d'être.

Seen the impressive length of all six compositions (from nine up to sixteen minutes of duration), one can expect a huge and overwhelming variation and marvel for sure. That indeed is the case. Daemonum shows the timeless identity of raison d'être's majesty as from opener The Implacable Portal. Ethereal drones, slowly floating forward, fading away, and reappearing in all modesty and beauty - soft yet intense, enlightening yet gloomy at the same time - are like the basement on which hints of industrialized elegance and those typifying esoteric Gregorian chants dwell and crawl around. Sacred rituals and an intoxicating ambience get injected by distorted samples and additional sounds, percussion-like details (like the 'known' chimes and bells, as well as metallic elements and stuff), and a subtle yet important mechanical orchestration. Despite its sense of untouchable cloudiness, these waves of sound exhale an overwhelming captivation.

It's evident that this goes for all six hymns on Daemonum. A minimal structure at first reveals an abundant richness of sound, secretly and discrete, passionate too. The mysterious, abstruse and enigmatic vision behind this album deciphers itself via the multiple hidden aural jewels that cover the structure of the whole sonic journey though the spiritual dimension of the mind. Over and over again,

## **Reviews – raison d'être and side projects**

new elements emerge from the abyss called Daemonum, through ingeniously written and recorded elegance. Within the tenebrous title track, one can even 'enjoy' hypnotizing acoustic string-work and eerie, murky grand piano tunes. Almost meditative, the whole experience sometimes surprises with little 'harsher' moments (like in Retrieving The Maternal Cathexis). Yet then again, the 'heaviness' that does characterize quite some older stuff is less represented this time. I'd rather refer to a passage through a mystic nebula, through elfish forests, through an unphysical dimension of oblivion, secrecy and devotion.

I'll keep it brief this time. Nothing more to add. Just listen. You will adore it for sure! - Ivan Tibos - <https://www.concreteweb.be>

## Stratvm Terror

### *Pariah Demise CD Old Europa Café 1996*

**Stratvm Terror** is but one of many vehicles Peter Andersson (raison d'être, Atomine Elektrine, Svasti-ayanam, Necrophorus) uses to convey his diverse talents. Quite a departure from raison d'être, Andersson's primary focus, Stratvm Terror is considerably more harsh utilizing brutal percussion on some tracks ("Tracent Vexation", "Shattered Skins", etc.) and an overall level of discordance characteristic of Brighter Death Now. Limited to only 1000 copies and packaged in a "program-style" book complete with a cartoon depicting an execution, this is sure to go fast. - Adam M Bialek, Emerald #2.

**Stratvm Terror** is raison d'être side project. "Pariah demise" is an impressive mix of extremely heavy and dense sound that combines harsh abrasive ambient with strings and percussion. The resulting blend of evil thick atmosphere with demonic samples and noises is strangely addictive and creates a chaotic and menacing feeling. The songs reach the moments of twisted exquisite beauty and next moment fall into the depths of horrifying emptiness and chaos. The intensity of the sound is reached through cold soundscapes that are layered with strings and chaotic noises that randomly fill the tracks. This is a must for you if you are in the mood for heavy and abrasive atmospheric music. - Seven.

### *Pain Implantations CD Malignant Records 1998 / Old Europa Café 2009*

**While listening** to Pain Implantations I am reminded of the work of film director David Cronenberg: the pristine, sanitized sheen; the anatomical horror that permeates a lot of his work (the body in crisis); the malfunction of biological systems via the incorporation of disorder as, almost, the norm (or at least a thrust for manipulated evolution). (Also, on the inside of the CD sleeve, the row of surgical instruments made to cut or scrape remind me of the even more obscene gynecological instruments meant to be used on mutant or deformed women in Cronenberg's Dead Ringers.) Stratvm Terror are Peter Andersson of Raison d'être, Svasti-ayanam, Necrophorus and Atomine Elektrine (and probably others I've yet to hear), and Tobias Larsson; they are explorers on a Fantastic Voyage within a body in revolt. The clarity and depth of Raison D'être are present, but the music is from a more kinetic realm, wrenched from the body or implanted within, caustic and terrifying...and LOUD (the clarity and depth heighten the terror quotient to a notch just below unbearable). "Nerve Short Circuit" sonically careens off of the interior fortress of the body, a subway train that screams to the brain of the mangled expressway of exploding nerves it has left behind; "Anal Inhalation" is the amplification of mutinous bowels, pounding and pummeling with a blood and excrement engorged rage (the vocal samples add a level of surreality: that's Peter and Tobias in there, recording amidst the chaos); "Intravenous Pain Injection" emphasizes the scraping of a scalpel against bone, whittling something new and hideous within the process. But that is just a sampling of the vast anatomical atrocities to be experienced on this amazing CD as every song has a nerve grating, tympanic membrane agitating attraction. A scintillating musical bookend to the various artists' explorations of vicious viral insurrection, Invisible Domains (now out of print and your loss if you weren't lucky enough to pick it up), both released by Malignant, a label that never ceases to amaze.(10) - JC Smith.

**Fresh off** the press this is the brand spanking new CD on Malignant Records further solidifying the high standard of releases that has preceded it (Cheers Jason for provided me with a promo copy!). For those unaware this is the second CD from Stratvm Terror, after the 1995 "Pariah Demise" CD and two previous tape releases preceding that. This project is a side project of Peter Anderson (better known for outputs as raison d'être) who works with another individual by the name of Tobias Larsson to bring forth the sounds of decadence presented here. Whilst Peter's output in other projects has been sorrowful and beautiful this steers well clear of that territory driving headlong into inspiration derived from aggression and pain. The aptly titled CD "Pain Implantation" is probably a good description of the music, given the focus of the approach. Sparse and suffocating atmospheres float forth while distorted noise samples are injected, taking not so much a noise angle but a more sicken tone in their frequencies. This is an intensely harsh listen - but I do mean this in a good manor. While the previous recordings took a bit more structured pummeling rhythmic focus this has veered off into harsh electronic/ ambient territory. Selected tracks included sections of distorted industrial beats but this focus remains somewhat subdued. People familiar with Stratvm's sound will find the distinctive tones are still present it is just the style has been slightly altered. The distorted vocals and voice samples of previous efforts are also absent, but in no way does this detract from the overall effect. The opener "Nerve Short Circuit" lulls the listener into a false sense of relaxation before the distorted frequencies leap out to reek havoc on the listeners

cerebral area. The ambient noise of "Intravenous Pain Injection" whist could not be described as true noise, the ever incessant mid to high pitched static certainly reflect the track's title. Some parallels in the overall background structure can be made with the latest raison d'être CD, which gives rise to the question - which project is inspiring the other? There are no real standout tracks as all are of a high quality and they work well as a complete body of sound over a 70 minute length. This is pinnacle of technological decadence put to sound, being an impressive addition to the catalogue of the productive Peter Anderson & Co. - Richard Stevenson, Spectrum Magazine #1.

**This is** the next full-length album by this band, and it continues in the same vein of dark and heavy mix of ambient and percussion. The sound became more chaotic and strings are not that prominent on this release trading places with harsher percussion and more white noise and feedback. The album is more aggressive and sound is more abrasive. My favorite track on the disk, that also represents the best features of this band, is "awaiting the slime" - its ambient nature gets twisted and destroyed by heavy beat and whirlpools of noise; it pounds on your skull without mercy and then slows down before the next eruption. The sound on this track is ripping through your ears jamming them with feedback and beats tearing the layers of the song. Once again, this release should appeal to the fans of power electronics and dark ambient. - Seven.

**Old Europa** Cafe keeps coming with Stratvm Terror re-releases. Originally released by Malignant Records in 1998, it is now reworked with new artwork and some additional tracks. It's not really strange Malignant first picked this one up, as its sound is much like we know from that label, deep and dark industrial ambient with noisy outbursts. Stratvm Terror delivers again his familiar sounds of deep and layered industrial noise. This album in some places holds back on the noise to deliver an intense dark industrial sound world, like the albums opener 'Nerve Short Circuit'. This seems to continue in the next song 'Collapse', but after some seconds hard and extremely distorted vocals are heard amidst an overall industrial meltdown atmosphere. The brilliance of this song is that it has a great built-up, it never turns into complete unstructured noise, but noise outbursts become more intense as the song progresses. This show Stratvm Terror as one of the masters in the genre in manipulating the listener through sound. The funny titled 'Scrambled Eggs In The Fallopian Tube' is almost more into straight power electronics with its high frequencies, but still keeping the soundscape esthetics, thus never turns to dull noise and keeps the immersion high. 'Anal Inhalation' uses more rhythmic industrial sounds and is layered with some noise outbursts on top. 'Intravenous Pain Injection' starts more as a dark and weird soundscape, as the song progresses a lot of painful high frequencies come into the mix. Actually, I do not want to spoil that much to you, as this album is especially great in its surprise element, the less you know the better (oh, was that not an album by another brilliant sound wizard?). There are two interesting tracks to be mentioned, 'Anti-Static Systematic Cloning', which is a kind of follow-up to the track 'Static Systematic Cloning' from the 'Genetic Implosion' album, and uses some of the same sounds in a different way. The other one 'Killing Me', which was also on the Peter Andersson compilation 'Perception Multiplied, Multiplicity Unified', and is one of my all-time favorite Stratvm Terror tracks. It combines harsh and deep noise with vocal samples to a great effect. It's again a masterful album. It's always hard to pick favorites and which ones are better. All the Stratvm Terror releases are excellent and belong in the collection of any serious industrial fanatic. This one is perhaps somewhat more immersive and spatial than the other ones. On the one hand more introvert because of a lot of more soundscape material, on the other hand more powerful because of its striking noise outbursts. It has a constant high tension and a feeling of menace. A real must own! As a warning, people scarred of the dentist might be better of ordering this album without the artwork, because the digipack artwork is full of images of tortured teeth. - Fabian – gothtronic.com

### ***Genetic Implosion CD Old Europa Café 2000***

**The third** Stratvm Terror CD (two Old Europa Café releases-Pariah Demise and this one-sandwiching the excellent Pain Implantations, from Malignant) is a slathering, noisy affair drenched in moist feedback and much controlled chaos, more directly noisy than either of the previous discs. As constructed by The Master, Peter Andersson (if you do not already know who he is, your CD collection is sorely lacking...), and Tobias Larsson, Genetic Implosion is an exercise in sonic disarray of the highest standards. "Uranium" opens the proceedings with the slow ascent of compressed factory clatter amidst flames that voraciously lick at the swiftly charring hide. The tones are at first reminiscent of the shifting of tectonic plates that Peter has utilized in some of his other projects (specifically, Raison D'Etire, circa In Sadness, Silence And Solitude, as well as "Saifeiod" from Death Odors II), a kind of slow erosion of the earth from within. But the force and ferocity in which the flames devour (flames-actually, this may be more

indicative of the radioactive burn of the uranium of the song's title...maybe...), recorded at such close range, withers the weak: it is a molten flood that sings to the marrow. It is the ambience of noise (not power electronics, nor dark sonicscape, per se, more the middle ground...where I'd like to her more bands explore-reference Dagda Mor's The Border Of The Light as a prime example of where I am coming from), honed to perfection. Metal bends and screeches during "Static Systematic Cloning," the stentorian machinery moan birthing razor sharp tentacles of searing feedback in the process. "Cox" surges and crackles amidst more factory clatter, the pulsing undercurrent signifying life amidst the sonic discord. "Bleeding" gushes forth from the sonic wound, more of the ever-present caterwauling feedback lashing with malicious intent (a virulent cobra strike) amidst distressed samples. The final three tracks on the disc were recorded live at the Nursery Festival in Stockholm, Sweden, during June of 1998. Though not quite as sonically dense (which may just be live production versus studio production), these tracks still rage with earnest, frothing glee. Bony fingers scratch rusted metal during "Swelter Deformation," building in intensity as flaking timbres dig frayed fingernails into the mounting sonic melee; this bleeds into "Gore," a frothing denouement of ragged percussion amidst agitated metallic squalor. Unquestionably one of 2000's finest releases. As with all of Peter Andersson's endeavors-Mandatory! - JC Smith.

**"Genetic Implosions"** is the third release of Stratum Terror, the noise project of Peter Andersson (Raison d'Être, Necrophorus ...), this time released on Old Europe Café, and following "Pain Implantations" on Malignant. On this album, Peter continues to deliver us very powerful and aggressive soundscape tracks, getting further from the first CD of the project, "Pariah Demise" (also on Old Europa Café). Another detail: Stratum Terror incorporates here a second band member (Tobias Larrson). People who already own a Stratum Terror CD will know what to expect from Peter Andersson's twisted mind when it comes to noise: grinding, grunting, twisting, uneasy tracks of very wide frequencies, slowly evolving tales of feedback and looped machine noises. "Genetic Implosion" is this, but it's also voice samples (or, more precisely, screams samples), lots of dynamic and energetic pieces, as well as three live tracks (the last three ones). Stratum Terror is not for the light hearted, and it doesn't sound like Raison d'Être at all. (very) loud, very angry, and even rhythmic on "Worms", this album couldn't be further from Raison D'Être's religious tracks. This is rather a disc about insanity, decay, pain and freaks. Compared to the previous Stratum Terror albums, Genetic Implosion may seem at first a bit too monotonous, and one will have to listen to it carefully and several times to catch all the details and subtleties of the beast. Definitely not as rhythmic as "Pariah Demise", it's louder and more aggressive than "Pain Implantations". More straight-forward, it has however a lot of diversity in its tracks, my favorites being the two aggressive "Genital remove" and "Bleeding", as well as the heavier and slightly softer "Static Systematic cloning". This is good, and it gets better every time you listen to it. A must buy for both fans of this artists and people into ear blasting well done noise, "Genetic Implosion" is a CD I enjoyed a lot, but also an album that doesn't reveal its twisted charms at first sight. - Nicolas, RecycleYourEars.com

**Stratum Terror** creates a balance in Peter Andersson's personality; his power electronics project focuses on shock value, intensity and heaviness that characterize this genre; it became an outlet for those feelings that could not find their place in refined cold orchestrations of Raison d'Être, nor in organic minimalism of Necrophorus and other projects. Somehow this album in particular does not seem to possess the intensity and depth "Pariah Demise" had. When I first heard "Pariah Demise", I was simply blown away by its explosive sickening energy, the sound mercilessly crushing the listener, plowing through again and again through the remnants of consciousness. "Genetic Implosion" is quieter and more "stretched," continuing the trend hinted by "Pain Implantations". Tracks like "Uranium", "Loco penis", "Static systematic cloning" are filled with small drones, cold minimal pulses lacking ferocity and intensity that I was expecting. "Cox" is very indicative of this sound - it is a drowning liquid mass with mechanized background noises, and slowly building structure behind it. There is an impression of rising intensity and every moment you expect something to happen, but nothing does and the track slowly fades away. "Bleeding" actually rises to my expectations - rich saturated static, deep mechanized drones, clashing frequencies, random squeals create an uneasy tension and oppressive atmosphere that is so familiar to any power electronics addict. Corroded and monotonous "Worms" continues in the same vein of traditional power electronics with violent darker pulses overlaid with outbursts of processed vocal samples. This track is a lot colder, more inhuman than the majority of material in the genre (that sounds downright childish at times). However there is certain hatred and aggression hidden within the vibrating sound layers. As opposed to bands like Slogun and some earlier Italian material, this album is more distant and cold; a definite benefit in my eyes. I suppose absence of distorted screams replaced here by sparse and heavily processed vocals is a big plus. Overall, I found that the second part of the disk was a lot more enjoyable as opposed to overly "flat" sound of the opening tracks. Few live songs at the end

of the album complete this disk with more "spacey" sound (if it is appropriate to say so speaking about power electronics). - Seven.

**Old Europa** Café presents us again a re-release of Stratvm Terror work. 'Genetic Implosion' was a highly requested album after it was sold out and perhaps one of the big favorites of fans. Years ago this was my introduction to Peter Andersson's infamous side-project. I remember that I was really impressed by the immersive soundscapes combined with hard industrial noise. Not the lo-fi power electronics side, but deep and powerful music. Now it is available again, so fans should be very happy in the least! Apart from the 7 studio tracks, the last 3 tracks were recorded from the live performance at the M/S Stubnitz, June the 20th 1998 at the Nursery Festival in Stockholm, Sweden. The live tracks are for their first time in a digital format. The album kicks off with 'Uranium', a dark piece of deep sounds that sets up the scenes to come. 'Loco Penis' is harsh and weird power electronics with the use of some twisted distorted vocals. 'Static Systematic Cloning' was then always one of my favorite songs. It combines dark and spacey sounds with harder industrial elements as the song progresses. It always reminded me like walking in some obscure Giger-esque world. Still a great track! 'Cox' begins with what sounds like a group of marching people at first. Eventually the sounds deform and could be interpreted in very different ways. Perhaps an army of sperm cells? Also harder industrial screeching comes into the mix. 'Genital Remove' starts with some dark rumblings to evolve into some sounds out of a twisted industrial hospital, where removing penises seems like an everyday habit. Thus 'Bleeding' is born. Starting with slow industrial sounds, the song eventually turns into industrial torture porn, with a lot of screeching sounds and samples. 'Worms' is the place of rhythmic machinery and tortures voices. The lengthy 'Vein Destruction' is a complete deconstruction, or should I say implosion, of distorted sounds. Twisted visions of electric saws that slice through veins come up. This is also the first of the three live tracks. 'Swelter Deformation' sounds like a deformed vacuum cleaner, very creepy I might add. The album closes with 'Gore', which gives the listener a last kick in the stomach with sounds of torture and sickness, but also gives way for a more rhythmic and groovy sound, which turns it more into a powernoise song. Again an excellent release from Stratvm Terror and Andersson proves again he's a sound wizard in a much greater sense than that he is mostly known for with Raison d'Être. It is a great and welcome combination of deep industrial sounds and power electronics. Fans of the project and of the genre can put it on their essential album list of the year! - Fabian - gothtronic.com

**To me** at least, the project "Stratvm Terror" of Peter Andersson, who we know better from the "Raison D'etre" moniker, with Tobias Larssen (Ocean Chief) is what Axiome of Oliver Moreau and C-Drik, on their album "Rictus" is to Moreau's main project Imminent (Starvation). A bastard, wild and ugly twin hidden in the attic, while the other main work (Raison d'etre, in Andersson's case) is free to go and play out side. There are other resemblances between Rictus and Genetic Implosion besides them being wilder than their pretty brothers. Both covers, for instance, show a form of broken creature on their flesh colored pages. For Rictus the story is easy. He was born on 9.9.99, as the album says. One year later, On Genetic Implosion, the story is different and much much dirtier. If Rictus is a twisted mirror image of the (brilliant) rhythmic Imminent, then Genetic Implosion is the sick, perverted and monstrous mirror image of the mystical Raison d'etre. Genetic Implosion begins with a hint of mystical dark ambient, but it quickly changes into a powerful, vile and corrosive sonic attack. Something alive lies beneath the sticky layers of music, and it breathes heavily and releases moist vapors. When Uranium ends and Loco Penis begins, over the crunchy distorted and maddening background, it begins to speak again, spewing words with disgust. Andersson and Larssen manage to make even the more subtle moments of this album seem live with hunger and anger, as if the album is waiting for the right moment when I am not ready, and surprise me with another blood thirsty attack, such as the track "Genital Remove". The most powerful thing in Stratvm Terror is the realization that underneath the bile and violence that you encounter when listening to the mutated sounds of Genetic Implosion, there is a constant, even if low, level of delicate aesthetics throughout the album, meaning that deep underneath the wild, toxic winds, Genetic implosion has many virtues that the future albums (let me remind as well that this album is from 2000) that Raison D'etre will release. On this album, however, much more powerful are the distorted wails, like on the track "Genital Remove", which resemble a tormented beast more than anything else. On "Bleeding", the electronic, cold shrieks grow harsher, making the ears uneasy with the feeling of cold metallic pressure on them. It then develops into a semi human speech that turns into a panicked, panicking screams of terror. The most horrifying thing in this album is the constant lack of balance between feeling assaulted by this album, and feeling its agony and imagining its plea for help. A powerful album indeed, This vile creature that went through a genetic implosion is a worthy opponent for your speakers indeed. Those who embrace a slow, painful distorted horrors are more than welcome to get this thing. If you are not convinced yet, just give a listen to the track "Worms", as the maddening voices fly over the sharp distortions and try not to smile. I dare you. - www.heathenharvest.com

***The Only True Septic Whore CD Slaughter Prd. 2001***

**No single doubt** about it, the Swedish STRATVM became one of the uncontested leaders of the dark electro/ambient/industrial scene. It took me a time to recognize it, but this album don't deny it, it's brilliant! Peter Andersson goes on with complex electro structures, composing some kind of soundscape with these eleven tracks, taking you away from Mother Earth! Some spacy sounds are melting together with chilling atmospheres in a perfect symbiosis. You get the time to dream away, without any disturbing rhythm. But be careful, don't forget to take a parachute, cos the flight could be too long for laity of this genre! In these days of technological atrocities and cloning attempts, STRATVM TERROR is one of the few to innovate... - Giag#2.

