

THE WIRE / UK / September 2002. Electronica column (reviewed by Ken Hollings)

Recording and performing live since 1987, running his own Cognition Audioworks label and presenting a weekly online radio show to more than five million listeners, allegedly, Andrew Duke creates electronic music that sounds like it has a reason for living. Once past the spot-welded beats and squalls of "Hell Yeah!", Duke lights out for darker territory, filled with scabrous organic forms, keenly aware of their function and adapted to survive in even the harshest of environments. "Crablike" paces and frets; "Chromosome 20" exhales menacingly, biding its time; "Knot Rocket" swells and croaks impassively, while the deeply incised rhythms of "Shark Circles" and "Ut Ut" ensure you know exactly whose world you're in.

VICE Magazine – USA – September 2002

You can't mention the words "Canadian techno" without talking about Halifax's Andrew Duke. With his Cognition Audioworks label, his Cognition website, and his radio show (Andrew Duke's In The Mix), Duke has been a major player on the techno, house, and IDM scenes since Aerosmith smashed through Run DMC's wall and performed the worst choreography in the history of MTV. Now Duke is flipping the script and making the switch full-time from journalist to artist with his first full-length album (outside of those released on Cognition Audioworks) on France's Bip-Hop. Sprung kicks off by putting a dark twist to old-skool electro. What follows are 10 tracks of loopy minimal techno that progress from the watery audio of "Pharmakoi" to the dense, gritty ambience of "Chromosome 20" and the pulsating abstract wash of album closer "Ut Ut"—heady electronica that's not afraid to keep it moving. (Raf Katizbak)

AQUARIUS Records > USA < New Arrivals #142 < 27 July 2002

DUKE, ANDREW "Sprung" (Bip-Hop) cd 15.98

The French electronica label Bip-Hop should at least be commended for taking the risk of releasing so many albums from relatively unknown artists. Tennis, Bovine Life, and now Andrew Duke are a few of their curatorial selections of experimental techno and have all been interesting counterpoints to high-prolife labels like Mille Plateaux, Scape, and Raster. Andrew Duke is a Canadian artist working mostly with bricolages of static rhythmic structures and fluctuating darkened ambience that's not too far from the aquatic electro sounds of Drexciya and also displays plenty of influence from Coil, Pan Sonic, and Thomas Jirku.

WEEKLY DIG – USA – July 2002

If Aphex Twin's Selected Ambient Works Vol. II reminds you of a laid-back mushroom trip, Sprung will make you feel like you ate the brown acid. If Pole is the kind of minimalism that makes you lie back and close your eyes, Sprung will make you spin in a circle. Either way, if you're looking to take some heavy-duty acid and freak your mind right out of your head, might I suggest augmenting your experience by having an involved listen to this record?

Sprung is robust in the "spooky minimal tracks" department, but it also has some excellent beat-heavy tunes. The overall thrust of this record is definitely more rhythmic than melodic; with many elements being comprised more of percussive electronic wobbledeewoods than harmonious lines or phrases. It's like many skipping records arranged into rhythmic patterns in tandem with drum machines, and then going crazy all over again.

by Aidan Flax-Clark

<http://www.weeklydig.com/?ContentId=1334>

INCURSION # 57 – Canada – August 2002

Based in Halifax, Canada, Andrew Duke has been increasingly active composing, spinning and performing his continuously evolving electronic music since the late 80s. Sprung marks his first departure from his own Cognition Audioworks label, and will perhaps be the release that catapults him into a more international arena. And right it should. Featuring a collection of rhythmically driven tracks, densely layered and rich with darker details, odd textures and strange sounds (frogs, insects, you name it!), the album looks both forward to a dark, glitch-infused electro-fusion aesthetic and backward to an early techno flavour which is occasionally thrown into the mix. It's a unique concoction, and it's nice to hear some techno that sounds better on my household hi-fi than in a club. Still, the album has its pitfalls, since each of the tracks delivers a strong, driving, densely constructed rhythm, having eleven of such tracks in one release seems to overstate things a little, and can be a little heavy to listen to from start to finish. I might have enjoyed this CD more if it had some breaks peppered throughout, something to balance out the driving force of the music. Otherwise, Sprung is an excellent introduction to a rising figure in electronic music. [Richard di Santo]

<http://www.incursion.org/imr/index.html>

GROOVES # 9 / USA / October 2002

If you take the Weltanschauung of an old industrial guy who's been DJing Skinny Puppy and Coil on his long-running university radio station program since the days when he was actually in college, and propel him headlong into the new age of European laptop techno music, you'd have an artist like Duke, who's been chugging along with releases on his own Cognition Audioworks label for a decade, but is now just coming to greater attention.

On a couple tracks on Sprung, it's easy to hear the influences of '80s electro-funk, and track 9 ("Siamese") is reminiscent of earlier Muslingauze with its reverbed tom-tom and woodblock percussions. In general, Duke makes techno, but not really in the heavy thud-thud sense or even the minimal glitch style, and never getting overly hardcore or noise-obsessed. Rather, he tends to provide a more or less regulated rhythmic template over which various sonic events take place, such as waves of dark ambient synth, frog-like croaking, or subtle clicking just above the audio threshold. If not groundbreaking, it's still satisfying enough to retain your attention.

Manny Theiner

MONTREAL HOUR – Canada – August 2002

Longtime pioneer of the east coast electronica movement, Halifax's Andrew Duke widens his sphere of influence with a sonically-challenging, deeply experimental, and highly original release, his first LP outside of those on his own Cognition Audioworks label. Sluggish, shlopping sonic panoramas trundle throughout monotonous death twitches throughout 11 minimal techno tracks. Unique shuffling patterns preclude dance-floor application, though traditional downbeats occur occasionally, more often in buried sub-bass tones barely audible to the human ear. "I have narrow ear canals," says Duke "so I had a lot of earaches growing up and often still have trouble hearing, often really high pitched sounds will bother my ears," going a long way towards explaining the submerged low-frequencies emitted throughout Sprung. Electro-funeral deconstruction at its best.

OVERLOAD MEDIA – UK – August 2002

Reviewing records I imagine is like exploring caves; you shine your light in and are never quite sure what you are going to find. Often you feel disappointed and let down but occasionally you turn up something surprisingly exciting. This is one of those great finds I am glad to say. The album opens with a cracking electro track comprising immense, dirty beats and a great tape rewind noise. From there on it is slightly more experimental, diving into the most scuzzy, primordial grunge funk via lupine synth howls and driving, microbic noise. The press release says Andrew Duke has been compared to Autechre, Coil and Techno Animal amongst others, but to me it sounds most like Unit Moebius, in particular their two releases on Crossfade Entertainment. The tracks almost all revolve around a constant 4/4 flat beat, the rhythms evolving from crazed and unsettling sounds and devious, skewed percussion. They are minimal and subtle, exploring tones and timbres that warp the mind like only the most interesting frequencies can. Track four has that classic demented fairground feel that does it for me every time and all the tracks possess that little bit extra imagination that sets this apart. There is also a distinct reptilian feel to this, it sounds like the start of spring when the frogs and toads come out, in fact track nine sounds like the frog chorus on acid. This album is the aural equivalent of running your fingernails across a blackboard: kind of unpleasant but exciting and unique sounding. MH

L'ENTREPOT / Belgium / September 2002

Andrew Duke isn't a stranger anymore in the electronic music scene. He runs a radio show in Canada which you also can listen on his site <http://techno.ca/cognition>. This was one of the top 100 essential sites of Wire ! After a few releases on his own Cognition label, and a appearance on the Bip-Hop generations vol. 5 compilation Sprung is his first full-cd release on the French Bip-Hop label.

