

## English

TOP level progressive keyboardist from sweden. If you like keyboard wizards, try this one. Swedish prog musicians are respected since the seventies and this guy made a good record in 1980. worth listening. Fine progressive keyboardist from sweden

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If you like keyboard wizards, try this one. Swedish prog musicians are respected since the seventies, and this guy made an interesting multi- keyboard, symphonic record in 1980. worth listening.

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The first things I noted upon listening to the album were the rather short playing time (considering the long time the recordings took) and the fact that there are in fact only three "songs" on it, with the other five tracks being not much more than in-betweeners. Yet all tracks are mixed as one continuous piece, so I'd rather see the album as one 33-minute piece of music, instead of eight different tracks.

The album opens with Conjunction, a very Enigma-style piece, with beautiful native chants and great percussion courtesy of drummer Valmir Bessa and percussionists Celio de Carvalho and Robertinho Silva.

Winds of Olodum starts with a bang, introducing a Latin rhythm and some very cool synth solos. The track echoes the

work of Cyrille Verdeaux, especially the album *Ethnicolor's*, with the difference that Helmerson created his music using 'real' instruments and vocals (by Su Lyn), rather than samples. Another thing that must be mentioned is the fantastic bass-playing of Rogerio Dy Castro. Even though some of the bass-lines seem to come straight from the *Knight Rider* theme, his imaginative playing lifts the track to a whole nother dimension.

The music then quiets down again with *Bahia Dreams*, a percussionate piece with more native chant, and *The Tears That Came After*, which is basically a partially improvised intro to the next track, played by Helmerson on MS2000 synthesiser and bass-pedals.

The centre piece of the album is *City Of A Haunting Silence*, which starts with an almost exact copy of the intro to Rush's *Tom Sawyer*. This 13-minute track contains everything a prog lover could ask for - well, almost anything, the album is completely guitar-less, so no guitar solos here. But you do get Clive Nolan type synth solos, fantastic percussion, tempo changes aplenty and more whispered vocals by Su Lyn.

A slightly dissatisfying climax leads to the title-track *Infinite Fields Of Inertia*, which is once again a piece of music pretty much in the vein of Cyrille Verdeaux, with a very long piano-intro, playing over some very atmospheric samples. The second half of the track is another rock piece, with great percussion, ending more like a Yes-type of song, with high voices chanting lyrics that would have made Jon Anderson proud.

*Ground Zero* is an improvised piece by Helmerson, Dy Castro, Bessa and Silva. More fast percussion, heavenly

keyboards and delightful bass-playing. The song got its name after 9/11, as it was being mixed in downtown New York around the time of the attacks.

Rêve Concorde is an ode to Helmerson's favourite airplane, to travelling, and is generally a resting point at the end of the album.

The booklet contains explanations of the songs, in such a way that one would expect this to be a New Age album, which it is clearly not. Similar explanations can be found on Helmerson's homepage. As said, the album is more a 33-minute piece, rather than an album with different pieces. I took me a few listens to get into the music, but it seems to get better and better each time I hear it. It's not everyone's music, but I'd recommend it to anyone who likes experimental, electronic music, like Tangerine Dream, Vangelis or Cyrille Verdeaux. The combination of classical prog themes with Latin rhythms works really well. Some very clever compositions, a good production and excellent musicianship made me decide a 'DPRP-recommended' tag is only justified.

Conclusion: 8 out of 10.ome Brazilian percussionists. My special and particular attention to the songs: "Winds Of Olodum", "City Of A Haunting Silence" and "Infinite Fields Of Inertia". The musicians are: Anders Helmerson - Keyboards, Kika Tristao - Vocals, Su Lyn - Vocals, Mutch Katsonga - Vocals, Valmir BesAnders HELMERSON est un musicien visiblement adepte d'une large panoplie de claviers (Moog, orgue, synthétiseurs, Mellotron, piano...). La réédition de son unique album intitulé "End Of Illusion" enregistre l'apport d'une section rythmique et d'un guitariste. Notre homme y développe des mélodies hyper complexes, superbement

élaborées et arrangées, multipliant thèmes et sous-thèmes, breaks et continuel changements de rythmes ou de climats, tout en produisant de délicates ou fiévreuses mélodies inspirées. sa - Drums, Celio de Carvalho - Percussion, Robertinho Silva - Percussion and Rogerio Dy Castro - Bass. Excellent and indispensable work, highly recommendable... player with a creative sensitivity to search new ideas, or better saying, something a little different, not very common that we are accustomed to listen, it is not easy to match prim Anders Helmerson was a music student in the late '70s, effectively thrown out for expressing an interest in anything written later than 1900. According to the biography on his website, Endl

