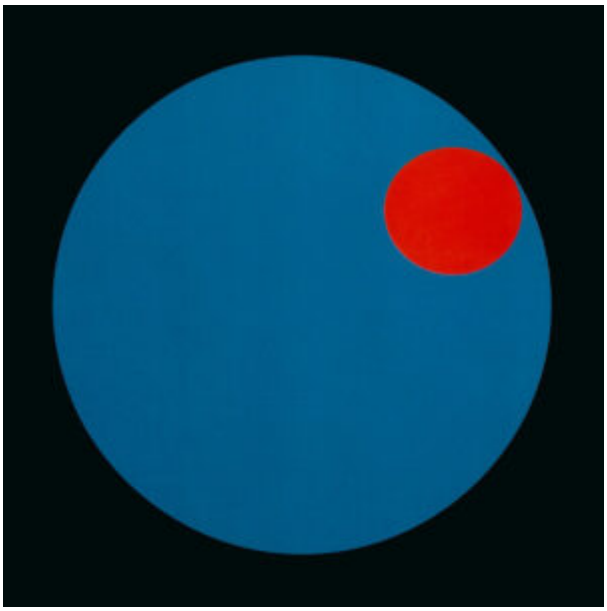
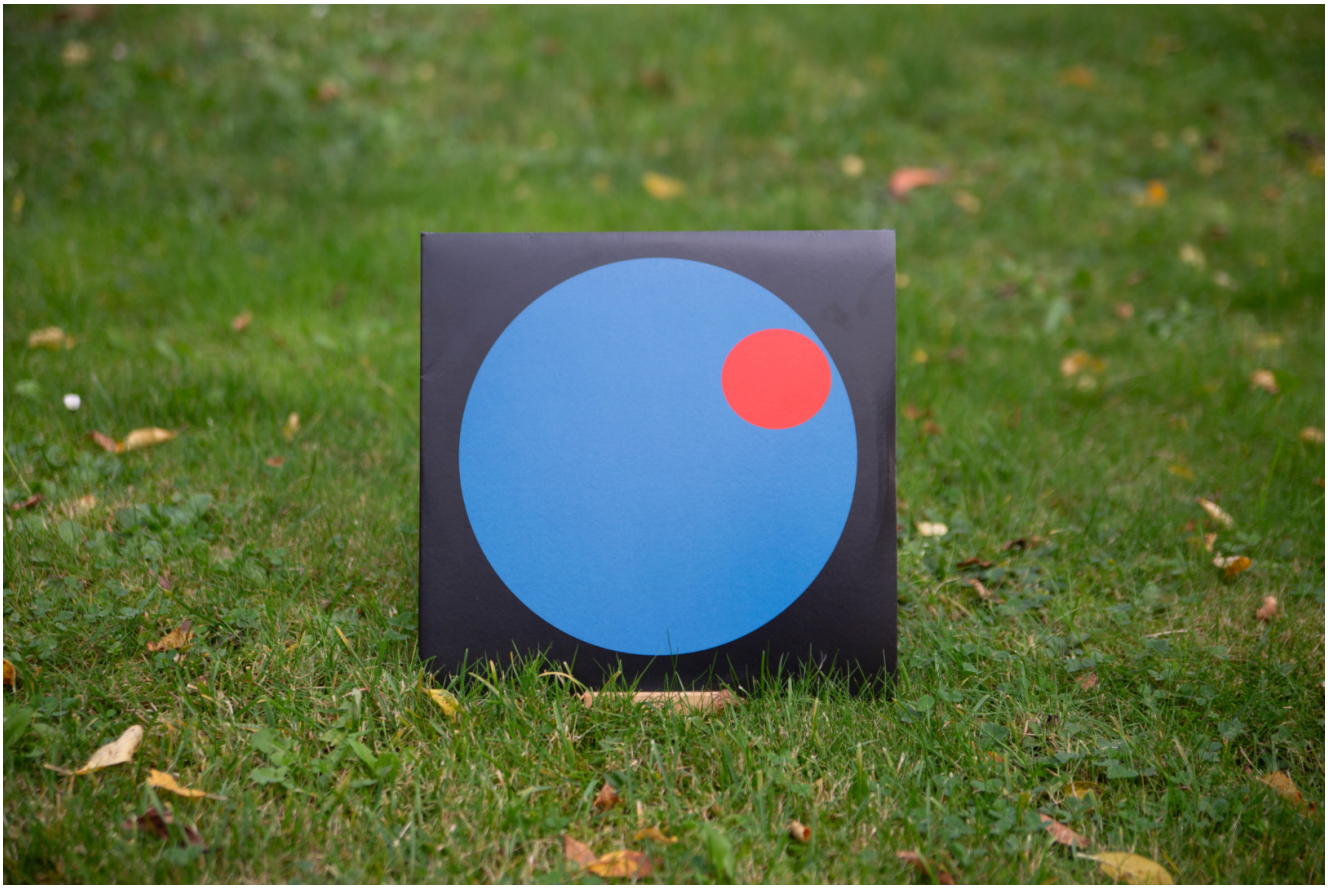
Silence - Silence (Reissue)