In contraire with the tendency to more abstract and intuitive compositions, Andrew Duke swears by a no nonce's attitude in which he focus on the beats. Techno and electro stripped to his essence. Opener 'Hell Yeah !' comes straight from the eighties. Comparisons with Kit Clayton and in fact the whole old-school Idm-scene are easily to make. Straight and repetitive are the key words.

'Sprung' is another perfect release on the still young Bip-Hop label. Really a must ! !

DISC OF THE MONTH ! ! !

Andrew Duke is al lang geen onbekende meer. Hij verzorgt onder andere een radioshow in canada welke ook via het net te beluisteren is (<http://techno.ca/cognition>) Hiermee behaalde hij zelfs de Wires top 100 van niet te missen sites. Na enkele releases op zijn eigen label Cognition en een verschijning op de Bip-Hop generations vol 5 verzamelaar is Sprung de eerste full-cd release op het Franse Bip-Hop label.

in tegenstelling tot de grotere tendens naar abstractie en lossere en intuitievere composities in de 'experimentele' elektronische muziek, lijkt Andrew Duke zich no-nonsens gewijs terug te beperken tot de beats. Uigepuurde techno en electro is het resultaat. Opener « hell Yeah ! » komt zo uit de jaren tachtig. Vaak zijn vergelijkingen met Kit Clayton en het vroege Warp geluid te maken, of eigenlijk met het hele old-school idm gebeuren. Strak en repetitief zijn de sleutelwoorden.

DISC OF THE MONTH ! ! !

<http://users.skynet.be/entrepot/>

BRAINWASHED / USA / OCTOBER 2002

Andrew Duke, "Sprung" Bip-Hop Picture the scene: Three hundred wide-eyed and crazy club kids from the Ukraine, desperate for a place to hold the mother of all parties, hi-jack a dormant soviet submarine and load it up with a massive sound system, a bar, and several cases of glowsticks. They descend into the icy waters and let the rumble begin. Meanwhile, Andrew Duke, a Canadian Naval sonar operator picks up a faint throb from the distant party sub as it sinks to the bottom of the ocean. The gurgling beats are mangled by the time he receives them several thousand nautical miles away, but as he listens for signs of hostile intent, he begins to tap his foot, and the impetus for "Sprung" is born. He leaves the Navy with deep-sea sonar recordings in tow and buys a laptop where he begins to splice the faint, distressed beats and pulses with more audible scratches and pops and the Bip-Hop label is more than happy to release the results. I'm not sure if that's exactly how the recording of "Sprung" went down, but if you sit back with a copy of "Sprung," and a pair of headphones and picture that wayward sub and its crew of tripped-out dancing kids slowly descending through the darkness until the pressure squeezes the infinite beat into submission, you'll have the perfect soundtrack. - Matthew Jeanes

<http://www.brainwashed.com/brain/brainv05i41.html>

URBAN Magazine / Macedonia / October 2002

Out of the fast moving glitch and noise music, out of the depths of the underground of the Canadian music scene, a promising author, who supports this movement, has appeared. Signed on expanding and obrusive Bip-hop label from France, Andrew Duke has become one of the critics' pets. Not using very consistent sound, but with interesting approach in creating, Duke presents himself with electric variation incorporating authentic electro, glitch, noise and samples from James Brown. If you can combine all this in your head, you'll get the concept of sound of Duke. Although it seems as if it couldn't be combined, Sprung shows us that it is well thought out. Maybe, at first sight it looks monotonous, but after you listen to it for several times, you'll feel what Duke wanted to achieve. With this release, Bip-hop is becoming seriously interesting label and Andrew Duke is becoming artist with serious idea of what he would like to achieve in music.

Antonio Dimitrov

www.urbanmagazin.com.mk

ABSORB / UK / November 2002

another bewildering piece of work from the bip-hop imprint. their motto (as shown on the bottom of all the e-mails i get from them) states 'contemporary electronica challenging the ears and the mind'. now some might translate this as 'difficult, inaccessible and awkward'. and to some degree it's true; the recent releases by wang inc. and bovine life haven't exactly had easy maps to follow. not that we're criticising it, the avant-garde nature of the music has radical ideas and as a result, rewires your perception of music. some you'll like, some you'll hate.

andrew duke resides in canada and we're not holding that against him. but on first impressions of this album, it must be a very lonely place; this shit is dark. opener 'hell yeah!' is there to throw you off the scent; a cheeky, almost catchy snippet of electro. fusing effects as spinback and typewriter style percussion into the mix make this a funky start. but the fun stops soon after. movements like 'pharmakoi' almost barge in on the space occupied by plastikman and brinkmann, just a little menacing, that's all. keywords like sparse, minimal and micro got thrown up by the laptop when i played 'crablike' to it.....i just found it annoying.

but where he stops fiddling around with his idea of melody and lets the percussion come to the fore is where he's most successful. moody almost filmic tracks like 'chromosome 20' and 'felt hh' are purely exercises in contorting rhythm. but the excellent 'rsvp' is funky shuffle that maintains that head-nodding tempo like all should. but to be honest, my interest waned as the album progressed.

accomplished production and loaded with well executed ideas. it takes a while to get into and i don't feel that this review will do it justice (being written on the third listen). but a worthy addition to the label's catalogue and a piece of work that, i'm sure, will mature well with time. it's been difficult to describe, even harder to review..... (6)

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

AUDIO TEST / Belgium / November 2002

Met zijn toonaangevende 'Generation'-compilaties zette het Franse Bip-Hop-label zichzelf op de elektronikakaart. Tijd voor een resem full-cd's dus, zoals die van Andrew Duke. De erg doffe, repetitieve beat-collages van deze Canadees komen uit de school waar ook Senking, Kit Clayton, Manual en Jan Jelinek in het hoekje stonden. Erg hermetische en ruwe elektronica dus die fans van minimalistisch spul niet zal teleurstellen. (svs)

http://www.artksp.be/audio_test.htm

GEIGER / Denmark / November 2002

Twine : Recorder

Andrew Duke : Sprung

To nye udgivelser på det franske selskab Bip-hop bekræfter min mistanke om, at mørk avantgarde-electronica af den lidt nyere gamle skole lever og har det - om ikke egentlig godt - så i hvert fald nogenlunde. Nu har - akademisk elektronisk avantgarde-musik ganske vidst eksisteret i tredive år - mindst - men den har samtidig også ført en absolut skyggetilværelse, hvor legen og glæden ved bizarre, uhyrlige lydkonstruktioner syntes at være et udtryk for ren hobby (for lyttere såvel som producenter) - og på den måde kan man sige, at stilen sådan set altid har haft det glimrende med at leve som den gjorde. Musikerne har aldrig behøvet at takkes andet end deres egen musikalske fornøjelse, for ligefrem at leve af det var under alle omstændigheder ikke aktuelt. Hvad der imidlertid adskiller folk som Twine og Andrew Duke fra de oprindelige elektro-akustiske kunstnere er, at de i stedet synes at være vokset ud af en specifik halvfemmerscene, hvor denne musik var ude for det besynderlige forhold, at den rent faktisk blev en del af noget (relativt) stort - eksperimentaltechnoen - hvorfor der da også i langt højere grad opstod genkendelige stiltræk, som gik igen i flere følgende generationer. Derved mistede denne nye musikalske enklave desværre noget af den originalitet som den ældre eksperimentalscenes isolation uundgåeligt medførte - og følgelig overbeviser disse udgivelser mig ikke om, at stilen har det meget bedre end nogenlunde.

