

THE VIBES – Italy – June 2001

Secondo atto più che convincente della serie Bip Hop Generation, diventato un autentico documento aurale per i cultori delle forme più originali e creat(t)ive dell'elettronica. Dall'oltre delle brezze elettrostaminiche, l'etichetta francese libera più di settanta minuti di prospettive magnetofoniche di sei abili giocolieri delle gaussiane: l'angelicazione sonoritmica di Bernard Fleischmann, elettromanipolatore austriaco in passato impegnato con etichette quali Charhizma, Fuzzybox, Morr Music, autentico genio dell'oscillatore; il produttore tedesco Uwe Zahn, noto con lo pseudonimo di Arovane, corifeo della composizione modular-analogica, precursore delle fragili intessiture e delle pastorali elettro-viscerali, riproposte con successo da formazioni quali gli Autechre; il texano William Selman, che, sotto lo pseudonimo Warmdesk, fedelmente ai canoni stockhousiani della 'musique concrete' sta lavorando attualmente ad un progetto iperconcettuale sui trasporti pubblici (!); il giovane talento belga Jurgen De Blonde aka Köhn, che propone melodie zigzagate e dancetrack "clashate", che rievocano atmosfere tra Oval e Aphex Twin; il "nostro" Bartolomeo Sailer aka Wang inc., profeta del "djing ecologico" per il leggendario Link, attualmente in sinergica collaborazione con Enzo Casucci nel progetto parallelo "Wang Zang" (la soundtrack della serie televisiva ESP era loro...); e infine Laurent Pernice, ottimo sperimentatore di texturing elettro-plastico in perfetta consonanza con iol concetto di marginalismo, sviluppato negli anni '70 nelle jazz-session da Miles Davis.

Melting pot veramente delizioso.

Vito Camarretta

http://www.thevibes.net/cd_week/bhop2.htm

EXCLAIM – Canada – August 2001

If you're going to listen to this compilation you better have little or no background sound, as the tracks are susceptible to noise cancellation. Bip-Hop Generation is a better than average electric and click-pop album, its structures are at times as fragile as a spider's web, which is part of its beauty. This compilation is also unique in that the artists have more than one track, some as many as four, which gives the listener a better indication of breadth. Bernhard Fleischmann and Arovane's pieces are phenomenal, as nerve-wrackingly delicate as a house of cards. Laurent Pernice's pieces are the most stable and muscular, with three tracks that range from deep bass throbs to avant improv keyboard loops to kinetic electro. Wang Inc.'s "Homemade Loop V1 & V2" are trippy bits of mind messing, but just too short! Bip-Hop Generation is the album for the armchair listener, just make sure your background noise is minimal.

Khider - August 27th 2001

<http://reviews.exclaim.ca/>

SEVEN – UK – October 2001

The second volume of Bip-Hop's ongoing exploration of international electronics artists solidifies the concept, presenting (somewhat) known artists with less known practitioners of electronic manipulation. Each artist has a distinct approach to song construction, combining varied electronics with an influx of melody and, at times, more familiar instrumentation and (seemingly) organic elements; the dynamics of post rock electronics often peek through. The exceptions would be the few tracks of psychotically smudged snippets presented by Wang Inc. and Kohn, though Wang Inc. also delves into the scraps of mood and melody on the somber itch of "3 Note Melody," and the stretched and kneaded sigh of "Sadness For The Numbers." And Kohn's "S (For Hubert)," which compresses a controlled feedback rhythm above a clattering din of machinery locomotion massaged by lurking bass texturesâ€ before vocals surprisingly join in the proceedings.

The simmering tension drones of Bernhard Fleischmann's "Aube" are dotted with diverse percussive textures, sounding like wooden crickets playing Ping-Pong. Add looped scraping noises and acoustic guitar, amongst a sprinkling of diverse layered sounds, and shards of electronics to season the mix, and one is captivated by the way the track works on the level of music, as (again) a song, and not just a collection of neat electronic noises. Arovane, probably the best known of the

participants, presents a brilliant excursion on the ten-minute "Plecq," emphasizing spasmodic, twitchy percussion interspersed with concentrated, bell-like sounds, and a bass that weaves labyrinthine rhythms throughout. The bell-like tones sound like steel drums, though made of rubber (?!), before shifting into tonalities more wooden and chime-like. The overall sensation, though, because of the synths and electronics that decorate the background, is one of resigned beauty tinted with sadness. Odd, compelling work! Other, more than worthy sonic investigations, are undertaken by Warmdesk (especially on the android techno of "Nynl Square"), and Laurent Pernice (shattered noir sonicscapes and percolating techno freakouts!). Another entertaining trespass into the expanding world of electronics, courtesy of the good people at Bip-Hop.

Keep 'em coming!

JC Smith

<http://www.nezzwerk.com/seven/>

FEARDROP #8 – France – Aout 2001

Deuxième volume de la série qui tient ses promesses (ponctualité, mais aussi qualité et diversité sous les mêmes latitudes), confirme par son esthétique la position de la série : en quelque sorte celle d'une revue, d'une chronique régulière. Exploration des paysages musicaux actuels et dérive onirique sont les maîtres mots. Les déroulements des morceaux scintillants de Bernhard Fleischmann sont parmi les plus belles preuves. D'autres artistes créent l'étonnement, avec leur infatigable faculté de renouvellement ; c'est le cas de Laurent Pernice, dont le dark hop à peine éclairé est incontestablement signé. On souhaite pouvoir suivre encore longtemps ces comptes-rendus réguliers, dont la faute de goût est Jusqu'ici absente. Le troisième volume, prévu pour la fin du printemps, devrait réunir Neotropic, Pimmon, Zonk't, Atau Tanaka, Bovine Life et Novel 23.

D.B.....

WIDE – Italy – March 2001

Seconda installazione per la serie curata dalla Bip-hop, marchio di estensione elettronica della francese Pandemonium. Spesso i suoni sposano il bacino IDM (Intelligent Dance Music), altre le ritmiche sommesse ed irregolari lasciano presagire i contatti con certa minimal-techno. Tra i protagonisti Arovane, B. Fleischmann, Warmdesk, Kohn, Wang Inc., etc.

ART & JOB – Italy – April 2001

Nelle coordinate soniche minimali di Jan Jelinek e nel rumorismo totale di Microstoria si annida il sound di questo album, Bip-Hop Generation V.2 (BiP_HOp 2001 distr.Wide), raccolta dedicata agli artisti emergenti, che hanno nell'elettronica il loro linguaggio sonico principale. L'etichetta francese BiP_HOp spicca tra le molte che si dedicano ai sound della frontiera elettronica per l'ottimo fiuto che ha nello scovare i giovani talenti e questa raccolta è la seconda puntata di una serie che si spera lunghissima. I sei artisti che partecipano ai brani di questa raccolta, rispondono ai nomi di Arovane, Bernhard Fleischmann, Köhn, Warmdesk, Wang Inc. E Laurent Pernice e, pur avendo diverse origini geografiche, propongono un sound cosmopolita, globale e spinto nelle propaggini del prossimo futuro elettronico.

Il timbro stilistico prescelto da questi giovani talenti è uniforme e indica nel minimalismo elettronico la direzione sperimentale preferita, quella coordinata sonica dove ciascuno di essi sviluppa la propria creatività. Sono venti i brani che compongono questa raccolta e tra le vibrazioni pulsanti, a volte profonde, a volte appena accennate, si intuisce un desiderio di comunicazione musicale che invita più alla riflessione, che alla dancefloor. Bip-Hop Generation V.2 non è un album docile e di rapida comprensione e solo prestandovi la giusta attenzione si possono apprezzare le sottili differenze di linguaggio elettronico che esistono tra le diverse anime di questo album, dove è facile passare dalle stratificazioni minimali di Autechre, al puro sound del rumore che ha un maestro in David Toop. Bip-Hop Generation V.2 è una raccolta di suoni e ritmi provenienti dalle anime musicali che matureranno nel prossimo futuro.

<http://www.artandjobmagazine.com/Rubriche/Musica/Bip-hop.html>

WANADOO.fr & CHRONIC'ART.com –France – September 2001

Depuis le premier opus paru l'année dernière sur Bip Hop, le label français a sérieusement évolué. Cette structure française s'est désormais forgé une forte identité, au travers de nouvelles compilations et quelques albums d'artistes électroniques internationaux. Réglé comme une horloge (une compilation sort tous les six mois), ils nous ont donc livré deux nouveaux opus différents et fort complémentaires.

Le second volume reflète la ferme intention du label de se renouveler à chaque disque. Bien plus accessible que le premier, Bip Hop generation Vol 2 est un disque serein qui oscille entre l'ambient et les mélodies pop. On y retrouve l'Autrichien Bernard Fleischmann, qui ouvre le disque avec ses séries de boucles intelligentes et harmonieuses. Des gimmicks electro-pop charmeurs, dont les mélodies envoûtantes vous font oublier le simple processus de répétition qui les agence. On enchaîne ensuite avec Arovane qui nous livre une electronica classique assez proche de la période mélodique de Autechre : un exercice classique mais vraiment efficace. Warmdesk (Etats-Unis) et Köhn (Belgique) poursuivent avec des titres composés de douces et calmes interférences électroniques, aux structures improbables et réfléchies. Les titres de Laurent Pernice explorent les mêmes territoires que ceux de Fleischmann. Le français nous livre trois titres pop doux et accessibles. Quant à la clôture de l'album, elle est assurée par l'Italien Wang Inc. Sa prestation reste la plus expérimentale du disque : boucles de craquements saturés et fracas numérique jubilatoire. Une exception pour cette magnifique compilation qui reste la plus accessible de la série Bip Hop. A conseiller principalement à un public avide de douceurs digitales...

A l'écoute de ces compilations, on comprend toute la démarche "documentariste" du label. Soit livrer sur chaque volet un compte rendu exhaustif de tous les sous genres de l'electronica actuelle. On saluera donc cette initiative courageuse de Bip Hop et toute la prise de risque que cela implique... Les sélections effectuées pour chaque compilation reflètent un regard vraiment objectif sur les actuelles scènes électroniques. Ce qui différencie clairement ces disques de toutes les compilations "fourre tout" que l'on peut trouver aujourd'hui en masse dans les bacs.

Vasken Yossarian - Chronicart.com

http://www.wanadoo.fr/bin/frame2.cgi?u=http://music.wanadoo.fr/index_wanadoo.php

GREEN UFOS – Spain – May 2001

En su afán por mostrar al mundo la grandeza de la nueva música electrónica, Philippe Petit (responsable del sello francés Bip-Hop) tropieza, para el segundo volumen de su serie Bip-Hop Generation, con dos caballos ganadores: Bernhard Fleischmann y Arovane. Dos nombres que, por sí solos, garantizan la compra de cualquier disco (ya sea una referencia propia, una recopilación o una simple remezcla), y que aquí aparecen juntos y compartiendo espacio con otras propuestas menos conocidas, pero igualmente jugosas. Comenzando por el principio, Fleischmann debe ser el único músico de Viena (junto a los entrañables Mika) que no utiliza la electrónica para hacer ruido o mezclar dub y downtempo, sino para facturar un precioso avant-pop. Los dos temas incluidos aquí ("Aube" y "Under") muestran la cara más relajada de una propuesta en la que el minimalismo instrumental y las melodías frágiles se superponen a un entramado de ruidos amables y percusiones inusuales. Dos golosinas doblemente necesarias por tratarse del primer material (junto a su colaboración en el cuarto volumen de la serie 'Invisible Soundtracks', del sello Leaf) que el austriaco publica en muchos meses. Más prolífico que el anterior, e igualmente necesario, el alemán Uwe Zahn vuelca, en sus proyectos Arovane y Nedjev, quince años de investigación acerca de la creación de texturas sonoras. En los diez minutos que dura "Plecq", abandona los preciosos arreglos de guitarra que tan delicado hicieron a "Tides" (su cd del año pasado para el sello berlinés City Centre Offices) y se lanza a la busca de paisajes ambientales con un pie en los Autechre de "Tri Repetae" y otro en las perversiones digitales de Senking o Alva Noto.

