



Bio information: **RICHARD PINHAS**

Title: **CHRONOLYSE** (Cuneiform Rune 30) Format: CD / LP / DIGITAL

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FILE UNDER: ROCK / ELECTRONIC MUSIC / EXPERIMENTAL

**First-Ever Vinyl Reissue of
Chronolyse,
The Moog and 70s Analogue Electronics Masterwork Created by
Richard Pinhas,
France's Legendary Electronique Guerilla,
in Tribute to
Frank Herbert's Sci-Fi Classic, *Dune***

2015 marks the 50th Anniversary of Dune

Cuneiform Records is proud to announce the first-ever vinyl reissue of *Chronolyse*, the masterwork of 1970s analogue electronics that French electronic musician and guitarist **Richard Pinhas** created in tribute to **Frank Herbert's** sci-fi classic, *Dune*. This special reissue, pressed on 180 gram white vinyl and featuring the original album artwork, celebrates *Chronolyse's* conception nearly 40 years ago as well as the 50th anniversary of *Dune*, the first volume of which was published in 1965.

Back in 1974, Pinhas received his PhD in Philosophy from the **Sorbonne**, where he had studied with French philosopher **Gilles Deleuze** and written his dissertation, "**Science-Fiction, Inconscient et Autres Machins**", on the intersections of time, time manipulation, science fiction and analogue electronic music. That same year he founded **Heldon**, a band that fused his searing guitar with experimental electronics to revolutionize rock music in France. By 1976 Heldon had released several albums on Pinhas' **Disjuncta** label (one of France's first independent labels), and began working on a new album, *Interface*. Simultaneous with the *Interface* sessions, Pinhas immersed himself in a highly personal and heartfelt solo project. He had been deeply affected by **Frank Herbert's Dune** novels and the complete universe that they contained, and wanted to dedicate a full album to *Dune*. Acquiring a **Moog P3** and a new **Polymoog** to accompany two **Revox A700s** he had installed in his home **Heldon Studio**, Pinhas now had the perfect analogue electronic arsenal to weave his own sonic and philosophical universe in response to *Dune's*.

Between January and June 1976, he recorded his *Dune* tribute on Moog and Polymoog direct to tape; he recalls that the music flowed to him easily, "like a dream". He used his "Big MOOG P3" and the two Revox (one for recording, one for a delay) to record side A of the album, which included 7 tracks dedicated to "**Variations Sur Le Theme des Bene Gesserit**" and one track named after "**Duncan Idaho**". For side B, he used his Polymoog and the two Revox to record a "Tronix" base for a single, lengthy track, "**Paul Atreides**". Originally, he had thought to do an all-Moog album. But instead, he went into the **Davout Studio** with his guitar and his Heldon colleagues, **Didier Batard** (drums) and **François Auger** (bass) to record their instruments over the Polymoog track. All the track names derived from *Dune*. "**Bene Gesserit**" is a name of the race of the woman who has ESP. "**Duncan Idaho**" is a military aide of the clan of **Atreides**; the name also was similar to that of one of Richard's sons, **Duncan**, who was then a little more than one year old. "**Paul Atreides**" is a boy who corresponds to the hero of the story. But Pinhas did not want his album to be a too "commercial" *Dune* tribute, and thus chose his album's name, *Chronolyse*, from a work by French science fiction novelist, **Michel Jeury**, whose writings dealt with time manipulations.

Chronolyse came out on vinyl in 1978, released by **Cobra** only in France. Although it was his first solo recording, it was his second solo album release, as *Rhizosphere* had come out the year before. As completed, it included one side of solo, live Moog synthesizer pieces, notable for their wide, stereo field and unique sound - a product of the weeks he spent setting up and programming the sounds on his huge Moog P3 modular synthesizer. The other side was a lengthy, stormy, drone-filled, epi of mellotrons (Polymoog), electronics, guitar, bass and drums by his Heldon colleagues. In *Chronolyse*, Pinhas not only explored new synthesizer technologies, new sonics and materials, but also the philosophical concepts that he held dearest, such as timeless repetition and the superimposition of events. In *Chronolyse*, Pinhas wove his separate worlds of music, philosophy, science fiction and literature, physical reality and family life into a single sonic and philosophical universe.