Tydeligst er det i Andrew Dukes tilfælde. Duke ligger sig meget markant i forlængelse af traditionen for eksperimenterende minimaltechno, hvor det minimalistiske ikke fungerer som noget direkte fysisk stimulerende (eller bedøvende, om man vil), men derimod som en ren mental hypnose - en mørkt pulserende musikalsk drømmeverden, hvor man er ude af stand til at bryde de cykliske bevægelsesmønstre. Effekten kan være ganske fascinerende, og har været det på tidligere udgivelser med ofte oversete kunstnere som Unit Moebius, Pressure of Speech og RIOU, navne som uundgåeligt melder sig op til flere gange, når man hører Sprung. Dermed ikke sagt, at Duke direkte kopierer disse folk, for deres træk er efterhånden så udbredt inden for stilen, at de snarere

indgår i et uudredeligt netværk af inspirationsmuligheder, hvis oprindelse nyere udøvere ikke behøver at være bevidst om. Og dertil kommer, at meget af det formodentlig vil opstå helt af sig selv, hvis man i det hele taget arbejder med knitrede loops ud fra denne specifikke tilgang.

Twine synes mere tidstypisk, idet han til en vis grad benytter både postrock-melankoli og de for tiden så allestedsnærværende skrattende glitch-lyde, men i bund og grund er der dog primært tale om mørk ambient, i traditionel Eno-forstand, såvel som i den nyere opdatering fra halvfemserne hos navne som Locust og Biosphere (med sine spøgelsesstemmer lyder f.eks. det fremragende 2Fine Music2 meget som noget fra sidstnævntes Patashnik) eller ligefrem en dystre udgave af The Orb! Der er dog også lange avant garde-passager, hvor nutidens forvredne digitaleffekter nok engang gennemgås, men heldigvis ikke uden i hvert fald en lille forbindelse tilbage til pladens overordnede drømmende stemning. Som hos Duke synes inspirationskilderne utallige og resultatet ganske vellykket.

I begge tilfælde er det svært at have noget imod musikken. Den er velproduceret og stemningsmættet, og kan man i forvejen lide de respektive stilgreb, vil man uden tvivl også begejstres af dem her - personligt kan jeg f.eks. næsten ikke blive træt af forfaldsambient som hos Twine - men samtidig er det også klart, at musikhistorien ville være fuldstændig uberørt hvis Sprung og Recorder aldrig havde eksisteret. Det er lang tid siden jeg har hørt ny musik af denne slags, men som antydning havde jeg en mistanke om at den stadig bliver produceret, og på en måde er det rart at få det bekræftet, men, nåja, en tro på at der vil komme til at ske noget virkelig nyt og afgørende fra den kant igen, har jeg heller ikke just fået.

Jannik Juhl Christensen

Relaterede anmeldelser

Bovine Life: Social Electrics

Kozo Inada: d[]

si-cut.db: Enthusiast

Akira Yamamichi: Semiologie

<http://www.geiger.dk/anmeldelser/anmeldelse.php?id=426>

NEURAL / Italy / January 2003

Emergenze elettroniche sul pianeta terra, emisfero nord, Canada, Andrew Duke, ci conduce esperto, articolando suoni e codici alieni d'informazione, partiture segrete dall'apparire ibrido, fra organico e macchinico, dimensioni propedeutiche a scambi mentali di frequenze, sintonie devianti, serie minimali che debordano nelle iterazioni, imponendo la presenza spaziale di suoni dalla precisione millimetrica. Pulsazioni, fruscii, distorsioni, brontolii sommessi nell'incedere costante di battiti e modulazioni ritmiche. Escursioni sicuramente poco agevoli per il turismo digitale dell'ultima ora, categoria d'utenza in grande espansione, che non avrà da gioire affrontando la distesa uniforme di 'Ut Ut', o il liquido ribollire nelle acque di 'Inbox'. Mutazioni neurochimiche, alterazioni techno di varia natura, nelle nostre sinapsi, al termine di oltre sessantacinque minuti di sperimentale abuso e manipolazione sonora.

Aurelio Cianciotta

<http://www.neural.it/rec/andrewduke.htm>

GREEN UFOS / Spain / January 2003

Bip-Hop se enorgullece de publicar el álbum de debut de ANDREW DUKE, "Sprung".

El disco da la bienvenida con un rotundo "Hell Yeah!", que se mueve en los sonidos electrónicos de los 80, tema que expira un aire de sadomasoquismo, ¡puedes ver el helado, pero no puedes saborearlo!. Luego se zambulle en el microbiótico "Pharmakoi", antes de que florezca con los latidos desviados de "Crablike", que realmente invocan una reacción física a un volumen mayor. Las manipulaciones digitales de DUKE son complejas. "Chromosome 20", por ejemplo, proyecta un pop de escala muy bien articulado.

Hay fragmentos sonoros que recuerdan a aquellos que habitan en la música minimalista electrónica y dentro del género del micro sonido, diseñados para producir neuro química en la cabeza, dentro de configuraciones que escapan al propio entendimiento del creador. De hecho, en todo el álbum emerge la vida como en los cambios de estaciones, donde los microbios, los insectos y las babosas son los primeros en levantarse.

Alguno de esos espacios emulan los sonidos de los animales más pequeños y los pájaros susurrando en plenitud. "Knot Rocket" suena como un grupo de ranas en una fiesta tirándose a un estanque. ¡Los anfibios están fuera!. La muscular "Ut Ut" cierra "Sprung" y firma el despertar de los osos tras la hibernación, andando pesadamente sobre la masa de hielo. "Sprung" es orgánico.

http://www.greenufos.com/web/grupos/a/andrew_duke.html

NEW EMPIRE – Germany – November 2002

For those who are familiar with the sound of the french label BiP-HOp, Andrew Duke's 'sprung' might be surprising. It's his first full length album and he takes a look at the darker side of reduced techno. 'Hell Yeah', the first track takes you back in time with detroit-ish beats. but don't expect Mr. Duke get caught in this electro thing.

'Sprung' develops into a collage of industrial sounds, clicks and small sound-bits. Often, the music gets nervous, playing with layers of machine-like sounds and repetitive patterns. Andrew Duke's music makes me feel like standing in a production hall with busy machines. Really busy. A field recording maybe? Sometimes the machines are powered by steam, sometimes by electricity, or both. Often accompanied by a small but steady bass kick.

I like this album for showing the other side not only of Bip Hop but also of the genre of minimized music. - dves

<http://newempire.com/music/review.asp?SID=2ZR5ZS2AXXOF28112002084349&rev=675>

BLACK # 29 – translated from German – October 2002

Sprung starts off feeling like a cat in the corner, ready to pounce. Extremely flexible beats, pulsating foundations, unique sounds--synthetic and hypnotic--circle around the rhythm's skeleton. Here is techno for 2002. Canada's Andrew Duke has been making a name for himself since the late 80s as a producer, DJ, and label boss, and in his long career his distinct style has brought up comparisons to Richie Hawtin, Autechre, Coil, Techno Animal, Thomas Brinkmann, and Zoviet France. One cannot deny the range of styles on this album, however, there is an organic sound in each track which really reminds of the minimal techno of Brinkmann and Hawtin--strong and forwardmoving, captivating with warmth, and groove in a machine-like way. At times it references the 80s, then other times dub or Clicks with more of a pumping beat. This is an almost conventional affair if one takes into consideration the other releases on Bip-Hop, but the experimental qualities here and the electrifying potential of this album cannot be denied. It is good to see that while many labels are boxing themselves into simply focusing on the sounds of Clicks, Cuts, and laptop musicians that Bip-Hop has decided that variety is the way to go and for the label the future is wide open.