Inaugurando el pelotón de los ilustres 'desconocidos', y bajo el nombre de Warmdesk, se oculta William Selman, un tejano emigrado a Viena que disfruta mezclando ritmos maquinales, sencillas

melodías y barridos de filtro esquizofrénicos. No es de extrañar, entonces, que en su currículum figuren un maxi compartido con el peligroso Pimmon y referencias en los sellos Fällt y Static Caravan. Apetitosos entremeses que pronto se verán ampliadas con todo un disco largo para el propio sello Bip-Hop. Junto a él, Köhn, belga y habitual del sello (k-raa-k), encuentra también su material de base en el ruido y las manipulaciones digitales, aunque además es capaz de encontrar huecos para desarrollos sorprendentemente cercanos al pop (como en la preciosa "S. (for Hubert)": teclados planeadores y recitados somnolientos sobre crujidos de vinilo). Desde Italia, y con ese sello de garantía que es haber debutado en Sonig (el exquisito sello que gestionan Mouse On Mars), Wang Inc (con material disponible en mp3.com) dibujan los momentos más experimentales del disco: chasquidos de ascendencia digital y traviosos bucles rítmicos que desembocan en la misteriosa "Sadness for the numbers", perdida en algún punto de la frágil (y forzada) línea que une las bandas sonoras de Danny Elfman con la poética de los sonidos microscópicos. Para terminar, Laurent Pernice (todo un clásico de la escena francesa, pero absolutamente desconocido en España) propone una estampa de rítmica hipnótica sobre la que se suceden los jugueteos con el piano, ecos de música contemporánea y curiosas grabaciones de campo. Seis propuestas, en fin, que se reparten setenta minutos de, en palabras del propio Petit, "venturosos bleeps, ambientaciones frágiles y delicadas...", y que confirman y agrandan las expectativas creadas con el primer volumen ¿Seremos capaces de esperar otros tres meses?

Por Vidal Romero.

XLR8R # 52 – USA – August 2001

BiP_Hop and its wrangler Philippe Petit land France square on the IDM map with the second in what appears to be a successful little franchise of interesting and emerging experimental electronic artists. The first volume highlighted Marumari, Phonem, and Goem, and this second does not disappoint in its inclusion of moody material from Bernhard Fleischmann and one of the poster boys for melodic IDM, Arovane. The former's "aube" and "under" keep the digital wizardry in the background for layered use of quiet guitars and trinkets of sound that, remarkably, reflect a Love & Rockets aesthetic, while the latter's ten-minute "pleq" references Arovane's earliest Autechre-like work for Din. With as many as three selections per artist, The BiP_Hop Generation v.2 is a great sampler of new artists' material.

Heath K. Hignight

XLR8R # 52 – USA – subscription offer / August 2001

Hitchhike on the IDM highway accompanied by the digital delights of American and European artists like Arovane, Bernhard Fleishman and Warmdesk, as featured on Bip-hop Generation Vol. 2 (Bip-Hop).

<http://www.xlr8r.com/>

AB magazine – Spain – July/August issue

Superando el listón marcado en la primera entrega, la serie Bip-Hop reúne a otros seis proyectos bajo el denominador común de la experimentación electrónica. La nómina de artistas incluye a dos caballos ganadores, B. Fleischmann y Arovane, capaces de garantizar, sólo con su presencia, la compra de cualquier disco. El primero, artista clave en la familia Morr Music, ofrece dos nuevas gemas de su precioso avant-pop, melodías frágiles e instrumentaciones livianas sobre paisajes de ruidos amables, especialmente brumosos en esta ocasión. Arovane concentra sus diez minutos en una pieza hermosa y épica, "Plecq", en la que texturas plácidas conviven con perversiones digitales y arrebatos melódicos. Warmdesk, un tejano emigrado a Viena y último fichaje de Bip-hop, disfruta mezclando sencillas melodías con barridos de filtro esquizofrénicos y rítmica opresiva, línea dura sobre la que se aposenta cómodamente el belga Köhn, que también parte del ruido y de la manipulación digital, pero con una curiosa capacidad para abrir ventanas a desarrollos pop, como demuestra la preciosa "S. (for Hubert)", con sus teclados planeadores, sus recitados somnolientos y su alfombra de crujidos de vinilo. El italiano Wang Inc, reciente fichaje de Sonig, aporta una

pequeña colección de chasquidos digitales y traviosos bucles rítmicos, y uno de los mejores momentos del disco, "Sadness for the numbers", oscura reflexión sobre la guerra de Kosovo, antes de que Laurent Pernice, desde Francia, cierre la excursión con una estampa de rítmica hipnótica, caprichos al piano y ecos de música contemporánea.
Vidal Romero (cuatro estrellas)

ALTERNATIVE PRESS # 158 - USA -

French label continues its documentation of obscure IDM gems.

Bedroom Producers have changed music -- until the mid 80's music production was necessarily collaborative. Affordable instruments and computers, however, allowed people to shut the door and focus on their own inner music. The Bip-Hop label celebrates this revolution with an assembly of producers from all over the world. Bip Hop goes deep instead of wide by giving artists more than one track to say their piece. Arovane, the best known of the group, contributes the sublimely melodic and spacious 'Plecq,' a lullaby set to subtle wet-cardboard percussion. The others (Bernhard Fleishmann, Warmdesk, Koehn, Wang Inc, Laurent Pernice) are no less accomplished for being mostly unknown.

Kent Williams

THUMB # 12 - USA - June 2001

Philippe Petit's new series of comps read like an audio magazine of exciting and experimental underground computer producers, showcasing around 10 minutes of entirely unreleased tracks by the artists. Volume 1 includes Marumari (my favorite tracks and most melodic), Schneider TM, Goem, Ultra Milkmaids, and Phonem. Volume 1 leans more towards serious sonic experimentations and crunchy beats.

Volume 2 leans more towards clicking and zapping with B. Fleischmann, Arovane, Warmdesk, Kohn, Wang Inc. And Laurent Pernice. Good stuff and good way to hear some new artists.

Eric mast

SOUNDICATE - France - July 2001

Souvenez-vous, il y a six mois nous vantions une initiative du label électronique marseillais Bip-Hop : l'accouchement de leur projet Bip-Hop Generation. L'audace de son géniteur a permis de voir l'émergence, en l'espace de quelques mois, du lancement d'une série de compilations qui grattent des places au rayon des compils à posséder de toute urgence. Le choix des artistes et de leurs morceaux n'est pas laissé au hasard. Il répond a une logique pédagogue qui permet d'initier le néophyte aux différents aspects de cette scène électronique d'avant-garde. Quant aux experts, ils apprécieront les titres inédits des artistes qu'ils adorent. Un double facteur d'utilité publique !

De son côté, Philippe Petit, le manager de Bip-Hop, continue sereinement à défricher l'univers de l'Electronica pour notre bien à tous, avec ces deux dernières compilations, la deuxième sortie en avril et la troisième en juin dernier. Suivant l'idée initiale, on trouve dans Bip-Hop version 2 & 3 des artistes remarquables et remarquables, pour la plupart issus de la scène internationale. Sur le deuxième volet, côté figuration, l'autrichien Bernhard Fleischmann, que l'on a entendu à plusieurs reprises sur la subdivision de Morr Music, répond à l'appel en produisant deux titres Pop Electronique joliment minimaux. Arovane (Allemagne) nous gratifie quant à lui, d'un titre tout aussi joli que les morceaux d'Atol Scrap parus l'année dernière sur Din. Il y a aussi l'américain Warmdesk (Static Caravan, Fällt/Ferric) porté sur les glitches et autres sonorités quasi indescriptibles. Le Belge Jürgen De Blonde alias Köhn (K-raa-k, Tom) avec "S". L'Italien Wang Inc (Sonig/Thrill Jockey) donne dans la boucle hypnotique ("Handmade Loops") et les ambiances minimales très chillout ("3 Notes Melody", "Sadness for the Numbers"). Quant au Français Laurent Pernice (Odd Size, Fast Forward), lui aussi est partisan des douceurs synthétiques et acoustiques mais également du groove Electro ("Le Bon Vieux Temps"). Ce qui nous fait donc au final un total de 70 minutes de sensations et d'expériences exaltantes.

Mais ne nous arrêtons pas en si bon chemin car le troisième volume va encore plus loin dans la finesse et la cohérence du choix des morceaux. Il regroupe six artistes : les anglais Neotropic (Ninja Tune) et Bovine Life, l'australien Pimmon (Fat Cat, Staalplaat), le français Zonk't, le japonais Atau Tanaka (Touch, Alien 8, Caipirinha) et le russe Novel 23. Comparé aux deux précédentes versions, le calme résume l'ensemble des quinze titres de ce dernier volet. Les morceaux laissent place à une musique délicate qui façonne des univers chaleureux (Neotropic) ou arides, le vent soufflant sa douce mélodie au gré du relief de ce un no man's land infini (cf. Pimmon, Atau Tanaka, Zonk't). Le CD s'achève en beauté par trois superbes morceaux d'un très bon cru, produits par Novel 23 dans une veine Electro(nica) chaudement mélancolique ("N&R", "There") et divertissante ("Leia's Charm"). En définitive, voici encore une très bonne sélection qui fait de cette version une excellente compilation même si nous ne sommes pas fans du délire ambient folk de Neotropic.

Chaque compilation de la série a sa propre atmosphère, ses talents et ses petits défauts. Pourtant, à chaque nouvelle sortie, elles gagnent en homogénéité, ce malgré les différentes approches stylistiques qui en font des compilations d'exceptions.

De plus Bip-Hop Generation offre véritablement un regard objectif sur ce qui se fait de bien en électronique (à une ou deux exceptions près), démontrant le gage de qualité des compiles et le sérieux du label.

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

Caltanet mag – Italy – May 2001

Il secondo capitolo della neonata serie di compilation della Bip-Hop è, se possibile, ancora più bello e necessario del primo. L'idea è quella del primo volume, ovvero raccogliere sei artisti di sei paesi diversi e offrirgli lo spazio necessario a riempire i 70 minuti di musica racchiusi nell'elegante digipack che sta caratterizzando ormai questa serie. Questa volta si mettono in evidenza Bernard Fleischmann dall'Austria, i tedeschi Arovane, Warmdesk dagli Stati Uniti, il belga Kohn, Wang Inc. dall'Italia e L. Pernice dalla Francia. Tutta musica elettronica di grandissima qualità, senza compromessi di alcun genere. Una fotografia dell'attuale stato della creatività analogico/digitale, un documento prezioso non solo per la scena click & cuts, che sta un po' catalizzando su di sé l'attenzione degli appassionati, ma anche e soprattutto per quell'elettronica più "tradizionale". Parola d'ordine: libertà assoluta.

http://www.caltanet.it/html_pag/spettacolo/musica/visti_sentiti/elettronica/rec_biphop2.htm

MUSICBOOM – Italy – May 2001

ART & JOB magazine – Italy – May 2001

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Romano Rigamonti

<http://www.artandjobmagazine.com/Rubriche/Musica/Bip-hop.html>

http://www.musicboom.net/salv/vista_rec.asp?ID=20010519155345

BLACK - Germany

Mit "BiP_HOp Generation [v.2]" schickt das junge französische Label bip-hop seinen zweiten Sampler ins Rennen um die Gunst der Hörer. Man hat sich als Ziel gesetzt, regelmäßig alle drei Monate Künstler der aktuellen elektronischen Musik auf einer CD zu präsentieren. Nummer zwei der Serie, vereint in dem Motto "adventurous bleeps, delightful and fragile ambiances" die folgenden Künstler: BERNHARD FLEISCHMANN aus Österreich mit seinem "poploops for breakfast", AROVANE aus Deutschland, ebenfalls recht poppiger Ambient, WARMDESK aus den USA bringen einerseits Rhythmus, andererseits etwas abstraktere Sounds ins Spiel. KÖHN aus Belgien präsentiert kurze Cut-up-Stücke, "rem's" genannt und ein Ambient-Stück mit träumerischem Sprechgesang. WANG INC. aus Italien steuert vier "handmade loops" und zwei längere Stücke bei, insgesamt zerbrechliche, melancholische Musik, wirklich schön. LAURENT PERNICE aus Frankreich ist auch mit von der Partie. Mit seiner Mischung aus Neuer Musik und... naja... sagen wir "tribal rhythms" kann ich mich allerdings nicht so recht anfreunden. "BiP_HOp Generation [v.2]" ist wie auch schon der erste Sampler der Reihe eine gelungene Zusammenstellung elektronischer Musik und versetzt mich jetzt schon in Vorfreude auf [v.3]. (T.B.)