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End of Illusion took three years to record, and disappeared without trace after a limited release on an unsuitable label in Sweden. It's good without being great, although the keyboard playing is absolutely piano, organ and various mono- and polysynths and allegedly, Mellotron (stupendous piano work on Automatic Hammer, for example). His influences aren't too hard to spot, with plenty of Emersonian organ work, and a UK (the band) feel in places, although there's enough of him in it to rescue it from ignominious Triumvirat territory. However... Unless my ears are really seriously deceiving me, there isn't a jot of Mellotron on the album. It's credited, and it may well be hidden away somewhere in the mix, but there asensible Swedish touch. He used instruments as berimbau, a classical Bahia instrument, Cuica, a drum with a stick (or joystick) attached to the inner side of Classically trained pianist, this keyboardist presents his compositions and

arrangements, armed with his stack of analog keyboards. End of Illusion was recorded over a three year period, the production includes numerous guests on guitars, bass, drums and violin. The sound is naturally dominated by classical themes on keyboards and the arrangements are rich and symphonic. The style bring to mind those of extravagant keyboardists like K. Emerson and R. Wakeman. Should please those who enjoy excellent technique and the sounds of good old keyboards. -- Paul Charbonneau

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. "Fields of Inertia" is the second CD production with eight tracks, featured something a little different, not very common that we are accustomed to listen, it is not easy to match primitive and strange instruments of percussion with synthesizers, the first experience was with "Patrick Moraz" album "I", the second one was with Anders, a blend of Patrick Moraz, Rick Wakeman and Jean Michel Jarre with a sensible Swedish touch. He used instruments as berimbau, a classical Bahia instrument, Cuica, a drum with a stick (or joystick) attached to the inner side of the skin, all of them played in a perfect harmony with the keyboards, Drums and Bass .

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and indispensable work, highly recommendable...

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memowakeman (Guillermo Hdez. Urdapilleta)

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SPECIAL COLLABORATOR Discogs Editor & Italian Prog Specialist

First review of this album, and also my first review of the year!

Well, it's a new year and now I have some free hours today that will use to re-listen to old albums and maybe write 2 or 3 reviews, believe it or not, i have a bunch of records to review but sometimes i simply don't have time or can't find inspiration, anyway i may bore you with my ridiculous histories, but the majority of the albums i review had a history of how did i know it, or what happened the first time i listened to it, etc.

Some years ago when i was 18 or so, i used to visit a man who had some interesting CD's, not only prog but rock and 70's in general, one day he asked me have you heard that album in which the cover is a cube?, i was a newbie in prog so of course i didn't know what was he talking about, my

answer was of course NO, so he took that CD and i read the name, Anders Helmerson it said, but who the hell was he, then he shared that album to me and i can say that this record named End of Illusion was one of the first prog albums i knew, my knowledge was very limited (is still limited) but then i only knew the big names such as KC, PF, Yes etc, so i pleased took this album and started to listen to it not one, but 5 or 6 times until i loved it, since then, of course the number of my collection and CDs i know has increased quite a lot, that`s why sometimes i listen to an album once or twice a year.

I`m glad to see this artist here, and want to thank the Symphonic Team for his inclusion, i have suggested for inclusion less than 10 artists since i joined here, and Anders Helmerson was one of them 2 years ago, so im glad to see him here, but at the same time it`s a pity to see that there are no topics about him, nor any review of his albums.

At first it was a surprise to see that he was under Brazil because i knew he was from Sweden, but then after reading H.T. bio i understood everything, Anders helmerson of course was born in Sweden but he lives in Brazil and after several years he found inspiration to create music again few years ago.

Well, i finished with my personal view and now will focus on the music, which is the thing why we are here. End of Illusion is a really enjoyable album which features 14 tracks and a total lenght of 42 minutes, but actually when you listen to the album you will hardly notice that one song finished, i mean you may think that you are still listening to the first song but then you realize that the fourth song is playing, of course i

experienced that. but after some listens you will get used and maybe know when is another song, that is a thing i like, it`s like a one-piece full album divided in 14 short passages. The majority of the tracks are around 2 to 4 minutes lenght, there is only one long song which is track 7 Electronical Story which lasts almost 8 minutes.

I know i know, but what kind of music is Memo? First of all, let me tell you that this is an instrumental album, then let me tell you that Anders Helmerson is a keyboard player, so what`s on your mind?, Electronic Music maybe, or what about Symphonic? Well this is a mixture of both, in one hand we have the electronic side with the use of synthesizers making some spacial sounds ala Schulze or Tangerine Dream, but in the other hand (and the stronger one in my opinion) we have the bunch of bombastic notes making a true symphonic sound a la Wakeman or Emerson, now you can imagine why i like this album, when i discovered it i found his playing very enjoyable and reminded me to keyboard wizard Rick Wakeman, though helmerson has it`s own style and makes this album with his own. This is not a one instrument album, no, it features all the common instruments (drums, bass, guitars) that are played by guest musicians, but of course what takes your attention are the keyboards.

There are no outstanding nor weak moments in this album, i like it so much and i would recommend it to all of you, however i believe some of you may get bored with the repetitiveness of some tunes.

My personal rating would be 4, but for PA i believe 3 stars is more accurate, good (very good) but non-essential. Enjoy it!