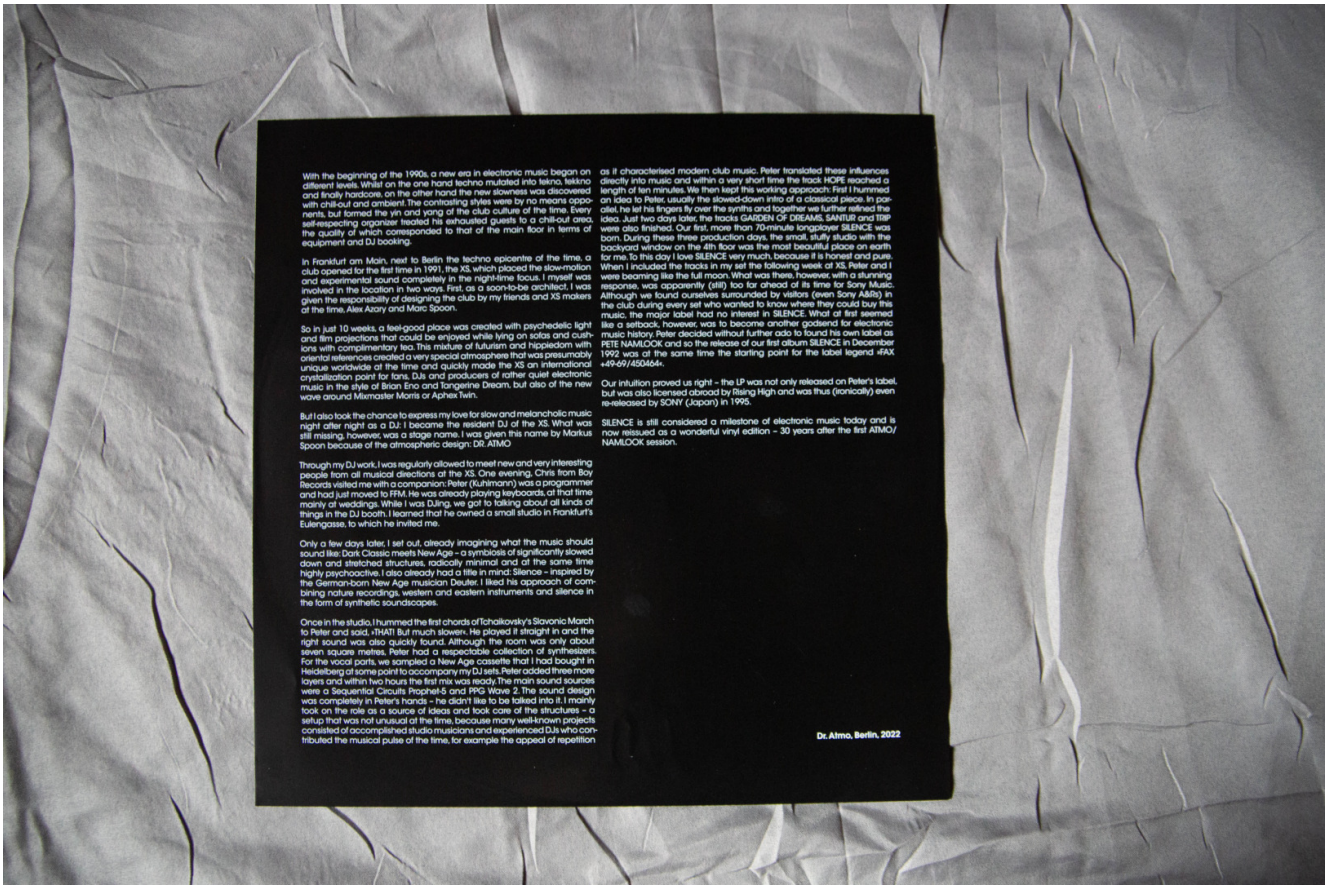
(1:00:00; Vinyl,Digital; Silent State Recordings, 07.12.1992/02.11.2022/2023)
Es ist nun zwei Jahre her, dass *Nils Wortmann* mit seinem Label Silent State Recordings *Pete Namlook*s Ambient-Meilenstein „Air • You“ wiederauflegte und erstmals auf Vinyl veröffentlichte. Das Streben nach High Fidelity Sound Qualität stand dabei im Mittelpunkt des Reissues. Das Packaging der beiden 12″-Vinyls hingegen war so schlicht wie möglich gehalten. Ein einfache Gatefold-Verpackung, die das Cover-Artwork originalgetreu wiedergab. Ganz ohne Begleitblatt und ohne jegliche Linernotes. *Wortmann* wollte die Musik *Peter Kuhlmann*s (wie *Namlook* mit bürgelichen Namen hieß) und den Erstling seines Projektes Air für sich sprechen lassen. Ein Unterfangen, dass ihm bravourös gelang, denn selbst auf einer schlichten HiFi-Anlage waren den beiden Vinyls tiefgründige Klänge zu entlocken gewesen.