Go Mag # 13 – Spain – June 2001

Ya esta aqui una nueva incorporacion a uno de los fenomenos mas recientes y relevantes en el ambito de la composicion electronica. El sello frances BiP_Hop, capitaneado por Philippe Petit, se suma a la labor iniciada por estructuras como Mille Plateaux o ~Scape y que consiste en aplicar aquello del "menos es mas" a la creacion musical de tipo electronico y, sobretodo, digital.

BiP_Hop se estrena con la imprescindible serie de recopilaciones BiP_Hop Generation, de la que acaba de aparecer el segundo volumen y un tercero ya esta al caer. Cinendose al eslogan "Adventurous Bleeps, Delightful and Fragile Ambiances" y, como sucedia en la primera entrega, el segundo volumen de esta coleccion supone un amplio recorrido por las mas variadas formas de la electronica de cunio microscopico. Una veces dociles e inofensivas, otras, de una intensidad devastadora, las composiciones de BiP_Hop Generation dejan claro que lo que aqui nos ocupa,

como en los "clicks & cuts" de Mille Plateaux o los "Staedtizm" de ~Scape, no es un nuevo estilo o genero, sino una renovacion profunda de los metodos y conceptos de la musica electronica.
Arnaud horta

SPLENDID – USA – July 2001

France's electronica movement is ruling continental Europe right now -- I'd argue they're more popular than the Germans -- and one particular style reigns supreme: Air's cool, groovy, house-dominated disco-ish beats are de rigeur for French DJs. Most of the artists following Air's lead (Cassius, Dimitri from Paris, La Funk Mob) are also based in Paris. The Marseillaise Bip-Hop label seems about as far in style from its Paris cohorts as it is geographically distant. Bip-Hop Generation Vol. 2 furthers the label's pursuit of a musical aesthetic that one reviewer has dubbed "bleepcore"; that term nails Bip-Hop's style to the wall, and is more precise than IDM, although Bip-Hop's output is certainly as intelligent as any current dance music.

The most noticeable difference between the Bip-Hop style and the Parisian style is that you sure as hell can't dance to Bip-Hop Generation Vol. 2. Dancefloor mavens will probably want to give this disc a pass, unless they also have an interest in experimental techno. Laurent Garnier is philosophically similar to Bip-Hop, although he's much more melodic and loud than most bip-Hop artists. Ditto for Phoenecia or Autechre. Nearly all of the Bip-Hop artists represented here are European (with the exception of token Americans Warmdesk): Bernhard Fleischmann, Arovane, Köhn, Wang Inc. and Laurent Pernice.

Vol. 2 provides two or three songs from each artist, which allows you to get a better idea of their music than a single track would provide (especially given certain labels' tendency to use "leftover" tracks for sampler fodder, which often means that a group's most out-of-character tracks introduce them to new listeners). Just about every track here is full of blips, bleeps, whirrs, thuds and similar sounds; picture R2D2, Hal 9000, No. 5 and Marvin the Paranoid Android enjoying a combination Soul Train/Robot Wars bacchanalia in a cement mixer. Warmdesk's "Encaustic" sounds exactly like R2D2 on crank; the sound is so grating that when I listened to it in the car, I found myself driving faster in an effort to get away from it. Köhn's "S (for Hubert)" is the most melodic song here, and actually features human voices. Almost all the other tunes are instrumental/found sound pieces, which makes "S (for Hubert)" the de facto "accessible" track.

Bip-Hop Generation Vol. 2 is not the type of disc that is picked up by curious listeners, offering pleasant surprises and repeat listening. This is the sort of record that people go looking for, approaching it with certain specific expectations. Those expectations -- musical innovation, playfulness, intelligent questioning -- are easily met. Casual listeners, or those wanting to relax their minds from other study, are unlikely to find solace here.

Jenn Sikes

<http://www.splendidezine.com/reviews/jul-2-01/biphop.html>

ROCK AND BULLES – France – Juin 2001

Commençons par parler du webzine qui se situe à l'adresse suivante : www.bip-hop.com , celui-ci à pour but de présenter au plus grand nombre des labels et ses instigateurs. Ainsi la version 2 compte des interviews de Sprawl Imprint, Touch, Erstwhile, Fallt, Mego, Morr... En préparation, il y a une galerie présentant quelques œuvres de Christopher Murphy. Celui-ci fait des remixes visuels d'icônes pop du 20ème siècle : « Hotel California » des Eagles, « Dark side of the moon » de Pink Floyd... Sous son pseudo Fehler, aux côtés d'Angela Lorenz, Christophe Behrens, Richard Chartier ou Otaku Yakuza, il s'est imposé comme l'un des chefs de file de cet « art digital » moderne, minimal et futuriste.

En parallèle, c'est donc monté le label qui sort tous les trois mois une compilation internationale répondant au nom de Bip Hop generation. La devise du label est la suivante « aventures sonores non conventionnelles, electronica créative et aventureuse ». La version 2 regroupe 6 artistes internationaux avec 20 titres exclusifs. Le but est de montrer la créativité propre à une certaine scène electro. Quoiqu'il en soit à l'écoute de cette compil on découvre une électro très planante (on

pourrait dire ésotérique), parfois un peu répétitive avec ses rythmes pleins d'effets mais qui se laisse écouter par les mélodies globales (avec pleins de sons électroniques bizarres) si différentes qu'offre les différents artistes ; mais surtout cela s'écoute sans casser les oreilles, c'est même reposant. Un univers à part.

Les artistes sont : Bernard Fleischmann, Arovane, Warmdesk, Köhn, Wang Inc, Laurent Pernice
<http://www.multimania.com/rockandbulles/>

INTRO – Germany – July 2001

Ebenfalls zwischen allen Stühlen sitzt die zweite Bip-Hop-Generation der gleichnamigen Compilation, die sechs recht unterschiedliche Experimentalelektroniker aus sechs Ländern versammelt: Richtig poppig - und trotz der digitalen Knarzer warm und lebendig - startet Bernhard Fleischmann die angenehm abwechslungsreiche Zusammenstellung; Arovanes Sounds und Texturen grooven sich swingend ein, bevor es bei Warmdesk zwar bedrohlicher wird, aber immer tanzbar bleibt; Köhn erschafft hakelige, schnurrende kleine Ambientperlen; und Laurent Pernice macht sehr konkrete, mechanische Klänge, bevor Wang Inc. Seine winzigen rascheligen Loops an den Start kriegt. Eine tolle Platte zum Tanzen und dabei immer wieder über erstaunliche Ecken und Kanten Stolpern.

Andreas Brüning

Remote:Induction – UK – June 2001

The Bip-Hop Generation series continues with this second volume featuring material by 6 artists over 70 minutes of music. For me there are two of those artists who stand out clearly -those being Bernhard Fleischmann and Kohn. Both Fleischmann's Aube and Under are excellent pieces, Aube starting the compilation in a subtle manner. A hum is set off with little plinks of sound - after a bit of this a clean guitar strings along with a static glitch pattern. This growth is smooth and indicative of how this piece is going to develop - a couple of elements add at a time. With the moment of each new set of layers are added - this makes for a textured piece, but one that remains uncluttered, retaining a seductive feel. Under has a more blossoming feel, though that to a degree is a hesitated growth. Pitter-patter impressions with a tapping stroke, all adding to the vibrant warmth as it finally comes through from its background hints. This sort of feel is similar to Aube, but a more burbling feel and snap spring sounds also provide a possibility for different impression.

By contrast Kohn offers 4 tracks, of which 2 stand out, while two are less consequential. Though to be fair rem 1 and rem 3 are less noticed because of their duration, and the whole point of the sequence is S (For Hubert). rem 1 is a strumming vibe that twitches into the expansion of idea that is rem 2. A looping stroke that allows an impression in an almost awkward manner. It gives way to the downfall and vibe of S (For Hubert). An introduction that is cacophony, at least compared to the clear bass tone that forms the key wave through that. This maintains for some time, with the wash and patter of the next phase coming through the background. Emerging with the rarity of vocals on this compilation, clean, clear male voice, almost spoken. As someone not overly fond of vocals I find these pleasant and feel they work well with the overall impression of this flow. A crackling minimalism and sighing melody being the sounds beneath the voice. The sequence is concluded by rem 3 which reprises the earlier movements.

Of the remaining artists the results are mixed, though Arovane come next in order of preference. I sometimes think that Arovane suffer unfairly from over familiarity - seeming to be the name that crops up most often on this type of compilation. So while new acts comes across as fresh, Arovane are familiar. Here Plecq is one long piece by the German project, and it's a mixed piece in that the first part is good, but the later section is much better. Starting with a certain lush, glitchy electronica - typical Arovane, pleasant and laid back Plecq builds steadily for several minutes, but holds little surprise. Though undoubtedly it has a catchiness and I certainly don't dislike Arovane. Gradually the typical stuff slowly quietens allowing for a concentration on string melodies. It is from this point the piece changes, almost as though becoming a separate piece - the flow and emphasis being

entirely more intriguing than that up to here. Now the sound is about latency, a musical bud, waiting for that cue which will make it blossom. A sensation with which Arovane increasingly tease.

The material by Wang Inc. is good, though for some reason spread across the collection. With 4 tracks part way through and then two of those repeated to finish the CD off. The tumbling tones of Handmade Loop v.1 and the tapping of Handmade Loop v.2 almost remind of the rem sequence by Köhn. These pieces lead to 3 Note Melody which builds on the loops, allowing layers to form. The tap and skip constructs a kind of glitchy minimalism while an easy melody plays out. The feel overall is subdued with nice touches in the mix. Sadness For The Numbers plays a melancholy stroke, giving way to a sombre pulsed beat. Slow tap and sigh add to the growth of this piece, which is undoubtedly the most engaging of Wang Inc.'s contribution - striking a greater emotional resonance and with less risk of monotony.

On my scale of evaluation the material by Laurent Pernice on offer here goes most across the board. Soft And Round is good, while Kling-Klang is just okay and Le bon Vieux Temps could be excellent. Soft And Round starts with a simple, repeating series of note. Development is slow, the piano melody and more deliberate beat suggest a casualness, almost an accidental inclusion amongst the more pre-meditated chimes. Listening to it as I write I wonder if it is perhaps too subtle? Perhaps suited to a different context? Kling-Klang is the description of the sound the piano makes in this piece - mixing with a tumbling percussion. Kling-Klang reinforces an impression Soft And Round gave, and that's of a comparison to Andrew Poppy's work. Again I suspect that context may count against this piece, though a little more emphasis and shift of emphasis would probably help. Le Bon Vieux Temps has a different feel entirely - all achieved with the addition of some beats and more technoised elements. Despite these populist additions, Pernice maintains impressions of the other tracks - for all that they may be populist, they compliment the other sounds as much as the layering elevates the whole.