PULSE NIAGARA / Canada / October 2002

Hailing out of Halifax, Nova Scotia, Andrew Duke is one of Canada's more prominent international movers and shakers in electronic music circles. Duke is not only involved in a number of musical projects, he is also the host of Cognition, a well researched, syndicated radio show about electronic music originating from CKDU, the campus/community station in Halifax. Sprung has been #1 on a number of campus radio charts, including Brock's CFBU summer time charts, and after one listen, there is no doubt in my mind as to why. Duke's music is focussed, rhythmic and deep. Opening with a smooth and eerie electro track and moving towards more minimalist, organic sounding techno composed of glitchy sounds, this record has the makings of a great DJ tool with a structure that makes for great listening. For a taste of Duke's other projects and his radio show, point yer net to techno.ca/cognition and surf away. There you'll find hours of audio mixes, interviews with tons of amazing electronic music artists and information about Duke's own music.

NIGHTWAVES 12 / Canada / September 2002

Sprung blew me away. I just let it play over and over again. What immediately impressed me the most about this album by Halifax's own Andrew Duke was the groove electro flavor of the first track ("Hell Yeah!"); it has unlimited dance appeal. Like many of Duke's previous efforts, this is certainly hypnotic, yet not too repetitive. Duke obviously has a masterful command of sound. Sprung also features a very organic undertone; it passes by with a flowing mix of sound and sequences. Tracks like "Knot Rocket" are quite minimal, yet Duke never lets things get boring or predictable. This is essentially machine music that is actually quite human. Duke is a true electronic artiste. Bravo! (Gary Flanagan)

BASEBOG / Italy / September 2002

Andrew Duke e' un produttore canadese attivissimo dal 1987, e approdato da lunga data nel campo della nuova elettronica minimale; Sprung viene pubblicato dalla Bip-Hop di Marsiglia, che e' riuscita a strappare per questo album Mr Duke alla Cognition Audioworks canadese (da lui stesso fondata nel '90). Ok, oramai il mondo e' pieno di nuova elettronica, di minimalismi e di click & cuts, siamo tutti d'accordo, ma quello che e' importante e' che la musica sappia creare immagini e sentimenti, sappia dare qualcosa a chi la ascolta: bene, Sprung e' un

quadro oscuro e acido, liquido e denso, e' un disco visionario, e, dal momento che non offre sonorita' drasticamente innovative, non ha neanche le pretese di venire celebrato come una produzione artistica sopra le righe (come a volte purtroppo succede in questo genere musicale). Sprung sa essere electro oscura e canonica, non sottile e caustica come l'electro degli '80, ma una nuova creatura piu' profonda e potente, partendo sempre dagli stessi ascendenti: 808 e bassline sintetica scarna (l'introduttiva 'Hell Yeah!' e 'Siamese'). C'e' soprattutto liquido sonoro, pezzi in cui Andrew si rifa' a Basic Channel, decontestualizzando il suo suono e portandolo sul versante piu' techno ('Pharmakoi', 'Felt HH', 'RSVP' e la conclusiva 'Ut Ut'), tutto supportato da ritmica polverosa e dotata dei magici poteri dello shuffle. Ci sono poi momenti piu' 'ermetici' e meno interessanti, in cui vengono riproposte interferenze statiche, modulate ed effettate, ma sono pochi questi frangenti.

L'atmosfera in Sprung e' cupa e altamente tecnologica, molto evocativa, adatta quasi come colonna sonora di un potenziale film sci-fi: posso azzardare (perche' sono su un campo minato) che questo e' un buon prodotto! Seb

http://www.basebog.it/con_02/rec_set_pt02_02.htm

BETA MUSIC / Hong-Kong / October 2002

Halifax, Nova Scotia may seem like a sleepy university town to outsiders but it's home to one of college radio's most innovative electronic music shows, In The Mix. Curated by sound-assembler Andrew Duke, the weekly show airs to over 5 million listeners worldwide. Duke's also the founder of Cognition Audioworks, a label whose forward-leaning site was cited by The Wire as one of 100 most essential websites.

After ten years of apprenticeship and boundary-pushing, Duke has finally dropped his first record. Sprung is a deeply satisfying work, it's techno of a thousand colors. Sample 80s electro-beats (Hell Yeah!), pop dramatics (Chromosome 20), sample microdissection (Pharmakoi), and you'll see why Duke has earned comparisons to Autreche, Kit Clayton, Mika Vainio and Oval. Definitely one of the best techno albums of the year.

Russ Tomkins

<http://betamusic.i.am/>

BLOW UP / Italy / October 2002

un altro nome della scena nordamericana (proveniente stavolta da Halifax, Nova Scotia) ovvero il già navigato Andrew Duke pubblica un nuovo album su Bip-Hop. Trattasi di lavoro cupo ed oscuro, elettronica strisciante e strusciante, ben ritmata ma fin troppo legata all'eredità di certa industrial anni '80, zavorra che inevitabilmente impedisce alla mongolfiera "Sprung" di librarsi oltre uno stracchiato (6) (Nicola Catalano)

JADE / in Top Vain / Bruits column / France / October 2002

Andrew Dukes semble vouloir conjurer l'incommensurable injustice de la nature qui l'a fait naître homme plutôt que poisson. La fascination pour les mondes marins tient pour beaucoup à la singularité du cheminement d'un son en milieu aquatique ; sons ô combien étranges et difficiles à définir. A la fois proches et lointains, sub-terrestres et spatiaux Ce sont aussi la douceur, la distorsion douce, le filtrage liquide et l'écho ensommeillé qui prédominent sur ce sprung

L'écoute de cet album d'andrew Dukes demande concentration et abnégation. Non pas liées à une quelconque difficulté d'écoute ou de compréhension, mais davantage motivées par un souhait de recueillement, de méditation de doux glissement vers le fond de l'abyme.

Paradoxalement, cet album se révèle par moment terriblement dansant et entraînant.

www.pastis.org/jade then topvain and bruits

wReck thiS meSS / Holland / September 2002

"Sprung" on Bip-Hop is wonderful material that manages to sonically capture our spiritual cognitive dissonant position of wired and sedated, of Red Bull and Prozac, of hard beats on a soft surface. Recommended if you want challenging-does-not-equal-annoying audio. The dancefloor is filled with thousands of small landmines and mousetraps - dance around undamaged and untouched. This is satisfying sustenance: Ambient howls filled with static electricity. A skittish body sits on a wobbly barstool. Eyes like shot glasses filled with doubts looking into the inebriated bar mirror -- is this me or is it someone else borrowing my crumpled uniform.

PITCHFORKMEDIA – USA – September 2002

A line from the ridiculously melodramatic but still quite enjoyable Godspeed You Black Emperor! track "Dead Flag Blues" goes, "We're all trapped inside the belly of this horrible machine, and the machine is bleeding to death." You ever wondered what it sounds like inside of this horrible machine? Not GYBE!, I'll tell you that.

The guitar tone is too warm, for one thing, and what kind of hemorrhaging death trap has violins? With Sprung, Canadian techno artist Andrew Duke has crafted one possible soundtrack.

Duke has been around for a while, but this album for French imprint Bip Hop is his first release to receive wide distribution outside DJ circles. Duke's m.o. is midnight black, clanging machine techno of the sort Richie Hawtin crafts when he's in the mood, and that Thomas Brinkman has perfected. Heavily inspired by the sounds of Detroit, Duke shares some of Drexciya's fascination with the techno/electro crossroads, but Duke's album is much further removed from the conventions of early hip-hop. Only the opening track, "Hell Yeah", is really electro proper, and here Duke remains fixated on the gloomy, mechanistic attributes of the genre, like Cybotron with a dense coat of drop-forge grime. No way a joyous b-boy could pop 'n' lock to this thing.