***Fixation CD Old Europa Café 2005***

**I've been listening** to industrial music for some 19 odd years or so, and few tracks have hit me as hard as the second track on this disc. It's an absolute bruiser of a track, and an instant classic. High voltage tazer gun pulsations and buzz saw cacophony with a dirty, corrosive, iron fist injection of scrap metal chaos. And that's before it even kicks in! At high volume, it'll have you on the floor in delightful convulsions. Nothing else achieves the same brilliance (though some try), but that's almost impossible. Still, this whole CD is considerably harsher than the previous output, harking a bit back to the earlier cassette years, but upping the ante even more; slamming vault door percussion, grinding metallics, samples, dense, cluttered factory din, claustrophobic atmospheres and gritty noise, and at times, vocals on par with the intensity of Slogun. It all comes together. If I made music, I'd probably try and make it like Fixation. Includes one live track, one track from the Death Odors II, 7 older (never release tracks), and two newly recorded tracks. - Malignant Records

***This Is My Own Hell CD Reverse Alignment / Existence Establishment 2008***

**Holding** the cover of Stratvm Terrors This Is My Own Hell one can feel a bit of apprehension. The long awaited release is bathed in the artwork of Mia Makila, in what seems to be an ode to Hieronymus Bosch, and quite a good one at that. Released in 2008 in limited copies; eight songs drown the listener in a world of hopeless, dark atmospheres. Peter Andersson (of Raison D'être, Necrophous and Atomine Electrine) and Tobias Larsson (of Ocean Chief) deftly create sounds that plunge us into sound scapes found in our nightmares. Harsh and aggressive, each song combines industrial and drone in ways that are cold and surgical in their precision. At times it almost feels as if This Is My Own Hell is the soundtrack to the apocalypse; with its metallic grating, mechanical pounding and agonizing screams. Yet within this, especially in the case of "Unveiled Is My Skin", we are graced with small bits of melody that are intertwined with creeping, ominous noise. Or in the short track, "No Redemption No Remorse", where the distorted sound of reverb is used like its own instrument. Apart each song is its own chapter of helplessness and pain, together they unite to create an immense sound and define the beauty that noise and industrial can create. The Is My Own Hell is a riot of sounds that wash over the listener like tidal wave. The music and artwork are perfectly matched in this marriage made in the abyss. - Viktorya Kaufholz - musiquemachine.com

**Stratvm Terror** is a collaboration between Peter Anderson (Raison d'etre, Necrophorous) and Tobias Anderson (Ocean Chief). 'This Is My Own Hell' is their eight release, counting everything from tapes to cd's. From the very intro this is promising indeed. Slow and dirgey, just the way we like it. The truly cavernous reverb on the sparsely utilized drums accentuates the minimalist low key noise that fills in the gap between the sounds in a very moody way. Giving way to droney basses and scraping noises the sound is reminiscent of a subway tunnel in slow motion. Fantastic. As the soundscape progresses in complexity and mood I am left in admiration. The addition of vocals just adds to the impression. Stylistically the vocals remind me of the darkest of darkest of funeral doom, fitting very well with the overall tone of the music. It's like an industrial version of Sunn O))) while not being derivative in any way. The tone is similar, but the method unique. They're both very minimalist and sound destroyed, but Stratvm Terror is more tactile. If sounds can be tactile that is. If you can imagine a blend of MZ.412 (and Sunn O))) I think you know what part of the city we're in. The eight tracks on the album are meditative in nature, and vary from the quite short to over ten minutes in length. This gives them time to slowly build to a climax without feeling forced. The general impression is low key and soothing, if dark, and consistently subterranean. Often I have the feeling of standing on the verge of a vast underground precipice, with several hundred feet of black rock above me. Behind me the abandoned gear and tracks of the miners who came here before me. The unpleasant question is, what made them

leave? If they in fact left. The music is nearly cold and bleak enough to make me forget the roasting June sun outside my window. An impressive feat indeed. This is especially true for track five, walk with fire, with its unrelenting slow throb. The only detraction is the somewhat over the top track titles. The music stands well enough alone and doesn't need titles to explain its content. While the title of the album fits very well with the eschatological profundity of the music, the tracktitles can be somewhat misleading. I had never heard Stratvm Terror before, and I admit I am generally a bit prejudiced to this genre because, in my experience, there is so much of it out there that's really not very well made or thought through, but Stratvm Terror has certainly convinced me otherwise. It's well produced, well arranged and well composed. I cannot find a single fault anywhere with the music on this album, and that is rare. I want more. - Batcheeba&Gird09 – heathenharvest.com

**If you've listened** to any kind of Dark Ambient or a regular customer of Cold Meat Industries you're bound to have run across the name of Peter Andersson in at least one of his guises: Panzar, the more recognizable Raison D'être or this one. There are a few others as well. Stratvm has always been one of Mr. Anderssons' more ominous nom de'plumes and he's been releasing this material for amazingly well over 14 years. Panzar had always been my personal favorite as it leaned more towards a Death Industrial sound, but this disc is beginning to change my mind. 'This Is My Own Hell' is the ambient equivalent to Doom Metal. Slow, plodding passages of down-tuned notes and crashing industrial noise sometimes punctuated by tortured screams slipped way down in the mix. If I'm not mistaken there's some actual guitar riffing on 'No Redemption No Remorse'. At times it's terrifyingly beautiful with mournful strains of stringed synth and at others so deathly quiet you strain to hear. Lots of great use of metallic clang, whether real or simulated it gets the job done. A few of the tracks remind me some of Anderssons' recent work with Bocksholm. My only real critique would be some of the rather clichéd sounding song titles: In God We Do Not Trust, My Hell, etc. Sounds a bit like a fifteen year old Black Metal fan penned them, but thankfully the tracks themselves pay off. As much a positive aspect of the release as the sounds inside is the amazing artwork of Swedish painter Mia Mäkilä . This glossy gatefold CD sleeve features four of her paintings, which remind of something between Francisco Goya and Hieronymus Bosch. Limited to 1000. - [ j ] - plaguehaus.com

**While listening** to Stratvm Terror I've understood that lately I've been spinning less and less releases from Swedish legion of CMI in my player. It is difficult to say why. Stratvm Terror does not fully qualifies to this category, but one person from the duo, Peter Andersson (Raison d'etre, Atomine Elektrine etc.) raised such thoughts. "This is my own Hell" is the eighth work of the duo, released three years after their last CD. This album is a nightmare that lasts for more than an hour, a soundtrack for apocalypse when the faithful one apprehends that his saviour and messiah is nothing more than a piece of trickery and reality is the grotesque in front of his eyes. These visions are reflected in wonderful cover of the album, Boschish paintings of Mia Mäkilä that strengthens the mood of the album even more. The sound in the album - doom ambient, if such a term would be valid. Khanate, mixed with Swedish dark ambient in approximately equal proportions is the recipe for this album. Massive, trembling lines of bass guitar, abundance of metallic sounds, various noises and tearing everything apart vocal. Namely in the track with vocal, "My Hell", this album uncovers its whole horror. The feeling is like the last day had really come - sounds are tumbling one over another, everything is squeaking so that it seems that audio equipment will explode and scatter in the room and on top of that - howling voice that now is lost in the chaos, now diving out. Other tracks in the album are like gradual movement and small steps towards culmination while picturing the terror that happens in inner and outer world from various degrees. After that - logical finale. The last track - "Now Ever Sleep" is catharsis after living through your own hell. Yes, this album works if you concentrate and have a deep journey into the sounds of it. I managed to understand just a tiny bits of it after the tenth or fifteenth listening session. But I must say a few things more. First of all, there are differences between sound levels in every song and they are unbelievably huge. The minutes at the start and at the end of tracks are absolutely silent and the middles of songs are tearing the ears. Of course, such trick amplifies the overall impression. You feel bigger and bigger ammount of sound falling on you. But otherwise it's irritating. You won't be able to listen to this album silently. The second thing - despite everything this album seemed rather empty. Beyond the shell of the nightmarish visions and mass of sounds, you find nothing if you go deeper. Yes, bleak. But that suits the overall conception of the album so I abstain from any further comments. Anyhow, this album is worth attention. I think it got it already. - www.terror.lt

## Necrophorus

### *Underneath the Spirit of Tranquility CD Cat's Heaven 1996*

**This is** yet another incarnation of Peter Andersson's talents, the mind responsible for raison d'être. Through Necrophorus, Andersson is able to express his profound sense of spirituality perhaps more fully than anything he has ever recorded. Adorned with religious ambiances, one feels as though embarking on a path of inner ascension while breathing in "The Spirit of Tranquility". "Empyrion" recalls the floating ambient passage of the raison d'être composition "spiraal", while the echoing monastic chants and synthesizer treatments of "Within Tranquility" suggest that of a celestial realm. The latter portion of the disc pays homage to the paintings of Salvador Dali with its unique and varied interpretations. Though these six pieces are of a more abrasive and jarring nature, they still maintain the mystical elements which personify the first nine. This division on the disc reflects the dual nature inherent in so much of Andersson's inspired creations. "Underneath the Spirit of Tranquility" inhabits an otherwise unreachable astral plane. - Adam M Bialek, Emerald #3.

**After several** cassettes and two very successful CD's as raison d'être, Peter Andersson branched out with Atomine Elektrine and now this new project. Necrophorus is more internal and perhaps more sophisticated than his other works. There are less chants though they are still present if not more ephemeral. There is more of an emphasis on working with sounds rather than setting a mood. This sounds like a more minimalistic version of both Atomine Elektrine and raison d'être. Concentrated, more conceptual and soundscape oriented, Necrophorus seems to be a canvas playground for Andersson's more personal material. The CD is comprised of two separate conceptual ideas called "The Spirit of Tranquility", the song related to this are more ritualistic, and "The Impressions of Salvador Dali" with songs which are more surrealistic and involve more complex layering and production. Overall, this is still Andersson, but if you're looking for raison d'être or Atomine Elektrine repackaged, you'll be disappointed. This is much more thought evoking and emotional. - unknown.

### *Yoga 10" Pic. Disc Yantra Atmospheres 1997*

**The always** productive Peter Anderson (of better known Raison D'être/ Stratvm Terror fame) has returned for his second release (after a debut CD) under the Necrophorus moniker. As much as I liked the debut CD I found it patchy in places and some of the vocal treatments got slightly on my nerves. Nevertheless the sounds presented on this vinyl are much more to my liking. For a bit of background, this item is actually released on Peter own label, with this being his first product. Drawing away from predicable inspiration Peter has dedicated this 10" it to his dog with some of the source/ sound material actually having been taken from his pet! Further tribute is shown to "Ronja" by being featured on both sides of the picture vinyl!! As for the music this generally fit in the slow minimalistic school, with washes of sounds and strange noises flowing and evolving. Track one begins with manipulated sounds with a minimalistic rhythm structure which flows forth for about five minutes. At this point a rising/ falling 'spacey' type sound sample is introduced which extend to the completion of the track. Track two is basically an extension of track one in style & sound except it has slightly more going on with the movement of the atmosphere. Towards the middle to end of the song a light middle eastern composition is overlaid to good effect. Generally both tracks follow a similar construction (titles Yoga 1 & Yoga 2) and could potentially make up the one composition if included on a different format. In reference to the source material some of the strange noises that I could detect in the background included his dog breathing, eating & pushing a food bowl around on the floor! As much as this sounds like it wouldn't work it gels surprisingly well. (I guess no one may have picked these sounds if Peter hadn't announced this was dedicated to his pet). Anyway, anyone interested in getting this better move quickly if they want to obtain this as it is limited to only 315 copies!! - Richard Stevenson, Spectrum Magazine #1.

### *Drifting in Motion CD Crowd Control Activities 2000*

**Arctic ambience**, melting with imagination: Peter Andersson is a name all connoisseurs of dark soundscape music should already know (and if you haven't heard of Peter and claim to listen to dark soundscape music, what have you been listening to? Pay attention!). His resume includes work as Raison D'être (the ambience of spiritual depletion), Stratvm Terror (scalpel into bone sonic travesties), Svastiyayanam (sweltering Tibetan rhythmic darkness), Atomine Elektrine (cosmic radiance derived from the frayed edge of the universe), and Necrophorus (read on...). Each project glimmers with its own sonic perspective, showcasing a different side to the many worlds that Peter likes to sonically explore. Drifting

In Motion, the second disc by Necrophorus, is the perfect title for the music Peter creates here as he leads the listener to the frozen tundra at the top of the world. This rarely explored land, resonant with a shimmering radiance that is bleak, barren, and mysterious, is distinguished (under Peter's acute ear) by slivers of fantastical nuances that twinkle like crystals under the midnight sun. Utilizing synths and watery samples, Peter's simplicity of design elicits an atmosphere both chilly and calm (it is the calmest of his projects). As the Necrophorus icebreaker steers through the glacial terrain, whales and indistinguishable creatures sing to each other; under the cold, luminous skies, texturally rich synth tones replicate the sonic equivalent of the aurora borealis. Crisp, meticulously presented ambience from the master. - JC Smith, Outburn.

**Necrophorus** - Drifting In Motion [Crowd Control Activities] Even though I really liked the 10" vinyl 'Yoga' the other year, this CD reinforces my impression that Necrophorus is my least favourite project by Peter Andersson. This is music for romantics that prefer walking hand in hand over lush meadows, rather than going for a rough shag in a sleazy motel room in the noisy, polluted metropolis, if you get my drift (that latter scenario would apply to Stratvm Terror). It's beautiful music all right, but the sounds of dripping water, collapsing trees and fluffy synth chords steers it a bit too close to the likes of Alio Dio and Vidna Obmana for my tastes. For me, this is skin without flesh, a sun without spots, beer without alcohol, a rebel without a cause. Yet I know this will appeal to many of you which I totally respect, and I will most likely check out that other new Necrophorus CD anyway. - Mårten Sahlen.

**Rarely is** the sound of an album's music so accurately captured in its title as with Drifting in Motion. Sweden's Peter Andersson is the composer behind Necrophorus, and this disc marks the project's second release. Andersson is responsible for a handful of projects - Raison D'être, Stratvm Terror, Svasti-ayanam - but this disc embodies some of his most calm and tranquil work. You know when water is so cold it feels warm at first touch? Well Drifting in Motion has somehow tapped into this sensation. The rich ambient soundscapes deal thematically with ice and water, quite chilling subject matter, yet there is a strange, understated warmth to each composition. Relaxed, fluid tones are stretched out over each track, intimately woven together with extended sound samples that blend right in and complement the theme. Trickle of running water, the reverberating music of whales, hockey players carving up a sheet of ice -- all of it flows together in a beautiful, calming way. From the dark ambient feel of "Ice Shifting," with its simple drones and softly clanging metal, to the chilling closer "Drifting," which is like being locked in the hull of a ship as it breaks its way through northern ice sheets, Andersson has succeeded in creating a concept album without words. It is nothing short of a testament to his musical brilliance. - Ben Didier, Grinding into Emptiness.

**The original** title for this being 'tundra stillness' combined with the actual title furnished upon release, gives quite a good synopsis of the atmospheres on here. There is an obvious calmness to the flow illustrating a bleak wintry haze, surely influenced by the use of a block of ice as part of the sound source material. The first Necrophorus CD is probably my least favourite of Peter Andersson's works, but the passage of time that passed between the recordings has ensured this is leaps and bounds ahead of the debut. With little to compare to the debut, other than the calm new aged tinged atmospheres, this CD works perfectly as a slow cohesive journey into the arctic wastelands of the mind. And while this has more in common with the meandering soundscapes on the Yoga 10", release there are no middle eastern elements as included on that limited vinyl. Solidifying a vision in the mind's eye, the amplified sound of the source material is akin to the permafrost slowly cracking under the weight of the arctic caps, further intermixed with slow drawn-out keyboard passages, minimal drones and nondescript chimes. Selected moments veer off into more sinister atmospheres such as on 'ice shifting' (containing an air of urgency), while 'Frost' better illustrates a passage of mournful emotional desolation (verging on some of the most depressive segments of Raison d'être's works). The exploration of the transformation of ice from solid to liquid on 'Partial Melt' is particularly evocative set against the droning melodies and distant shrill calls of a whale - a primal call evoking the archaic forces of nature. Although quite lengthy at 57 minutes (over 6 tracks), when listening to this time feels as though it has been momentarily suspended. Firstly there is the feeling of time passing quite quickly (despite the slow motion pace compositions), but secondly confounded by the lingering perception that a great mental distance has been traveled... Nothing more to add, except than that this is yet another handiwork of Peter Andersson that is essential to your collection. - Richard Stevenson, Spectrum Magazine.