Which leaves the contribution by Warmdesk, these 4 tracks holding the least interest to me of all the material featured here. The brief Dusker leading to the bobbing Encaustic which buries a sighing atmosphere with tapping snare. Encaustic develops with a definite bass while the rhythm is overly consistent. Nynl Square has rounded electro tones, and a rotating stroke - a feel which is nice. Though perhaps the shift in pace detracts from that, allowing the return of a tedious tapping and pacing to overwhelm the potential. Dormo mixes a constant bass tone with blips and strokes, again showing some positive signs. A rise in pace comes again, but is more restrained. The material by Warmdesk isn't bad, and I like parts of their tracks, but overall they don't hold my interest.

RVWR: PTR - June 2001

http://members.tripod.com/rem_ind/audio/biphop2.htm

INCURSION MUSIC REVIEWS # 29 – Canada – June 2001

The second edition of the Bip-Hop Generation series features exclusive contributions from six artists, many of whom were previously unknown to me: Bernhard Fleischmann, Arovane, Warmdesk, Köhn, Wang Inc. and Laurent Pernice. The theme here is "adventurous bleeps, delightful & fragile ambiances" and so Bip-Hop continues with the excellent standard it established with the first volume of the series. Fleischmann (whose work has been released on Charizma and Fuzzybox) starts things off wonderfully with two tracks of rich digital atmospheres, moods both light and dark (even some chords on a guitar!), friendly melodies and mellow rhythms. Arovane (Uwe Zahn) provides the closest thing to a Warp Records compilation track on this disc, but still a nice 10-minute piece with a jaunty rhythm and various analogue tweakings. Warmdesk (William Selman) contributes four dynamic tracks, ranging from abstract electronic textures to firm beats, crackles and surprising interruptions. Köhn treats us to some abstract digital clusters, fragments and approximations of rhythms with ample texture and activity. Apparently these tracks form a short story about his landlord; there are even some sad vocals on one track, "S. (for hubert)". Wang Inc. from Italy provides 2 sets of short "homemade loops", a dark reflection on the last Kosovo war (one of the most striking tracks on this compilation, and one of my favourites), and random variations on a rocking 3 note melody. Nice stuff! Laurent Pernice, last heard on his latest full-length Yppah CD on Moloko+, gives us three tracks of his characteristically multi-faceted sound; a melting pot of

post-industrial beats and quirky electronics (Pernice calls it "electronica furiosa"). In all another very fine instalment from a label which has quickly become the centre of a lot of attention in recent months. [Richard di Santo]

<http://www.incursion.org/>

HARAKIRI-KULTURMAGAZIN – Germany – June 2001

Wer braucht noch eine weitere Elektro-Compilation - noch dazu eine solch bescheuerten Titels? Diese kommt von bip-hop aus dem Lande der Revolution und des amtierenden Fußballweltmeisters, und besteht aus Tracks des Österreichers Bernard Fleischmann, von KÖHN aus Belgien (der Mann hinter Jürgen de Blonde mit seinem Elektroprojekt), dem in Wien lebenden Mitzwanziger Wiliam Selman von warmdesk, einem gebürtigen Texaner, dem Franzosen Laurent Pernice, des Deutschen von arovane (Uwe Zahn) und Wang Inc. aus Italien. Anliegen der Reihe ist, die Breite der Kreativität auf dem gegenwärtigen Elektrosektor zu dokumentieren (in diesem Zusammenhang fällt gar das Unwort eines angeblichen "IDM-Genres"). Das ist legitim, ist zweifellos auch eine der besseren Compilations aus dieser Richtung – deren offensichtliche Redundanz insgesamt derzeit freilich keines besonderen Belegs bedarf. Für Spezialisten oder aber für Neulinge in Frickelland.

(JR)

<http://www.harakiri-kulturmagazin.de/>

AMBIENTRANCE – USA – May 2001

Various Artists top-notch electronicians from around the globe (AU, DE, USA, IT and FR) have been hand-picked to represent the freshest of the fresh... each contributes one or more (totalling 19) pieces to the bip-hop generation v.2 showcase of eclectic listening. Interesting stuff!

As if hearing the pieces of a puzzle fit together, the layers of bernhard fleischmann's "aube" join in sequence to build the slightly western-flavored e-beat/guitar-strum/weird electronics/soft-vibes mixture that it is. Very cool! I've heard good things about arovane; "plecq" (10:05) proves those rumors to be true, striking an intriguing balance between pretty and gritty. Plucky little notes spiral all around, peppered with crunchy microrhythmics, then halfway-through, converting energies into a different form, plusher and just as lovely. warmdesk's cacophonous-though-short "duskier" precedes the slightly-more-orderly "encaustic" whose beat-driven buzzsaw wails and electronics experiments give a whole new meaning to "industrial arts".

Blink-and-you'll-miss-it "W. rem 1" (0:06) is the first offering from köhn; more ear-time is given to "S. (for hubert)", a buzzing vortex of inscrutable substances which is threaded with low tonal progressions, then even more oddly, soft vocals over a static-infested symphonic slur. wang inc.'s more-subdued "sadness for the numbers" indeed drifts through an obtuse melancholia of slow-motion accordian sounds, slow throbs and strange birdlike interjections, becoming somewhat more urban-beaty as it progresses. "soft and round" from laurent pernice delivers an enticingly murky backdrop of bassy pulsations, decorated with random chimes and softly scattered piano notes.

With more-than-70-minutes of new e-music, the bip-hop vision continues (see our previous bip-hop generation v.1 interview with Philippe Petit for more behind-the-scenes stuff). The six Various Artists of bip-hop generation v.2 conglomerate their unique soundstylings into one multi-directionally sprawling complex of diverse 8.6 audio-eccentricities.

Distributed by Dutch East India as one small part of their incredibly diverse offerings... 8,6/10

<http://www.spiderbytes.com/ambientrance/va-bhg2.htm>

FAT BANKROLL / Sweden / May 2001

Den första Bip-Hop-samlingen var fylld till brädden med vad som lät som överblivna, halvfärdiga låtar av dessa typiska IDM-samlings-artister (IDM - farligt ord / red.anm) som man lätt blandar ihop (typ Marumari och Massimo, Phonem och Goem). Det har inte gått så många månader sedan den kom, men redan finns det en ny Bip-Hop-samling ute. Den är underligt framgentarisk eftersom den blandar musik i väldigt olika stilar, men den är ändå väldigt mycket bättre än föregångaren. Den

vänliga Bip-Hop-bossen Philippe Petit har nämligen lyckats samla ihop ett lite mer rutinerat startfält den här gången. Inte minst österrikaren Bernhard Fleischmann, som tidigare släppt skivor på bland annat Morr och Fuzzybox (inte minst den uppmärksammade "Poploops For Breakfast"). Här ligger han bakom de två första låtarna och det är trevlig elektronika-pop med glada vändningar. Stilsäkra mjuk-elektronik-mannen Arovanes låt är helt enkelt en tio minuter lång Arovane-låt utan överraskningar. Först fem ganska trivsamma minuter enligt den klassiska Amber-modellen, följt av ytterligare fem minuter enligt Tri Repetae-modellen. Efter amerikanska Warmdesks fyra låtar blir det experiment-lekstuga. Både belgaren Köhn (med en fyrdelad historia om sin hyresvärd Hubert) och italienska Wang Inc har knåpat ihop flera korta loopar som knakar på diverse ganska njutbara vis. Det drar åt det klassiska experiment-elektron-hållet lite då och då, men framför allt känns det inte riktigt färdigt. Det är mest snuttar som säkert kunde blivit riktiga låtar om artisterna hade velat och orkat.

Sammanfattningsvis är detta ändå en schysst skiva. Spretigheten och den stora bredden hjälper alltid någon att hitta in i nåt litet hörn i den elektroniska världen där han/hon inte varit tidigare. Om förbättringen mellan denna och nästa Bip-Hop generation-samling är lika stor som mellan denna och förra, så kommer nästa skiva att bli en riktig höjdare. Eftersom bland andra Atau Tanaka kommer att medverka på v.3 så finns det en anledning att misstänka att det blir så. / Petter

<http://www.fatbankroll.nu/showallreviews.php3>

MOTION – England – May 2001

The 'Bip-Hop Generation' series is a quarterly audio digest, showcasing select faces in the current electronica scene. How does this series differ from regular compilations, you ask?

First, 'Bip-Hop Generation' gives artists more room to breathe and flex. Instead of sticking to the one artist/one track principle adhered to by most compilations, the musicians on Bip-Hop offer listeners multiple tracks and longer pieces, forming a stronger, more complete sample of their sonic repertoire. Second, while the digest takes on a subset of electronic music, its tracks are diverse and far-reaching in scope and sound - a fresh alternative to, for instance, the glut of sound-alike "click 'n' cut" and glitch compilations littering mail-order houses.

This particular outing, the second in the 'Bip-Hop Generation' series, opens with Bernhard Fleischmann's take on digital road music. 'Aube' shifts and stretches like the shadows of electric towers across the desert floor: a simple, melancholy tune from an acoustic guitar and keyboards plays over short bursts of static and hollow drum-machine clicks. The warm, lonesome sound that Fleischmann invokes on 'Aube' and his other track, 'Under', is juxtaposed by the voracious hunger of Warmdesk's half-minute 'Duskier', which resembles the noise of carpenter ants shredding at the foundation of a house made from pure sound.

One aural incongruity gracing the disc is the work of Köhn. Three of his tracks seem to mix the Oval approach, using the sound of skipping CDs, with the blips and beeps of '80s video games. However, his fourth offering, 'S. (For Hubert)', starts with a similar faltering, shambling melange but tones itself down into a lonely monologue, recalling the moody vocal work of Bryan Ferry.

'Bip-Hop Generation v.2' is rife with these kinds of differences: the mechanical melodies of Wang Inc.'s 'Handmade Loop' tracks, the industrial piano noise of Laurent Pernice's 'Kling-Klang', and the fragile tones and crunchy beats of Arovane's 'Plecq'. These are sounds worth subscribing to.

Michael woodring

<http://www.motion.state51.co.uk/>

ELECTROAGE – Canada – May 2001

Second installment in the compilation series from the French label, Bip-Hop Generation v.2 is more accessible than its predecessor. Just the first track, the gorgeous Aube from Bernhard Fleischmann, is quietly surrounding the piece with serenity moving with diverse soft drones and electronic bursts with soaring acoustic guitar caressing everything. As well, the Bip-Hop label continues in its venture of blips and various electronic undulations with tracks like the two Handmade Loop by Wang Inc., which the title just simply tells its content. Like its predecessor, the second volume is a showcase of

intelligent and experimental electronic music in its different flavors for the different tastes. Arovane's Plecq is great minimalism with a melodic twist that is somehow reminiscent of Autechre, though the project has been here for far more years (15 exactly) than the British's duo. From France, the prolific Laurent Pernice is presenting three great tracks in the vein of his excellent latest release Yppah on Moloko+; smoky and gloomy technoid-jazz is Soft and Round while Kling-Klang and Le Bon Vieux Temps are more on the up-beat side of things. It's just too bad we haven't heard from Warmdesk before, a project from the US playing with electronica grooves, twists of experimentalism and minimal techno. Dormo is particularly remarkable for its dark character with textures falling between noise and technoid over a steady minimal beat; hopefully the project is currently working on a full-length to be released by Bip-Hop.