[press release continued on verso]

Steve Feigenbaum, Cuneiform's founder and CEO, had long admired Pinhas' work; he calls *Chronolyse* "absolutely one of Richard's very finest works: half live Moog electronics that make fantastic use of stereo imaging and mix aggression with the repetitiveness of **Phillip Glass** or **Terry Riley**, and half with Heldon in a 30' **King Crimson**-ish stormy drone-epic of mellotrons, electronics, guitar, bass, & drums." 25 years ago, after months of communicating across the Atlantic, he took the train from Washington DC, Pinhas flew from Paris, and the two met in person in New York City to discuss a collaboration. Cuneiform and Pinhas signed a contract for Cuneiform to reissue on CD and distribute internationally all of Pinhas early solo and Heldon recordings, originally released on LP in France. They decided to reissue the back catalogue in groups of two. The first Cuneiform CD reissues, *Chronolyse* and *East/West*, came out in 1991 with a Cuneiform press release written by NYC-based science fiction novelist **Norman Spinrad**. Now, Cuneiform is doing the first-ever vinyl reissue of *Chronolyse*, 35 years after it last appeared in that medium.

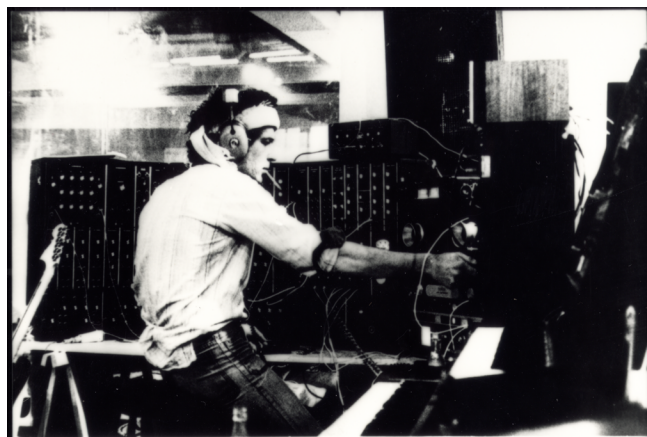
Composer, electronics innovator and guitarist Richard Pinhas is one of France's major experimental musicians. He has long been recognized as a pivotal figure in the development of combining rock music with electronics. Years before MIDI existed, Richard was creating sophisticated electronic music using vast walls of the available components of the day. Both as a solo artist and with his band **Heldon**, he released a number of advanced and classic albums in the 70s that set the stage for much of what is thought of as 'contemporary music'. A ceaseless innovator, he continued to experiment and expand his music over the subsequent decades and into the present day, releasing dozens of solo and collaborative recordings that continue to expand the parameters of rock. In a 21st century creative surge, Pinhas has released numerous new recordings on Cuneiform in recent years, including collaborations with such artists as **Merzbow**, **Tatsuya Yoshida** and **Oren Ambarchi**. His work has been discovered by new generations of fans, some of whom have sampled his music (**Four Tet**). Pinhas also performs live, solo or in various groupings, and frequently performs at festivals of rock, experimental and electronic music. In 2015 he'll do a two-night appearance at London's TUSK festival.

For more information on Richard Pinhas:

<http://www.richard-pinhas.com>– www.cuneiformrecords.com
<http://www.cuneiformrecords.com/bandshtml/pinhas.html>
<http://www.cuneiformrecords.com/bandshtml/pinhasmerzbow.html>

PROMOTIONAL PHOTOS

Digital [High-Resolution] versions of these images are available for download on the Richard Pinhas artist page @ www.cuneiformrecords.com



Cuneiform asked Richard Pinhas for some of his memories about creating *Chronolyse*.

Here is what he said:

"CHRONOLYSE is an album that I made on my own at my home (the Heldon Studio) in Paris, parallel to my work with Heldon on the INTERFACE session... The majority of the tracks (side A on the original Chronolyse lp) were made using only a Big MOOG 3P recorded directly into a Revox with another special Revox for delay (so 2-track Stereo in both) – and no guitar at all. It was initially meant to be an all-MOOG album.

The MOOG 3P is the first MOOG (big one) analog that I got from England. It was a Modular analog system with a dual sequencer (8 steps each), MOOG SEQ B. It came from the MacCartney studio, in an exchange for my label DISJUNCTA.

I had two A700 REVOX; I dedicated one to the direct stereo recording, the other one I used to construct the delay I needed for these tracks. The A700 were the last ever made by REVOX(STUDER); the more common was the 77...