After this opening cut, Sprung takes a much more abstract turn. Most tracks are built on a series of highly repetitive loops that morph slowly over time, the patterns incorporating scrapes, hisses, and the occasional synth flourish. The recurring mental image I get when listening is the kind of comically complex machine Wile E. Coyote used to order from Acme, with dozens of dials, pipes, cords, wheels and other assorted devices popping out in every direction. With each new track, one of these massive top-heavy devices is set spinning, and as it wheezes and wobbles in place, the machine coughs up chunks of metal, fittings loosen, and fasteners give way. The racket swells and becomes chaotic before peaking and receding again.

There's no mistaking how alive these death sounds are-- due in part to Duke's feel for structure. The sense of pacing is something to behold, as the tracks on Sprung remain in a state of perpetual motion, always either building or falling apart. Despite the loop-driven nature of the composition, these tracks never seem static, and as far as albums go, Sprung certainly seems fully realized. Still, despite its merits, I have to say that it's not often that I'll want to listen to something this ice cold and bleak from start to finish. In some respects, the tension inside the music doesn't quite reach the pitch it could, since the overall mood never wavers from a punishing sense of desolation. A few shafts of light might have made the darkness blacker still. But if you're in the mood to climb into the rusty innards of that iron beast, this is your ticket.

-Mark Richardson, September 18th, 2002

http://www.pitchforkmedia.com/record-reviews/d/duke_andrew/sprung.shtml

ALL MUSIC GUIDE – USA – September 2002

Genre : Electronica - IDM - Minimal Techno

Sprung} is Andrew Duke's first album released outside his home-label Cognition Audioworks (seven full-lengths between 1993 and 2001). It introduces a skilled sound assembler in the IDM/minimal techno vein. Filled with clicks and cuts but not cold, bouncy but not one-track minded, Duke's music compares well to that of Pan Sonic, Thomas Brinkmann, Komet, or a less sleek Autechre, yet it has a subtle personal flavor. There is much variety among the eleven pieces, from power techno to more abstract sound constructions, but the beat prevails, ominous or suggested.

"Chromosome 20 " may not be the most dancefloor friendly of these tracks, but it stands out as the most disturbing. It's clicking beat track is underpinned by haunting cavernous sounds and airborne swooshes. Those who prefer something more immediately palatable can turn to "Hell Yeah! " A straightforward techno track, very 80s -- at a distance. Duke is a precise producer. Everything falls squarely into place. Strangely, this quality occasionally works against him, as it gives the music a clinical feel. He makes his best work when he lets things get a little sloppy or spin slightly out of control "Pharmakoi", "Chromosome 20", "Felt NN". It seems that "Sprung" is meant to give an idea of Duke's range of interests.

François Couture

AMPERSAND ETCETERA – Australia – August 2002

Coming off an extensive discography on Cognition Audioworks (which he formed in 1990), and various compilations (including BiP-Hop generation v.5), Sprung is the first of a number of albums on other labels Duke has in the works.

This is a highly rhythmic album – basically tracks built from various loops of clicks, beats, scratches that create a movement and focus of their own. 'Hell yeah 1' builds slow beats and layers of scratching, electro bass and a sonar beep. The watery feel continues in 'Pharmakei' where a wet loop moves in and out of focus, clicks clacks and other rhythms added in an insistent movement, or in the subaquatic stuttering of 'Knot rocket' with watery loops and voice washes that strips and rebuilds. In 'crablike' a dododo-click phases, morse is added, then dardrum, funny squiggles and becomes a little arhythmic and changes speed. Most of the album continues like this, building tracks up and letting them run and play. The speed or density changes, as the tone to some extent. 'Chromosome 20' is darker and almost industrial with an edge to the higher tones playing over machine

wooshes, or 'Ut ut' where an industrial drone-base has a pulsing tone 'melody' weaving through the choppy changing techs. 'RSVP' plays with an almost latin beat and rapid beats and noisy growls, and 'Shark circles' is a minimalist exploration of the style.

An album which works closely within the form that Duke has chosen – looking to allow the rhythm of loops and layers to drive the work forward, with little or no consideration of melody as such. Recognising that refined direction as a given, Duke offers us the sort of driven driving album we would expect from Bip-Hop, with plenty of variation on the theme. You know what you're getting in to, and its an enjoyable ride.

http://ampersandetc.virtualave.net/ampv2002_12.html

wReck thiS meSS / Holland / September 2002

"Sprung" on Bip-Hop <www.bip-hop.com> is wonderful material that manages to sonically capture our spiritual cognitive dissonant position of wired and sedated, of Red Bull and Prozac, of hard beats on a soft surface. Recommended if you want challenging-does-not-equal-annoying audio. The dancefloor is filled with thousands of small landmines and mousetraps - dance around undamaged and untouched. This is satisfying sustenance: Ambient howls filled with static electricity. A skittish body sits on a wobbly barstool. Eyes like shot glasses filled with doubts looking into the inebriated bar mirror -- is this me or is it someone else borrowing my crumpled uniform.

SOMA Mag – Germany – September 2002

Die Musik des Canadiers Andrew Duke ist eine Mischung aus Techno, Elektro und New Electronic, aber ohne hartes gebrettere. Die Tracks kommen größtenteils ohne Melodien aus. An deren Stelle treten eher percussive Loops, die den Stücken den speziellen hypnotischen Antrieb geben, den es bedarf um auf dem Floor in Trance zu verfallen. Sehr minimaler treibender, aber durchaus auch groovender Sound.

<http://www.somamag.de/>

URBAN MAG – Holland/Belgium – September 2002

De compilaties van het vanuit Marseille opererende Bip_Hop bieden een staalkaart van de beste elektronica aan weerszijden van de grote plas. Bip_Hop Generation is ondertussen aan zijn vijfde uitgave toe. Labelbaas Philippe Petit bouwde de reeks in korte tijd uit tot een gegeerd platform voor minder of meer bekende elektronica-artisten. Naast de obligate verzamel-cd's stampte Petit ook een label voor eigengereide elektronica uit de grond. Die releases zijn tot nu toe heel wat minder overtuigend dan de befaamde compilaties met het opvallende Bip_Hop mannetje.

oftewel Sprung is de eersteling van de Canadese muzikant Andrew Duke. Duke maakt sinds '87 soundtracks voor theater, film en radio. Hij runt een eigen label Cognition Audioworks, dat voornamelijk dient als uitlaatklep voor zijn huisvlucht. Duke heeft in de nabije toekomst onder meer albums op stapel staan voor Phthalo, Dial en Staalplaat. Na een track op de vijfde Bip_Hop Generation mag hij op Sprung gedurende een uur zijn ding doen. Dat is geen onverdeeld succes. Het album begint aardig met het spannende 'Hell Yeah!' dat sterk refereert naar de duistere elektro van Skinny Puppy, Coil, Lustmord en SPK. Na deze initiële splinterbom haalt de rest van het album hetzelfde niveau echter niet meer. Alleen 'Chromosome 20', dat voortmarcheert als een militaire parade zonder toeters of fanfare, en 'Knot Rocket', dat kan dienen als soundtrack van een of andere donkere Franse film, ontsnappen even aan de middelmaat. De kille aanpak en de geforceerd aandoende verwijzingen naar de industrial techno van het begin van de jaren tachtig leiden tot een bloedeloos album dat op den duur verveelt en irriteert.