Better, stronger and more eclectic than its first volume, the new Bip-Hop Generation v.2 is something to try out; with this solid release and a well-good first chapter, the Bip-Hop's collection is set to be must-have compilations of the genre.

Review by Final Man @ Electroage

<http://electroage.lowlife.com/electall.htm>

FREQ e-zine (UK) – May 2001

This is the second in BiP-HOp's series of international compilations of glitches and blips, and very good glitches and blips they are. [v.2] contains music by six different artists from six different countries, whose Minimalist techno and Musique Concrète mix together in ambient loops and Electro corruptions.:

Bernhard Fleischmann (Austria)

Arovane (Germany)

Warmdesk (USA)

Köhn (Belgium)

Wang Inc. (Italy)

Laurent Pernice (France)

Bernhard Fleischmann's acoustic/digital squeals sit comfortably on top of dreamy avant-Pop melodies. The single track by Arovane, "Uwe Zohn", is a delicate texture of analogue melody and static rhythms. William Selman, AKA Warmdesk, provides some pulsating noise Techno, a mixture of thumping beats and glitched interference. At present he is working on an album of Musique Concrète based on public transportation. Köhn's Jürgen De Blonde has contributed a four-piece short story about Hubert, his landlord. Wang Inc's tracks are delicate Electronica inspired by NATO disasters in Kosovo or based on the random notation of three notes. Laurent Pernice mixes 4-track tape rendered Musique Concrète with cascading techno rhythms.

So that's the detailed description of the compilation. BiP-HOp themselves hope to create a document of today's creative forms of Electronica, which they do very admirably. The artists' agendas may be different, but the quality is there throughout.

-a.p-

www.freq.org.uk

Ampersand etcetera – Australia – May 2001

In 2001_02 we looked at the first volume of what looks like it will become a touchstone for the intersection of glitchclick and idm/techno musics. Each volume features about 6 international artists (nicely mixing the familiar with lesser known) given 10 or so minutes to play in. And this time people have been more playful - a few have included looping fragments of less than a minute in addition to longer formed works. This gives the proceedings a more experimental, investigative feel compared to Volume 1.

But Austrian Bernhard Fleischmann's opening tracks start us off in a warmer, more familiar vein : "Aube" is melodic, bouncy click/glitch with a touch of acoustic guitar warmth, balanced nicely by "Under" which is more restrained with fast bleeps over metallic waves, clicks and woobles building to a quite moody atmosphere. Arovane follows with one long track "Pleqc" - although it does have

a couple of parts : the first is melodic and beaty, with fast pipping and cameras hutterlike slower loops, a tinny drumsynth, weaving tones and a smeared voicetone, while the second is slower, with clapping beat and a light melody.

After these more restrained openers, Warmdesk throws in "Duskier" a short noisy loop followed by "Encaustic" a fast combination of machine loops and drum machines, with scraping and squarks over, edgy and somewhat angry, the lighter "Nynl square" with warm organ melody and a hint of atonality and the slow and darker "Dormo" with drones and layers of varied mode and speed rhythm. Then Kohn (Jurgen de Blonde - reviewed 2001_01) gives us three short stuttering, tuneful loops (rem 1, 2 and 3) with "S (for Hubert)" in between : this starts with the sounds of tortured electrons, some chitters and demented tones with some sort of melody drawn out of tones coming and going over the surface, to shift into something quite unexpected - a vocal thrown into the midst of the mix. Hubert is apparently his landlord, and all four parts are about him: the only obvious indication being the lyrics.

Wang inc. continue with the inclusion of short fragments - their first 2 are "Handmade loop v.1 and v.2", which are repeated at different lengths as the last two tracks on the album: 1 is fast pattering and 2 scratchy stone. These are followed by "3 note melody" a stuttering chitter loop overlaid with a melody created from three notes (mainly slow and long) over the top, and the melancholy organ, dolphin whistles and slow beat of "Sadness for the number".

And finally (not counting Wang's added bits) three varying tracks from Laurent Prentice, "Soft and round" shifting between very rapid beats with a high tone into a simple melody and then rebuilding into a slower piece with voice tones, a little lighthouse piano on "Kling-klang" before another complex fast piece with "Le bon vieux temps".

All together another satisfying collections - well paced and nicely varied, with a fine touch of the experimentals. Definitely a series to keep an eye and ear out for. And a nice touch -the spines are going to create a large image of the Bip-Hop logo when the whole series is complete.

rec-order.de / Germany – May 2001

Aktuelle elektronische Musik aus Frankreich spielte sich bisher für mich als French House und Randgebiete ab: Von ETIENNE DE CRECY in all seinen Erscheinungsformen bis DAFT PUNK, von AIR bis LAURENT GARNIER und DOCTOR L. Minimal Elektronik mit leichten, zwitschernden Sounds und deutlichen Avancen an Ambient und Dub, kam dabei nicht vor - die französische Elektronik hatte bei aller groovigen Leichtfüßigkeit immer etwas tiefes, warm voluminöses, mitunter dunkel, manchmal schwelgerisch, aber immer satt, prall und deutlich.

Das neue Label Bip-Hop aus Marseille geht da eine ganz andere Richtung: Die vorgestellten Acts aus Frankreich, Italien, Österreich, Deutschland, Belgien und den USA haben sich einer Elektronik verschrieben, die auf Wesentliches reduziert und von aller Funktionalität (als 'funktionierender' House-Track oder neuer Pop-Entwurf z.B.) befreit sind: Der Klang steht für sich selbst, Beats entstehen aus dem Selbstverständnis der Elektronik und alle Nähe zu existierenden Genres sind dazu da, eine Nähe von zufälligem Klang-Chaos und strukturierter Musik aufzuzeigen.

Da winken natürlich Begriffe wie Ambient, Dub und Fehler-Elektronik. Aber mit einer souveränen Auswahl interessanter Tracks aus diesem Spektrum kann Bip-Hop gleichzeitig eine große Vielfalt aufzeigen und eine Art eigene Label-Linie finden. Was nicht so einfach scheint, wenn man LAURENT PERNICES in der Nähe von deutlich bretterndem Techno angesiedelten Kurz-Tracks neben AROVANES zurückhaltendes, leicht fließendes 10 Minuten Opus 'PLECQ' mit seinem schüchternen Beat stellt oder BERNHARD FLEISCHMANNs mit warmen, akustischen Gitarren spielendes Gleiten mit WARMDESKs kernigen, treibenden Tracks vergleicht.

Der Zusammenhang entsteht an der Grenze, am Übergang vom einen Track zum anderen, in der Compilation, die unglaublich rund erscheint und in ihrer Vielfalt wie ein langer, ruhiger Fluss (mit einigen Untiefen!) erscheint. Aber Vorsicht, das ist nicht im geringsten so kitschig wie es klingt und selbst Begriffe wie Ambient oder Bleep und Plong-Elektronik als Überschrift müssen mit Vorsicht, ungunstigen Geräuschen und hintersinnigen Strukturen genommen werden, die nicht so sehr überraschend, eher langsam schleichend die elegante, leicht genießbar scheinende Oberfläche zersetzen und in spannenden Fragezeichen herumstehen lassen. Antworten werden nicht lange auf

sich warten lassen: Der erste Longplayer eines Projektes (TENNIS) auf Bip-Hop arbeitet daran und schon mit seinen ersten drei Releases hat sich Bip-Hop nachdrücklich als Speerspitze neuer Einflüsse in der französischen Elektronik und als Label, das es dringend zu beobachten gilt empfohlen. -tg

<http://www.rec-order.de/cgi-bin/recorder/27740>

JADE / MONOTRAINS & SATELLITES – France – May 2001

Ce qui pour beaucoup paraîtrait une œuvre titanesque, de son élaboration à sa mise en place, apparaît pour Philippe Petit, mentor de Bip-Hop, un passe temps où l'intuition et le goût du beau se tire la manche. Imaginez: réunir en l'espace de 2 volumes (2 autres vont suivre) l'international Cliquetant et trébuchant de ce que l'électronica à géométrie variable (voire instable) compte de plus enthousiasmant et ardent, comme autant de concerts rêvés ou de sommaires de fanzines intimement souhaités. Cette chose là, il l'a réalisée.

Ce deuxième volume doit être pris pour ce qu'il est, une exégèse vivante d'une scène en pleine explosion créative, une exhortation à la découverte, également, un recentrage intelligent du savoir-faire électronique sur l'hexagone, surtout. Des protagonistes de choix, de Bernard Fleischmann, fer de lance de Morr et Rhiz, label pointu du collier avec son approche mélodique et sensuelle, les Allemands d'Arovane (disques sur Dim, Morr, vertical Form, CCO), Warmdesk et sa mixture ambient ant-zennienne. Köhn et son électro brinquebalante un poil Ovalienne ou à base de lourdes infrabass, Wang inc et ses loops furibards déjà diffusés via Fallt et static Caravan, Laurent Pernice, français de l'étape et son électro digitale pas piqués des vers, Köhn et ses albums sur le trop bon label (Kraak)3, etc... Une illusion sonore? Non, rien moins qu'une réconciliation heureuse avec l'exercice périlleux de la compilation.

<http://www.pastis.org/jade/av01/topbruitav01B.htm>

BRAINWASHED – USA – May 2001

In less than a year's time, the highly ambitious French-based Bip-Hop collective has launched a webzine and fairly hip label with 4 releases readily available and more on the way. Unafraid to flood the market, the first two releases, "Bip-Hop Generation" volumes 1 and 2 gather various tracks from some of their favorite electronic acts from all over the world. Luckily these folks have good taste and great connections. Marumari from the USA, Massimo from Italy, Phonem from the UK, Goem from Holland and Ultra Milkmaids from France and Schneider TM from Germany only contributes tunes for Volume 1. Here, the spectrum ranges from beat-organized cuts

from Marumari to shrill sonic substructures and medical sounds from Massimo and Goem.

Volume 2 features 20 tracks of contributions from Bernhard Flaishmann, Arovane, Warmdesk, Köhn, Wang Inc., and Laurent Pernice. On this disc, the music explores more incidental melodies, letting the electric clicks sort of fall to the background. Standout tracks include the emotive pieces from Köhn and the twittery pulsing dissonant ambience of Wang Inc., allegedly due for a full-length release one of these

years! Both volumes serve a multitude of purposes. First off, many people reading this could have heard of Scheider, Ultra Milkmaids, Arovane or Wang. People who have become listeners of these fine groups might find a collection featuring others

interesting to pick up to experience some more music from a collective who obviously has similar tastes in music. Next up, each disc comes with a short bio, selected discography and website of each artist providing helpful reference points. Finally, it benefits the Bip-Hop fellas as they're already starting to roll out full-length albums from new and upcoming electronic acts. Unlike releases like Clicks and Cuts,

these compilations aren't out to prove any point or lump a bunch of groups into one definable genre, they're simply sharing in some of the cooler future electronica names. My only issue is simply getting sick of seeing the word "bleep" in association with music. - Jon Whitney

<http://www.brainwashed.com/brain/brainv04i17.html>

TERRA.PL – Poland – May 2001

Ponad 70 minut z artystami, którzy mają kilka płyt w swoim dorobku. Bernard Fleischmann wydawał dla Charizma/Morr i Fuzzybox, Arovane m.in. dla DIN, austro/amerykanin Warmdesk dla A Posteriori i Fällt, Köhn dla K-RAA-K, włoskie Wang Inc. dla Sonig/Thrill Jockey a Laurent Pernice dla Moloko i Odd Size. Tak szacowne grono zaprezentowało na składance wydanej przez francuską wytwórnice Bip-Hop przyzwyczajając dawkać elektronicznego easy listening. Gdziegdzie są chacie gitary (Fleischmann), gdziegdzie są szumy i trzaski. Wszystko jest zaś podporządkowane idei łatwo przyswajalnej muzyki elektronicznej, która nie tak dawno uznawana była za progresywną gałąź elektroniki w ogóle (vide Warp). I tradycyjnie, skojarzenia są przekleństwem, lecz trudno ich nie uniknąć, gdy stykamy się z materiałem nie pierwszej świeżości. Nad całością unosi się duch Autechre, z okresu "Envane" i "Anvil Vapre". Pogmatwane (choć nie do tego stopnia, co u mistrzów) bity + nostalgiczne tchnienia syntezatorowych padów. Długie kompozycje, zmieniające się tu ewoluujące podkategorie rytmiczne. Muzyka dla zepsutych robotów, jak ktoś kiedyś trafnie skomentował płyty brytyjczyków. Najbardziej autechroidalny jest Arovane, najmniej chyba Warmdesk, który umyka w kierunku trudnej do zdefiniowania abstrakcji. Ale całość da się słuchać niezależnie od skojarzeń i pięćna Brown i Bootha - czasem piekne, czasem tylko przyjemne kawałki na deszczowe wieczory.