Credit: Prog in Focus

Dass Air – „Air • You“ nur der Auftakt einer Serie von Wiederveröffentlichungen *Pete Namlook*s sein sollte, das war damals schon abzusehen. Welche Aufnahmen diese Serie jedoch beinhalten würde, das war nur schwerlich vorherzusehen. Denn die Anzahl der Projekte, in welche der Frankfurter involviert war, ist kaum überschaubar. Laut Discogs umfasst sein Werk alleine 98 Alben. Die Wahl fiel schließlich auf Silence, ein gemeinsames Projekt von *Pete Namlook* und *Amir Abadi*, besser bekannt als DJ *Dr. Atmo*.

Optisch kaum von „Air • You“ zu unterscheiden, liegen dem Album „Silence“ ausführliche Linernotes von *Dr. Atmo* bei, in denen der Künstler die Entstehungsgeschichte dieses Albums wiederaufleben lässt. In denen er schildert, dass die damalige Techno- und Hardcore-Szene kaum ohne Ambient- und Chill-Out-Tunes denkbar gewesen wäre, denn die beiden Stile wären wie das Yin und Yang der damaligen Club-Szene gewesen.



With the beginning of the 1990s, a new era in electronic music began on different levels. Whilst on the one hand techno mutated into tekno, tekkno and finally hardcore, on the other hand the new slowness was discovered with chill-out and ambient. The contrasting styles were by no means opponents, but formed the yin and yang of the club culture of the time. Every self-respecting organizer treated his exhausted guests to a chill-out area, the quality of which corresponded to that of the main floor in terms of equipment and DJ booking.

In Frankfurt am Main, next to Berlin the techno epicentre of the time, a club opened for the first time in 1991, the XS, which placed the slow-motion and experimental sound completely in the night-time focus. I myself was involved in the location in two ways. First, as a soon-to-be architect, I was given the responsibility of designing the club by my friends and XS makers at the time, Alex Azary and Marc Spoon.

