

<http://www.fluid-radio.co.uk/2018/09/cinema-perdu-amsterdam-cs/>

Anyone who's spent time in large train stations late at night or early in the morning, before the commuter rush and the busy timetables begin, will have noticed that they are quite unique sonic environments. Vast and cavernous, open at both ends, with a proliferation of hard surfaces, and heavy machinery coming and going, central stations play host to a range of interesting acoustic phenomena: resonating eddies of wind, reverberant chugging of diesel and electric engines, and echoing clatters and clamours of all sorts. Amsterdam's central station is a prime example of such an environment, and Cinema Perdu's latest album is both named after and created in response to it.

I'm not sure how many of the sounds on the album were derived from recordings made in the station, but I wouldn't be surprised if it was 100%. For all I know, even the melancholic string-like chords and pitched tones used here and there could have been created through some sort of filtering of recorded sound; at any rate, they sound natural, part of the whole, rather than like add-ons. The liner notes state that the intention was not to accurately document or recreate the sounds of the station as they are heard directly, and apart from a few vague snatches of tannoy announcements, obvious sonic signifiers are avoided. Yet the impression created is very much one of a large train station: the hissing and ringing, the rumble and clatter, the quiet screeches, the billowing wind, and the general hubbub all seem instantly familiar. Often this seems to have as much to do with how the sounds change as much as their qualities at any one moment. The way the quiet ambient gleams and glimmers of the opening track breathe slowly in and out, as if we were listening to the respiration of the station, is but one example of this.

Or perhaps that sense of familiarity stems from the music's ability to evoke not only the sounds of a large central train station, but also the unique state of consciousness provoked by being in one. Regular visitors to such stations will know what I mean. There's that sense of self-effacement, of merging with the environment; the intimate yet fleeting connections with hundreds of strangers; the endless waiting. On the album's final track, rumble, ring, and clatter slowly build, before being overtaken by soft distortion. Hiss, clamour, and the billowing of wind create a slow-moving chaos. A glimmering chord slowly blossoms and sweeps the chaos away, like the rolling to a halt of the train that will take you home. Central train stations leave unique and indelible marks on the psyche, and "Amsterdam CS" traces those marks with skill and careful attentiveness.

<http://subjectivisten.nl/nnm-cinema-perdu-amsterdam-cs/>

NNM: Cinema Perdu – Amsterdam CS

NNM is een serie waarin we nieuwe muziek van Nederlandse artiesten bespreken.

Cinema Perdu – Amsterdam CS (cd, Moving Furniture)

Ik heb 21 jaar in en rond Amsterdam gewoond en heb mijn hart eraan verpand. Maar werk en kinderen maken soms dat elders wonen beter is; althans dat vind ik. Nog altijd kom er met enige regelmaat en dan dikwijls via Amsterdam CS. Hoewel het binnen en deels erbuiten, mede door de aanleg van de Noord/Zuidlijn en restauratie, jarenlang een rommel is geweest, is en blijft het één van die prachtige door Pierre Cuypers ontworpen gebouwen. Binnen is het een bron aan geluiden, zowel in de gangen die naar de perrons leiden als op de perrons zelf of

de vele andere ruimtes. Dat is ook precies wat Martijn Pieck is opgevallen. Hij neemt er diverse geluiden op, die als basis dan wel inspiratiebron dienen voor composities, hetgeen de nieuwe cd Amsterdam CS oplevert van zijn experimentele cineastische project Cinema Perdu. Pieck is naast Cinema Perdu ook terug te vinden in The [Law-Rah] Collective (met Bauke Van Der Wal en Hiekeliën Van Den Herik) en Woodbender (met Jon Unger). Met Cinema Perdu maakt hij soundtracks voor niet bestaande films. Vroeger kent het Leaf label de serie "Invisible Soundtrack", wat drie verzamel cd's oplevert met interessante artiesten die soundtracks maken voor denkbeeldige films. Een leuk gegeven dat bijzonder fraai uitpakt. De deelnemers zitten meestal IDM, glitch en leftfield hoek. Pieck zit met zijn project veelal ergens tussen drones, ambient en experimentele muziek in, maar waarvan dikwijls inderdaad iets filmisch dan wel tot de verbeelding sprekends uitgaat.

Dat geldt ook zeker voor de nieuwe cd, die volgt op het sterke Interventions In A Landscape (2016) plus de vele cassettes. Pieck verwerkt de opgenomen geluiden van het Centraal Station in zijn elektronische composities. Daarmee creëert hij 6 stukken, die na een kleine 44 minuten finishen. Heel soms hoor je flarden van een omroepster, een trein die tot stilstand komt en andere geluiden van het station, maar vaak zijn de gegenereerde sounds niet te herkennen; zoals gezegd het is geen ode aan het station maar veeleer een bronvermelding. Pieck heeft simpelweg de moeite genomen stil te staan en geluiden te vangen, die je normaal in de hectiek wellicht niet (bewust) hoort. De atmosfeer die hij hiermee neerzet is eveneens geen weergave van het station, want dan zou het een desolate, grimmige, melancholische en tevens mysterieuze plek zijn. En ik kan je vertellen dat Amsterdam CS veel is, maar dat allemaal niet. Pieck brengt een prachtig experimentele mix van drones, dark ambient en veldopnames. Eenmaal, in het schitterende "6:47" (alle titels hebben hun lengte als naam), koerst hij met zijn geluid zelfs richting neoklassiek en musique concrète. Hier komen ook de treingeluiden het sterkst naar voren, hetgeen hij op knappe wijze omlijst en incorporeert in zijn compositie. Het filmische zit net als het melancholische aspect hier weer fraai in de muziek versleuteld, wat ervoor zorgt dat het je moeiteloos weet mee te slepen en te raken. Met je ogen dicht roept het dan ook allerlei beelden op. Dat alles levert een verbluffende luistertrip vol subtiele details op, die zich het beste onder de koptelefoon worden prijsgeven. Ook het volgende station van Cinema Perdu is een meer dan geslaagde geworden.