<http://www.terra.pl/recenzje/index.html>

(((**Aquarius Records – San Francisco / USA**
))) **New Arrivals #112**

(((**May 4, 2001**

V/A "Bip Hop Generation 2" (Bip Hop) cd 15.98

Of the increasing volume of electronic music compilations that continue to flood the markets, the two "Bip Hop" compilations hold the unique distinction of being more than a document of who's hot and who's not in electronica. Instead of cramming 20 tracks into 72 minutes of space, "Bip Hop Generation 2" only features 6 artists -- Bernhard Fleischmann, Arovane, Warmdesk, Köhn, Wang Inc, and Laurent Pernice -- who are each given much longer amounts of time to showcase their wares, often with several smaller contributions which allows the artist to stretch out a bit and flex some musical muscle.

Fleischmann, Pernice, and Warmdesk generate off-kilter techno similar to early Aphex Twin and Plaid, while Arovane continues down the Boards Of Canada path of moody melody. Wang Inc and Köhn offer a handful of wistful and melodic analogue sketches.

Even for those of us who think there should be a moratorium on electronica compilations, this is worth checking out!

RealAudio: <http://aquariusrecordsSF.com/audio/fleischmannabe.rm>

RealAudio: <http://aquariusrecordsSF.com/audio/arovaneplecq.rm>

RealAudio: <http://aquariusrecordsSF.com/audio/warmdesknylnsquare.rm>

OUK – Germany – May 2001

Nach dem Öffnen des Digipacks und den ersten Drehungen der silbernen Scheibe beginnt auch schon die Welt drum herum in Schwingung zu geraten. Angetrieben durch die 20 elektrifizierenden Stücke, transferieren die sechs Künstler B. FLEISCHMANN (Österreich), AROVANE (Deutschland), WARMDESK (USA), KÖHN (Belgien), WANG INC: (Italien) und L. PERNICE (Frankreich) die Umgebung in ein fastglobales Klanguniversum. Zwischen experimentellen Klangsäulen klettern innovative Rhythmusgebilde aus sphärischen Sümpfen. Je nach Klangforscher gleicht ihr Aufkommen einer sanften Rauchschwade, während andere sich schleppend empor schrauben. Extreme wie Geborgenheit und Befremdlichkeit, Stille und Geräusch sowie Struktur und Chaos ergänzen sich harmonisch zu einem Ganzen. Vielschichtig verweben sich abstrakte Ebenen in

einer kristallklaren Umgebung um so eine gewisse friedliche Unendlichkeit zu verströmen. Nur selten finden sich Anklänge an bereits da gewesene Musikwelten, was wohl nicht zuletzt mit ein Grund für den spannungsgeladenen Hörgenuss ist.]] g
OUK (DE) online + print edition
http://www.ouk.de/issue_30/toene.html

Rock & Pop - CZ – May 2001

Èmuchám v ñim øpióna a to se k ñimu na kompilaci Bip-Hop Generation v.2 (Bip-Hop) drze a neskrytì pøidal i projekt Warmdesk pøímo z USA! Marseillesky label opit nechává nahlédnout do své pøípravny a s pøedstavením øestì akvizic zaèíná ambientní elektronikou rakouského Bernarda Fleischmanna. V Under pøidává k dujícímu podkladu (umíte pískat pøi vydechu i nádechu, tj. furt?) praskot, louskáèek a bit-guláø. Následující nimecky Arovane s Plecq záøivì probouzí dnes jiù v nekonkrétnu ztracené melodické Autechre (obé Ae - podobnost èistì náhodná?) a zmínìní Amíci vnáøejí divnì experimentální smisice dnes bez nároku na bliùøí popis. V Belgii sídlí Köhn s porouchanými minimelodiemi, vrcholny opus kompilace S. (For Hubert) vøak z diginoise pralesa vyvádí na vysluní mayských pyramid a s, ach, anglickym zpívem vzlétá jako kondor. Wang Inc. (z Itálie) mimo ruèní vyrobených smyèek umí i apexovský ambient. Jeøtì na skok do Nimec.

POPKOMM – Germany – April 2001

Elektroakustik mit Seele. Die Macher des Marseiller Labels Bip-Hop überraschen mit einer Nachdenklichkeit, die ein Deutscher kaum von der sonnigen Cote d'Azur erwartet hätte. Auf ihrer Compilation "bip-hop generation v.2" präsentieren sie mit zwanzig Tracks sechs europäische Künstler, die mehr oder weniger die Hochkultur der "musique concrète" verbinden wollen mit Pop. In der technischen Fortführung erster Avancen der reproduktiven Musik, bei denen Anfang der fünfziger Jahre natürliche Klänge auf Tonbändern bearbeitet wurden, werden hier akustische sowie elektronische Klänge digitalisiert.

Trotz der abstrakten Produktionsebene des Harddiskrecordings, digitaler Zitate klanglicher Ereignisse, wird der Bezug zur populären Musik erreicht durch die nachdenkliche bis melancholische, manchmal verstörende Stimmung, die die Compilation prägt, sowie eine Anlehnung an rhythmische Elemente aktueller Pop-Musik. Während die künstlerischen Referenzen eher A-Musik, Caipirinha oder Mille Plateaux sein mögen, erinnert die Stimmung an Loewenhardt ("lol", PotHeadz) oder Portishead. So wirkt diese ambitionierte neue Musik unterhaltend.

(Martin Böttcher)

VÖ 04/2001

Wer sich eine Vorstellung machen möchte, sollte [bip-hop.com](http://www.bip-hop.com) besuchen.

<http://www.popkomm.de/dyn/news/popclash/platten/experimental/15323/0>

GEIGER # 2 / May 2001 / Denmark

Bip-Hop Generation, vol. 2 præsenterer også seks kunstnere, der ligeledes har fået stillet omtrent ti minutter til rådighed. Fremhæves kan blandt andet tyske Arovane, der med "plecq" hiver ti minutters præcis balancegang mellem luftige og melodisk-drømmende grooves ud af sin harddisc.

Belgiske Köhn bidrager med fire korte, vignet-agtige anti-numre, som er bygget op af et enkelt kaotisk toneforløb, men formår også at fremvise andre, mere alsidige nuancer af sit talent. "I'm so tired", synges der på "S. (for Hubert)" - det eneste sted på cd'en, hvor en vokal bryder tavsheden - og det menneskelige og det kaotisk-maskinelle krydser hinanden.

Bip-Hop Generation vol. 2 indeholder i øvrigt også glimrende bidrag fra Bernhard Fleischmann, Warmdesk, Wang Inc. og Laurent Pernice.

Begge cd'er er genremæssigt set nogle rodebutikker, men samtidig også generelt betragtet inspirerende smagsprøver på nutidige, elektroniske eksperimenter - på både godt og ondt, men mest godt. Det mest interessante fællestræk ved begge cd'er kunne være de bidrag, hvor brugen af akustiske, ikke-syntetiske lydelementer - guitar, vokal og klaver - støder sammen med det

maskinelle. Det er i hvert fald - på disse to cd'er - i dette sammenstød, at det klinger af mere end udforskninger af teknologiens muligheder. Og med de kommende cd'ers bidrag fra blandt andre Kid 606, Mira Calix, Si-(cut).db, Francisco Lopez og Kit Clayton tegner Bip-Hop-serien til at blive en velfungerende guide til den mere eksperimenterende, elektroniske musik.
[Robert Christensen]

RUMORE – Italy - Maggio 2001

From the monthly column "Ricerca"

Meno rigorosamente basato su glitches e clicks rispetto al primo volume, Bip-Hop Generation v.2 (Bip-Hop/Wide) raccoglie nondimeno una valida campionatura della più stimolante nuova elettronica digitale in circolazione: fra i sei partecipanti da altrettante nazioni, convincono soprattutto il viennese Bernhard Fleischmann, il belga Köhn e l'italiano Wang Inc. per come, con modalità differenti, riescono a far coesistere sperimentazione "state of the art" e godibilità d'ascolto, lambendo i territori della canzone (avant)pop o infondendo fervore melodico in astrazioni ambient e collage da lap-top. Fra i partecipanti con più spiccata attitudine ritmica, figura il francese Laurent Pernice, che riascoltiamo in Yppah (Moloko+), versatile e gioiosa sintesi (con dedica a Walt Whitman) dei diversi generi frequentati dal musicista: una certa sensibilità collagistica industrial, modalità ambient e techno, ma anche ritmiche funky e liquide atmosfere cool jazz

Vittore Baroni

ABSORB – USA – April 2001

the tagline for this album is: "adventurous bleeps, delightful & fragile ambiances." and that's exactly what it is. a compilation with selected tracks from a number of artists in the idm community, spanning the globe. definitely a representation of the more laid-back artists, this disc explores a much more low-intensity type of music than some of the more recent work done by certain idm-ers. think of it like this; if venetian snares is the highest intensity work of late, than this output lies at the totally opposite end of the spectrum.

but that's not an insult, by any means. but there is a specific taste for those more suited to lazier production, and much more placid interpretation.

bernhard fleischmann – two tracks with a lot of life to them. an interesting blend of live instrumentation and tight electric rhythms. minimal and dark with a plethora of clicking. nice way to begin the album.

next up is a track from arovane entitled 'plecq.' (taking an autechreian cue, i suppose) a fun track with a steady clicking tempo, and some varied percussion. drop in some sappy melodies (ala aphex) and you've got yourself a hit. Textbook manipulation, but still enjoyable.

warmdesk brings some much-appreciated experimentation to spice up the disc. four tracks with exciting structure and build, and fine use of those acclaimed bleeps that everyone is so fond of. dark, voluminous tones.

wang inc. - four tracks of 'handmade loops.' short tests in minimalistic melody making. nothing groundbreaking here, the most mediocre material on the entire disc.

laurent pernice - sticks with the slow, dark theme, very gentle and fragile tracks that take their time emerging, but are worthwhile once they do. some experimental piano work on 'kling-klang', fused with a lulled machine drone in the background. onomatopoeia at its finest. 'le bon vieux temps' kicks out the jams, and ends up being a dancey track worthy of extended dj play.

nice output from bip-hop. this relatively new label is setting the ground for an exciting future. they are covering a lot of ground with compilations like this, showcasing a lot of varied style and talent, but some of the artists featured need some more time in the lab to really develop. that will be when the label can push its way into being a major in the idm world, which it certainly has the potential to become.