<http://www.urbanmag.be/dyn/servlet/artikel?action=show&artikel=502>

BAD ALCHEMY # 40 – Germany – August 2002

Der kanadische Elektroniker und Plattenjockey der internationalen Online-Radiosendung 'In The Mix', der seit 1993 hauptsächlich auf seinem eigenen Cognition Audioworks-Label veröffentlichte, kann mir von seinem spezifischen 'Andrew Duke'-Sound hier nur wenig vermitteln. Er kommt mir wie ein ziemlich straighter Freund rhythmischen Gehoppels vor, der eklektisch das von Autechre über Oval bis Vaino bestellte weite Feld bewässert. Klickernde Repetitionen stanzen ihre kalkulierten Brüche und Logarithmen in den auralen Pulverschnee. Ein x-tes Beispiel für jene technophile Muzak, die sich glücklich schätzen könnte, wenn man ihr in zwanzig Jahren den ranzigen Charme eines selbst gestrickten Pullovers nachsagen würde.

COD@ Magazine – France – Septembre 2002

Au départ il y a des rythmes, mats et espacés. Ces battements cèdent ensuite la place à une chatoyante guirlande électronique qui repose simplement sur trois notes montées en boucles et le hoquet d'une basse synthétique. Les morceaux suivants sont moins glamours... Sur des tons différents, c'est une lente, lourde et aride déclinaison de raclements et crissements numériques. De ces sonorités parasites émerge parfois une mélodie brouillée ("Inbox"). Mais les impulsions rythmiques originelles ne reprendront vraiment le dessus que vers la fin ("Siamese") avant de subir une ultime métamorphose sous l'influence d'une rafale de basses fréquences ("Shark circles"). LD

6/10

MUSIQUE MACHINE – Holland – August 2002

Another release from Bip-Hop, but don't run away right away. We all get tired of a certain music style after an overdose, but Andrew Duke's Sprung is actually quite refreshing and not sleep-inducing. Andrew Duke has been performing and recording his own music since 1987, and this Canadian artist is a well-known name in the techno / electronic music scene. Besides his own label Cognition is also runs his international online radio show, which is one of the leading hosts for cutting edge electronic music. Sprung is the first album outside his full lengths released on Cognition Audioworks.

The album is obviously influenced with the microsound, glitch and click & cuts genres, but also has some recognition points with the techno sound from the 1980's. A release that immediately comes to mind is Autreche's Confield, certainly not the worst thing to be compared with. It is perhaps more straightforward and less experimental, which gives Andrew Duke a somewhat distinct sound. The opening track Hell Yeah! starts off in a poppy style, while Pharmakoi is very minimal structure wise. Repetitions and loops are the keywords here. Chromosome 20 is another key track, with noisy synth loops in the background supported by a lovely modern techno beat. Although I won't play this very often - after all there are better releases to find in this genre (i.e. Autreche) - this disc is worth attention for the electronic music addicts.

Justin Faase

http://www.musiquemachine.com/reviews/reviews_template.php?id=257

WALKED IN LINE – France – July 2002

De la techno venue du Canada pour faire danser les colonies de fourmis suicidaires. J'ai beaucoup de mal avec le premier titre pas très original ou un peu trop old school dans les sonorités. Souvent les basses sont très nuisibles. Quelques sons particulièrement aigus sur certains titres me font penser à la techno standardisée mais dans l'ensemble ça le fait bien au niveau de la recherche des samples. On a souvent l'impression d'entendre de vieux samples utilisés du côté de l'Allemagne avant-gardiste au début des années 80. Une musique qui donne froid dans le dos sur certains titres. Une musique qui semble vouloir réveiller des monstres marins et autres masses gluantes organisées en bataillon.... Quelque chose de militaire et de structuré pour la destruction. Une expérience très particulière. Une bonne dose de techno musique complètement underground mais qui arrive quand même à me faire abandonner la partie. Dans l'ensemble, les changements d'ambiances se font très progressivement et souvent de manière judicieuse. Mais la fin du CD est terrible pour moi et je n'arrive pas à encaisser, comme sur les tracks 6 et 9, ces « boum boum » répétitifs qui caractérisent le beat techno. Ça me prend vraiment la tête, il faut vite que je change de disque !

http://www.wilrecords.com/search/fiche_artiste.php3?artiste=andrew duke

SOUNDBASE – Germany – August 2002

Der Duke schockt zu Beginn mit 80ern Klängen, die an eine Exhumierung von Harold Faltermeyer oder Jan Hammer denken lassen. Und hinter einem Busch hüpfen auch schon ein grau-meliertes Don Johnson hervor, reitend auf Philip Michael Thomas, der seit seiner Zusammenarbeit mit Bud Spencer das letzte bisschen Hirrrrrn aus dem Schädel geprügelt bekommen hat. Und Eddie Murphy dreht Beverly Hills Cop IV und bläst Brigitte Nielsen dafür noch einmal die unechten Brüste auf. Kann man sich Columbo auch nach Jahren immer und immer wieder anschauen, so möchte man auf die anderen Revival doch verzichten. Bezeichnend dass der Song dann auch Hell Yeah lautet. Mit Pharmakoi schwingt der kanadische Techno/Electro Künstler dann etwas um. Klänge, die ein Neugeborenes hören muss, wenn Mutter einen Herzschrittmacher hat, der von innen beim Joggen gegen die Silikonbrüste schlägt. Macht verdammt nervös und führt wahrscheinlich zu ernsthaften Störungen, die einen später zu Tennis, Steuerhinterziehung und Besenkammerngeschiebe zwingen. 4:34 Minuten die zu Stunden werden. Dürfte bei starkem Liebeskummer aber definitiv den Schmerz abschalten. Und in der Disco die Wirkung von Aufpuschmitteln bis zu einem Puls von 360 verstärken. crablík hat dann was von Metronom balancierende Borkenkäfer, die sich durch die Muskeln fressen. Nach 5:36 Minuten größter

Anspannung und dem einen oder anderen Panikanfall durch Käfervisionen ist Chromosom 20 zwar mit dichter Atmosphäre versehen, das Unwetter, Erdbeben und die Außenirdischen, die im Moment in Indien wüten, zu einem drückend-düsteren Potpourri vereint, entspannt aber nach Epilepsie hervorrufenden Klängen ungemein. felt NH klingt zu Beginn, als würde jemand Transistoren und Widerstände erbrechen. Danach mischen sich dann knisternde Schalplatten, dumpfes Trommeln und Flatulierungsgeräusche zum nächsten Angriff auf den Hörnerv. Blutdruck und Puls steigen wieder. Nach 7:07 Minuten bin ich überzeugt, dass Voodoo auch in das elektronische Zeitalter mit seinem vernetzten Menschen Einzug gehalten hat. Da nun alle meine böartigen Wünsche bei wiederholtem Abspielen und hektischen, unkontrollierten Muskelzuckungen wahr werden, begrüße ich diese Entwicklung. Ihr habt zum letzten Mal über meine Sandalen gelacht! Die letzten zwei Minuten steigert sich das Ganze dann aber doch so rasant, dass lovecraftsche Dämonen sich meiner Zunge bemächtigen und ich wie eine Ziege bellend lache. Inbox ist geradezu harmlos, spielt ein wenig mit vertrackten Rhythmen und lächelt stupide. Karneval für verwachsene PC Junkies. Schockt nicht mehr wirklich! RSVP ist der Beweis, dass Computer keine Samba Lieder schreiben können. Im Jahr 2006 wird der neuste Teil von Mario Cart aber sicherlich mit solchen Klängen unterlegt. Auch das begrüße ich. Wenn ich schon 12 Stunden buckelig und eins mit dem Joypad vor der Kiste hänge, will ich auch den Wahnsinn unterstützende Musik dabei hören. Knot Rocket klingt dann wie Techno unter Wasser. Das Sauerstoffgerät ist mit Lachgas gefüllt und von der