**Gathering Composed Thoughts CD Dragon Flight Rec. 2000**

**Melodic desolation** with a touch of experimentalism: Gathering Composed Thoughts is a collection of early material from the prolific (he's got at least four or five other projects that I know of) Peter Andersson. Though tinted with the shadows that all of his ventures incorporate, an infusion of experimentalism distinguishes Necrophorus from the rest. "Yoga-Part 1" features the juxtaposition of cosmic sonar blip atmospherics with those of Peter's dog, Ronja, in various forms of breathing, lapping up water, odd sighs and what-have-you. It is nothing less than strange, and yet it works. "Yoga-Part 2," contains elements found on the previous track, but the atmosphere darkens as night falls, the synths crowding the skies with trepidation as Ronja's heavy breathing indicates the dog has succumbed to sleep; odd plucked instrumentation leads one into the dream realm (of the dog?). "Spiritcatcher" contains an unearthly vocalization that resonates off of metal and steel dragged over concrete, sparks flying amidst the pensive atmospherics. "Water From Arcane Delight" veers into the current Necrophorus territory explored on Drifting In Motion (though it is one of the oldest tracks here), while adding an acoustic guitar and melodic synths to the mix (something the Peter has decided to take away from the more minimally inclined Drifting). The Synth and piano interplay during "The Dormant Being" is so overwhelmingly distraught, it is a worry that the light of spirit does not succumb to the lovely, mournful sway of the music. As with all of Peter's work, an essential acquisition. - JC Smith.

**Necrophorous is** yet another of the numerous side-projects of the extraordinarily prolific Peter Andersson of raison d'être - in fact the first of them, in existence since 1991. I had expected something markedly distinct from Peter's main project when I placed 'Gathering Composed Thoughts' in my CD player, something perhaps more mellow and laid back. With the first two tracks, taken from the two sides of the 'Yoga' 10" picture disk, I was immediately shocked and impressed to find that not only is Necrophorous a very different beast from raison d'être, but also that it is in fact a much darker one. Contrary to the images of peaceful mysticism and spiritual harmony misleadingly brought to mind by the title, 'Yoga' is in fact an absolutely blood-curdling work that only becomes a little less disturbing after learning that its warped organic gurgles and growls were produced by Peter's dog after whom it is named. What appears to be the same source material resurfaces on the contemporary work 'Spiritcatcher', which brings in other organic sounds in a manner that characterizes the project, wholly displacing the monastic choral and chanting samples so characteristic of raison d'être. On the older pieces, which are more dynamically melodic, acoustic-sounding and neo-classical and less freely experimental in construction than the later works, these sounds, such as birdsong and flowing water, sometimes develop into a naturalistic background texture that brings to mind the (much later) work of Sephiroth. While evocative of desolation, Necrophorous is anything but sparse, evoking rich and enigmatic pastoral landscapes quite distinct from the far more human spiritual wilderness of Peter's main project. As noted earlier, the solemn mystery of this intensely organic sound can sometimes become threatening and oppressively dark to a degree not reached by any of his other projects save Stratvm Terror, and in a quite different way to that notorious unit. 'Gathering Composed Thoughts' is a revelation, a remarkable and varied collection which demonstrates yet again why Peter Andersson is such a highly revered artist in the ambient field. Rather than simple drone-based atmospheres, his works are instead immensely sophisticated compositions utilizing complex melodic structures, numerous interplaying layers of sound and meticulous manipulation of sources. Listening to an album as fine as this one, which has become one of my absolute favourites from his considerable body of work, one understands why he is so keen to promote 'active' rather than 'passive' listening - this is not the ambient aesthetic as an ethos for the creation of background sonic moods but instead for the composition of neo-classical industrial music that is ambient because it is totally immersive and evocative, a complete sonic environment for a higher level of musical fulfillment. - Andrew Lucas, Audioghoul.

**I should** begin by mentioning that this is a side project of Peter Andersson, the mind behind Raison d'etre on Sweden's Cold Meat Industry label. I actually have never heard that project but am familiar with label mates Mental Destruction and the awesome Sanctum. Also, being from Sweden is always a good sign. I've always felt drawn to this sort of dark ambient experimentation because I find that it is inward, speculative, and non-conformist. That's how I like to think of myself too! Anyway, this is not "music" but experimentation with sound. Five of these tracks are previously unreleased. Of the ones that have been released before, most of them appeared on compilations and such. They were composed between 1991 and 1996. Tracks one and two seem to be some sort of minimalistic mind terror with creepy sound effects and some breathing noises which I believe may have been sampled from his dog. Whether this is true or not, the effect is something akin to what you might expect in an old Hammer film. You can just picture some mutated freak crawling out of a sewer in a dark, fog filled London street. Track 3, "Spiritcatcher" could just as well be called "Paranoia" or "Vertigo" as it has the aural effect of an Alfred Hitchcock movie! After this one the music becomes a little more like music, described in the

liner notes as "neoclassical movements". I would call them dark ambient pieces. "Threshold Over Times" and "Water from Arcane Delight" are particularly entertaining pieces, the first with its tympani and flute sounds, the other with the soothing sounds of water and keys. "Sadnight" is as beautiful as "Spiritcatcher" is creepy. This CD is very diverse, then, with sounds reminding of the experimental side of Blackhouse on the one hand, and the soothing strains of Caul on the other. - Tom Edmondson. A 2000 Who's Who Among America's Teachers Recipient. Editor, Critical Metal dot com.

**Necrophorus** is one of the many project by Peter Andersson, the human music production plant behind Raison d'etre , Stratum Terror , and many more. This is the third CD released under this banner, after "Underneath the spirit of tranquility" on VUZ / Cats' Heaven and "Drifting in motion" on Crowd Control Activity . However, "Gathering composed thoughts" is not a new album, but a compilation of old unreleased material (tracks 8 to 11 were recorded in 1991, track 5 to 7 in 1992, tracks 1 and 4 in 1995 and tracks 2 and 3 in 1996, the two Yoga tracks were already available on a vinyl released by Peter Andersson). In consequence, Necrophorus 's music on this record is quite various and different from what we have already heard. If "Underneath the spirit of tranquility" was an extremely relaxing and somewhat "empty" CD, "Drifting in motion" has a lushier and slightly more industrial, more Raison d'etre -like appeal. This one, "Gathering composed thought" has songs that bears the mark of Peter Andersson's debut (the small drums on the oldest tracks), as well as some kind of acoustic edge on the most recent. The only general aspect of Necrophorus , its beautiful flow, is however to be found here. This track drift very easily and with a lot of beauty. My favorites are maybe the ones recorded in 1992, that didn't have the beginner's aspect of the earliest one, and whose mixture of guitar sounds and slow drums provide a majestic feeling. Moreover, there is a constant ethnic / tribal background to these songs, either with exotic instruments or samples of nature sounds. As always with Peter Andersson, the compositions are deep and thoughtful. Perfect for calm moments, Necrophorus is less dark and isolationist than Raison d'etre . It's rather something for meditative, serene moments. Everything here take the listener to a very evocative, untroubled journey. Connaisseurs will rejoice and the others should hurry up and get these genuines works of art before Peter Andersson's discography becomes just too big to follow. - Nicolas, RecycleYourEars.com.

**Peter Andersson's** side-project, Necrophorus, has two new releases out on CD. This is the better of the two as Drifting in Motion is a little too minimal and meandering for me right now. This disc is a compilation of Necrophorus material from '91-96' including the hard to find Yoga LP. The first two tracks are Yoga part 1 & Yoga part 2 from '95 and '96 respectively....track 1 starts with a mixture of bell and piano chord struck in between silent interlude. Then a weird groaning type breath intersperses the chord strike. Very chilling horror soundtrack stuff here which even adds in intensity as the sounds of wheezing compliment the soundscape. Next distant electronic blips pulsate, the breathing gets erratic and it damn near sounds like someone is dragging something down a hallway (maybe a dead body!) No doubt about it this is some of darker material I've heard from Andersson which has some of the noise elements of Stratum Terror but the dark ambience of Raison d'être. This track goes on to mutate several times; very interesting material that makes it not hard to visualize a slasher film or something like that. Yoga 2 starts with almost a dog yelp type sound then silence with a slow building up of breathing again....then that weird chord strike from Yoga 1 but with more echo on it. This is a re-mix of sorts. Pretty sickening and bizarre. Strange. I like this stuff. Track 3 is from '96 entitled Spiritcatcher and has what sounds like processed baby cries against evil dark ambience. Lots of metallic scraping as well make this track a haunter. The next soundscape is from '95 called Sophysis-alteration and is reminiscent of the very first Necrophorus CD but with a native American Indian type of feel. Threshold Over Times ('92) is next and is very orchestrated. It begins with a piano line repeating then deep percussion in a militaristic way...next strings are added then flutes. Very medieval sounding stuff that seems to be a merger of the type of styles of Mortiiis, In Slaughter Natives, and Runes Order but done with the masterful touch of Andersson. A great track to say the least. Track 6 Water from Arcane Delight begins with the sounds of a stream of water with splashes which then is added to by slow piano and strings. This track is kinda sappy a bit and would fit into some bad Italian low budget horror film. It's still interesting but is not as strong as the first 5 tracks. Next is Sadnight ('92) which is an orchestrated piece including piano, strings, and weird vocal parts. This track is very gothic and moody...I'd say somber. Pretty good. Track 8 is from '91 entitled The Dormant Being and continues the more gothic approach. This track gets kinda boring for me though. Next A Second Very Happy Grief ('91) which is making me think back in 1991 Peter Andersson was on the same wavelength as Mortiiis although this material is FAR more complex and engaging. Track 10 Soporific is more somber again almost like a daytime soap opera background. Although this material is a little too gothic for me it is done really well. In Mourning is the final track and is from '91 too so you could already know what it will be like. The first 5 tracks make this worthwhile to own, while the rest of the tracks are good also if you like gothic orchestral music. - Baal.

**I'm not** traditionally a fan of minimalist ambient. I am however, a fan of Raison d' Etre, so when I initially went into Necrophorus, I was expecting more of the same form of material as RDE. (Necrophorus and RDE are both projects of one Peter Andersson, a man who has frozen tar running through his creative veins.) Well, not only is Necrophorus unlike RDE, it's quite minimalist... Again, I must forsake my standards at the foot of Peter Andersson's superior talent. Necrophorus as a project, specifically on the collection of tracks that comprise 'Gathering Composed Thoughts', manages to take minimalism and work it into implications of mood, rather than just regurgitating a single drone file for an hour and calling it "minimalist" ambient. 'Gathering Composed Thoughts' is a retrospective of material, ranging from 1991 to 1996. Instead of chronologically ordering the material, the songs are listed (sorta) from latest to oldest. I find the material sounds more and more like RDE the earlier it gets, demonstrating a growth of style. I personally would have preferred to see this growth happen sequentially, but I guess I can always resequence the cd to taste with a handy media player of some form or another. It's all academic, really. By the time Necrophorus has come into itself, it has taken on a palpable dreamlike quality, with overtones of psychedelia. The slow, drifting waves of sound are reminiscent of a trip, but with a sorrowful, even sinister quality not found in most "acid music". The first 2 tracks, 'Yoga part 1' and 'Yoga part 2' are both superb dark-ambient drone tracks, saturated with the brooding anger of a murder in the act. 'Spiritcatcher' continues along in this manner, but mixes in howls of fear that are disturbingly satisfying... (Well, if you're predisposed to this kind of music it is, at least. If not it'll probably creep you out.) By 'Sophysis - Alteration' we start to see the classic stylings of Raison D' Etre creep in, and the rest of the cd continues along like this. Not bad, oh no.. Make no mistake, this is -not- a bad thing. In fact my only problem with 'Gathering Composed Thoughts' lies in it's substandard mastering. This cd was recorded far too hot, and tends to clip too often, making it difficult to listen to at high volumes. Otherwise, 'Gathering Composed Thoughts' is a fabulous work of textured dark-ambient drones and compositions. Anyone who is a fan of dark-ambient music would do well to get this cd. - Psionic Tempest

**If there is one** person in the Industrial or Dark Ambient scene of today that can be excused for putting out old material on CD with a new package, then it is definitely Peter Andersson. His old material hasn't always been easy to obtain for younger listeners since many of his older tracks ended up on tapes, compilations, limited releases or didn't end up anywhere at all except for in the hands of Peter himself and perhaps tape traders, bootleggers and friends.

This CD is as much an insight in the history of Necrophorus as it is an insight in the early days of the musician who later bestowed upon us; the splendid *The Empty Hollow Unfolds* to haunt us in our late hours. *Gathering Composed Thoughts* shows that whatever evolution it was that established Peter Andersson as one of the most interesting Dark Ambient composers of today, it must surely have been a very rich one. When I say this, it could of course be interpreted as an opinion stating that this material lacks the class of Peter's more recent works but I want to point out that even though Peter definitely has become more skilled at what he's doing, he didn't lack enough ideas to create interesting music in the first half of the last decade. There are several beautiful, often quite sad tunes on this CD that may not be as deep and sophisticated as raison d'être but still they are very moving. They have a lighter charm and if raison d'être is music to best enjoy during the night, I think Necrophorus is best enjoyed during a cloudy day.

The songs collected here have been placed in chronological order. There is one exception though which is the first part of the *Yoga* picture 10" which was created in 1995 yet still it opens up this CD. The two *Yoga* tracks can be described as some kind of minimal Dark Ambient accompanied by various sampled sounds by the very same pet that ended up on the picture of the 10", namely Peter's dog Ronja. The following 2 tracks are also more in an ambient fashion and I'm especially fond of the track *Sophysis - alteration*. It has a slight New-Age approach that reminds me of how raison d'être sounded on *Enthralled by the Wind of Loneliness*. A very atmospheric track it is, especially towards the end. This track is followed by a number of more melodic tracks, many of them being very beautiful. I especially like *Water from Arcane Delight* and *Soporific*. They sort of remind me of the fairytales I once heard when I was a child, tales that didn't always have a happy ending and perhaps it is the mournful, yet slightly naive sound of these tracks that brings up these distant memories.

It's interesting to see that not totally unlike raison d'être, the sound of Necrophorus evolved from a more melodic to a more Dark Ambient sound in the end (though Necrophorus may sound a bit more minimalistic than raison d'être's more "viscous" Industrial Dark Ambient sound). I'm not sure how Necrophorus sound today though so I don't dare to say if this evolution continued. Nevertheless, I think this is a CD which is worth every penny and a must for newer fans of Peter's music that have not yet checked out Necrophorus. – Ectonaut, Ortus Obscurum.

### ***Elinros CD Yantra Atmospheres 2005***

**The new album** from Necrophorus (Raison D'etre mastermind Peter Andersson) delivers warm ambience combined with aural tranquillity and vibrant mysticism. "Elinros" unfolds across four beautiful compositions that blends and evolve into one eternal and breathtaking whole. Deeply layered exotic ambient music from one of its true masters. - tarantullashop.be

**The whole album** is just like floating in a serene weaves penetrating our senses in a sutil way, a kind of mysterious connection between your own spirituality and the hidden forces of nature, which always are there, but we haven't the capacity to feel, understand it. Spirit, Wood, Water, Tranquility transformed into sounds capes with an incredible atmosphere. With this album "Elinros" Mr. Anderson reveal us a more sensitive, calm side but with the characteristic creativity of all his projects. The album is inspired and dedicated to the incredible warm and wonderful Elinròs Henriksdottir. Including 5 tonal environments representing concepts as Spirit, Wood, Water, Tranquility (the first 4 songs).the fifth one is "the source of underwater bleakness". Be submerged in the deep seas of nature to reach a perfect balance to feel understand this sonoric album's experience.  
- [http://www.geocities.com/panorama\\_magik\\_journal](http://www.geocities.com/panorama_magik_journal)

### ***Imprints CD Wrotycz Records 2007***

**Some CD's** are so pure in their approach. So straight forward, simple, honest and direct, that one shouldn't be saying too much about it. It will ruin the expectations and possibly the mystery surrounding the effectiveness of the music. Packed in a cardboard sleeve with very nice photography, the CD 'Imprints' by Necrophorus is such an album. Three tracks, two of which were composed in the winter of 2006 and the third one is a recorded live improvisation from march 18th of this year. If you didn't kow it already, the person behind this project is Peter Andersson of Raison d'etre fame. Necrophorus is his more experimental side-project and my God, he did it again. Mindbending and unsettling as his music already was on 'Underneath The Spirit Of Tranquility' and as beautiful and layered as the watery sounds on 'Drifting In Motion'. The Wrotycz Records website mentions the word electrified a few times, and that is the exact word for this recording. And that's about all I'm gonna write about it. Sit back, press play and listen! Grade:8, review by: Bauke, <http://www.gothtronic.com>

### ***Underneath the Spirit of Tranquility (redux version) CD Wrotycz Records 2011***

**Necrophorus is** one of the many projects spawned by the creative madness of Peter Andersson of Raison D'etre fame, and although it bears many similarities with his flagship, they differ on quite a few planes. This makes them siblings of the same brood while standing strong on their own unique atmospheres. When it comes to mastering the intricate balance between dark atmospheres and bright evolving harmonies, few artists show such a natural affinity as Peter Andersson. I had the opportunity to attend to one of his many live shows in Germany and was quickly swept away by the elegant yet simplistic scenery he used in combination with the rumbling infernal atmosphere created by a laptop and some odd pieces of scrap metal. Underneath the Spirit of Tranquility is a remixed and generally remoulded version of the album of the same name from 1996, and is again sold together with a subsection called The Impressions of Salvador Dali. The suggestive and superb artwork that comes with the album is the child of the talented Elinros Henriksdotter and really crowns this excellent production.

The first track Empyrium casts a long and lingering shadow over the album covering it in a mist of something sinister. The dark atmospheres are accompanied by a rumbling and proto-mechanical rhythm that lingers throughout the song until it slowly fades and is replaced by the serene hymns of faceless chanters. The album follows this powerful mixture of ritual and esoteric elements combined with more harsh industrial layers of harmonics and percussions. The balance is delicate. yet the album is always bordering to the light rather than the dark and it appeals to my senses in a way few other dark atmospheric albums do. Songs such as Sentiment and Within Tranquility flow ethereally and manage to combine simple melodies with a sensation of serenity that's so genuine it may lift the burden from even the most downtrodden soul working the most mind-wracking task. Sophysis II, on the other hand, struck me like a blast from the past with its blending of heart-born rhythms and intriguing atmosphere only to evolve unto something of a pagan ceremony of drums and horns celebrating the newborn darkness and the summoning of the savage trickster of old.