Phillip Raffaele

http://www.absorb.org/reviews/c_biphop.html

INTRO – Germany – May 2001

Der zweite Teil dieser Serie mit dem hehren Anspruch, gute Musik dem geneigten Publikum näherzubringen, beginnt mit Bernhard Fleischmann und Arovane überraschend poppig, fast schon in der Easy Listening-Ecke. Die im Beiheft versprochenen "adventurous bleeps" werden erst bei Warmdesk angedeutet (wenn auch nur verhalten), und die anschließenden vier Köhn-Tracks sind so synthielastig, wie zu befürchten war. Vom Pioniersgeist der ersten Compilation ist leider wenig übriggeblieben, und die wirklich interessanten Sachen kommen erst gegen Ende: Wang Inc.'s "Sadness for Numbers" und v. a. die zwei letzten Stücke von Laurent Pernice ("Kling-Klang" und "Le bon vieux temps"). Hoffen wir, dass die bald anstehende dritte Ausgabe daran anschließen kann!

Sascha Karminski

BLOW UP - Italy - April 2001

Molto più bello del primo arriva il secondo volume della Bip Hop Generation. Questa volta sei artisti da sei differenti nazioni, si raccontano elettronicamente con gusto spiccato per la melodia (un nuovo trend dunque?) e con una sensibilità che mescola suoni acustici e caldi, la forma canzone delle più seducenti pop songs; come la deliziosa S.For Hubert del belga Koen, con le ormai consuete interferenze digitali, questa volta però più discrete che invadenti. Apre l'austriaco Bernard Fleischmann con la sorprendente Aube dove fa capolino anche una chitarra che sembra vantare parentele con il miglior avant pop. Il tedesco Arovane (l'unico a detenere una sola seppur lunga traccia) con Plecq continua a mantenere la grande promessa della sua cinematografica digital ambient, dalle mille sfumature. Anche il nostro Wang inc. dà il meglio disse in almeno 2 tracce: 3Notes Melody e Sadness for the Numbers, efficaci, scarse ma irresistibili melodie strappacuore. Si difende bene anche il francese Laurent Pernice soprattutto in Sorft and Round e nella breve e sinistra Kling Klang. Abbassa un po' la media invece l'americano Warmdesk, non male, ma il meno fantasioso e originale della squadra.

(7/10) (Gino Dal Soler)

SABADA – Hungary – April 2001

Franciaország eddig nem úgy élt a képzeletemben, mint a kísérleti elektronika legfigyelemreméltóbb melegágya, de meg lettem győzve. Két olyan kiadót ismertem meg a közelmúltban erről a területről akik képesek voltak pozitív képet kialakítani bennem. Az egyik az Alice in Wonder records akik az "Oblique Lu Nights" fesztivált tető alá hozták. Három napig Nantes volt a világ közepe, sokan megfordultak ott, például a Coil, a Mouse On Mars, a Pan Sonic, a Kompakt DJ Team, a DMX Krew, de sorolhatnám. A másik cég Bip-Hop névre hallgat, ami vicces is, de azért sokat sejtet, és előrevetít egy hangulatot, amit abszolút hoznak is. A kiadó még fiatal, de máris nagy fába vágta a fejszét. Nekiláttak egy olyan válogatássorozat megjelentetésének, amelynek minden részén hat db művészt fognak bemutatni, az elektronika krémjéből. A sorozat hat részből fog állni, ez azt jelenti, hogy összesen 36 alkotót ismerhetünk meg. Még csak a második rész jelent meg (március 15.), de már az egész koncepció áll, tehát megvan az összes szereplő. Aki azt mondja, hogy volt már ilyen válogatás ezer, annak csak részben van igaza, mert a kiadó azokat a zenéket részesíti előnyben amik egyszerre előremutatók és hallgathatók, az ilyen hozzáállás pedig ritka kincs. Velem gyakran előfordul, hogy lefáraszt a sok töltelék zene egy válogatáson, és még a jó zenéket is leértékeli, ha rossz közegbe kerülnek. Szerencsére most nem ilyenekkel állunk szembe. A borító egyszerű, de szép digipack, a bookletben, pedig minden szereplőnek jut egy oldal. A lemezen 70 perc zene, mindenkitől több szám, többfajta hangulat. Nem sok ismerőssel találkoztam, pedig nem kezdőkkel van dolgunk, mindegyiknek vannak már lemezei, van akinek nyolc

kiadónál is. Bernhard Fleischmann kezdi a sort, két lassú, borongós hangulatú darabbal. Ő Bécsben él és a Charizma kiadónál jelenik meg. A következő Arovane már 15 éve foglalkozik az elvontabb zenék gyártásával. Ő is egy viszonylag nyugodtabb, ambientes témával jött, bár a tempó gyorsabb picit. Warmdesk egy fiatal srác az államokból, jelenleg Bécsben él és négy számmal képviselteti

magát. Az első egy rövid intro, a második viszont eléggé izgalmas zaj-house, baljós basszusvonallal és a monotonitás álcája mögé bújó, változatos dobritmussal. Az ezt követő "Nynl Square" hasonló, de ha lehet még veszettebb. Végül belassul és pokoljárásra invitál minket, figyelemreméltó anyag. Köhn Belgiumban tekergeti a potmétereket, kicsit hasonló stílusban, mint a Tortoise, pontosabban a basszushang amit, három rövidebb művében használ teljes hasonulás, de van itt egy elég sajátos epikus zenéje is. Az olasz Wang Inc. hatszor is megnyilvánul, igaz ebből négy, a "Handmade Loop" nevet viselő sorozat része. A "3 Notes Melody" igazán finom csemege, ambient electronica ő jegyzi a lemez legjobb dalát is "Sadness For The Numbers" címen, amit a koszovói háború NATO visszaéléseinek hatására írt. Nagyon szomorú zene, temetésre lenne jó, lehet hogy egyszer beleírom majd a végrendeletembe. Az utolsó Laurent Pernice a nyolcvanas évek végén vette kézbe a hullámgörbét. Itt ipusztriális finomságokat hallunk tőle zongorára és zajra komponálva. A "Le Bon Vieux Temps" pedig a Test Dept világát idézi. állat!

A következő rész májusban várható, én szóltam!

Suefo

<http://www.extra.hu/sabada/m.htm>

YOT # 14 – Germany / April 2001

Folge 2 der Samplerrreihe. Der erste Teil war mir auf Dauer einfach zu sperrig. Diese Folge stimmt mich versöhnlich. Bernhard Fleischmann steuert zwei recht unterschiedliche Stücke bei, einen Pophit und einen recht experimentellen, knusprigen Geräuschtrack. Hat jetzt auch ein Powerbook... Arovane ist hier in sehr guter Form, sein 10-Minuten Track erinnert an seine DIN-Platten. Plinkermelodien und dezente Flächen. Danach wird es etwas experimenteller mit vier Tracks von Warmdesk aus den USA. Am schönsten ist "Dormo". Melodien werden von Seltsamdrumpatterns verschreckt. Huch! Köhn aus Belgien lässt alles stottern und knistern. Überhaupt sollte mal diskutiert werden, warum gerade die digitalsten Sachen aus der Elektronika-Ecke immer knistern und knastern wie kaputte Vinylscheiben,.... Wang Inc., den ihr auch schon von Sonig kennen dürft (demnächst ein Album!) steuert neben spinnerten Loops auch richtig schöne Tracks bei, die ihre Titel durchaus rechtfertigen ("3 note melody" und "sadness for the numbers"). Das gilt auch für Laurent Pernice aus Frankreich, er mag wohl auch klassische Klavierstücke und bringt die auf eine sehr dezente Art und Weise (Plingplong hier, Plingeling dort) ein. Was für Teil eins galt, gilt aber für Teil zwei: sehr unterschiedliche Sachen, was einerseits nerven kann, andererseits aber eben auch mal andere Sachen näher bringen kann. Rem
rené margraff

SOMA MAG # 13 – Germany – April 2001

Nein, es ist kein Schreibfehler. Diese Compilation hat mit Hip Hop wirklich nicht viel am Hut. Vielmehr vereint sich hier ein hoffnungsvoller Querschnitt aktueller elektronischer Experimental-, Hör- und Tanzmusik. Sechs Künstler aus sechs verschiedenen Ländern haben insgesamt 20 Tracks beigesteuert. Genauso bunt wie die Herkunft der Musiker klingt auch das Ergebnis. Anspruchsvolle Ohren auf der ständigen nie endend wollenden Suche nach neuen Klängen werden hier garantiert befriedigt.

www.somamag.de

IGLOOMAG – USA / April 2001

Bip-hop Generation is an unconventional series of compilations. Every artist is presented with a small showcase of one or several new tunes. The compilations aim to introduce the artists to the listeners, rather than being a bunch of tunes that sound good together. This of course means that even though each artist make electronic music the compilations tend to be rather disjointed affairs, V.2 more so than V.1 (which came out a few months ago). V.2 starts off with two good tunes from Bernhard Fleischmann, beautiful and interesting creations in the melodic school. Arovane's supplies one long epic track, and while I've heard better Arovane tracks, it's still really good. The works of

Warmdesk and Köhn are more challenging compositions with clear leanings towards musique concrete. It's an abrasive type of sound that usually ends up with me reaching for the remote. That said, Köhn's "S. (for Hubert)" surprises and delights with its deadpan bit of singing. Wang inc.'s works also has a basis in musique concrete, but in a more friendly style. His "3 Note Melody" and "Sadness for Numbers" (about the NATO bombings in Kosovo) are both beautiful and thought-provoking. Laurent Pernice, finally, supplies three very different tracks, the dreamily suggestive "Soft and Round", the pointless "Kling-klang", and "Le bon vieux temps" which sounds like as if an electro-acoustic art musician was to make techno.

As I said, a rather disjointed compilation, but definitely interesting.

Henrik stremberg

igloomag.com

EVERMUSIC – russia / march 2001

<http://212.24.35.5/ever/music/22-bhg.html>

Geräuschgenerator – April – Germany

Die musique concrète, die in ihren Anfängen in den 40er/50er Jahren ja durchaus "hochkulturell" im Kontext der klassischen Avantgardebewegungen rezipiert wurde, ist längst zu einem Kosmos musikalischer Möglichkeiten geworden, der nicht nur die Grenzen von Musik und Nicht-Musik verwischt, sondern auch die Grenzen von U- und E-Musik aufgeweicht hat. Das lässt sich einerseits an Äußerlichkeiten ablesen, wie z.B. der Tatsache, dass die Aufnahmen von Altmeister Pierre Henry Gegenstand umfangreicher Remix-Alben werden. Die Samplerreihe Bip Hop Generation des französischen Labels Bip-Hop bietet die Möglichkeit, sich anhand aktueller Arbeiten neuer, z.T. noch sehr junger Künstler ein Klang-Bild davon zu verschaffen, wie eng elektronische Musik und "Geräuschmusik" mittlerweile verbunden sind - oder es vielleicht schon immer waren. Zweifellos ist, dass der Computer nicht nur die Möglichkeiten der Bearbeitung von Umweltgeräuschen enorm erweitert hat, sondern auch ganz eigene Geräuschumwelten aus Beeps und Glitches überhaupt erst hervorgebracht hat. Diese vielfältige Compilation macht hörbar, was man daraus alles machen kann. Mit Beiträgen von Bernhard Fleischmann, Arovane, Warmdesk, Köhn, Wang Inc. und Laurent Pernice.

gebrauchtemusik.de

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BIP HOP GENERATION V. 1 (Compilation cd by Bip Hop)

BIP HOP GENERATION V. 2 (Compilation cd by Bip Hop)

In the 80's it was Hip hop. Then it was Trip Hop in the 90's. In the first decade of the 21st century, Bip Hop could be the name that separates the sheep from the goats when the talk goes to musical trends. No obsolete hip hop-scratch, no dragging Trip hop beats. The style is ultra-innovative, super-experimental and constantly searching for new unexplored grounds within electronic music. The result on the first two volumes of the Bip Hop Generation-series is experimental but still quite accessible electronica.