Wasserfläche dringen dumpf die Beats der Eiswerbung an die Ohren. Schlimmer als diese Situation ist aber das Auftauchen und Teilhaben an alkoholfreien Partys mit Dauerfreude durch Milcheis. Auch hier begrüße ich das Unterwasserdasein. Siamese ist dann geradezu langweilig. Der Duke verliert auf Dauer doch etwas von seiner Präsenz. Selbst wenn er zu den Beats noch Katzen miauen lässt. Und dabei scheint Siamese noch einer der eingängigen Tracks zu sein. Könnte man auch bei einen dieser smarten Amifilme laufen lassen, in denen Typen mit viel zu weiten Hosen ihre Autos nie abschließen und ihnen die Karre dennoch nie geklaut wird. Und ich kette mein rostiges Fahrrad mir drei Sicherheitsschlössern an den nächsten Baum und nicht mal die Schlösser bleiben mir schließlich. Shark Circles ist Programm. In der Mitte mein Pulsschlag, wenn Haie um mich kreisen. Die zirkulierenden Meeresräuber werden hierbei direkt mitgeliefert. Irgendwie bekomme ich das Gefühl, ich verliere den Boden unter mir. Find ich etwas unangenehm. Gut gemacht, aber nicht begrüßenswert. Ut-Ut weist einen dann noch mal mit schwerer Dröhnung den Ausgang zu. Sprung ist wie ein Vergnügungspark. Man quält sich und amüsiert sich doch. Man lacht und schüttet Adrenalin aus. Und man ist froh, wenn man schließlich in völliger Stil auf der Couch liegt und wieder durchatmen kann. Und so bald sieht einen der Park auch nicht wieder. Aber irgendwann packt einen dann die Lust doch erneut. So long, Duke! (DJ)

<http://www.soundbase-online.com/index.php3?br=0&rub=rezarchiv&id=2310>

DISCOVER – Germany – August 2002

Jeder Track scheint auf einen einzigen Loop reduziert zu sein und dennoch schwirren und surren, klicken und knacken die Sounds, derer sich der Kanadier Andrew Duke, der bereits seit 1987 seine Eigenheiten zu vertonen weiß, bedient. Auf "Sprung" eifern die elf Tracks sozusagen in ihrer Reduktion miteinander um die Wette und setzen dabei Landmarken in den Quarzsand digitaler Soundscapes, die - ohne zu weit auseinander zu treiben - diverse Ebenen frequentieren. Was in erster Linie linear wirkt, entwickelt jedoch bei jedem weiteren Hören zusätzliche Parameter und dringt weiter in die regionalen Zentren der Aufnahmefähigkeit vor, als erwartet. Vergleiche zu Autechre, Richie Hawtin, Oval oder auch Skinny Puppy sind weder von der Hand zu weisen, noch von diesen ungewollt, da Andrew Duke seit Jahren in der Szene als einer der Vorreiter experimentellen Sounddesigns gilt....

Carsten Bäumer

http://www.discover.de/kritiken/sites/Andrew_Duke2002-08-07.html

GROOVES – Sweden – August 2002

Kanadensiska Andrew Duke följer upp sitt utmärkta spår på Bip-hop Generation v.5 med det något ojämna albumet Sprung. Loop-baserad electronica slash techno. Mest låter det skönt återhållet suggestivt, men ibland faller det platt till marken – en del spår har ett amatörmässigt drag. Men när det är som bäst tar Andrew Duke glitch-technon till nya, taktfasta höjder. Påminner en hel del om landsmannen Plastikmans minimalistiska techno, samma mjuka känsla trots den obevekliga basgången.

Henrik Strömberg

<http://www.groove.st>

STATION SERVICE / FLYER – France – July 2002-07-31

C'est le festival des bleeps électroniques, des remous bad-hop, des breaks asthmatiques, des métaphores numériques et des mécaniques dark EBM. Avec " Sprung ", le canadien Andrew Duke propose une musique mutante où chaloupements moites et danses neurasthéniques dament le pion aux furies charnelles des dancefloors. Un album à la géométrie variable, construit comme un château de carte à l'équilibre incertain entre ambient expérimental et electro dépressive, entre techno visionnaire et effets spéciaux clignotant. Plongée en eau trouble et apnée dans les fumigènes assurées... Preuve que le Canada n'est pas forcément synonyme de grande étendue verdoyante. Cela grésille tout autant chez Greg Malcolm et Chad Mossholder du côté de Cleveland. Litanie à la guitare polluée de larsens numériques, les compères, fils des musiques improvisées, affûtent les ailerons d'un post-rock d'excellente facture sur les coins de leurs TB carrossées. On respire un peu plus mais ce n'est pas pour autant grand soleil.

A.D " Sprung " (Bip-hop / La Baleine)

T. R " Twine + Recorder " (Bip-hop / La Baleine)

CHARTATTACK – Canada – July 2002

Andrew Duke Hits The Clubs And The Radio

One of Canada's up and coming electronic musicians, Andrew Duke, is gearing himself up for a Canadian tour. Duke has taken a break from the comfort of his own label, Halifax-based Cognitive Audioworks for the international feel of Marseille France's Bip-Hop label for whom he released his sixth full-length album, Sprung, earlier this month. Duke is heading out on tour for a few intimate shows and he's also scheduled himself a handful of live appearances on various campus radio stations.

The Halifax-based Duke has been burning up the Canadian college charts and has been receiving the nod on CBC's groundbreaking Brave New Waves and RadioSonic with the cuts from the new album. When not working his tuckus off remixing for the likes of Toronto's Mister Nobu and electro's hottest women, Germany's Chicks On Speed, he's rather preoccupied with his radio show, Andrew Duke's In The Mix. The radio show, which has been broadcasted since 1987 and airs on Halifax's CKDU 97.5 on Tuesday mornings. If your home is a little too far to pick up those sound waves, weekly shows are also syndicated and re-broadcasted on certain Internet sites. Check out the Duke's website for specifics.

Sacha Jackson

<http://chartattack.com/damn/2002/07/2604.cfm>

WHIRLYPOP – Germany – July 2002

Das neue Album von einem meiner erklärten Lieblingslabels ist ein recht sperriges Werk geworden. Entgegen den sonst beim Marseiller Bip-Hop-Label üblichen Klängen (was immer das heißt) setzt der kanadische Elektronik-Frickler ANDREW DUKE auf konsequent reduzierte dreckige und ausgesprochen düstere Sounds, die fast nur noch rhythmisch eingesetzt werden. Keine ohrschmeichelnden Klangflächen oder sympathischen Minimalmelodien verwässern den stoischen Vorwärtsdrang der 11 Tracks, die ich mal als Abstract Minimal Techno bezeichnen möchte. Oder so ähnlich.

ANDREW DUKE ist innerhalb der kanadischen Techno- und Electro-Szene schon ein alter Hase, der seit Jahren auch live performt und erfolgreiche Radioshows macht, wobei gewisse musikalische Parallelen zu Landsmann RICHIE HAWTIN (im experimentellen Stadium), aber auch zu zeitgenössischen deutschen Acts wie OVAL, SENKING oder die Berliner Scape-Posse nicht zu leugnen sind, da hat die Promo-Info durchaus recht. Dennoch hinken derartige Vergleiche im Fall von ANDREW DUKE, der bereits auf der jüngsten Bip-Hop-Compilation sein Profil als sehr eigenständig klingender Elektroniker schärfen konnte. Auf seinem eigenen Label Cognition Audioworks hat er bereits diverse Alben und EPs veröffentlicht, "SPRUNG" ist nun erstmals bei einem externen Label erschienen, wobei Bip-Hop sicherlich eine gute Wahl war.