So in just 10 weeks, a feel-good place was created with psychedelic light and film projections that could be enjoyed while lying on sofas and cushions with complimentary tea. This mixture of futurism and hippiedom with oriental references created a very special atmosphere that was presumably unique worldwide at the time and quickly made the XS an international crystallisation point for fans, DJs and producers of rather quiet electronic music in the style of Brian Eno and Tangerine Dream, but also of the new wave around Mixmaster Morris or Aphex Twin.

But I also took the chance to express my love for slow and melancholic music night after night as a DJ: I became the resident DJ of the XS. What was still missing, however, was a stage name. I was given this name by Markus Spoon because of the atmospheric design: DR. ATMO

Through my DJ work, I was regularly allowed to meet new and very interesting people from all musical directions at the XS. One evening, Chris from Boy Records visited me with a companion: Peter (Kuhlmann) was a programmer and had just moved to FFM. He was already playing keyboards, at that time mainly at weddings. While I was DJing, we got to talking about all kinds of things in the DJ booth. I learned that he owned a small studio in Frankfurt's Eulengasse, to which he invited me.

Only a few days later, I set out, already imagining what the music should sound like: Dark Classic meets New Age – a symbiosis of significantly slowed down and stretched structures, radically minimal and at the same time highly psychoactive. I also already had a title in mind: Silence – inspired by the German-born New Age musician Deuter. I liked his approach of combining nature recordings, western and eastern instruments and silence in the form of synthetic soundscapes.

