

Reviews Solarium „Olari“ Spezialmaterial Record SM018LP005**Boomcat.com**

Martin Wigger's second album departs significantly from the predominantly ambient and soundscape leanings of "I-XIV" released back in 2002. Martin's preoccupation here is with beat constructions, as intricate as some of his label mates but sacrificing none of the flow and rhythmic coercion for which the label is gathering a plethora of advocates. Each track is named after a disassembled piece of the word Solarium – and what we glimpse here is a related set of pieces, readily involved with serious basslines and chattering, implosive beat constructions. The format is unabashed and electronic, 'Olar' subscribing to some of the best tenets of the much maligned idm genre, 'Ulr' is brave enough to take the beat squarely into holy territory, looking to revive the adrenaline rush on hearing Autechre's seldom surpassed 'Tri Repetae' for the first time. 'Muir' settles on a refined, subtle take on the Spezialmaterial sound, built specifically for rocking european underground venues to their very foundations. The sounds here are developed, considered, dark and light, more abstract perhaps than Solarium's previous work, but nonetheless come heavily recommended.

Cyclicdefrost.com Issue 012

In some countries, it has become rather de rigueur for one to pre-program one's ultimate funeral selections. For those contemplating a cryogenic route, might I suggest Solarium's Olari as an ideal soundtrack. Though Martin Wigger's first album (2002's I-XIV) favoured ambient and soundscape material, his 53-minute sophomore outing oozes cerebral electronic crunch of the first order. Even the presentation reinforces the coolly severe aesthetic, with numbers substituted for letters (thus 'Olari' becomes '15 12 01 18 09,' for example) and song titles numerically matching fragments of the word 'solarium' (backwards and forwards, no less).

With its incessant detrital chatter and lurching parade of pinballing beats, the opener "Olar" perfectly captures the textural finesse of the Spezial Material sound, as does "Riu" which opens with a warped Jew's Harp seizure before settling into a piledriving groove of dystopic synths and bass throbs. Olari includes a few ambient sojourns through deep space ("Sola," "Uir") but for the most part it's a non-stop cavalcade of pounding beats, spectral glistens, menacing tones, and thrumming pulses. It's resolutely machine music, with the sole 'natural' sound (and even it a likely simulacrum) a subtle woodwind honk that appears amidst the grimy flutter and glistening tones of "Iral." Mimicking the beautiful and deafening roar of whirring and clanking factory machinery, Olari's future-funk doesn't define a new template but is a near-perfect instantiation of an existing one.

Ron Schepper

Gridface.com

On this, his second album, *Solarium* (Martin Wigger) presents a solid slab of traditional IDM. The sounds are similar to Autechre, Crunch, and Cloinc (among others), but that doesn't mean this isn't high-quality music. From the carefully constructed complexity of "UIR" (21 09 18), with lots of beats, bass, and bells, to more abstract compositions like "UIRA" (21 09 18 01), this is a good listen. Other highlights are the melodic, bell-filled "IUM" (09 21 13) and the noisy "RIU" (18 09 21), which reminds me of Speedy J.

Yes, everything on the record is written in a simple letter-to-number code, and the track titles are parts of the word *solarium*, both backwards and forward. That's not as pretentious as the handmade wooden case for *Solarium*'s first album.

Olari makes for good headphone listening. Layers of hi-fi electronics form subtle melodies over a variety of beats. While there's little experimentation with time signatures or tempo, there's lots of texture. Swiss label SpezialMaterial's other releases are in the same vein and are definitely worth checking out.

Jun 20, 2005 by Jacob Arnold

Textura.org

In some countries, pre-programming one's funeral selections is now rather *de rigueur*. For those contemplating a cryogenic route, allow me to propose *Solarium*'s *Olari* as the ideal soundtrack. Though Martin Wigger's first album (2002's *I-XIV*) favoured ambient and soundscape material, his 53-minute follow-up oozes cerebral electronic crunch of the first order. Even the presentation reinforces the severe aesthetic, with numbers substituted for letters (thus 'Olari' becomes '15 12 01 18 09,' for example) and song titles numerically matched to fragments of the word 'solarium' (backwards and forwards, no less).

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August 2005

Tesselate.me.uk Issue 23 2005

Solarium (Martin Wigger) is back with his latest release on the killer Spezialmaterial label. You may remember the previous Solarium release, which was dropped into the public eye via a handcrafted wooden box with eye splitting orange graphics that held the baton high for Spezialmaterials killer packaging reputation. All track titles are extracted from the word Solarium.

"Olar" opens off with a telling off from your binary rotation teacher, but are you listening to this crazy fool? OF COURSE you are. Your face and eyes are barraged by several scuffing scuff scuffle beat ticking light patterns, which aren't taking any virtual prisoners. They continue to assault your tiny mind from the outside in, but run into their doom once they hit your grenade nose and shatter themselves to oblivion, and disappear into nothing. "Uir" unleashes a secret vaccine into the airstream, which doesn't seem to have any effect on the inhabitants...yet. Church bell like tones fill the air, but only as a precursor to the heavy syrupy bass thunder which is waiting menacingly around the corner. No consideration is taken for age, gender or production runs, whilst the mighty "Uir" is in session, it's just one long lesson on how it's done. Take it in and recognise.

"Muir" is smooth and water resistant, and effortlessly floats through the energon reservoir, flowing beneath this huge bellowing city. It's not long until this track shows its true colours, and what hammering, arm punching colours they are. This one rips you to pieces with a regurgitating monster of an implosion, that leads to a colour rich onslaught of gargantuan proportions. Just hold onto something, as the bass is here to rip y'all to shreds. " " is a petrol fed machine plodding and wondering along, with tiny icing shaped eyeballs constantly monitoring you from the crisp precision cut ceiling whilst you try to get on with your work. What exactly does that little shit want from me?..... well it seems your help is required. Handing you a tiny remote control formed from dead batteries and houses a tiny glowing green button which is begging to be pressed, but will you press it? I'll leave that to you to find out. Awesome track.

Martin Wigger comes back into the limelight with a very impressive release. Differing in sound from his previous "I - XIV" release, this one is a more experimental bass cracking, injection moulded investigation into the middle of your metal mind, and a huge packed to the hilt train of Solarium quality, stamped proudly with the SM badge. The CD version of this release has some extra tracks, so I'll get them added once I get the CD version in.

Recommended.

Sam