Die tendenziellen Ähnlichkeiten zum angesprochenen Berliner Sound à la KIT CLAYTON oder POLE liegen zum einen im typischen Knistern und Knacksen scheinbar defekten Equipments, zum andern in der Strukturierung eigentlich fehlerhafter oder zumindest zufälliger Sounds und Samples, die in rhythmische Patterns überführt werden. So entwickeln die Tracks einen stoischen und absolut funkfriren Maschinengroove, der nur selten von düsteren Zieh- und Schleifgeräuschen begleitet wird, was ich in seiner Gesamtheit fast schon Industrial nennen möchte. Aber eben weit abstrakter, als man das mit diesem Genre-Begriff normalerweise fassen kann.

Trotz der durchgehenden Beat-, nein Rhythmusstrukturen kann man bei "SPRUNG" von Soundscapes sprechen, die durchaus das Zeug hätten, einen wirklich fiesen Horrorfilm zu untermalen, denn die Stimmung ist fast durchgehend kalt und dunkel – was dann wieder einen erheblichen Unterschied zu den genannten Berlinern

ausmacht und tatsächlich eher an tiefschwarze Inszenierungen wie HAWTINs PLASTIKMAN-Alptraum "CONSUMED" erinnert. ANDREW DUKE liefert also wirklich keine leichte Kost, vielmehr sollte das Album als spannende Herausforderung für den avancierten Electronica-Fetischisten gesehen werden.

-joe

http://www.whirlypop.de/02_kw31/4.htm

RECYCLE YOUR EARS – UK – July 2002

This is the first thing I hear from Andrew Duke since his tribute to Monolake track on "Integral Components", but it seems that I have an excuse, since however famous this canadian radio DJ may allegedly be, this is his first album that he hasn't released himself throughout his 12 years long career.

From the very beginning of "Sprung", it is obvious that we are quite far from the blippy and glitchy debuts of Bip Hop. No other word but "techno", in its most classic sense, come to mind. The sound is clear (and stays this way almost through all the tracks), totally synthetic, and played in very binary loops. The tracks evolve very slowly, relying on long repetitions of small sounds and revolving around nicely synthesized beats. Quite ample and precise, this is not without resemblance with Ritchie Hawtins's "DE9 - Closer to the edit", for Duke is also using a lot of varied little tones that could very well come from samples of other people's music.

Hypnotic and rather catchy, "Sprung" is an album that grows on the listener quite quickly. If its sounds are original, sometimes quite "aquatic" and noisy, the structure of the track makes it all very accessible and provide it with some mainstream appeal. This is something that will work better at home than in the club, for the sounds and beats are rather modest, but the track themselves do not reserve a lot of surprise, and are straightforward enough for people not interested in any breakbeat or IDM-meshed patterns.

Straightforward but not boring, techno but imaginative, repetitive but full of details, "Sprung" is a nice and harmless album whose spherical atmosphere and little beats might have some appeal for fans of Vromb or Orphx (but incidentally also from Canada) if they accept the clear sound of it all. Seductive, accessible and well done.

Nicolas, July 22nd, 2002

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

AVROPOLIS – Greece – July 2002

<http://www.avopolis.gr/reviews/default.asp?ID=1076>

DJ NETWORK – Germany – July 2002

Er ist längst kein unbeschriebenes Blatt mehr, der kanadische Andrew Duke, dessen Katalog der Zusammenarbeiten Namen wie Autreche, Thomas Brinkmann, Kit Clayton, Coil, Richie Hawtin, Oval, Sanking, Techno Animal, Skinny Puppy, Mika Vainio, Reinhardt Voigt, Wish Mountain und Zoviet France enthält. Monoton loopende Tracks, verschieben sich mal nach rechts und dann nach links und klingt doch immer sehr interessant und vorwärtstreibend. Eine Ausgabe, die bestens geeignet ist für die Open-Air-Saison. Elf Tracks umfasst "Sprung", welches seine erste Ausgabe auf diesem Label ist verfolgt auch perkusive Einlagen, wie "Siamese" und driftet gekonnt mit "Ut Ut" ab. Out und fertig und man schlingert wieder zum Anfang. Toll, einfach hörenswert!

<http://www.dj-network.ch/reviews.asp?auswahl=newsview&newsid=133>

VITAL WEEKLY # 329 – The Netherlands – July 2002

Watch this name. Andrew Duke may not be so known, but he has been creating music since 1987, and released mostly on his Cognition Records, and none of which I heard before. This year will see various releases on other labels, such as Phtalo, Dial and Bake Records. This CD on Bip Hop is the first release on another label as Cognition Records. Andrew plays techno music. Period. But his music, so it seems to me, is not intended for the dancefloor, but rather for home listening. Forcefull rhythms, filled with samples and darker undercurrents, mostly samples that sounds like heards of insects. I think it appeals more to the fans of Lustmord and Lagowski than to the DJ inspired masses. Although the tracks are quite ok, I think the album as a whole is a bit too long. With it's eleven like minded tracks, it's maybe 3 or 4 tracks too long. The whole thing would probably have more power if it was a bit shorter. Now the album collapses after a certain point, and that's a pity, because, as said, in itself the pieces are quite alright. (FdW)

CLARKNOVA – France – June 2002

Le titre : Sprung en allemand c'est le saut, en anglais c'est jaillir (en français c'est sprung...).

Chapitre 1 : Hell yeah !

Bienvenue dans un nouveau monde sonore. On croirait presque entendre l'intro du nouveau système Thx de l'ami Georges. Mais quelques secondes plus tard, au lieu d'un R2D2 décati c'est plutôt un revival des 80's qui apparaît, moins la lourdeur. Moins les thèmes récurrents et dégoulinants de Yamaha DX7...

Chapitre 2 : Pharmakoi / Chromosome 20

L'entrée dans un laboratoire expérimental se précise. Glougloutement des alambics, frémissement des tubes à essai, montées vaporeuses dans les cornues. Dans Chromosome 20, on sent que l'expérience atteint une certaine apogée. A la limite de la perte de contrôle.

Chapitre 3 : Felt NH / Crablike

Il est temps d'intervenir, de reprendre la main sur un phénomène qui commence à dépasser le laborantin. Vite prendre une combinaison anti-microbienne et détruire les cultures avant que ce ne soit l'inverse... Trop tard ! Crablike est là qui se jette sur tout humain tentant d'esquisser un geste vers la sortie. Une nouvelle forme de vie est née. Sera-t-il encore temps pour sauter ?...

Chapitre 4 : Inbox / RSVP / Knot Rocket

Les premières générations ont déjà muté. La fin de l'humanité est proche, une nouvelle ère s'ouvre à cette nouvelle forme de vie plus adaptée, surgit de l'électronique et du synthétique.

Chapitre 5 : Slamese

C'est la vie de tous les jours à Sprung Land. Les microbes prolifèrent, les polypodes se polymèrent, les anaérobies retiennent leur respiration, les crabes aériens prennent leur envol printanier et reproductif. Le monde grouille de tout ce petit peuple.

Epilogue : ut ut

Des millions d'années ont passé. Qui se souvient encore du Labo Originel ? Qui aura la force de lutter contre la décadence microbienne ? Le monde est vieux, il faut changer. Du plus profond de la planète monte une rumeur, un souffle, une mélodie. Une nouvelle ère est prête à commencer.

L'ensemble de cette oeuvre transporte l'auditeur vers des territoires rarement correctement explorés en matière de musique électronique minimale. Beats tranchés au scalpel, longues nappes profondes, intenses, déconstructions mélodiques ciselées.

Un peu d'air frais violent, mais salvateur, pour les étés torrides.

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<http://www.clarknova.org/rubriques/internationale/index.php3?num=361&type=0>