## Reviews – raison d'être and side projects

The second part of the album also known as The Impressions of Salvador Dali takes a completely new direction, being named after various paintings by the presumably mad painter. At first I thought the weird snoring sound of La Sommeil was quite strange at best but after witnessing the art on various online galleries I found the songs to be quite fitting. The shorter, more intense tracks on the latter part of the album include such bizarre variety as seagulls drifting offshore to the sound of a whispering orchestration, to the bubbling muck of La Naissance des Désirs Liquides, and it all turned out to be fitting the paintings it referred to. In a way it could be described as a weird guidebook for Dali's more extravagant paintings.

Underneath the Spirit of Tranquility is a solid album and contains so many good tracks its ridiculous to even drop them. Peter Andersson is one of many excellent dark ambient artists whom I continue to return to when I'm looking for great music to enhance my studies, for my long hikes in the woodlands and for accompanying me in my writing. This album receives a high recommendation from me, it is dark and brooding ambient that casts a long and bright stellar shadow. 'Divine' is a word that bursts forth from my mind but not even that is not enough to describe this album. Check it out, if you love ritual dark ambient atmospheres this is a piece of heaven. - Skarsnik. [heathenharvest.org](http://heathenharvest.org)

**I have several** of Peter Andersson's albums as raison d'être and Stratvm Terror, but this is my first exposure to Necrophorus. The label describes the album as 'a painted story canvas for the otherwise unreachable astral world. Adorned with esoteric ambiences, one feels as though embarking on a path of inner ascension while breathing the immaterial tranquilities.' Evidently this is a remix of an album originally released in 1996 with two additional tracks. I think of this album as two separate sections, and although neither of them is raison d'être, they each share elements of that project. The first half of the album is ambience bordering on new age music. It's not quite to the point of being on a Narada sampler, but it seems to lack the dark and ethereal feel of raison d'être. The second half gets a bit noisier and more experimental, although nowhere near the noise of Stratvm Terror. Throughout there are the characteristic chants and distorted voices that mark Andersson's work. Maybe it's a matter of taste, but I prefer his work as raison d'être partly because it seems so otherworldly. However, this was a pleasant listen and would definitely be one to give someone who was just starting to check out dark ambient stuff. It is also beautifully packaged, reminiscent of the old Amplexus releases. The artwork is quite nice, consisting of a folding cover with postcards of drawings by Elinros Henriksdotter that are connected to the tracks. This album weighs in at 74.59. - Eskaton. [chaindlk.com](http://chaindlk.com)

## Atomine Elektrine

### *Elemental Severance CD Cold Meat Industry 1995*

**Side-project** Atomine Elektrine is no one else but one of the biggest talents as well as one of the most respected artists of CMI team, Peter Andersson, who is the soul behind raison d'être. Apart from beautiful dark-ambient sound of raison d'être, Atomine Elektrine seems to be a cross between traditional massive and orchestrated Cold Meat sound and more "danceable" new age, techno and trancey grooves or its "new-age-sacro-trance" as described by CMI. The opener "Severance" indicates ideally this unique hybrid style. Then follow two short cuts, monstrous "Film" with great samples of child's speech and horse whinny and first part of "interlude" with nightmarish voice. Over 9 minutes lasting piece "Entrance Mirage" with hypnotic and dreamy sounds leaves you totally fascinated. "Oswiecim" we already have discovered on "Karmanik Collection". The middle part of the album moves closer towards raison d'être with various female and male choirs and additional dialogues, radio voices..., but certainly it has more melodious and rhythmic feel. Among the "Kalfatra" and "Fragments of the Past" are triumphal works of this album. At the end we can here again more techno ingredients like on "Atom" for instance. Dreamy "Hyperion" closes perfectly this sonorous work. To sum this all up, Peter Andersson is a genius who makes brilliant from everything he touches, "Elemental Severance" is monster and I won't hesitate to say the best release of 1995 so far!!! - Antius Crewzine #8.

### *Archimetical Universe CD Yantra Atmospheres 1999*

**Space is** an illusion. Peter Andersson (Raison D'être, Stratvm Terror, Svasti-ayanam, Necrophorus) is one of the handful of finest sound manipulators in the world. Period. Archimetical Universe showcases Peter's dissection of the sky, a Caesarean section that births massive, geometrically perfect sonic diversions, all spheres and angles, burnished metal dreams and pristine sonic caresses that reconfigure sound into smooth surfaces. To counterbalance the exactness of the sonic development, light rhythms emerge, huge slabs of disrupting tones puncture, the scattered remnants of all of Peter's projects utilized in the creation of the music here. Everything seems to be in perpetual motion, evolving, revolving, reinvented at the mercy of Peter's deft hands and devious whim. The clarity of production and meticulous restructuring of the known (space, stars, planets) with the unknown (space...stars...planets...) only heightens the journey upon which he guides us, an alluring venture into the cavernous realm of space...but not a space most of us would imagine. Whether he is sonically scrubbing the architecture, or just mesmerizing us with another sound sculpture at the edge of forever, Archimetical Universe is, quite possibly, Peter's finest release yet, which says a lot because his sonic portfolio runneth over with intoxicating, mind-altering sound manipulations that inspire one's imagination with conflicting emotional responses (sorrow, desolation, awe, wonder) at all times. Also of note, Dan Lundin's oblique artwork perfectly compliments the intriguing music. Space is an illusion...but Peter has brought it to life. Essential! - JC Smith.

**Keeping up** with all of Peter "raison d'être" Andersson's outputs with all of his projects is almost becoming a bit of a challenge within itself, not that the results are not rewarding! This is the second CD by this project but sadly I missed out on the first CD released on CMI which has now been long deleted (I can only hope for Mr Karmanik or someone else to furnish it with a repressing). This disc being released on Peter's own label could be broadly defined as space trance, electronic ambience, but can be further categorized into two types of tracks i.e.: those with simply a space ambient trance focus, or the others with electro/ techno beat styled focus. While there are melodies tinged with elements of sorrow, mostly speaking the music is hypnotic and soothing lulling the listener in the womb of the vast cold void of space. Track one sets the scene of the space trance focus gradually leading into "Sagittarius Cloud" which has second above mentioned characteristic of the album. Although it may appear that the two described styles would be diametrically opposed, they do fashion themselves very well together to created a highly positive result. Of the tracks with the more techno beat elements are not really fast enough to be categorized for dance floor use, however would be more suited to a 'chill out room' type setting. Not much more to say, but if you know any of Peter Andersson's work you will be well aware that whatever he touched musically, does indeed turn to gold. Definitely one of the modern day alchemists... - Richard Stevenson, Spectrum Magazine.

**This is** the side project of Peter Andersson from Raison D'Être, and it's quite different from the cold ambient industrial sounds of his main project. Beautiful atmospheric soundscapes showcased in this one, tracks are both short and long, much variety, and mixes some of the coldest and energetic spacey sound effects with beautiful ambient synth landscapes. Perfect chill disc. Sometimes tracks have a tendency to change the song structure midstream, making one song sound like two at times, and usually it's towards the end of the song that has the best ambient passages. This is Peter's vision of how outer space "sounds" (see the interview for more details) and I can see it perfectly. Some of the sounds can get to be a bit too harsh at times, especially on 'Sagittarius Cloud,' but that wouldn't stop me from catching the tracks anyway. The Cygnus Loop songs are barely 3 minutes in length, though one of the best tracks 'Hesperia Fossae' clocks in at well over 9 minutes in length, and worth every single second of it. VERY mellow and quite beautiful in scope, this CD explores the vast array of soundscapes that come from the farthest reaches of the cosmos. 98/100 - Steven Cannon, Vibrations of Doom Magazine.

**Peter Andersson** is probably best known for being the force behind Cold Meat Industry project Raison D'Être. Under the moniker Atomine Elektrine he moves in more classical ambient spheres. "Archimetical Universe" is released on the Cold Meat Industry sub label Yantra Atmospheres, and most parts of it is old school ambient in the Tangerine Dream vein: sweeping analogue synthesizers, toned down rhythms and sudden outbursts of more jagged electronics. Still, it is varied enough to never be boring. A perfect album for sleepless nights. - Kristoffer Noheden, Release Music Magazine.

### ***Atom Xtension CD Yantra Atmospheres 1999***

**Given that** the title of this is "Atom Extension" this review is going to be essentially an extension of the Archimetical Universe review. Not being an official 3rd CD, this is a limited release (100 CD-R copies) of a collection of tracks broadly composed under the Atomine Elektrine moniker. As the cover specifies it is split into two sections: the first being recording around the time of the first Atomine Elektrine CD and with the second half stated as not being specifically Atomine Elektrine compositions (rather that they are mostly suited to this project more than any other of Peter's projects). Further to the above review I have also since managed to track down a copy of the debut Atomine Elektrine CD, which obviously assists in providing a review from a more knowledgeable perspective. The first section entitles "The Elementary Section" certainly has the overall aura of the debut CD with more groove trance and ambient beat driven moments than the more space ambient electronica of the second CD. Mostly the programmed beats and rhythms take to the forefront with the layers of synth treatments filling out the underlying elements of the compositions. The flow of the CD is also more based on the moment and mood of each track rather than a clear connection between one piece to the next, with this differing to the "Archimetical Universe" CD which is almost the opposite on all of the above accounts. One unusual element (or for Peter's works anyway in one of the tracks ('Shining')) is a distorted guitar riff, but is mixed very low in the mix along with plenty of keyboard, thus and does not become an obvious element, whilst a vocal sample from the plays over throughout (where else but from the movie 'the Shining'). 'Hyperion End Theme' takes a slightly different angle with a looped Gregorian speech and vocals, with the backing being almost neoclassical in style. "Earthly Delights in Eden of Rusty Shells" has plenty of subdued groove but composition wise it has a certain medieval, tribal, folk feel which again differs greatly from the more tech ambient feel of the following track 'Hypotension'. And it is the brief description of the above three tracks which characterized the quite eclectic nature of these recordings and the mildly changing style between compositions on the first half. "The Extended Section" as an overview tends to be more ambient dub with a trance strain, but tracks such as "Electrokinetic" go all out (or a least more up beat than any of the other tracks) with synth generated strings and a mid paced beat and rhythm. 'Core Meltdown' works with heavy distortion to generate static driven beats and a phased out and manipulated backing which takes its time to meander through its allotted time – which in itself would be characteristic of the later half of the disc. The tracks are generally longer and more drawn out in introducing each element, whilst the earlier compositions usually get straight into it and obviously concludes more quickly. With a total play time of around 73 minutes there is quite a bit to explore but mostly this will be one for the Peter Anderson completist fan who is willing to take the time to track a copy down. - Richard Stevenson, Spectrum Magazine Issue 3#

***Binomial Fusion DoubleCD Essence Music 2004***

**Extremely nice** re-issue of two albums by Atomine Elektrine, one of the many projects of Peter Andersson, better known for his music as Raison d'être. Somewhere between very laid back, Delerium-like electronica and more demanding but still beautiful pieces of sound design, Atomine Elektrine is an underrated act, and maybe the one in which Andersson is the most free of clichés and recipe. "Binomial Fusion" presents (in a really impressive folded cardboard sleeve) the old CMI "Elemental Severance" album, as well as "Atom Xtension" (previously limited to 100 copies) and several new tracks. Something to get. - Recycle Your Ears/Ad Noiseam

**Atomine Elektrine** is one of the many projects of Peter Andersson (Raison d'Étre). And a good one too, so I'm very pleased with this release on the promising new Brazilian label Essence Music. The wonderful looking digipack (with nostalgic pictures) holds two CD's, which contain two out-of-print albums and five unreleased bonus tracks, so you get 140 minutes of music in total. *Elemental Severance* was originally released on Cold Meat Industry in 1995. The bonus tracks date from the same period. *Atom Xtension* was released three years later in a very small pressing by Yantra Atmospheres. I find both albums very enjoyable, so it's a good thing that they are available again. Atomine Elektrine is musically related to Raison D'être and other projects of Andersson, especially Necrophorus. Still it has a distinct character of its own, mainly because it's more rhythmic and electronic. There are elements present which remind me of electronic pioneers from the 70's, like Tangerine Dream or German krautrock. Some tracks have a clear new age feeling, with a sacred atmosphere, nature sounds, voices and choirs. They make me think of the work of Delerium. Some songs are really light and floating, perhaps resembling Enigma, like 'Severance I' or 'Oswiecim' and 5. Other tracks work more in a trancy ritual manner, due to the rhythmic framework. At times orchestral elements come to the foreground ('Film'), in the vein of the more orchestral work of In the Nursery. On 'Atom Xtension' even more influences are incorporated, like dub and chill-out music. Overall this is very relaxing, dreamy stuff of high quality. Now and then the listener is treated to a more energetic piece of music to keep him awake, like the great highlight 'Reliance', with explosive percussion and sampled voices about George Bush (sr.) or the fine 'ethnic' ritual piece 'Earthly delights in eden of rusty shells'. - www.funprox.com

***Nebulous CD Essence Music 2007***

**Peter Anderson's claim** to fame might be his Raison D'Étre project, with whom he made several CDs for Cold Meat Industry. Already in 1995, on the same label, he released a work as Atomine Elektrine, with some more light hearted and more ambient. After he released two more CDs on Yantra Atmospheres and in 2004 the first CD for Essence Music, now followed by a second one. Just like a nebulous cloud, this music is highly cosmic. Easily one could mistake the opening pieces to be the lost works of Klaus Schulze, but when in 'Veiled Clouds' a rhythm leaps in, it becomes one of the unreleased works of Chain Reaction. Dwelling heavily on reverb and delay, as well as a bunch of thickly layered analogue synthesizers, it's more 90s than 70s. It turns out this is the course of the album: a cross-over between the cosmic sounds from the mid seventies mixed with minimal rhythm bits that were hip a decade ago on labels as Basic Channel and Chain Reaction, but Atomine Elektrine lacks the techno side of those labels. Surely highly pleasant music that offers a mix that was done before by others too, but Anderson creates a fine work himself. Not a masterpiece of musical innovation, but strong and entertaining enough. Like the sky just fall on the ground and emits its waves. And that sort of metaphors. (FdW)

**I am a turtle.** I am at the water edge of the ocean. The waves gently touching the beach and caressing my body. It is becoming low tide and the water takes me into the ocean. I am in the open ocean now. I let myself sink into the deep water. The sun, penetrating the surface is becoming weaker and I am entering the mystical deep of the ocean. I see strange looking creatures. Suddenly I am in space; my turtle shaped spaceship is speeding across stars, black holes and nebulas. Space is getting wider and wider. There are no more boundaries in this deep endless space. No boundaries between the physical and the psychic world. Peter andersson is most known from his famous dark ambient project Raison d'être, in which he proves to be the Rodin of the world of sound. But he has many other projects as well like Stratum terror, Panzar, Necrophorus and his cooperation with Peter Andersson aka Lina Baby Doll as Bocksholm. Atomine Elektrine also rises from the genius mind of Peter Andersson. 'Elemental Severance' was its first release and dates back from 1995. Now, after a re-release of Atomine Elektrine earlier records as Binomial Fusion 2CD on essence music, there is a new CD called Nebulous on the same label. Nebulous is absolutely a fine work of art. This CD leaves all physical boundaries behind and takes you on a trip through endless space towards unknown deep corners of the cosmos. The sound is widening every moment and the walls of your room seem to disappear. Multi dimensional layers of sound makes

this record into a cosmic outburst. There are trancy beats and illuminating pulses. Nebulous is a psychedelic experience and its music is very much influenced by the electronic side of the Kraut scène. Probably you can place this CD somewhere between Klaus Schulze and Inade. Almost one hour of most meditative music in seven cosmic pieces. You will really feel at ease after listening Nebulous. Nebulous comes in a beautiful gatefold digisleeve and tracing paper designed by juliane Calitti. Very much recommended! - <http://www.gothtronic.com>, Grade: 9.5 Review by: Remco

**Peter Andersson** has several aliases and perhaps he's better known under the moniker of Raison d'être releasing numerous albums for the Norwegian Cold Meet Industry label and as Atomine Elektrine holds four albums and this one is the second CD for the Brazilian Essence-Music imprint. 'Nebulous' certainly receives the influence of German electronic music of the early 70's and specially from the cosmic corridors of Tangerine Dream and later in the 80's would come Nocturnal Emmisions, Lustmord, amongst others in its darker slope. This album sails in quiet and dark waters combining analog and digital sounds. We could say that we are facing an ambient album that offers devastating and cold soundscapes on the base of numerous layers that superpose one over the other - Guillermo Escudero, <http://www.loop.cl>

'Out of space...it's a farce,  
Flying on the backs of the working class,  
Out of space is a very nice place,  
Dan Dare...oh yeah'

This greatest three cord song to space travel, and Dan Dare, came courtesy of those talent free, at the time, no-hopers from Leeds...The Mekons. You can find it on their 'The Quality of Mercy Is Not Strnen' CD release. One of the great unsung records of our time. That of course was punk. I'm using the space link rather tenuously but it will work out in the end. Stay with me for a while. We're getting there. Anyway...space has always been popular with artists trying to describe the great unknown. The whole 'cosmic' space scene had been around well before those punk guttersnipes crawled out of the woodwork and sung their memorable tune. Mostly to be found in the roots of Krautrock, whose group names became synonymous with that genre with acts like Amon Duul 2, Cluster and Neu etc to the fore, which in turn paved the way for the Industrial and post Industrial evolution that was to come. I've actually lost count on the amount of releases currently in circulation that hooked itself to a trip to the stars. Another such offering cannot though be ignored. Not when it comes from a man who has more diverse musical side projects than anyone else at this moment in time. I give you...one of Sweden's finest musicians...Mr Peter Andersson. Releases by Panzar, Stratvm Terror, Bocksholm, Necrophorus, Grimannen , Svasti-avanam...and of course Raison Detre all litter my music collection. Every one a gem in its own right. From the harsh noise of Stratvm Terror to the weirdness of Grimannen and beyond Peter has touched so many different musical genres and left an indelible impression on the ears over the years. Now he returns with another outing for his Atomine Elektrine project and everyone should sit up and take notice. Following on from the 'Binomial Fusion' release, which featured the out of print 'Elemental Severance' and 'Atom Xtension' recordings and also out on the Essence Music record label, this recording finds Peter staring at the skies and paying his dues to the influences of the 'cosmic' rockers of old. As a slight departure from the normal review format I'm going to sing the praises of the Essence Music record label for a few lines. I've been very lucky enough to have picked up everything this new and dynamic record label has so far released. Recordings by Wolfskin, Ataraxia, Merzbow, Henrik Nordvargr Björkk, Boris and Rapoon, along with of course Atomine Elektrine, are aural delights that continue getting played on my stereo system. The labels packaging has been nothing short of superb, sadly their limited box set editions for every release has been well out of my means, which coupled with the music makes them a stand out label in my eyes. Onto the thrust, an appropriate word to use in this context, of the review. 'Nebulous' is well named. Peter has created is a sonic journey into the far reaches of the stratosphere bursting through the hazy clouds to who knows where. This music, defined by the rhythmic passages and invigorating synthesizer melodies and cold electronics, merges the old school Krautrock of yore with the new ultra technology of the modern ambient scene to embrace both in a meeting that is utterly compelling and beautifully rendered. You could call this a mutation of musical styles but it isn't a hippy trippy horror show by any means. Stretching the imagination with these soundscapes the listener is drawn into a world of beguiling atmospherics that offer two different sides to the musical spectrum. On the one hand there are the blazing lightness of the tracks that float in an ethereal calm of swirling patterns and dynamic electro rhythmic patterns that are touched by the hand of God. On the other side are more oppressively dark and mercilessly laid foundations that chill to a black hardened core. All of this achieved without resorting to the cheap cop out of blips and bleeps which many other artists would have felt compelled to throw in. Peter allowing the ever evolving music to take shape slowly and form amidst the ever changing facades he creates. Truly an amazing achievement and the crowning glory on Atomine Elektrine's head. Our own beloved acid head Julian Cope, esteemed writer of books on the whole

