

Brainwashed - Bionulor, "A.S."

Written by Creag Dunton

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Sebastian Banaszczyk's sound recycling project Bionulor's recent works have been part of larger multimedia projects such as theater, but for *A. S.*, he has returned to a purely audio format. He maintains a thematic unity to the album, however, making it as conceptual as any of his prior works. For this one, his starting point was the work of Russian composer Alexander Scriabin. Banaszczyk strikes that perfect balance between creating something new while allowing the source material to be recognizable throughout.

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This equilibrium is apparent from the onset with "Rêverie." Lightly surging electronics are blended with transient piano notes that meld the sensibilities of classical and modern composition together, with a bit of light distortion added to give texture. For "Nocturne," Banaszczyk again utilizes some infrequent piano samples, shaped into distinct loops. The sounds of plucked strings are added, solidifying the piece as a deconstructed series of classical loops that sound great, even if the piece is not quite as dynamic as some of the others here.

While Banaszczyk never entirely processes Scriabin's work into pure abstraction, there are moments where he pushes the source material a bit further into abstraction. For "Ballet Acoustique," he bends the traditional instruments into something more reminiscent of synthesizers or other electronics. Here they take on a metallic clang, blending some plaintive tones with ping-pong echoing electronic sounds for a disorienting combination. The short "Poème 2" again features Banaszczyk in clanging electronics mode, with the final product sounding like a purely electronic piece.

Somewhere in the middle lies a composition such as "Fantaisie," where source melodies are cast in a phantasmal space of reverb and echo, with some additional flanging and effects giving an even greater layer of complexity. With the addition of some percussive sounds, the final product is a rich and diverse one. There is the occasional piano note that sneaks through on "Elégie," but on the whole it is another one that is focused on electronic textures. Pinging,

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resonating notes appear from a series of rising and falling bent, processed tones.

Banazczyk ends the album on a strong note with "Noir Camomille." Encapsulating most of the album's themes into one piece, it is a slow and spacious piece built on a wobbly piano sound and a heartbeat like pulsation. With these differing elements and ample time for the composition to build, the result is a dynamic and ever changing work that ends appropriately with some sampling noises arranged into a rhythmic coda.

Just like his other releases, Sebastian Banazczyk has created something distinctly Bionulor while remaining faithful to the original source. *A. S.* is exemplary in the way he uses this audio clay to sculpt something unique, and after eight albums and ten years of work, he continues to impress me with each release.

[Samples Available Here](#)