The two longer tracks started with a long "Tronix" track which I made at home, using the original POLYMOOG that I got just for this album. The Polymoog was a polyphonic instrument, played with the hands [like a keyboard], a great instrument that I still regret not having anymore... I made loops and delays with this Polymoog at home, often with only one take, directly hand played, and recorded in stereo directly into the A700 Revox (for 2 tracks only).

On one track ["Paul Atreides"], I went into Davout Studios with my guitar and Heldon friends Didier Batard (bass) and François Auger (drums) to add other instruments on top of the electronic track.

It was a very intense work period... I have always been a Sci-fi Fan, an avid Sci-fi reader, and I personally knew Philip K. Dick and was (and still am) very good friends with Norman Spinrad. With UBIK from P.K. Dick and BUG JACK BARRON from Norman SPINRAD, Frank Herbert's DUNE was one of my three most important, most beloved sci-fi books.

I had referenced Science fiction in my music before. I named my band after Heldon, the mythical land in Spinrad's THE IRON DREAM. Heldon one [Electronique Guérilla, the first Heldon album] was, in a way, already dedicated to Dick, and I had worked with Spinrad on many other albums...

DUNE had a tremendous impact on me... I wanted my DUNE project to be a full-length experiment. You had at that time [during the early '70s] volumes on the DUNE suites... The stories were a COMPLETE UNIVERSE! The DUNE universe – the people, the stories, the landscapes etc. – were VERY IMPORTANT to me and to MY ENTIRE UNIVERSE; the Dune universe intersected with my own, the two worlds mirrored each other, shadowed each other, step by step, PLENTY of times....

So I wanted to dedicate a full album to the DUNE story, but with a little noncommercial (subversive) trick to give a non-Dune NAME to the album. The name CHRONOLYSE came from a book by a French author, Michel JEURY, very close to the Time Manipulation Stories and connections. (Spinrad's main novel is based on TIME manipulation...just as electronic music like mine is especially based on delay times and delays stereo manipulations.) In a way, the album was also a special Thanks to Jeury.... but all of the Album has DUNE as its main Theme...the BENE GESSERIT Story and of course " Duncan Idaho"...a name not so far from the name of my son Duncan, who was born one year and a few months before.

...

The tracks on CHRONOLYSE came naturally to me. They flowed in a natural way, just like in a dream, and I recorded them in a very simple way, direct to stereo ...no re-recording... Working on the initial moog patterns and sounds took a special feeling...developed in Time...and very small Variations...

So at the end Yes, it was a hard thing to do a direct-to-stereo Album with only one synth... Even A big one...but THE SOUND was the most important sujet... And the sound of this MOOG is Fantastic for the DUNE Music Variations... :-)

Instruments used on Chronolyse:

MOOG 3P

2 Revox A700 (one for the delay, and one for the stereo recording)

Polymoog

On the long additional track: As usual, my Heldon friends, Didier BATARD on bass and François AUGER on drums ...Perhaps even a little bit guitar (me) on the last track."

Science fiction(=) time(=) Time manipulations = Electronic analog synthetic Musik(=) time manipulations too

Richard Pinhas, September 2015

CUNEIFORM'S 1991 CD REISSUE OF *CHRONOLYSE*

In 1991, Richard Pinhas and Cuneiform Records began a collaboration that continues to the present day. That year, Cuneiform began reissuing all of Pinhas' early solo recordings and his Heldon albums, originally released on vinyl, as CDs, the preferred album format of the time. Concurrently with its reissue program, Cuneiform began releasing Pinhas' new recordings on CD, and subsequently also on electronic/digital formats and occasionally, also on vinyl.

Chronolyse was the disc that Cuneiform began its Richard Pinhas/Heldon CD reissue project with. When Cuneiform reissued *Chronolyse* on CD in 1991— along with *East/West*, which Cuneiform reissued simultaneously – noted science fiction writer **Norman Spinrad**, a good friend of Pinhas', wrote the bio informatio /Cuneiform's press release, which is below:

Richard first came to attention as the leader of his group HELDON. The band's name came from the mythical country, Heldon, in my novel The Iron Dream, which is how Richard & I met and became friends. Many musicians played with Heldon from time to time, but the core generally included keyboardist Patrick Gauthier, Didier Batard on bass, and François Auger on drums. Gauthier, Batard, and Auger also appear with Richard on Chronolyse.

Though Richard has long been recognized as a pivotal figure in the development of electronic rock in Europe and Japan, his lps have not been readily available in the United States. Ten years and more before MIDI even existed, Richard had assembled all of what was to become the musical technology of the 1990's, using vast, untidy walls of the available components of the day, and yards and yards of jury-rigged wiring.