Krautrock phenomena, should be informed of this release as it proves that it's not only the Germans who can create intelligent cosmic music. Out of space is a very nice place...well it is when you have the guiding light of Peter Andersson behind it. - Alan Milne - <http://www.HeathenHarvest.com>

**Through time** I've been a follower of Mr Anderson's career as artist, in the fields of music ...NECROPHOROUS, RAISON D'ETRE has given to me an exact idea of what's behind a creative dynamic mind could generates.so,with ATOMINE ELEKTRINE's album "Nebulous" he reveal us another facet. This time generated through cosmic symphonies, floating from time to time creating a perfect balanced album full of ambient passages highly connected with outer space energy due the way as each track has been built. The music itself seems to be a labyrinth to another dimension full of ethereal sounds, and rhythmic patterns generating a dynamic vortex, giving you a sensation of floating in the void. At moments reminds me to LUSTMORD or TANGERINE DREAM but having an in deep structure of what Peter wants to express here. An unique experience of this brilliant Swedish artist. One more time with his characteristic seal into ambient, hypnotic sounds. "nebulous" includes 7 tracks ,some titles are "Transforming Space"," The Eye Of Nebula"," in-Between Spaces"," Deep Sky Twilight", among others. This album comes in a snowy white gatefold digisleeve and tracing paper packing, and limited to 800 copies. To meet "Nebolus" is to enter a black hole of your own universe, adapting to, the sounds and visions of a transcendental space of cosmic forces! A great release here!! - Kerval - <http://panoramajournal.blogspot.com>

### **Laniakea CD Wrotycz Records 2015**

**There probably** aren't too many people who read Chain D.L.K. reviews that aren't familiar with the work of Peter Andersson. He's the man behind Raison d'être, Stratvm Terror, Necrophorus, Atomine Elektrine, Panzar, Svasti-ayanam, Bocksholm, Cataclyst and Grismannen. Back in the early '90's when I was first investigating the dark side of electronic music I couldn't get enough of the music of artists on the Cold Meat Industry label. It was inevitable that I'd discover Andersson's astounding work, and over the years he's become one of the most influential artists in the dark ambient genre. I ate up this stuff like crazy buying anything of his (and other similar artists) I could get my hands on. For me, Atomine Elektrine, and the fist album, 'Elemental Severance' seemed to be one of his more unusual projects; a repository for ideas that didn't seem to fit in elsewhere in his oeuvre. It was a hodge-podge of experimental electronica and sampling that ran the gamut from Enigma-esque instrumentals to Tangerine Dream-like space music to Dead Can Dance structures, and a smidge of Raison d'être archaic gothiness with plenty of dialogue samples thrown in for good measure. Listening to it again in the present day it sounds a bit dated but there are still great moments. I kind of wrote it off as a one-off project, little realizing that Andersson would produce a half-dozen more albums under the Atomine Elektrine moniker (including this one) over the years. Imagine my surptise and delight then in discovering a new Atomine Elektrine CD in the latest review batch, although I found I had some catching up to do when I checked out the discography. From the little I was able to sample it seemed as though Atomine Elektrine had taken on a definite identity- much more electronic and cosmic space oriented, and also at times much heavier. That brings us to 'Laniakea,' the most recent Atomine Elektrine album, and what a wonderful thing it is. The name means "immeasurable heaven: deep, spacious, dark and ostensibly empty but still full of energy, matter, structures and bright objects." A perfectly appropriate title if there ever was one. In essence though, 'Laniakea' is an homage to Tangerine Dream and the passing of founding memeber Edgar Froese (who I was lucky enough to meet and interview back in the late '70's) as well as other "kosmiche musik" artists of the era. The album has five tracks, with an additional three for the CD version, a definite inducement to buy the physical product. It begins gently with "Centaurus" easing you in with with some melodic electronic ambient, then builds up the deep atmosphere with "Abell 3521". It's about 3 minutes before that oh so familiar TD hypnotic sequencer comes to fore, but when it does, it's nostalgic and glorious! Every element employed supports and enhances this wave of cosmic bliss that you hope might never end. "Virgo" moves into even deeper terrain, far beyond thhis earthly realm, floating in the void of the infinite. Then, out of nowhere, or everywhere, the hypnotic sequencer takes over again, with motion that becomes your travel engine. You have to love the subtle sonic manipulations and permutations that ensue, all the while maintaining the integrity of the structure. "Hydra" is somewhat lighter but still sequencer driven, a little respite before the awesomeness of "Fornax". This is the last stop on the cosmic express for those of you buying the digital download as opposed to the CD. For those continuing on the journey, welcome to "Achernar" where a more sublime (and slightly metallic) hypnotic sequencer awaits. "Acomar" uses a staccato yet sublte sequencer to transport you to "Zeta Normae" firmly rooted in TD territory. 'Laniakea' doesn't really break new ground in the kosmiche musik genre, but it will give you that (hypnotic sequencer) fix you've been craving, and really, what more could you ask for? - Steve Mecca - <http://www.chaindlk.com/reviews/?id=9175>

**Peter Andersson** often strikes me as the type of artist who feels driven to release everything he records. Much of his material falls into experimental electronic subgenres, and as Andersson seems like the type of artist who draws a great deal of enjoyment from dabbling and fiddling, he's amassed quite a broad discography under a variety of monikers. His best-known project is Raison d'Être, which began as chorus-laden religion-inspired musings before morphing into a twisting webwork of layered processed noise. Atomine Elektrine is one of Andersson's longer-running side-projects, with ten official releases over the last twenty years. The project is staunchly retro Berlin-School space-ambient, complete with classic looped analog synthesizers following minimal structures, all intended to express both the emptiness and the beauty of the cosmos. Laniakea, Andersson's most recent entry into this genre, whose roots extend back to the 1970s, sounds like it could have been released forty years ago. The concept is stubbornly and intentionally archaic, as if twenty-first-century video game studio Naughty Dog suddenly chose to program a game for the long-obsolete Atari 2600 game system. It's a double-edged sword sort of release; some listeners will embrace the nostalgic quality while others will listen to its repetitive and dated sound and wonder why Andersson decided to take such a well-trodden path. However, when viewed as a tribute, Laniakea is a resounding success. This extends to the liner notes, which contain an R.I.P. message for the recently deceased electronic music pioneer Edgar Froese, best known for his innovative work as part of Tangerine Dream. Laniakea is more focused on rhythm and clear production than many of Andersson's more modern-leaning efforts of melodic distortion, and it's understandable why he might want to direct his highly active compositional mind towards a different style. There's something refreshing about the clean and simple bass-synth loop of "Abell 3521," and while Andersson does add modern layers of pitch and detail to provide some sense of momentum, the track develops little over its nearly sixteen-minute running time. This, of course, is the point, and it's something of a history lesson, but not everyone is necessarily a history buff. In another showing of its influences, the tracks on Laniakea (named for a galaxy supercluster discovered in 2014) are quite similar in structure and sound. Each is built upon an old-school bass-line, and while Andersson warps the skeleton in various ways, the animal remains the same. There are three exclusive tracks on the CD version collectively called titled Cosmic Expansion, but the only notable differences are a slightly rawer sound and shorter running times, the latter owing mostly to the lack of the lengthy intro and outro sequences of noise with which Andersson bookends most of the tracks on the album proper. If you're a diehard Andersson completist or have a particular love for the classic German-centered space-ambient sound, you won't go wrong with Laniakea. Atomine Elektrine can be labeled as "experimental," but it's important to note that the experiment in question was first conducted over four decades ago. Listeners with more adventurous musical interests may not find their cravings satisfied; for that, one of Andersson's other fringe-focused side-projects or his recent Raison d'Être releases (eg. 2014's *Mise En Abyme*) will likely be more appropriate. With Laniakea, Andersson has channeled his muses, and channeled them well. There may not be many philosophical or compositional differences from the Berlin School of the seventies or the innovations of Tangerine Dream, but these are precisely the sounds and styles Andersson was aiming for. Laniakea should not be viewed as a blatant copy of what's come before; Andersson has proven his talents too often over his long career to stoop to such a level. Rather, he's demonstrated his deep love for his roots and a clear understanding for what makes them tick, and for that, it's difficult to find much fault.

- Edward Rinderle - <https://heathenharvest.org/2016/06/05/atomine-elektrine-laniakea>

### ***The Second Moon CD Old Europa Café 2017***

**Operating since** the mid 1990's, Atomine Elektrine is perhaps Peter Andersson's most well-known and recognized side project of raison d'être. The Second Moon is the new and sixth full length album, if not including demo collections and live material which have also been formally released on CD. With the project name being the Lithuanian word for 'nuclear power plant', there has always been an 'Eastern Bloc' angle to the sound and approach of the project, where it could also be suggested that the deep space elements and melodic passages sonically articulate the space program era of the Soviet Union. To then quickly speak of context, personally the project hit an absolute high mark with their second album *Archimetical Universe* from 1999, which perfectly blended abstract deep space movements with more melodious compositions and occasionally beat driven programming. While the albums which followed experimented with this template, more often than not the abstracted and experimental elements took greater focus, but did not archive the same sonic coherence of *Archimetical Universe* (although it must be said that none of the following albums could be considered lackluster or poor in quality by any means). As a general observation *The Second Moon* builds on the template of 2015's *Laniakea* album, which was framed around sparse and floating deep space drones, which are augmented with looping musical phrases which gives a nod to 1970's era cosmic space synth music of Tangerine Dream and the like. Yet on this new album there feels to be a greater degree of cohesion and focus to the combination of the deep space drones and pulsing melodious elements. Structurally the album has a drifting and enveloping quality, where the drones and melodies elevate in intensity, to then recede again and build anew, which

makes it an album length experience, rather than one focusing on individual musical pieces (featuring only five tracks, it still has an expansive run time given the shortest track is eight minutes and the longest twenty minutes in length). Although I have followed and enjoyed all of Atomine Elektrine's outputs over the years, equally I have found *The Second Moon* to be one of the most listened to of the last few albums, which is predominantly down to its refinement and balancing of its sonically abstracted and melodious parts. A cleanly designed, 4 panel digi-pack rounds out the presentation.

- richard stevenson - <https://noisereceptor.wordpress.com>

### ***The Antikythera Mechanism CD/2LP Winter-Light 2019***

**Winter-light** as in a light form of winter, is perhaps what describes a current state of winter in The Netherlands. Nothing freezes for a long time. It is a great name for a label dealing with some dark ambient music; the soundtrack for dark days. Atomine Elektrine is the musical project of Peter Anderson, who is also known as Raison D'Étre. To be honest, I heard from both of these projects some music, but not a lot. I am no completist there. What I heard I liked, even despite the somewhat gothic overtones. This new work is also available on a double LP, which I understand to be different from the CD version; a slightly different mix and an extra piece. I only have the CD here to review. As said I am not an expert on either pseudonym so I can't say much about the differences between them, nor the development of the music over the years. What I do know, is that the music here is quite something different, beyond the realm of what one would call 'dark ambient'. I do believe that the passing of time is a firm element in this music and it shows via ultra slow rhythmic/sequenced synthesizers, especially in 'Epicyclic Gearing'. It could be the synthesizer part of a Chain Reaction record and slowed down to 20 bpm. Around that there are swirls of water-imitations and deep sighing sounds; all, so I assume, courtesy of synthesizers (analogue or digital or both; I don't know). It is dark and atmospheric music, yes, that surely is the case, but somehow, somewhere I am thinking Atomine Elektrine takes the template of minimal dance music completely apart, strips it down to the bare necessities and starts creating his mood music from that synth line, that slowed down sequence, now spiced up with weird electronics doing an imitation field recordings and have throughout quite the psychedelic atmosphere. Everything moves, but not necessarily in a specific direction and that is quite good. It is music that is, despite all the moving, best enjoyed in a state of total relaxation. I guess. One to be consumed with something to drink or smoke and some incense (should one choose so) and let the music move you like a slow, ancient space train through infinite black space. The perfect soundtrack to space out in the dark days before light breaks. (FdW) - <http://www.vitalweekly.net>

**Atomine Elektrine** is better known as Peter Andersson, also known as Raison D'Étre, purveyor of industrial ambient soundtracks to the blasted wastelands of our future. As AE, however, he presents us with a deeper and more mysterious vision, an atmosphere which haunts the equally enigmatic *Antikythera Mechanism* itself. This artefact was found in the sea off the coast of the Greek island of Antikythera in 1901, and has been identified as an analogue computer used to predict astronomical positions and eclipses, presumably for calendrical and astrological purposes (astronomy, as we understand it today, didn't exist, and the prevailing belief was that the stars and movements of the planets held spiritual significance) as well as time-keeping. The mechanism has been studied extensively, and while there was a lot of debate concerning its purpose, but judging by what I've read the 'computer' theory has been generally accepted.

Even knowing that hasn't dispelled the aura of mystery surrounding the find – if anything it's only increased it. Blinkered perhaps by our modern-centric view of the past, many find it hard to encompass the idea that ancient people could possibly create an artefact as advanced as this appears to be, hence the enigmatic aura that still clings to it. That very same lingering atmosphere of mystery and awe informs this six-tracker, released on the quality Dutch Winter-Light label. Having reviewed a few of their releases now, I've garnered a sense of what they're about, and I can say that this fits in perfectly with their ethos.

Starting off with the deep bass seismic rumblings of 'Arcturus Alpha Boo' (Arcturus Alpha Boötis ie Arcturus is the brightest star in the constellation of Boötes the herdsman, ploughman, or ox-driver), this establishes the album's premise without any preamble. The atmosphere is distinctly inhuman, but this shouldn't be taken in a negative context – on the contrary, it's entirely due to being slaves to the idea that ancient peoples were incapable of inventing something so sophisticated. Put simply, the mechanism is definitely human in conception and execution, and is completely explicable from a human standpoint. Saying that, listening to this sweeping opening track one can easily envisage vast distances that are incomprehensible to the human mind, focusing on a point in the galaxy that is itself buried deeply in a

matrix of mystery, imbued with forces beyond understanding, and yet with this mechanism the user establishes some kind of a connection. The music too, makes that very same connection, a link to the same universal verities that the ancients believed at the time the object was created. Furthermore, we don't really know how the mechanism actually operated, so we are as much wrapped in the cloak of mystery about it as the ancient Greeks were of the underpinnings of the universe.

The mystery continues with 'Metonic Spiral' (a metonic cycle [or Enneadecaetris] is, according to Wikipedia, a period of almost exactly 19 years that is nearly a common multiple of the solar year and the synodic month, named after Meton of Athens). It begins quietly enough, swelling into the consciousness with distant reverberations, scratches, and crystalline notes that hang effortlessly in the air, only to fall with a deliberate slowness as if caught in a stretched moment of time. Perhaps this is saying that here we have an eternal mystery that only time itself understands, and thus it will forever be just out of our reach. That sense is only further emphasised when the track morphs into swirling waves of deep oscillating rumble, sending out gravitational waves of glacial deliberation. An exeligmos, as in the title of the third track 'The Exeligmos Pointer', is an astronomical period of 54 years, 33 days used for predicting eclipses in the same location. Pulsing echoes, more waves of bass underpinnings, indicate that the makers of the Antikythera Mechanism were aware of astronomical cycles, as slow as they are, and that they signified a quantifiable (and therefore perfectly ordered) certainty, something that only the gods were capable of instituting.

'Time Dislocated in the Mechanism' is our next temporal stop along the way, and we arrive to the sound of a bass rumble gently and subtly making its presence felt, which is gradually overlaid with string-like drones and what sounds like slow-motion mud bubbles popping. Perhaps, on a quantum level, this is exactly what time sounds like, if sound were able to make noise at all. The dislocation referred to in the title appears to reference a slowing down of the time-stream that we live inside, stretching out like an elastic band. Eventually these give way to even stranger noises, metallic sounds as if we're being entertained by an alien gamelan orchestra. It's all bizarre and indefinably unsettling, perhaps underscoring the idea that time itself is an elastic concept, subject to personal perception.

Next up is 'Epicyclic Gearing', a prosaic title perhaps for a thoroughly engaging piece, rhythmic in places while disjointed in others, a track that references the fact that the Greeks invented epicyclic gearing (it would take too long to explain the workings here: the internet is your friend. Suffice to say that it's too complicated for my puny brain to get my head around). Assorted rhythms jostle for supremacy, fading in and out, coming to the fore and then receding into the background, ebbing and flowing like tides on the shores of reality. Metallic, mechanical staccatos predominate here, suggesting both the Antikythera artefact itself as well as the very precise nature of time as we understand it (or at least perceive it). It also appears to be saying that time is a function of biology – after all, the only beings who apparently 'see' and attach importance to time are humans, and our perception is entirely a function of the human brain.

Finally, we reach the end in the form of 'Fragment F', the title referring to a piece found in 2005, which is one of the major fragments that contains sixteen inscriptions. The track starts with a series of plucked tones, played in a freeform manner, perhaps indicative of the unknown nature of the purpose of the fragment in question. Overlaid upon this is a distinct carpet of gentle, soaring susurrations, like whispers of the past reaching out to us from those inscriptions, or perhaps the voices of the creators of the mechanism themselves. It all builds up to a slow climax, leaving me with the impression of a vast black hole sucking in time and swallowing it, transporting it to a place where all is lost and irretrievable. This is, perhaps, what Stephen Hawking meant when he posited the idea of information being lost inside a black hole. And yet, there are still faint echoes remaining, tantalising but incomplete, presenting us with theories and concepts that are both simultaneously tangible and elusive.