Bip Hop Generation V.1, being saturated by minimalistic sound-expressions, reaches its climax around the haunting repetitive sampler-minimalism of the always exciting Dutch trio Goem, the minimalized darkside-jungle from Phonem and the surprisingly aggressive contribution from Schneider TM.

In the second chapter, the expression generally turns more ambient. Highlights on V. 2 peeks around the fragile ambience of Arovane, the melancholic ambient-experimentalism of Köhn, and Wang Inc.'s beautifully dark reflections on the disasters made by the NATO mission during the last Kosovo war. Two promising chapters, that makes us long for more

from the Bip Hop Generation. A great opportunity to become acquainted with the electronica-scene of today. Excellent!
(NMP)
Address: www.bip-hop.com

TUXAMOON - Der Newsletter zu Musik, Kultur und Meinungsbildung

Zweite Cd einer Reihe mit elektronischer Bastelarbeit der ruhigeren Sorte. Diesmal mit jeweils mehreren Stücken von Bernhard Fleischmann, Arovane, Warmdesk, Köhn, Wang Inc. und Laurent Pernice. Wie gesagt, alles sehr kontemplativ, und Arovanes barockes Geplinker oder Bernhard Fleischmanns stimmungsvolle Rausch-Knacks-Collagen könnten dem ein oder anderen bereits bekannt sein. Warmdesk aus den USA kommen dann doch etwas geräuschvoller, sind weniger entspannt, dafür spannend. Dann folgt Köhn aus Belgien, unter anderem mit dem wunderschönen S. (for Hubert) – sehr traurig-wavig-belgisch– , wang inc. schließt daran ein paar wilde Sekundentracks an und am Schluss knistern, knacksen, rauschen und rascheln Laurent Pernice und wang inc. noch mal um die Wette.

<http://www.tuxamoon.de> / Ausgabe April 2001

TIME OUT # 1597. March 28-April 4 / 2001 - England

Clubs/reviews/compilation corner

International music from machines is basically the Bip-Hop ethos. Volume two of the Marseille-based label's showcase features six artists, including Italy's Wang Inc. whose "Handmade Loops" layer into some beautiful melodies, and the weird smooth/chaotic soundclashes of France's Laurent Pernice ("Kling Klang" morphs into the excitingly urgent "Le Bon Vieux Temps"). Too noodly for some tastes, but any lover of electronica should give this a go – it's not conventional club music, but those anti-choons experiments are mostly intriguing.

MUSIQUE INFO HEBDO # 160 - France

Rubrique ACTU : Le webzine de Bip-Hop

Les sites de labels ne sont bien souvent qu'une vitrine de promotion et d'information, mais le label électronique Bip-Hop a décidé d'aller au delà. www.bip-hop.com présente bien entendu les sorties des artistes maison, leurs dates de tournée, et des liens, mais ce site propose surtout un véritable magazine en ligne, dédié à l'électronica, avec des chroniques et des portraits d'artistes et de labels (Microwave et Morr Music dans ce premier numéro). Bip-Hop entend par là fidéliser un public de passionnés. Il tisse aussi des liens avec Radio Grenouille où l'émission BiP-Hop deviendra un rendez-vous régulier, deux jeudis par mois. Le label marseillais vient aussi de produire la compilation BiP-Hop Generation 2, composée de 20 titres exclusifs de Bernhard Fleischmann (Aut), Arovane (All), Warmdesk (USA), Wang Inc. (It), Köhn (Be) et Laurent Pernice (Fr).

Il signe également son premier album d'artiste. Signé par le duo anglais Tennis (Benge et Si-{Cut}.DB), Europe On Horseback sera distribué en France par La Baleine, et promotionné par l'agence BLIP. Il sortira dans quatorze autres territoires le 10 avril.

RECYCLE YOUR EARS – March - England

Less than half a year after the release of the first volume in the "Bip Hop Generation" series comes the second one. The concept is still to gather a wide and complete example of the blip / glitch scene that is currently rising from several other music styles. 6 projects are featured on this second volume, five of them coming from different parts of Europe, and Warmdesk being the only american band on this disc.

This compilation starts with probably its most accessible artist, Bernhard Fleischmann, who presents two very nice and flowing pieces of soft electronic arrangements. Even though his tracks contains some blips and minimal sounds, they are based on gliding melodies and loops, hypnotizing the listener to calm and gentle atmospheres. Arovane, the famous german act that follows, also doesn't

really fit in this glitch description, with a very IDM oriented track that could very well have been written by Autechre.

However, Warmdesk, Köhn and Wang Inc. all play according to the rules of blips and clicks, with weird and shorts sounds, silences and atonal moments. Their recording are very dynamic and catch well the attention of the listener. Styles range from the experimentations with beats of Wang inc.'s "Handmade loops" to more technoid offerings (for example on "Encaustic" by Warmdesk). Finally, Laurent Pernice, a rising name of the techno scene in France, presents three compositions that combine very well an acute sense for melodies and well written, flowing loops. Well arranged, his track close the cycle which had begun with Bernhard Fleischmann's catchy tracks.

I have no idea where the so called "bleepcore" style is going, but, while listening to this sampler, I found myself more seduced than with the first volume of the series. It might be because, this time, more tracks have an accessible and melodic side, or because the experimental side is less prominent. But it might also be just because these sounds of blips and clicks are finally growing on me. Anyway, this is a good compilation, that surpasses its predecessor and confirms that this line of samplers is well focused and realized.

Nicolas, March 20, 2001

recycleyourears.com

INAUDIBLE.com / IDM mailing list

On Bip-Hop Generation v2, the trend of experimental meets idm continues this time bringing together artists like arovane and b.fleischmann with more experimental artists like kohn, wang inc, and warmdesk. The v.2 starts with two darker introspective tracks from b.fleischmann highlighted by the gurgling electronics of 'under.' next is a fantastic 10-minute epic from arovane called 'plecq' that just overflows with melodies. After arovane, bip-hop newcomer

Warmdesk delivers four tracks complex electronica at times similar to phthalocyanine other times closer to senking. Kohn follows with three short pieces/loops and a dreamy analog track entitled 's-for hubert.' Wang Inc also delivers a few short pieces/loops as well as the clickety melodic 'three note melody' and the very "paris-at-4am-sounding" 'sadness for the number.' laurent pernice winds-down the comp with three very different styled tracks and Wang Inc finishes with a repeat of two of their short pieces/loops from earlier in the comp. Another solid edition to the Bip-Hop Generation series that, as it's predecessor did, should appeal to a wide range of experimental electronic music listeners.

For more information visit: <http://www.bip-hop.com>

-->-Lance----

DE-BUG April 2001 (Germany)

Willkommen bei der zweiten Folge der Endlosserie Bip-Hop Compilations. Bernhard Fleischmann beginnt, und das mit zwei Tracks, die, jedenfalls für mich, bei unserem Lieblingswiener den nächsten Level einläuten. Mit komischer Gitarre, ungewöhnlichen

Rauscherhythmen und einer Melodie, die zur Abwechslung war nicht so ganz klar über allem anderen schwebt. Sein zweiter Track klingt, als ob er sich selber verdubbt hätte. Großartig, genau wie Arovane, der hier zehn Minuten lang freundlich im alten Din-Stil plinkert. Dann kommt Warmdesk aus Texas, der mich überhaupt nicht mitreisst, nur

eine vage Idee davon zu haben scheint, was ein Track haben muss, damit er sich auch so nennen kann und mit seinen IDM-Rhythmen und dieser generellen 'Ich-mach-jetzt-mal-anders' Attitude bei mir nicht landet. Köhn aus Belgien ist riesig, schickt uns auf eine Reise durch Rausch und Krach, bevor wir im roas-gefärbten Himmelreich angekommen sind, wo Köhn schon wartet und für uns singt, nur für uns. Wow. Dann

kommt Wang Inc. aus Italien, Ex Sonig. Sehr locker, mit viel Abstand schiebt er uns eine Melodie nach der nächsten in den Mund. Laurent Pernice schliesslich interessiert so gar nicht, daddelt rum und macht einfach keinen Spass. Wie immer: Hui und Pfui eng beieinander, aber Vol. 2 ist schon viel besser als die 1.

thaddi *_*****

ELECTRONIC ART NETWORK – Germany – April 2001

[ka-nam] dies ist die zweite auskopplung des französischen labels dieser bip-hop generation serie. auf über 70 min. bietet diese compilation 20 tracks von sechs musikern aus sechs verschiedenen ländern. zusammengesetzt aus Bernhard Fleischmann (Austria), Arovane (Germany), Warmdesk (USA), Köhn (Belgien), Wang Inc. (Italy), L.Pernice (France). sie alle haben schon auf anderen labels releases herausgebracht und tragen nun hiermit eine geballte ladung elektronischer musik zusammen. »generation« ist ein guter trip durch sämtliche drumsounds und electro-elemente mit leicht chilligem style. sehr innovativ und gut hörbar. das booklet bietet eine gute informationspalette über die einzelnen musiker und auch die dritte compilation erscheint demnächst. (wir werden bald darüber berichten !)

4 (6)

<http://www.electronic-art-network.net>

FM4 radio Austria.

Graue Lagune 18-03-01

Heute geht es um zwei Alben eines Labels. Alle drei kenne ich nicht, habe ich nie von gehört und in den unendlichen Weiten des Internetzes auch keine Hörbeispiele dazu gefunden. Und bei der Gelegenheit nochmal zur Information: Ich bin nicht bei FM4 und poste von zu Hause und habe daher auch Fritzens CDs nicht zur Verfügung, wohl aber seinen Text und aufgestöberte Links ...

Ostermayer: "Noch vor einigen Tagen hatte ich keine Ahnung von der Existenz des Labels, aber jetzt bin ich schon feuriger Fan - so schnell geht das bei mir: Das Label heißt bip-hop, ist in Marseille beheimatet und dürfte in Frankreich eine ziemlich isoliertes Dasein fristen: denn die Gesamtästhetik von bip-hop ist erstens extrem unfrankophon, will sagen: unjazzy, unhousig, ungroovy oder was sonst derzeit als französischer Stil international gehandelt wird. Und zweitens kommen die Label-Artisten aus ganz Europa: von Belgien, Italien Deutschland bis hin zu unserem geliebten Bernhard Fleischmann.

Eine Einheitlichkeit läßt sich nicht wirklich festmachen, wenn überhaupt, dann ein Hang zur alten Dekonstruktion bei gleichzeitiger Liebe zur sanfteren Seite der Maschinen. Wer jetzt im Hinterkopf Morr, unser Berliner Lieblingslabel, denkt, liegt nicht ganz daneben. Aber eben auch nicht ganz richtig. Bip-Hop geht eindeutig weiter: bis hin zu den scheinbar aleatorischen Miniaturen der italienischen Wang Inc.

Zwei CDs sollen das heute belegen: der Sampler Bip-Hop-Generation Vol. 2, auf dem sich Arovane, Köhn, Laurant Pernice, Bernhard Fleischmann und Wang Inc.

Prächtig ergänzen, und das Duo Tennis mit seiner CD Europe On Horse Back. Tennis ist ein Projekt von Benge aka Ben edwards und SI-CUT-DB aka Douglas Benford, beide verdiente elektronische Grenzgänger mit Homepage London."

Den Sampler "Bip-Hop-Generation Vol. 1" gibt es übrigens auf atrecordings ganz fein zum Anhören.