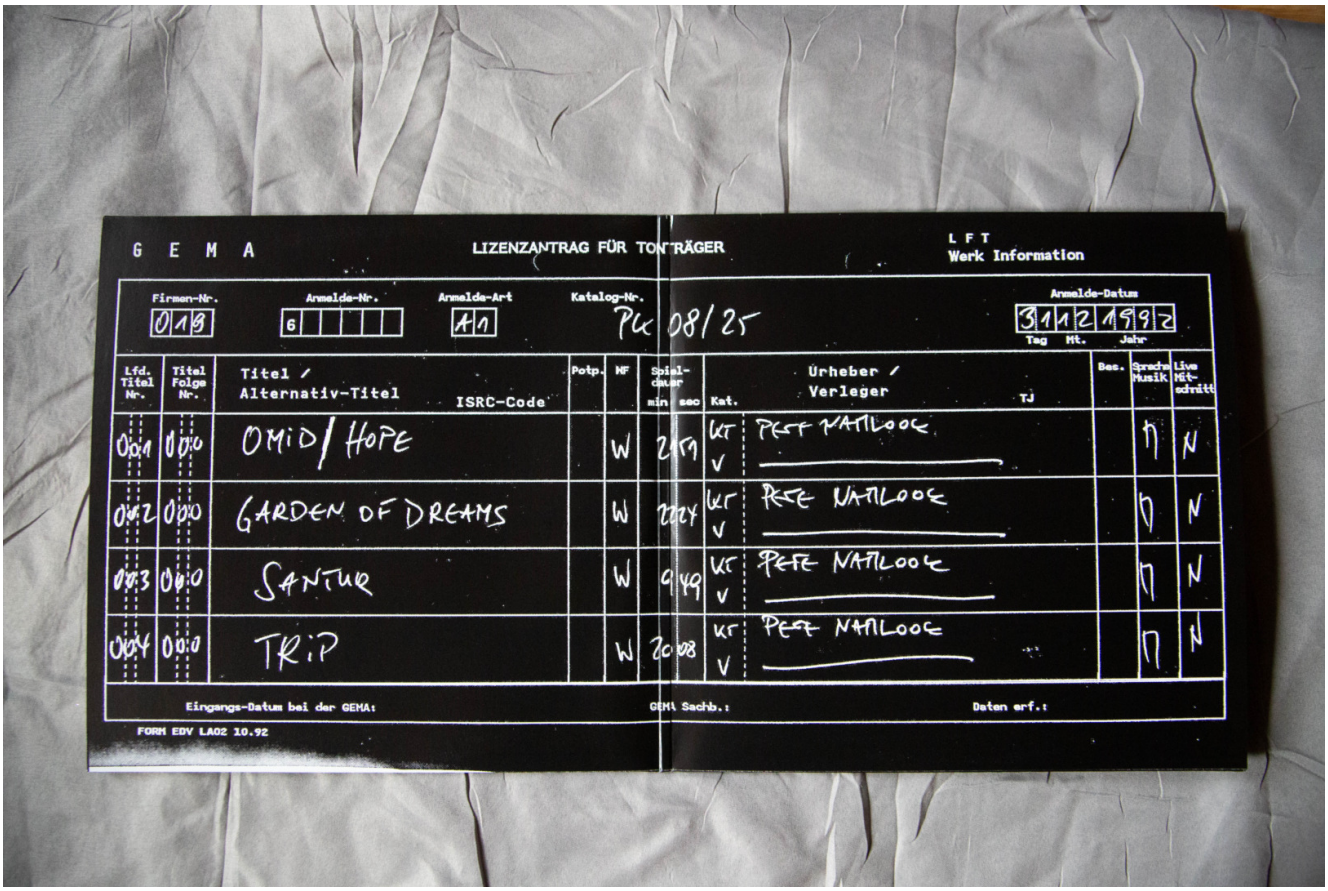
Once in the studio, I hummed the first chords of Tchaikovsky's Slavonic March to Peter and said, »THAT! But much slower«. He played it straight in and the right sound was also quickly found. Although the room was only about seven square metres, Peter had a respectable collection of synthesizers. For the vocal parts, we sampled a New Age cassette that I had bought in Heidelberg at some point to accompany my DJ sets. Peter added three more layers and within two hours the first mix was ready. The main sound sources were a Sequential Circuits Prophet-5 and PPG Wave 2. The sound design was completely in Peter's hands – he didn't like to be talked into it. I mainly took on the role as a source of ideas and took care of the structures – a setup that was not unusual at the time, because many well-known projects consisted of accomplished studio musicians and experienced DJs who contributed the musical pulse of the time, for example the appeal of repetition as it characterised modern club music. Peter translated these influences directly into music and within a very short time the track HOPE reached a length of ten minutes. We then kept this working approach: First I hummed an idea to Peter, usually the slowed-down intro of a classical piece. In parallel, he let his fingers fly over the synths and together we further refined the idea. Just two days later, the tracks GARDEN OF DREAMS, SANTUR and TRIP were also finished. Our first, more than 70-minute longplayer SILENCE was born. During these three production days, the small, stuffy studio with the backyard window on the 4th floor was the most beautiful place on earth for me. To this day I love SILENCE very much, because it is honest and pure. When I included the tracks in my set the following week at XS, Peter and I were beaming like the full moon. What was there, however, with a stunning response, was apparently (still) too far ahead of its time for Sony Music. Although we found ourselves surrounded by visitors (even Sony A&Rs) in the club during every set who wanted to know where they could buy this music, the major label had no interest in SILENCE. What at first seemed like a setback, however, was to become another godsend for electronic music history. Peter decided without further ado to found his own label as PETE NAMLOOK and so the release of our first album SILENCE in December 1992 was at the same time the starting point for the label legend »FAX +49-69/450464«.

Our intuition proved us right – the LP was not only released on Peter's label, but was also licensed abroad by Rising High and was thus (ironically) even re-released by SONY (Japan) in 1995.

SILENCE is still considered a milestone of electronic music today and is now reissued as a wonderful vinyl edition – 30 years after the first ATMO/NAMLOOK session.

Dr. Atmo, Berlin, 2022

Credit: Prog in Focus



G E M A — LIZENZANTRAG FÜR TONTRÄGER — L F T Werk Information

Firmen-Nr. 018 | Anmelde-Nr. 6 | Anmelde-Art An | Katalog-Nr. PC 08/25 | Anmelde-Datum 31.12.1992 (Tag Mt. Jahr)

Lfd. Titel Nr.	Titel Folge Nr.	Titel / Alternativ-Titel	ISRC-Code	Potp.	MF	Spiel-dauer min	sec	Kat.	Urheber / Verleger	TJ	Bes.	Sprache Musik	Live Mit-schnitt
001	000	OMiD / HOPE			W	21	19	UT V	PETE NAMLOOK			N	N
002	000	GARDEN OF DREAMS			W	22	24	UT V	PETE NAMLOOK			N	N
003	000	SANTUR			W	9	49	UT V	PETE NAMLOOK			N	N
004	000	TRiP			W	20	08	UT V	PETE NAMLOOK			N	N