There's very definitely a formula to each piece, as every track is essentially composed of two halves, the first half always morphing into something new and different. But isn't this the effect that time has on the nature of reality itself? Time moves forward, and so does reality, especially in terms of human endeavour and creativity. Time affects us in intangible ways that always appear to be holding the intent of refining and perfecting. We see it all around us, in the objects we buy and sometimes replace, and in the people we surround ourselves with. Time is a slippery customer, but I think Peter Andersson has still managed to pin it down sufficiently to enable its qualities to be perceived as a function of evolution – all things have their beginnings, and they all grow and evolve, taking on new shapes and meanings as they do so. Atomine Elektrine have essentially given us a thesis as to how this all works, by taking us back

to the past so that we can project ourselves into the future. - Psymon Marshall  
<http://1208fullerave.blogspot.com>

**This mechanism** Peter Andersson is referring to in the title of the new Atomine Elektrine offering is considered as the first analogue computer. The device was constructed by the ancient Greeks to predict future astronomical occurrences and phenomena. Even this day it's an object of scientific researches and studies as its technological sophistication is still unexplained for XXI century scientists and scholars. One of the greatest enigmas in the history of mankind and... what an inspiring theme for a dark ambient artist to explore through music.

It's not a secret that Peter is a truly versatile musician within the electronic underground, always efficient, no matter if he seeks more noisy approach or more atmospheric one. Atomine Elektrine was born of his fascination of science and instead of wandering through lost cathedrals and desolate wastelands we explore the secrets of space and quantum physics. Clearly, it's not just the words in the titles and press releases, but the music is unlike his other projects as well. For 25 years the foundation of Atomine Elektrine sound was the use of analogue synthesizers, the old-school instruments cherished by the German masters from the 70s. His music was constantly developing over the years, in all projects, apart from Atomine Elektrine also Raison d'être, Necrophorus, Bocksholm and several others. Often the inspirations were morphing one through another (for example Necrophorus' "Imprints" has a one hundred percent Atomine Elektrine vibe), but in general high quality is practically always guaranteed.

I have to admit that while my favourite Peter's "non-raison" release is "Drifting In Motion" by Necrophorus, it is Atomine Elektrine I value the most as a whole. Maybe not exactly the very first albums, like "Elemental Severance" where it was Jean Michel Jarre a godfather rather than Klaus Schulze, but "Nebulous" or "Laniakea" are very frequent guests in my CD player, up to this day.

Can't declare today that "The Antikythera Mechanism" will also regain its place in my personal pantheon of all Peter's releases as it is quite crowded over there, but yes, it is good, it is goddamn good! The opening dark space of "Arcturus Alpha Boo" made me think of the cosmic vacuums generated by some of the Loki Foundation maestros as the deep rumblings and the feeling of an infinite expanse made me feel small and irrelevant. It calms down after a few minutes and brings a mystery of a titular mechanism to the forefront. From the universe entirety to this tiny device that can capture its secret.

I'm in love with "Metonic Spiral". You know why? Because it's like taken straight from "Drifting In Motion", those delicate synth passages combined with weird bubbling and swirling sounds recall the atmosphere of that masterpiece. Yet while that one had this overwhelming aura of sadness and solitude, in "Metonic Spiral" I hear... a hope that the wonder of what hides behind the ionosphere can be comprehended by the human mind. That feeling is intensified by the second half of the track where these slow melodies and analogue sequences take it one step closer to the old-school German electronica.

In the following track, "The Exeligmos Pointer" all these rhythmic pulsations may recall a working mechanism, while the majestic background textures compliment the structure as a subject of that work. They're huge and beautiful, they can be compared to the sun/moon eclipse, watched by you, predicted by the device. Subtly disturbing "Time Dislocated By The Mechanism" is. It may sound bizarre, but this piece have something in common with what Penjaga Insaf did on their "Sama Sadja". While conceptually both projects couldn't be more distant one from another.

The organic aura of "Epicyclic Gearing" is represented by these cyclic sequences, coming and going, pulsating like a bloodflow, later that bass rumblings appears, like a heartbeat. And that simple repeated melody, combined with the mentioned elements develop a tremendous track, which brings another name to my mind. Predominance. Remember that one? Yes, as you can see, that Loki reference few paragraphs ago wasn't accidental.

Such albums like "The Antikythera Mechanism" deserve an epic ending, yet one must have in mind that Peter Andersson doesn't really like to finish his albums with a bang. "Fragment F" is not a praise of a human mind, the awe of its endless powers and capabilities. No, it's a cosmic space, quiet, soulless, without beginning nor end. It's like the blackest shade of black, it's probably Peter's most oppressive finale since "The Eternal Return And The Infinity Horizon".

And probably one of his best works, at least within the last couple of years. This reference may sound funny, but he's like Stephen King of dark ambient and I know that a lot of folks grumble that "it's not the same, his older novels were classic and now he's just reaping the benefits of his older efforts." Not true, "The Outsider" or "Sleeping Beauties" are as good as the novels from his so-called "golden era". Same goes with Peter Andersson, I heard more than once that what he does now is not the same as 20-25 years ago. Wrong. Don't let nostalgia speak for you. He's still in a very good shape and the astounding sound of "The Antikythera Mechanism" is its brightest, or rather darkest example. - Reviewed by stark, [santasangremagazine.wordpress.com](http://santasangremagazine.wordpress.com)

## Panzar

### *Inertia / Tensor 7" Picture Disc 2000*

**Panzar is** the 9th project by Peter Andersson of Raison d'Étre fame (yes, you read well). This thick picture 7", self released by him and distributed by Cold Meat Industry, is the first offering of the man under this name. What you get here are two tracks of slow, heavy industrial that goes more in the direction of Stratum Terror (Peter Andersson's noisiest project) than in Raison d'Étre's. "Tensor" is basically a slow soundscape of low, deep, noise, that boils and grunts in an early Brighter Death Now way. However, the comparison can't go on longer. The sound is not as heavy and monolithic as BDN's, and a prominent, slowed down voice appears to become quickly the center of the track. A very slow echoed beat, Raison d'Étre-style, is also present. All in all, this is not aggressive, but rather calm and "isolationist". There's absolutely no aggressive, Stratum Terror-like, elements, but the track is still quite noisy. "Inertia" is close to "Tensor", but has a somewhat more religious and meditative approach. The deep slow voice is still there, but a bit more in the background, while the soundscape evolves more and is enriched by more small elements. I liked this track even more than the previous one, and I think the use of the slow percussions in accordance with the weirder frequencies of the background works quite well. Slow, deep, dark industrial. Overall, this is a very pleasant 7", with two tracks that have the slow pace and the heaviness of the panzers on its cover, but who are also quite accessible. Peter Andersson hasn't forgotten to throw in some majesty (with the deep beats and the photos on both sides of the 7") and this should appeal to anybody interesting in dark, ambientish industrial (do I need to add to fans of Cold Meat Industry?). Very nice christening of a new project. - Nicolas, Feb 15, 2001, RecycleYourEars.com

**Panzar is** another project by Sweden's most prolific manipulator of sonic darkness, Peter Andersson. To list all of the projects in which he is involved would be an exercise in futility, as by the time you read this a few more may have arisen! Anyway, this 7" by Panzar is a scintillating teaser for something more (I hope). "Inertia" casts metallic synth shadows over blasted sonic terrain, while percussion drops like bombs from heaven. The background, the smudged sonic canvas that this bombardment corrupts, is reamed by radiant strands of feedback (or wiry synths) and a muddy, obscure vocal. This canvas seems to (possibly) incorporate textures derived from Heid and/or maybe Hollow Earth, but they are stretched, kneaded and gnawed on in such a way as to distinguish itself as a singular entity dispersing dread. "Tensor" includes German vocals as they wind through a latticework of thick, molten white noise, upon a clanking percussion, marching into death, steers a panzer tank into oblivion... It is restrained, contained, insistent, deceptively sinister, the rumble of the tank crushing everything in its path.... It's amazing the way, with each of Peter's many projects, an actual distinction of sound of sound and focus can be gleaned. The only thing I ask of Panzar is more, please! - JC Smith.

### *Human Degeneration CD Ewers Tonkunst 2003*

**Peter Andersson** is known for having a lot of projects, of which Raison D'Étre, Svasti-Ayanam and Panzar interest me the most. That is why I have been quite eagerly waiting for Panzar's debut album. Based on what I had heard before I was expecting quite aggressive rumbling material. Human Degeneration turned out surprisingly calm, but extremely heavy. The material could be described as slow, quality death industrial. Brighter Death Now is an obvious influence (although Panzar lacks the crude technique), though more in the vein of the Great Death-series than for instance May All Be Dead. This also sounds a lot like Andersson's other project Bocksholm. Slow, heavy soundscapes and a lot of long speech samples. I cannot really say why, but this is one of the heaviest and most depressive albums I have heard in a long time, it even causes mild nausea in me (much more effectively than numerous power electronics-records dealing with sick subjects). Maybe it is the speech samples, dealing with subjects like prostate cancer or concentration camps, with a much more personal touch than on most records. The soundscapes are somewhat noisy and evolve extremely slowly, creating images of bulldozers slowly filling in mass graves or people deformed by serious illnesses. In addition to the trembling sound base, there is some instrumentation like a piano and Martin Bladh's pocket trumpet. Some of the speech samples are in English, but most in Swedish, and especially the eighth track, Scanner, is very strongly based on a narrated story. At first I was a bit disappointed with the album, but this turned out to be the fault of my own expectations. Once I gave the album some space, its true weight and intensity came out. In the end are two stormier tracks from Panzar's earlier 7" release. - John Björkman / Kuolleen musiikin yhdistys.

**I bet** there are a lot of people curious about this one... this is really Peter Andersson at his darkest and sickest. This is not as furious as I expected from the track on Andersson's compilation, but no

## **Reviews – raison d'être and side projects**

emotional moody floating either - slow churning death industrial with sick topics. Lots of speech samples. On his latest releases, Andersson has really managed to make material that gets into your head - i sometimes get nauseous listening to this. There's something about it that reminds me of Pain in Progress/Great Death-era BDN. - John Björkman (again)

## Bocksholm

### *Excursions by the Bank of the Black River CD Tesco Org. 2002*

**Some signs** to present this masterpiece: two Swedish artists, who have got the same name and the same surname (although they are not relatives), who are born in the same city, who have made the European cold/noise-ambient music since the first 90's up to now. A destiny consecrated to senses enchantment, here they are both of Peter Anderson (raison d'être, Deutch Nepal), frozen and introspective, missed in their absence's visions, joined in their memories, unit belonging to their city, which they have wanted to call with its ancient name, that's to say Bocksholm. An Iron's smell of the earliest times seems to have come back alive and kicking, with its rusty laments, its cutting stertorous breathing, obsessive uproar, its contorted memories. Nine love/hate declarations directed to the places which have altered and distorted every perceptions of this two genius. Work into metallurgic factories uncouples unknown entities, making them eternally wandering inside asphyxiating worlds. Gaseous frequencies and acid sobs, harmful progressions throb in terrible undergrounds ("The horror of Kisa") and on the surface action's repetitions empties soul ("Stenbock And His Disciples"). Transferor rumours tracks ("Iron against society"), corroded fans cut air in two ("Spaan"). Soot befogs sight and stains face ("Scoria"), while we continue getting down along identity's murmuring. Sonar regrets to reach nightmare's origin. – Francesco, Twilight Zone. <http://www.twilight-zone.it>

**Good Osh**, this goes directly for the nerves! No organic errand. The magnificent Anderssons united their arms to reconstruct the sonic inferno of their occasional infancy. Creating a little monster totally independent of their multiple selves: a geo-genetic manifesto of the global negativeland. For Heaven's sake, don't consider this ambient music! And make no mistake about it, as the US President used to say, it is not art at all. It's sheer aural philosophy. You can't enjoy it for itself. Only by understanding who made it and why. A rootsy Occidental product. Requires a lot more than just listening. It is divine matter: mighty and worthless. It punishes for attention in the foreground and drives you violent from the back. It is that kind of record whose fact of being is more relevant than its distribution. God is great. Surprise ain't impossible. Heidegger's back in town. Vengeance has been taken. Now go back to your empty rooms in the depth of the future. Darkness is no meaningful word here, nor is it a palate of harsh greys. Its robotic accuracy is Kantian. No Bergsonian laughter attached. Nor the cinematic tears of humanism Swedish. It's cold cold cold like the heart of the beast. Radio Free Hell without transmission. No relief for the sane. Hazard permitting, all industrial patterns are enumerated in the texture but without an embellishing editorial and negativist comments; really like skeletons without the body on. You must cross the depressing dronescape if you want to without an empathic guide on either side. The Excursions thus become an alien nightmare about existence in the mortal flesh. A quintessential stimulus. Soundtracks of derailing trains. Reverbs of the perennial explosion in times like this. A relentless atmospheric protest against the dysfunctional recreation. Lullaby for the acting class. Drop down, tune out. The field of this recording bears no strawberries. And for never more. There are also spoken samples abounding amidst the tragedy's fractured noise and its parody of funtime, apparently related to the scenery. It's all in Swedish, so we can't understand. Becoming thus the devil's talk as we tend to perceive foreign languages. BOCKSHOLM shouldn't be released without parental advisory because it can terrify unprepared children. It truly is mood altering. All heard and forgotten, it could be any village. Anytime, anywhere. An absolute masterwork is added hereby to the Eternal's actual garbage hill. Thank Sathanas that there are labels to release these things. So that they can be officially documented. Everybody should do this about his hometown. A supreme act of treason to the powers of determination. The sweetest revenge since Amanda Lear. But marketwise it's pure exorcism. Psychotic analysis in the interest of an invisible public. I'd never play it on my air. Bingo! - <http://www.novaakropola.com>

### *Live Archive 1 MP3 Yantra Atmospheres 2007*

BOCKSHOLM is known as been the primary project on Peter Andersson (Raison D' Etre) and Lina Baby doll (Deutsch Nepal) existences. So, highly inspired by their natal industrial Swedish town spelled Boxholm... this release has a primordial characteristic that is a collection of live performances of the act through Europe & Usa. Now, let's go deeper to the music defragmentation developed here. Live in Vilnius Lithuania 6th March 2004 includes 4 compositions through (28:20) in which you can feel the organic delirium and industrial ambient passages floating through the whole spectrum of the tracks, music is full of power due strong beat tunes giving an apocalyptic touch. At some moments voices start to evoke its respective elements to enrich the whole show with an own strong character, having moments of a dramatic dark depth, the whole tracks have a representation of isolation and dead earth expressionism. So, then comes "Elektrik Swastika Lokomotiv" (end part) live in San Francisco Usa. 24th October 2004 through (4:47) with its chaotic fusion of sounds full of drone and electro elements which arrive to

complement a show full of moments of dynamic and bizarre structures. Just imagine both Peter & Lina at stage mesmerizing your mind through such spectrums. So, closing this live archives is a live show in Zurich Switzerland on the 6th of January 2006 (26:25) with two tracks "Elektrik Swastika Lokomotiv" and "Pressbyran 78" both tracks floating on dark ambient atmosphere with some traces of power electronic and arrangements which fits perfectly for a show as the ones presented by BOCKSHOLM.so, this is just a part of a review which will be better to have been the opportunity to watch alive. To explore the visual side and sensations of an act as BOCKSHOLM through stage. So, perhaps someday we will have the opportunity to see BOCKSHOLM here in South America. Or just to travel Europe to watch a show!!! - Kerval. <http://panoramajournal.blogspot.com>

### ***Caged Inside The Beast Of The Forge CD Wrotycz Records 2013***

**"I really** don't like to place expectations on artists when I hear that a new release is in the pipeline.....but sometimes they make it so difficult by being consistently brilliant in what they do." - Winter-Light 2013 After a nail biting few months of waiting it's finally here, Bi-Rath the Beast of the Forge has been unleashed upon us. Oh, my god. What have those two drunken sons from our deepest, darkest Sweden done this time? Well, let's find out..... The label of choice for this, the fifth physical release of Bocksholm, is Wrotycz Records based in Poland. Not the most prolific of labels by any means but one where the focus is on quality over quantity – not a bad thing at all really. This is the second Bocksholm release on the label – The Haunting Curse Of Skogs-Sara being the first. There is also some history of collaboration here with Wrotycz. Peter Andersson (Lina Baby Doll) has released his Frozen Faces – Broken Sounds Of A Dying Culture through them in the past so something must be working well here I think. The CD offers up 9 tracks in a 6-panel digipack with all music credited to (Peter+Andersson) to the power of 2. Track 2 is taken from the 'Höga Nord' compilation, Segerhuva, 2008 and track 6 from the 'Perception Multiplied...' compilation, released on Cold Meat Industry, 2001. The remaining seven tracks are all new material. The photos/artwork/layout are by Peter Andersson; you can take your pick as to which one, and are beautiful, sepia images presumably of the ever mysterious surroundings of the town of Boxholm...or not. So, if you are expecting erotic Swedish Abba style disco, complete with silver boob-tubes and blonde wigs then read on. You will not be disappointed. The album's opener is The Phantomghost and as the title hints at, is an ethereal, swirling ecto-plasmatic piece, occasionally punctuated with static and the encroaching hammerings of ... well who knows what, something haunting that is for sure. This for me is a perfect mix of the eeriness of a short Deutsch Nepal track, blended with the ambience of Raison D'Étre and I think what makes Bocksholm such a great project. If you're a fan of both it's a win-win situation. Having said that the two elements combined obviously offer something a little different, which is also exciting. Up next is Bögamord weighing in at 9:39, quite a lengthy track but not the longest on the album. Something wicked this way comes. Doom laden, industrial washes throw reverberations of sub-sonics on your ears and then the metallics' begin. Rhythmic pounding, relenting and unwavering in their timing, as other sounds filter in from the surrounding foundry. I have to say the attention to detail with the sounds is – dare I say as you would expect – perfect. This really is a construction song in more ways than one – something is being built deep down in the forge of the beast and its pulling you towards it. Don't be fooled – this album is not all about industrial pounding and punishing noise, as this track demonstrates. The ambience can snap back in at any moment and pull you away from the heat of the forge and mop your soothing brow with a few light, washes and brushes of subtlety – and then before you know it is bleeding your ears again. Genius! Koeven at 9:45 is the longest track on the album and states its intentions from the outset; unsettling sub bass applied to the ears with nerve jangling pads and atmospheric. Why I have a vision of Lina marching up and down the Bocksholm Forge Studio, banging on a hand crafted oil drum wearing only his underpants and socks I'll never know. Maybe it's been cleverly woven in to the music as some kind of subliminal advert for their live shows. Hold on, it could be a deeply repressed memory from an earlier gig that has finally decided to surface. Brrrrrrr! Anyways, be gone vision of Lina, I need to focus again. This track is something else – I mean really. I've listened to this now a number of times and it just gets better and better. Clever textures of industrial sound effects, wavering pads and interwoven percussion twist this in to the theme music from someone else's nightmare – in this case those two bastard sons of Skogs-Sara. Play this through a good sound system and it really is another experience. The bass on this track will knock you for six so for gods' sake remove any antique vases from shelves and open all your windows else you are going to lose that Ming Dynasty to vibrated breakage. Track 4 is Mobil Oil. Ok, so you are on an oil rig, in the worst sea storm ever and hearing the groans as the stanchions and pylons are stretched to their breaking point by the forces of mother nature. Get the picture? Good then you will have some idea of what this track feels like. It really has movement and makes you feel sea sick. To top it all off the orchestra on this now sinking and collapsing disastrous construction are refusing to leave and playing the cello and percussion with renewed vigor as they all plummet to an inevitable icy death. It's very moving. Jerndöd opens with what sounds like someone rummaging through a Snap-on tool box and discarding everything they pick up in a hurry to seek the right tool for the job. I have no idea what a