<https://www.ambientblog.net/.../2018-0.../cinema-perdu-pod-tune/>

There is definitely something ironic in the fact that I listen to this album when commuting from home to work and back, listening with a noise-cancelling headphone that shuts out the background sound of the train, the people and the station.... to listen to music featuring sound of trains, people and (Amsterdam Central) Station.

On the other hand, it is good not to be distracted too much, and thus be able to hear how subtle Cinema Perdu (forgotten cinema – Martijn Pieck) has incorporated these everyday environmental sounds into his (six) drone pieces.

Everyone that travels by train will immediately connect to these sounds, while at the same time they are unique for the specific acoustics of Amsterdam Central Station: the different roofs, the three tunnels with access to the platform, the 'IJ-passage'.

Still, it is not "a pure registration of the sounds. It are not literal compositions of the rooms. It is my (Martijn Pieck's) interpretation of the atmospheres the spaces create with the recorded sounds. I walked around with my recorder in the hand slowly from space to space through Amsterdam CS, sometimes standing still, observing and recording the experiences at this specific moment in time."

Amsterdam CS is primarily a musical album, not an environmental aural documentary. The recorded sounds help create the atmosphere for the drones they go with.

Overall, it is a relatively quiet atmosphere: definitely not the hectic noisy rush hour unrest I know from my own commuting experience. That is probably why at first I thought the titles of the tracks referred to the time of day the sounds were recorded. Which oddly seemed to be (very) early in the morning or even in the middle of the night.

Looking again, I noticed that the titles are simply stating the duration of the tracks.

Amsterdam CS is a beautifully cinematic drone album. As could be expected from an act called Cinema Perdu.

<https://toneshift.net/20.../15/amsterdam-cs-by-cinema-perdu/>

OFF THE BEATEN TRACK: One of the latest on Moving Furniture Records is the multi-layered

collection of field recordings by Cinema Perdu (Martijn Pieck), Amsterdam CS (short for Central Station), where this was recorded at several access points. The six tracks are only titled with their running time, which leads further mystery to an already cinematic narrative in this incredible wash of warm striated drone and distorted machinery. The first thing that hits me is how timeless this sounds, as in it seemingly captures a scope of memory of all time. Imagine, if you will, all the beings that have traveled through those spaces and tunnels (myself, I was through there back in 1997). He creates a stirring sense of depth, of hollowness. I appreciate the artist sharing a bit about basic ideology: "Stop and take some time to listen, in the way of John Cage: all the sounds have their own musical quality."

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This is not a love letter to the sense of place per se. There are harmonies here that take their own track, mind the pun (or the gap!), but there are clear references to the overall in situ experience, and that balances the much added artistic flair and deeper listening experience. One might hear something seemingly concave, which suddenly transforms into elongated open air, so the tangible quality feels luminous and tactile. The lows are super bass-driven, not but beats but reverberation. Mid way through voices become vaguely apparent and dreamy at first, as do what sounds like an avalanche of motion, which dissipates. A sudden rubber soled screech, and a louder crushing drone emerges. You are most definitely not in a typical train station, instead this becomes far more noir in scope. Cinema Perdu has also managed something that many peers seem to be remiss about, it's polychromatic, not at all repetitious.

Flapping wings, muffled heavy filtered air systems and scanners, help to dramatize a broken *raison d'être* here. It's a collection of snapshot vignettes rather than a straight long-player. Those who love monster movie soundtracks will be fully engaged, as will those who enjoy cross-bred classical. Stay 'til the end where things get cerebral, rise, and float from view. This is a bright, bold record imbued with the balance of free-fall gravity and sense of place.

<http://www.vitalweekly.net/1127.html>

CINEMA PERDU - AMSTERDAM CS (CD by Moving Furniture Records)

If you ever talked with me in person you may know that I am probably not the biggest lover of the fair city of Amsterdam. There are too many tourists in not a lot of space paying too much for everything. I don't like being there. One of the places I visited a lot in my time commuting back and forth to my day job in the city was the central station. I read the title of the newest Cinema Perdu release as 'Amsterdam', assuming 'CS' stood for cassette, but upon closer inspection of the cover image and the information CS stands for 'Central Station' and this is in fact a CD. Duh! This is the successor to 'Interventions In A Landscape' (Vital Weekly 1059) and Cinema Perdu is one man, Martijn Pieck. He is also part of the [law-rah]

collective with Bauke van der Wal and with Jon Unger he is the duo Woodbender. Recordings from the train station are being processed beyond recognition, well most of the time at least anyway, and combined, reduced, altered, changed or which ever word you would use for such matters and it becomes a highly atmospheric mass of sound. Very occasionally one hears a train entering the station, with brakes and wheels crashing the tracks, such as in '6-47', but there are lots of instances in which Cinema Perdu just taps the cavernous space that the building also is, and starts playing around with treating the big empty near silent sound into a majestic drone. No announcements are leaked I think into the music, and otherwise it seems there is not a lot of human activity around here, which perhaps seemed a bit odd, knowing the station as a busy place. I would think that many of the treatments are computer based, and not analogue techniques. Throughout the mood of these sound collages is pretty dark, but I am sure we should not read more into that; Amsterdam being a grim place or such. All of this is sturdy computer based drone music and it is made wonderfully well; nothing that you didn't hear before I guess, but very well made. (FdW)

— Address: <http://www.movingfurniturerecords.com/>