Eingangs-Datum bei der GEMA: | GEMA Sachb.: | Daten erf.:

FORM EDV LA02 10.92

Credit: Prog in Focus

Die Chill-Out-Areas im Hinterkopf entwickelte *Dr. Atmo* seine ganz eigene Vision von langsamer und melancholischer Musik, eine Symbiose, in der Dark Classic auf New Age treffen sollte. Als *Dr. Atmo* schließlich auf *Pete Namlook* traf, wurde diese Vision zur Wirklichkeit. Musik, die sowohl den den Geist von *Pjotr Iljitsch Tschaikowski* als auch von *Georg Deuter* atmete und gleichzeitig die Langsamkeit zelebrierte. Und insbesondere die Stille. Musik die einer kathartischen Reinigung gleichkam und nach einer langen Club-Nacht wie Medizin gewirkt haben muss.

Credit: Prog in Focus

Doch auch ohne lange Nächte in den Knochen wirkt „Silence“ wie eine akustische Seelenkur. Selbst wenn man nicht über ein High-End Soundsystem verfügt. Selten habe ich solchen Tiefgang bei einer einfachen Stereo-Aufnahme hören können. Wie hoch die Ansprüche *Nils Wortmann*s tatsächlich sind, das zeigt sich anhand einer einfachen Anekdote. Als ich seinerzeit erstmals die Vinyl-Aufnahme von „Silence“ hören durfte, war ich schon begeistert gewesen. Doch dann kam der Rückruf: Ich solle die

Platte doch am besten in die Tonne treten und mit meiner Besprechung warten, bis mir postalisch Ersatz zukommen gelassen worden ist. Die Pressung wiese Mängel auf und genüge nicht den hohen Anforderungen des Labels. Ich selbst war baff nach dieser Ansage. Entweder hatte ich eine der wenigen Platten ohne Mängel erwischt oder meine Ohren waren einfach nicht sensibel genug, um diese Fehler festzustellen. In meinen Gehörgängen kang „Silence“ viel besser, als 95 Prozent der Schallplatten, die ich bis dato mein Eigen nannte.

Als dann Monate später ein Paket mit zwei frisch gepressten Vinyls eintraf, so verstand ich noch immer nicht genau, was *Nils Wortmann* zu bemängeln hatte. Zumindest konnte ich auf meiner Heimanlage keine Unterschiede ausmachen. Doch auch für mich hatte die Neu-Pressung einen ganz entscheidenden Vorteil. Die Innenhüllen sind diesmal gefüttert.
Ohne Bewertung

Silence I (2022 Remaster) von Silence

Besetzung:
Pete Namlook
Dr. Atmo

Diskografie (Studioalben):
„Silence“ (1992)
„Silence II“ (1993)
„Silence III“ (1998)
„Silence IV“ (1999)
„Silence V“ (2001)

Surftipps zu *Pete Namlook*:
Facebook
VKontakte
Twitter
Bandcamp (Pete Namlook)
Bandcamp (Air)

YouTube
Spotify
Apple Music
Amazon Music
Deezer
Tidal
Shazam
last.fm
Discogs (Pete Namlook)
Discogs (Silence)
Prog Archives
ArtistInfo
Wikipedia

Surftipps zu *Dr. Atmo*:
Bandcamp
Discogs

Rezensionen *Pete Namlook*:
#VinylCorner: Air – „Air II • Travelling Without Moving“ (Reissue) (2024)
Air – „Air • You“ (Reissue) (2021)
Klaus Schulze & *Pete Namlook* – „The Dark Side Of The Moog Vol. 9-11“ (2016)
Klaus Schulze & *Pete Namlook* – „The Dark Side Of The Moog Vol. 5-8“ (2016)
Klaus Schulze & *Pete Namlook* – „The Dark Side Of The Moog Vol. 1-4“ (2016)

Abbildungen: Prog in Focus/Silent State Recordings.