## Reviews – raison d'être and side projects

Jerndöd is so answers on a postcard would be most welcome. Is that someone whistling in the background? This is the forge workers picnic I reckon, recorded and re-mixed for your enjoyment. A very disorientating track. I almost feel like I'm on a musical rack that's slowly being tightened, pulling at all the strands of my consciousness and extracting my synapses never to be returned. Now we come to the beast itself, track number 6; Bi-Rath, The Beast Of The Forge. If Peter Andersson's were given permission to sing from the pulpit of their local church and bring all their noisy equipment with them then this is that sermon! It is a real bastard of a tune – the beast is unleashed and boy is he pissed. Just great, really. Slamming percussion, wave riding pads and this insane singing?? warble?? what is it? I have no idea and not really sure I want to either. Forging Hammers was the track that I had reviewed earlier and still stand-by what I wrote then. Imagine being trapped inside a huge, metallic silo, like the type used to store grain. Its hot, dark, mostly unpleasant and to top things off there are some very unwelcome visitors trying to punch their way in from the outside. Huge rhythmic strikes against the sides, pounding a beat as they try to force their way in. Then there is the tik-tik-tikking sound from all around as something metallic runs around the outside, across the top and back down again. The pummelling sounds renew their intensity as something else begins to try and saw it's way through, reverberating synth washes binding the unholy sounding orchestra together. Pitched drones cut through the percussive sounds creating a further build in the tension and then there is a lull. A calm, as if everything has begun to subside and the unwanted entities have lost interest in prising open the can. Then it kicks back in with a renewed intensity pushing the music on to its conclusion. Still great, still unnerving and now it's mine! Bx, Ribbing & Burén is another bass heavy punisher with lots of great sub on. Booming percussion forcing its way from the background, as little snippets and stabs vie for position in the fore. Lot's going in this track, mostly subtle. Strain the ears and you can pick out fleeting elements and sounds from some of the earlier tracks, re-used, twisted and re-formed. Now we are in the final stretch and the last track entitled Suplhur. The tune opens with a rhythmic sawing sound, not harsh but almost hypnotic and soothing. Light metal percussive drums play out over the top, as the track quickly builds in intensity. A loud horn suddenly punctuates the atmosphere – it's the calling, the sound that beckons Bi-Rath back to where he came from. His time for now is up; he is being summoned and must answer. He crawls back to the bowels of the Earth (presumably Boxholm) and awaits, biding his time until he can once again unleash his own brand of fury and industrial suffering on others. The Earth opens up, and with one final blast of the horn, he disappears..... Ok, what can I say other than this is just a great release. I love the Bocksholm stuff so yes I could be accused of being biased but what the hell. This is my blog, my review and my take on what I think is a very clever and progressive release from Peters's's's .. I mean Meneer Andersson's's's's'. Well, whatever they have done an excellent job! Definitely check this out. -  
<http://winterlightnl.wordpress.com>

**When two men** meet for a couple of drinks, it can end in any possible way. When two men from Sweden meet for drinks, you can be almost sure that the result will be making music together. But when two guys with the names Peter Andersson and ... Peter Andersson decide to drink together few liters of moonshine, the result will always receive the form of Bocksholm! It is really amazing that two people with the same name from the same area prosper on the same fertile soil of post-industrial music. And I think it is completely natural that they should meet from time to time in order to share their personal visions for one poisonous mix of collective imagination and take it beyond their regular main projects Raison D'Etre and Deutsch Nepal. Yes, if you had been missing the drunken products of this special duo, it is the right time to wear your helmet; this album is going to knock you down with a full power of heavy rail. I am sure that their sessions usually take place in a garage or a basement of one of them where the album "Caged Inside the Beast of the Forge" could receive a massive injection of pure inspiration from surrounding hand tools and metal junk. The record starts with "The Phantomghost", a kind of a slow intro track, where a deep droning hum becomes saturated with metallic ticks and cracking of atmospheric disturbances. Following "Bogamord" reveals all the beauty of heavy machinery, working engine of power generator fills the air with a dirty background color, creating groundwork for the constantly increasing structure of hitting hammers, sounds of drilling and cutting hand tools. "Koeven" is a slower composition with a slight ritualistic touch and a rhythm applied by an empty gasoline tank as a drum together with a creepy circling and pulsating sound that floats all around the space. The fourth composition "Mobil Oil" raises the level of noise again showing all full power of mechanical heart. A dense cacophony of working mechanisms and scratching metal parts embrace in an artificial rapture transferred directly into the following "Jerndöd", which is similar by its spirit to the previous tracks. In "Bi-Rath, The Beast of the Forge" the Sweden duo takes one more step forward. Music transforms to be even more violent and close to power electronics genre, full of overloaded frequencies and constant heavy scratching, being also the one and only track in this album where you can hear the voice of Lina Baby Doll singing some drunken stuff. And here comes my favorite from this CD, the seventh composition "Forging Hammers" becomes a hymn for industrialization, concentrated around the rhythm of hammers, some drilling machine raising and falling noise, a dense background atmosphere guides the whole track, when the whole structure declares a triumph of machines over mankind. Two tracks that close the album

are kept in a quieter vein though dirty grey colors are still there together with the same flavors of rusty metals and hand tools. With 'Caged Inside the Beast of the Forge' Lina Baby Doll and Peter Anderson spit into the face of modern co-called "industrial" music, showing the roots of the true genre based on analog instruments and sound experimentation, while the digital world turned music creation process into something bleak with a taste of mass production. People forget about creativity and imagination that should support the process and it is great to see some activity from bands like Bocksholm from time to time. Even if their material is not always brilliant, at least it is made with passion.

Andrew - brutalresonance.com

**Two of the most** famous and active dark-ambient musicians join forces again for a new release of Bocksholm. This Swedish duo is quite confusing for the name of both members, which is identical. Peter Andersson & Peter Andersson aka Raison D'Être and Deutsch Nepal are back on track with a new piece of poignant ambient music. Well the songs aren't all that new as 2 of the songs were previously released on compilations while the other tracks left were written in between 2008 and 2012. The very unique Raison d'Être touch is quite noticeable when you'll discover the dark and oppressive sound atmospheres, which are sometimes achieved by some chants and a few ritual elements. The Deutsch Nepal-touch comes through on the pure industrial noises, which are quite impressive. The mix of both musical brains sometimes moves on the edge of experimental, but mainly remains in the dark-ambient fields. "Bx, Ribbing & Burén" is a fully accomplished piece featuring the genius of both Anderssons. It's a heavy sound production empowered by drones and icy, chilling vibes with a kind of industrial-ritual climax. This is the kind of track made by the brain of genius composers in the genre. But this album has much more to offer than one amazing piece. The opening tracks are perfectly assimilating the dark-ambient style and harder industrial components. One of the most experimental and yet fascinating pieces as well is "Forging Hammers", which is just one more noticeable track. "Sulphur" leads the album to its end in a quite ritual and passionate style dominated by a kind of Tibetan horn. Bocksholm has been never the most recognized project from Andersson and Andersson, but it remains a very unique collaboration. This album is a must have that will remind you of the good-old days of the Cold Meat Industry roster (which has never released any single production of this project). Best songs: "Bx, Ribbing & Burén", "Bögamord", "Forging Hammers", "The Phantomghost". Rate: (DP:8)DP - side-line.com

**Peter Andersson squared.** The two chaps coming from Sweden join their forces again to embark on a nostalgic time journey back into their childhood when everything was simpler, the years were marked by playing football, hide and seek, spitting and catching. I think that after the first few minutes of "Caged Inside The Beast Of The Forge" you will realize that I'm kidding... but not quite, because the name of the project, Bocksholm indeed refers to the location where both musicians grew up (Boxholm). This town with its ironworks apparently wasn't the perfect place to spend the first few years of life, because the music breathes with not quite positive emotions. Out of curiosity, I glanced at Google Maps and found it hard to believe that this charming area engraved the industrial mark deep in the minds of both Peters. And we're not talking about just anyone, after all; one of the Anderssons stands behind Raison D'etre and a number of other good projects, while the second one is primarily known for Deutsch Nepal. I wonder how their work would look like if they grew up in Upper Silesia...

"Caged Inside The Beast Of The Forge" consists of nine industrial episodes where languid gritting machinery and a handful of raw drones and distorted samples paint a grim illustration of gray, not offering any prospects in these surroundings. Most of the tracks are led by machine rhythms, often with a sharp metallic flavor. Old school, no modern fireworks, though the album sounds pretty clean. However, it's impossible to deny that "Caged Inside The Beast Of The Forge" has also a vivid emotional layer. Not that the musicians composed any poignant melodies, none of these things. But the Anderssons have cleverly interwoven rhythmic layers and humming ambient textures in a way that the – seemingly dehumanized – final effect contains a subtle, though not very hard to notice, human factor. And it's my favorite track on the album, "Forging Hammers" which is a powerful example of these words. At first it seems that the piece would offer exactly what the title promises, if not for the beautiful drone in the background, reminiscent of a groaning man trapped in an accursed maze, viscous of grease oil and thick with acrid smoke; a man begging for one last look at the blue-green sky, and then a quick and painless death. I just realized that this track reminds me of Megaptera's "Curse Of The Scarecrow". Maybe that's why it's my favorite? You will not find crazy paces, extreme sounds and dense, multi-layered drones on the album. Not even that rarely you will find calmer moments, where a slowly pulsating rhythm times the monotonous existence of the people of Boxholm. And it is impressive, Peter and Peter are experienced musicians, they don't need god knows what means of expression to achieve their goal. It's oppressive, sultry and hopeless, yet this album is in some way universal, one that should speak to everyone who grew up surrounded by large industrial plants. I grew up like that so I find a little bit of myself on "Caged Inside The Beast Of The Forge". In my eyes, both from a musical and emotional aspect, Bocksholm is successful. - <http://santasangremagazine.wordpress.com>



## Svasti-ayanam

### *Sanklesa CD Crowd Control Activities 1998*

**Well, another** release from this all new to me Crowd Control Activities. And I must say, very very impressive. This is the work of Peter Andersson from Raison D'être (cold meat industry cat). Seems like this guy took a trip to Tibet, and Nepal, and squashed cold meat industries into the high temples of Tibet. THE OPENING of the CD is simply amazing. I was listening to it on my lil stereo and I felt like I was being lead into the real, yeah, the real temple, of doom. Voices, amazing, simply amazing vocal clip of a monk chanting session, or a digeridoolike horn in action, lays down the track...overpowering, I mean, just so powerful you feel you're THERE. And then the sound of fire embers burning, twigs twisting, and slowly, tribal drums come in to lay it down, I mean, this could easily be environmental recordings, if it weren't for some of the effects, echoing rattling sounds, etc, that he has laid on top of this first song...it really, really, is WORTH the entire CD just to hear the first track. The CD progresses very naturally, all in titles similar to the name itself..which I have no clue what it means... The feel remains, as it corresponds very visually, like the other crowd control activities, to the cover of the CD. Rich jewel like reflections, in deep blue, ..ethnic colors...drenched in patterns of perfection. The tracks seem to progress in this fashion: inside the temple, monks taking off their robes, a man at the top of a mountain turning wood in a bonfire, the sound of tambourines attached to feet of dancing village girls in a drug drenched dream, and some heavy fucking tribal drums laying it all down. Powerful. Essential. Primal. But thank goodness this doesn't fall into the "ritual dark ambient" category as easy as others do. This has something to it, some perfection, after all these are re-mixes of an old tape by the same artist. The beauty in this is far greater than the typical darkness and empty passage way. The voices PENETRATE, nothing else, but penetrate, like a true ceremony,, face to face. The visual quality of Svasti-ayanam is just about the most visual CD I own to date. And the best part is, although much of the imagery is concrete, and we can identify it and place it somewhere, the arrangement is exquisite. Make sure you check this out if you're at all interested in what claims to be dark ambient tribalesque music, this is a MUST for any logical fan of that general area of music... because it tears the other half of it apart! - Tunnel Magazine.

**Peter Andersson** creates music: that is what he does, who he is, a definition engraved in sound. In varied forms such as his main-project, Raison D'être (glacial desolation), and many side-projects including Stratvm Terror (scalpel to bone noisetrations), he has shown a penchant for handling each diverse outlet with an unparalleled finesse and a deft ear. Svasti-ayanam focus on "dark, Tibetan-Nepalese ambience;" the key distinguishing elements here being a plethora of tribal rhythms (bounding from being primitive in construction and mood, to a banging-on-metal-in-a-warehouse vein that still feels ancient) at times overlaid with diabolical chants/choruses, all of which seems to have been paroled from some place dark, damp and privy to demons. "Chakra-Puja" opens the disc with a looped, low moan chant, adding an insistent rhythm culled from some remote pocket of unexplored terrain, (the rarely traveled mountains of Tibet?), all amidst what sounds like fire (a sacrifice?!); "Gilgamesh" tears open the sky, searing the heavens and an angelic chorus in the process, an insistent tribal beat throbbing underneath; the metal in "Svistasya" echoes off the walls of the abyss, while a tortured soul mourns of misfortune and dread from fathomless depths; "Yonis-Linga" layers disparate clankings and percussion while a bowel-shaking foghorn signals the coming of the dead; "Ugra-Karma" is less rhythmic, a rather thunderous sonic upheaval, wrapped in a claustrophobic blanket of suffocating evil. Seems most of this has a "live", buzzing, infernal radiance, as if, in all actuality, Peter is presiding over a concert put on by the nether gods with only a portable recorder in hand. Cavorting with demons or not, Peter Andersson is one of the finest sound chroniclers in the world; wherever he sonically goes, we are lucky to have his vision brought to our ears. - JC Smith, Outburn Magazine.

**As an artist** such as Peter Anderson has too much creative vision to house under a single musical project, he has spawned offshoot projects from the main tree commonly referred to as 'raison d'être'. At last count Peter currently has six active musical projects! Well for this release Peter has taken a spiritual journey (be that in body or just in spirit) to the regions of the Himalayan Alps to present us with composed tribal styled Tibetan Monk hymns. Opening with low male vocal chanting the track evolves into a mid paced tribal drum affair that is repetitive and looping in structure. Much of the sound of the slow 'Varna-Sankara' (track 2) is based around gongs, bells, synthesized chants and sampled and 'found' background sounds to fill out the picture. Track three 'Ugra-Karma' is a meditative affair with a more industrial approach with the manipulation of a collage of sound, however this is used with a warm sound production tone to portray a spiritual state of mind over its 9 minute length. 'Zar' (track 4) sees a return to the repetitive ethnic styled drumming with sustained notes and samples filling out the structure. The remainder of the tracks follow under similar descriptions of the above not straying too far the visions

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laid down early in the album. From an analytical breakdown of the album, the basis of music's structure (as with most of Peter's projects) is a backbone of industrialized sampled sounds. What sets the sound of the projects apart is how the sounds are manipulated and overlaid with more composed elements - the case here being ethnic tribal drums/ beats, gongs, bells and sampled & synthesized chants. The sound production never reaches cold or harsh territory giving a warm and meditative feels throughout. Of the 11 tracks presented I have been familiar with 6 of them for a number of years as they were included on Slaughter Productions split tape (also with 'raison d'être') entitled 'The Ring of Isvarah'. All tracks included have specially re-mixed for this release along with simple yet well designed jewel-case packaging. The relatively new label 'Crowd Control Activities' will no doubt be one to look out for in future if their products continue along with the same quality of releases such as this. - Richard Stevenson, Spectrum.  
Crewzine #8.

## Cataclyst

### *Monuments of a Rubicund Age CD Yantra Atmospheres 1999*

**Cataclyst** was a project active in 1992 and 1993 and created by Peter Andersson, famous for being the man behind Raison d'être and many other projects, and Johanna Rosenqvist, the female part of Institut. Their collaboration is now over, and P. Andersson has chosen to release its output on his CD-R label, Yantra Atmospheres. Cataclyst appears to be one of the most rhythmic project by Peter Andersson. Almost all these songs contains a tribal-like drumming, mixed on top of more Raison d'être-like soundscapes and effects. Unlike Stratvm Terror, the percussion are not distorted, and the atmosphere of this CD is definitely calmer and legends-oriented, pretty much in the vein of Raison D'être and Necrophorus. However, in a way close to what has been done on "The empty hollow unfolds", some minor background noises are added to the music (for example on "Elwes in sheeting wind"). The epic "The serpent's fang" even reminds a bit of a slightly noisy version of In Slaughter Natives or C17H19NO3. Johanna Rosenqvist's voice is used on some songs which brings, together with the drumming, a more dark-wave and accessible side to Cataclyst. This may remind very strongly of the earliest works by Raison d'être, more rhythmic than the stuff with which P. Andersson has become famous. However, this CD always keep quite a dark feeling, and fits very well with the rest of P. Andersson's discography. A last thing to notice is that, even though some sonorities may seem a bit old, the tracks on this CD-R are very cohesive. Even the 19 minutes long "Dwarfs in hidden realm" integrates itself very well in the whole thing. All in all, I think this could very well have been released at the time it was recorded. This is a very interesting and highly enjoyable album, that I which recommend to anybody into Peter Andersson's works, since this clearly bears the mark of its talent. - Nicolas, RecycleYourEars.com.