As composer, keyboardist, guitarist and electronics innovator, Richard Pinhas combines elements of rock, jazz, modern electronic music, symphonic classicism, and much much more, not only on the same album but within the same cut, as if such distinctions do not exist, as indeed, he has proven they do not. Richard has created a synthesis that defies all categories, a Space Age World Music that has helped to define and still rides squarely in front of today's cutting edge.

A fore-runner of New Age music perhaps, but with a much harder edge, Chronolyse displays Richard's virtuosity and range as a solo artist. East/West was Richard's penultimate release before his temporary musical retirement during the 80's.

A man of many parts, Richard holds a doctorate in philosophy, has taught at the university level, has written articles on sociology, psychoanalysis, and music theory, and for recreation, sky-dives out of airplanes, and paraglides off Alpine cliffs. He is [1991] currently finishing a new album called DWW, and writing a book about Friedrich Nietzsche.

With the release of Chronolyse and East/West, Cuneiform has launched a program that will eventually reissue all of the French musical pioneer's twelve albums on CD.

We are mailing promotional copies of Chronolyse and East/West to radio stations as well as to print media and journalists known for their interest and support of new, independent music. Please be sure to send any playlists or press clippings to us.

– Norman Spinrad, 1991

What the press said about Cuneiform's 1991 CD reissue of RICHARD PINHAS – *CHRONOLYSE* –

““4/5 stars. Pinhas was inspired not only by other musicians and composers, but also by various types of literature, in particular science fiction. ...*Chronolyse* pays homage to Herbert's famous *Dune*... In spite of the common literary thread, this is...almost equally divided between short solo pieces, recorded live on moog synthesizer by Pinhas, and a long, dense space jam with Pinhas on guitars, mellotron and A.R.P. synthesizer, accompanied by Didier Batard on bass and Francois Auger on drums. ...the group effort...is both forward- and backward-looking, as it makes use of new electronic resources but also hearkens back not only to prog-rockers such as King Crimson and Yes, but also to the psychedelic '60s, with a touch of Hendrix, Robin Trower and other guitar warriors. The solo pieces, on the other hand, are stark and unadorned keyboard studies for synthesizer. ...these pieces often suggest the minimalism of Glass or perhaps Terry Riley.”

–Bill Tilland, *All Music Guide*

“...Heldon could scorch with the best of the progressive British bands. The closest analog to their sound was early King Crimson. ...post-Heldon solo albums, continue in that tradition. ...”*Chronolyse*” is...dominated by fat synthesizer tones and mechanical rhythms reminiscent of...”experimental” bands of the mid-70s. ...”*Chronolyse*” is a good representative of the period and style.”

–*Science Fiction Eye*, Nov. 1991

“...Richard Pinhas’ recorded music dwelled in that netherland between post-progressive ad auto-hypnotic trance dance ripples. A Frenchman, his music is neither German space music nor Belgian industrial yet he both influenced ad now reflects these trends. ...fans who enjoyed groups from the original space-ers like Can or Ash Ra Tempel to progressives like Robert Fripp drool at the notion of hearing this decade-old work on CD. ...

The only flaw with these reissues is the lack of liner notes. Timeless LPs like *Chronolyse* and *East/West* straddle tech between trance music and techno; now this creative force who suits the trends from grind metal to new age but doesn’t need contextualization is...at it again.”

–Brad Balfour, *The New York Review of Records*

“First recording under the Richard Pinhas name. It contains 7 variations of a theme written on the moog. The track “Duncan Idaho” was done the same way. The album close with the 30 minute epic “Paul Atreides” where Pinhas is joined by Didier Batard (bass) and Francois Auger (percussion). Soaring space rock to cut through your mind/” – Roger Karlsson, *Sonitus*

“Guitarist/synthesist Richard Pinhas, before his retirement from the music scene in 1982, was one of the finest innovators in electronic-oriented music. Citing King Crimson and the Fripp-Eno collaborations as his major influences, Pinhas formed the electronic band Heldon in 1974. The music of Heldon ranged from industrial drones (during pre-industrial times) to earth-shaking rock to pre-new age visions of beauty. Pinhas began recording occasional recordings under his own name in 1976...

The good news is that Pinhas is coming out of retirement. As a prelude, Cuneiform Records is reissuing all of his earlier works. ...

CHRONOLYSE shows Pinhas’ affection for science fiction. The entire album is based upon Frank Herbert’s *Dune*. The first seven tracks are variations of themes he wrote regarding the Bene Gesserit. The themes include a clicking percussive sound, one pulsing rhythm, and a swirling minimalist theme. By altering speeds or changing which theme is in the foreground/background, seven distinctly different compositions emerge. It is, however, the 30-minute “Paul Atreides” that defines this recording. Starting off as a series of drones, the piece slowly progresses into a Fripp and Eno guitar/synthesizer multi-tracked delight. The piece peaks with a strong fifteen-minute psychedelic freak-out, driven by twin lead guitars, ARP synthesizer, mellotron, fuzz bass, and drums. ...

Pinhas released five solo recordings...and seven with Heldon. ...their reissue on CD is very exciting news to anyone interested in electronic music that is as much on the cutting edge in 1991 as it was when first released over a decade ago.”

–Michael Mahan *Alternative Press*, Nov. 1991

“...Chronolyse is a surprisingly accessible album...*Chronolyse* sees the Heldon members of Didier Batard (bass) and François Auger on drums and percs: the result is a very Tangerine Dream-like soundscape and if it wasn’t for Pinhas’ typical guitar, you could almost believe that you were in Berlin. Coming with B&W televised artwork, this album was released on the Cobra label and has been reissued on CD in the early 90’s on the excellent Cuneiform label.

Opening on the seven variations of the theme of Bene Gesserit, we are in a typical TD/Schulze mid-70’s realm where the sequencers are now fully developed and provide some rhythm and the whole thing is much less brutal than the Heldon material. ...This first side is well recommended to Rubicon, Blackdance and Stratosfear fans.

The flipside is taken up by the sidelong 30-mins Paul Atreides track, in which the other two Heldon members help out, and allow for Pinhas to pick up his guitar...this is great stuff that should be discovered by all progheads, especially those fascinated with 70’s electronic prog.”

–Sean Trane, *Progarchives*, August 19, 2010

“‘Chronolyse’ is a super analogue electronic album. ...you’re sure to get swept along with those cold emotionless keyboards that travel in continuous waves and loops. Very European in sound and structure.

...this is probably one of the coolest, most laid back recordings he produced. There’s no Heldon aggression - nothing frantic.

‘Chronolyse’ sounds almost robotic in a Kraftwerk ‘Die Mensch Maschine’ kind of way. ...

‘Chronolyse’ uses electronic sounds that are similar to those used by Chris Carter from Throbbing Gristle around ‘79.

Highly recommended to fans of Tangerine Dream, Klaus Schulze, Michael Garrison, Zanzou and Neuronium.”

–P.M. Dobermensch, *Progarchives*, September 10, 2011

Far more synth-dominated than his concurrent work in Heldon, Richard Pinhas’ *Chronolyse* is an electronic tribute to Frank Herbert’s famous *Dune* saga. In terms of compositional style, the album takes its lead from Klaus Schulze (who would record his own *Dune* album some years later) - half the album consists of “busy” pieces with plenty of electronic tweeterings going on, whilst the other half (the track Paul Atreides) is slower and more ambient, growing gently towards thunderous climaxes towards the end. Schulze fans interested in Pinhas’ work might find this one a nice place to start before exploring his Heldon work, whilst Heldon fans will enjoy hearing Pinhas produce an album that doesn’t rely on Robert Fripp-inspired guitar heroics.”

–PM Warthur, *Progarchives*, Oct. 14, 2011

“Pinhas’ album *Chronolyse* (1976) contains three instrumental interpretations of characters and incidents from [Frank Herbert’s] *Dune*. Indeed, Pinhas is a genuine science fiction fan, who derived the name of his group Heldon from Norman Spinrad’s novel *The Iron Dream*. He invited Spinrad to provide the vocal for ...”Houston 69” (1980), and named a Heldon piece “Doctor Bloodmoney” (1975) after the novel by visionary science fiction writer Philip K. Dick.”

–David Layton, “Progressive Rock’s Romantic Tradition: A scholarly analysis”, *Progression*, #40, Spring 2002

“Richard Pinhas. *Chronolyse*...Pinhas was the leader of Heldon, and this, his first solo album, is in a similar vein, only without the group’s rock band dynamics. Here it’s just electronics and guitar, but his synth work is totally head-bending and attention-getting.”

–Bradley Smith, *The Billboard Guide to Progressive Music*