### *Monuments of a Rubicund Age (re-issue) CD Tantric Harmonies/ Zhelezobeton 2007*

**In 1999** Peter Andersson together with Johanna Rosenqvist of Institut released a CD-R as Cataclyst, with on it very imaginative ambient music that already had been recorded back in 1992. 15 years later the Tantric Harmonies label takes the effort to re-release this material, which in 2003 was completely remastered by Peter Andersson, this time with an extra track added. 'As He Scourged the Earth (Wierd mix)' is originally from a difficult to find compilation cd named Perception Multiplied, Multiplicity Unified. As said Monuments of a Rubicund Age is a very varied offering. It features pure ambient pieces such as 'The Gawds Are Still at Karnak I en II', but also tracks like 'Rubicund Age' or 'Dwarfs in Hidden Realm (short mix)' that have a ritual touch like with Svasti-Ayanam, you hear parts of powernoise in 'The Verge of Mortal Ground' and especially in 'The Serpent's Fang' in which ritual singing adds an extra sinister dimension to the noise. Furthermore you have voices that come and go and all sorts of samples and dark ambient drones. With Monuments of a Rubicund Age both artists have created a timeless, overall melancholic sounding, soundscape, that after all these years has not yet lost anything of it's image invoking qualities. Yet on this release you hear the first steps towards later material as well, such as the use of choirs in the music of early Raison d'etre times or various kinds of metal scraping sounds that you hear so often in dark ambient industrial music. This cd is beautiful and definitely recommended if you like spherical ambient with slightly gothic undertones. - Review by:TekNoir, <http://www.gothtronic.com>

**Mr. Andersson**, present us another facet in his long carrear as musician. This time with CATACLYST's album, which was released back in 1992 by his own label Tantric Harmonies, and now re-released by Zhelezobeton? This album floats into a dynamism only possible for a creative mind as the one of Mr Andersson, but this time with the collaboration of Johanna Rosenqvist (Institute), the music has a palpable melancholic beauty atmosphere enriched by some elements of rhythmic industrial character which complements the development of each track as "Rubicund Age" with a ritualistic Atmosphere and dismal choruses. Or "The Sands Are still At Karnak I & II" with a high dark ambient environment patterns, with melancholic passages of total desolation and abandonment. some smells of industrial traces can be hear from time to time in some of the other tracks included here, and all of them having the perfect balance to keep your attention from the start to finish. The cd comes in a very beautiful presentation folder!! Review by: [http://www.geocities.com/panorama\\_magik\\_journal](http://www.geocities.com/panorama_magik_journal)

**Monuments** of a Rubicund Age is an unusual collection of atmospheric industrial settings that Cataclyst duo Peter Andersson (raison d'etre) and Johanna Rosenqvist (ex-Institut, Koeff) produced all the way back in 1992 (first issued by Andersson's own label Yantra Atmospheres in 1999, the current edition is

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a joint reissue by Tantric Harmonies and Zhelezobeton). No one should be too surprised that certain aspects of the sound design give off an early '90s scent but for the most part, if one didn't know the music first appeared fifteen years ago, one might just as easily think that it was produced recently. Full credit to Andersson and Rosenqvist, then, for creating material that doesn't sound dated despite its date of origin (the more cynical might explain it by arguing that the industrial genre itself hasn't changed radically over that time period). Monuments of a Rubicund Age's nine pieces occupy a hallucinatory space that draws upon gothic, industrial, and ambient styles. A typical piece works simple tribal beat patterns, distorted voices, and chanting choirs into a haunted, sonic equivalent to the funereal imagery depicted in the black and white photography by Pavel Bourchenko that adorns the CD cover. The light-footed jaunt that grounds the ten-minute 'Short Mix' of "Dwarfs in Hidden Realm" appears harmless enough, especially when accented by a meandering flute and bell accents, but the unintelligible garble of its backwards speaking voice gives the piece an unsettling edge, an effect intensified by the howl that erupts at its close.

Review by: <http://www.textura.org>

## Peter Andersson

### *Perception Multiplied... multiplicity unified CD Cold Meat Industry 2001*

**It isn't** rare for an "industrial" musician to have side-projects. But if it is rarer to have 9 different monikers, Peter Andersson is, to my knowledge, the first to have a compilation dedicated only to himself and his various acts. Of course, he is known as the mind behind Raison d'Être, and to a less degree as Stratum Terror, but seven he's also implicated in seven other projects, all of them being presented in this elegant CD slipcase, with some notes and a photograph for each one. The CD opens with the brutal, dense and screamed "Killing me" by Stratum Terror, the second best known act by Peter Andersson. So much for the goths who bought this CD to get some calm melancholic atmospheres, here is fine but aggressive power electronics, very well done and occupying intensely every little piece of your ears. The calm after the storm, and the man's most famous project follows, with "The mournful wounds" by Raison d'Être, a mesmerizing and relatively typical piece by Raison d'Être. Not so close to the latest "The empty hollow unfolds", for it doesn't have the light noises and samples used in this CD, this is more similar to "Enthralled by the winds of lonelieness" or to "Within the depth of silence and phormations". Then, the track by Atomkine Elektrine is somewhat dronier and heavier than what I remembered of this project. No so many little electronic melodies here, but a "windy", slightly distorted piece that carries a very eerie feeling. Quite cinematic, this could be the beginning titles from some horror movie, for it slowly builds up toward more and more intensity. Then comes a very surprising track. After several years without recording a track together, Johanna Rosenqvist (of Institut) and Peter Andersson re-formed Cataclyst for this "As he scourged the earth", which doesn't sound at all like the "Monuments of a rubicond age" album at all, but is extremely close to the first two albums by Ordo Equilibrio. If I hadn't known, I would have been fooled. Very nice track, but, if you have "Reaping the fallen, the first harvest" or "The triumph ov light, and thy thirteen shadows of love", you already know exactly how this one sounds. Next is Panzar, Andersson's Brighter Death Now-influenced project, with something that sounds less like BDN than the Panzar 7", but lighter, and full of voice samples and choirs. Anyway, the notes say he wants to take a rhythmic direction under this moniker. This isn't the fact with this atmospheric track. Time will also tell what will happen of Necrophorus, presented here with an usual flowing and soft track, full of watery sounds and bells. Really nice and more or less echoing the Atomine Elektrine track. Back to the noise with a track by Bockshom, in which Lina Baby Doll (Deutsch Nepal, whose real name is also Peter Andersson) joins force with Raison d'Être's Peter Andersson for a weird, heavy and distorted track. Maybe not as good as either Deutsch Nepal or Raison d'Être alone, but still interesting, all the more since there hasn't been any widely available Bockshom release. This is followed by another track which slightly disappointed me, by Svasti-Ayanam. This project influenced by tribal music, is said to be dead and has been resurrected just for this compilation. Sadly, this "Chenrezig" isn't as good as the excellent "Sanklesa", which is maybe my favorite release ever from Peter Andersson . Finally, the CD ends with the weird track by Grismannen, allegedly Andersson's first project, which mixes old Jean Michel Jarre - like synthetic sounds with low samples and a repetitive and slow beat. Not bad but not the best track by far, this is nonetheless a good way to end the CD. "Perception multiplied / multiplicity unified" is a must for all fans of Peter Andersson , as well as a nice way for the other to get good music and a better insight of the man's talent at the same time. Exploring in a way almost the whole spectrum of Cold Meat Industry (but can one differentiate Peter Andersson from CMI ?), it's interesting to see how these projects could very well be from totally different musicians, but still stay mostly good to excellent. The usual Peter Andersson and Cold Meat Industry high quality release. - Nicolas, October 12th, 2001. Recycle Your Ears

**I had** my doubts about how well this kind of a compilation would work, since Peter Anderssons projects all sound very different, but they melt together surprisingly well. The only track that does not fit in so well is Stratum Terror, but as it's the first track and doesn't break the mood, it doesn't really matter. Some of the projects I have not heard before, and most are positive surprises, especially Cataclyst, which is quite Ordo Equilibrio-ish. Surprisingly also, the Raison track is one of the most uninteresting ones on the CD (although I think they're all very good). Oh, and the package is incredibly delightful and the sleeve even more so. Totally 100% Andersson-quality. - John Bjorkman

**Perception Multiplied** is the latest release by Peter Anderson, which has a sniped of his projects compiled into one collection. He is truly an amazing composer of the darkest distorted music. We have grown to love him through many of his dark cold music projects. This is definitely one of my favorite released. The opening track "Killing Me" reminds me of an airplane jet engine roaring around, which some nightmarish samples in the background. It really feels like hell, and these people are being tortured. It is the sharpest harshest sounds that pierce the ears, but yet very intriguing. The second track turns and brings us a more dark and somber piece of Raison de être. I really like the chimes, and the dark thick keyboards used here to bring out the deepest sorrows. It is a totally different side and

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world of Peter Anderson. Track 3 "Plasmoid Detection" of the side-project called Atomine Elektrine, has more of the spacey sound that lands you on a different planet. This track has more of an experimental feel, and lighter feel. If I were an alien, this is the piece I would play as I landed my spaceship. This CD really illustrates the many different sounds from Peter Anderson and each project has its own place in Peter's musical history, and makes us appreciate his many ideas and talents. (8jj)jj

**Peter Andersson** is a multi-man under the several titles. This compilation is a collection of nine tracks, covering all his projects (for now...). And this is definitely worth to listen if you want to dive into the world of this talented artist. Filmic moods, mysterious and intriguing atmospheres... Powerful drum sections, medieval choirs, strings – pure and simple dark melancholy; sometimes even frightening sound manipulation dives immediately so deep into your inner feelings that in fraction of a second you enter the script of this album and only leaves it at its very end... STRATVM TERROR, RAISON D'ÊTRE, ATOMINE ELEKTRINE, CATAclyST, PANZAR, NECROPHORUS, BOCKSHOLM, SVASTI-AYANAM, GRISMANNEN are waiting for you! – Giag#2.

### ***Natura Fluxus DVD Video Yantra Atmospheres 2005***

#### **Natura Fluxus**

From the very beginning, it is dark. It is of a camera's view, running across a floor of an abandoned building. We then find ourselves outdoors, in a snow filled area of desolation. It is cold, and the music allows you to feel it. The Echo's and hollowness. Some visions bring you past the abandon buildings, and create new dark worlds. The soundtrack is haunting and creates the images into something vividly tangible. The music fills the soul with a vast array of tense feelings. These feelings are similar while watching a truly scary horror flick. A feeling as if something is about to happen. My ears are always on edge. With barbed wire, the building grapples the insanity. The music then turns to ripping shreds, while clouds stream by. Suddenly, everything is calm with new light and new spirit. The wind speaks with sound, while the waterfalls form symphonies. While seeking shelter from the water, the darkness of the structures returns. Soothing images in water orientation start to break free, free into the outdoors. Transformed, we are at the oceans feet. The crashing tide and a glaring sunset send us into a divine bliss.

#### Nature Morte

An industrialscape which seems to be abandon, an Isolationists dreams of heaven. There are snapshots and pans of nothingness. But, there are birds, mixed with slow churning ambience. Dark sounds, the perfect soundtrack to the death of mankind.

#### Drifting Wall

Blurred flashing out of focus images slowly blow across the screen. The music resembles underwater, and before you know it, it all ends. The offset of speed with the music and the the images is very effective. Deep invocation of feelings. This is a beautiful video that does not last long enough.

#### Mandala

A Mandala, sand and wind. The wind blows the sand away, only to reveal another layer. Soon, nothing but sand exists. The dull colours change, absorbing and blowing away. The music is deep and dark, and distant. It feels cold and desolate. It fades away, only to start a new world. The images become less tangential. The metallic music slithers among the fleeing images. For a moment it all appears to stop, and I ask myself this question, "Why am I here?" Then, without warning, the sand turns into a fractal, darker and darker until it fades away.

#### Hej Ralph!

Liquid fractalizing images turned inside out, spewing blood and vile ooze. The by products of a demonesque world, begin melding to form evolving grotesque visuals. This track is the only one with a beat. The music slowly revolves around the demonic beasts, giving them energy to possess the living, never to fully know what really happened.

-jackthetab2005

**Peter Andersson** & Lars Borsma has developed a suggestive, existential short film called NATURA FLUXUS. Containing 15 minutes into a trip to desolate visions revealing the abandonment and desolation of places which in a past were inhabits by humans. This short film has its principal visual sequences

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discovering the ruins and desolated fragments from old factories. Also this production includes a picture gallery and:

1-NATURE MORTE: a 4:35 minutes film with images revealing us focus of residual energy, emptiness and desolation.

2-DRIFTING WALL: a 1:35 minutes film painting our souls with suggestive deformed images of a wall which perfectly could be the visions of your own world.

3-MANDALA: a 3:15 minutes film of dense imagery representing mandalas via desert sand, very intelligent and original conception, a high high impact for sensitive people.

4-HEJ RALPH: 3:15 minutes of long voyage to the realms of consciousness. It shows us animation through moving red & yellow bizarre twisted forms which activates your unconscious in a suggestive way.

High recommended DVD through YANTRA ATMOSPHERES.

- [http://www.geocities.com/panorama\\_magik\\_journal](http://www.geocities.com/panorama_magik_journal)

### ***Music for Film and Exhibition II CD Old Europa Café 2010***

**For centuries** man has been trying to obtain silence. It's the ultimate philosopher's stone, the Sangreal for all that refers to acoustics, an impossibility in terms of physical matters. It seems that no one can really "listen" to silence; no one can escape the grip from sound and noise. Like in a curious reverse disposition to the novel from Parick Süskind, *Das Parfum*, whenever the principal character discovers that everything has a particular smell and only he seems to be odorless, abandoned from the earthly condition, his premise becomes to find the smell that becomes his own. In return, man discovers that even within him latently hides the beat from a sound, his heart, his own blood torrent, his own body is a machine of organic screams, an orchestra of well articulated acoustic atmospheres, and silence is an ever evading presence. Man may try to find silence as the ultimate link with the unknown, "to listen to himself" or for the mystics, "to speak with god". In that way, silence and immortality are equivalents, we are determined to perish and while alive to keep listening the great orchestra from universal order and only in death there will be this kind of no sound terrain that nevertheless will be inaccessible for our conscience.

Following this mindset I may say that the album from Peter Andersson "Music for Film and Exhibition II" released by Old Europa Cafe follows this premise, this search for silence as the speaker and ultimate guest into the core of music that may reveal the very substrate and meaning behind its content. The CD is a compilation of tracks Mr. Andersson has chosen to present at the Permanent Cold War exhibition at the Museum of Air Force in Linköping, Sweden. But curiously all tracks were not premeditatedly made or chosen to represent the exhibition. It seems like Andersson simply chose them from previously recorded material to enhance the atmosphere

From the showground and to articulate the soundtrack for two exhibition movies, plausibly the result is nothing but amazing. And it is in here why its said that silence is golden, or why there's this maxim that reads: "the less the better". Andersson probably chose the tracks because of their muted nature, the atmospheres are less than ethereal, so fragile and dreamlike, with a coldness that allows the contemplation and thought without asphyxiating the listener, the sound is pristine and vast and there are no imaginative disruptions left. It's merely contemplative music, nevertheless charged with a feeling of heaviness and sadness.

In the first piece named "Agnus dei" we could confirm Andersson's flirtation with some of his side-projects, the use of bells and subdued chorused grants the music an almost sacral aspect that fits well with the idea of the exhibition but wisely they are not demarked enough to throw any further metaphors into the mind of the spectator. The track is slow, delicate, distant, almost dreamlike and not dark enough to be menacing or scary. "Sarcophagus" enters in a more atmospheric terrain, highly organic and full of texture and it is here where the listener may notice that silence plays a very important role in the whole play. While "Agnus dei" remains a quiet piece, somehow coldly mystical and transcendental where the effort from elongated layers of somber drones juxtaposed with cold synths and bells often leave empty spaces for the mind to float, comparatively in "Sarkophagos" Andersson dilates a lot more the space in between the exposition from textures and atmosphere and indulge the listener with time for each sonic

particle to be digested. Silence then becomes just another important part of the ambiance, and delights with the wisdom he poses to work upon it. In the work of Andersson, silence transcends the simple use of silence as notation and amplifies till it become an impacting attester of emotion. In fact the atmosphere could be decidedly peaceful, frigid like the marble stones from some vast field covered with it.

Subsequent pieces further emancipate the use from this ingredient. "Piano movements 1-8" intercede the usage from melancholic piano notes amidst a space of silence with minimal sounds and texturized noise, granting this feeling of fragility and deadly coldness. Meanwhile, the last three tracks go all the way for texture and ominous void, with very volatile layers, delicate and fragile backing up the more organic parts closed up within. This is the kind of record that demands high volume and much presence from the listener, even though contemplative and delicate the music undermines with its intrinsic tension that remits a place inhabited by a cruel reality and a phantasmagoric dream. Great work. - <http://heathenharvest.org>

### ***Music for Film and Exhibition 3 CD Wrotycz Records 2013***

**If there's** an artist in the dark-ambient genre that needs no further introduction it for sure is Peter Andersson. For years and years now I'm considering Andersson as one the greatest geniuses in the genre and not only because of his Raison D'Être project. This musician simply transforms music into a higher dimension. He now strikes back with the 3rd volume of "Music For Film And Exhibition". The 1st issue was released in 2007 on Yanta Atmospheres and the 2nd one in 2010 on Old Europa Café. Wrotycz Records now becomes the home for the 3rd volume, which as the title indicates, explores the wide fields of dark-ambient soundtrack music. This kind of conceptual release sees Peter Andersson taking a step away from his usual and pure dark-ambient sound universe. The tracks have been divided in 6 parts while most of the cuts have been composed for exhibitions. Andersson is more collecting and manipulating sounds and noises than creating his poignant and oppressive sound atmospheres. That's why some of the parts become ultra experimental, but he always mix it with typical, obscure atmospheres. Numerous noise waves have been meticulously built up till a kind of imaginary sound fluid that progressively comes over you. Two of the tracks that were composed for the Swedish movie "Tulpa" are more in the traditional dark-ambient style. "Yang-Tul" and "Yang-Tul Unveiled" both are very efficient pieces of obscure, mysterious music. The kind of monk voices and mantra's running through these pieces confirm all the sound intelligence of this musician. The other tracks left get back to minimal and pure experimental fields. Andersson here shows his most abstract sources of inspiration. Some parts are pretty space-like (cf. "Starlight"), but always surrounded by mystery. You feel like lost in an imaginary corridors of sound haunted by lost spirits. It all sounds like Andersson used a lot of field recordings he next transposed into a sonic puzzle. This is not the most typical work of Peter Andersson yet it remains a part of his creative mind. It shows another side of this talented artist although it's not my favorite one. But the simple fact he composed that much music for exhibitions and films simply proves he's a recognized artist. Best songs: "Yang-Tul Unveiled", "Yang-Tul". - [www.side-line.com](http://www.side-line.com)