

= Where You Go I Go Too =

Where You Go I Go Too is the first studio album by Norwegian electronica artist Hans @-@ Peter Lindstrøm . It was first released in the United Kingdom on August 18 , 2008 and was subsequently released the next day in the United States . The album comprises three tracks , roughly 30 , 10 , and 15 minutes in length . Where You Go I Go Too is usually labeled " space disco " due to its " spacey , psychedelic " feel and four @-@ to @-@ the @-@ floor beats .

Production of the album followed the 2006 release of It 's a Feedelity Affair , a compilation of singles . Lindstrøm had become dissatisfied with simply producing remixes and average length songs , which led to experimentation with lengthy tracks . The album received positive reviews from critics , who praised its slick production values and epic scope . At the 2009 Spellemannprisen award ceremony in Norway , the record won the award for " best electronica album " .

= = Background and production = =

Following the release of It 's a Feedelity Affair in 2006 , Lindstrøm had become tired of producing dance remixes and average length vocal pieces . He began giving the artists and labels mixes with slower tempos . Lindstrøm also felt he was unwisely incorporating musical ideas into remixes instead of original works , which led to experiments with lengthier tracks for an original album . Four to five tracks were originally envisioned for Where You Go I Go Too , but only three were chosen .

The title track was a time @-@ consuming project ; Lindstrøm called it a " nightmare to finish . " The song comprised over 70 layers of sound and spanned almost 30 minutes . Around half the sound consisted of live performances , which Lindstrøm found difficult to merge with the electronic portions . After changing the music , he would usually listen to the entire song and evaluate the change . The repeated listens took a toll : " I needed to listen to 30 minutes of music every time I did something , " said Lindstrøm " So I 'll never gonna [sic] do it again . " Despite this , he enjoyed working with extended songs because it allowed them to evolve and move at a slow pace .

The album mixing was delayed during spring 2008 . Typically , Lindstrøm would mix the record himself , but he felt overwhelmed by the album 's scope and decided to seek outside help : " I ? ve kind of discovered that I ? m not good at doing everything myself . The problem with involving other people is that sometimes all the progress gets slowed down , but as long as the results are good , I ? m happy ... Leave the post @-@ production to somebody else . "

Though a common theme was not purposefully established for the album , some journalists noted similar feelings of travel and adventure when listening to the record . Lindstrøm has recommended people listen while traveling , and believes his travels may have influenced the album : " I don 't particularly like traveling , but I 've realised that it 's perfect for listening to whole albums ... I 'm sure the way I 'm listening to music now ... has something to do with the music I 'm writing . " The song titles were left " open " so " the listener could make up his own story . "

Where You Go I Go Too was released by Smalltown Supersound on August 18 , 2008 in the United Kingdom , and August 19 in the United States . A special edition was issued on December 23 , 2008 . The album featured a bonus disc with edited versions of the original tracks by frequent Lindstrøm collaborator Prins Thomas . Lindstrøm toured in Austria , Germany , Spain , and the United States that fall .

= = Musical style and influences = =

Where You Go I Go Too comprises three tracks , roughly 30 , 10 , and 15 minutes in duration , which seamlessly flow into each other in transitions that were described as " gradual and subtle " . The songs grow and develop independent musical traits , such as motifs , polyrhythms , and melodies . According to The Guardian , some musical changes are pronounced , such as the introduction of a synthesizer , while others , such as small tempo changes , remain " almost insensible " . Some critics have noted the album conjures the feeling of a journey .

The music is a collage of electronic music , characterized by synthesized melodies , layered sounds

, live performances , and four @-@ to @-@ the @-@ floor beats . Pitchfork Media editor Dominique Leone described it as a " seamless combination of digital production , analog synthesizers and live instrumentation . " Lindstrøm has been heavily influenced by music from the 1970s and 1980s , particularly disco progenitors Jean @-@ Marc Cerrone and Giorgio Moroder . Where You Go I Go Too is often classified as " space disco " due to these influences and because it possesses a " spacey , psychedelic " sound . Lindstrøm listened to the Beach Boys , the Eagles , and Kirsty MacColl while writing the album .

= = Reception = =

Where You Go I Go Too debuted at No. 11 on the Norwegian music chart . The following week it fell to No. 27 before leaving the list . The record did not chart internationally . In 2009 , Where You Go I Go Too received a Spellemannprisen award for " best electronica album " . The album was well received by critics and received an 82 out of 100 on the aggregate website Metacritic , which signifies " universal acclaim " .

AllMusic writer K. Ross Hoffman declared the record an " entirely satisfying display " of Lindstrøm 's talents and positively commented on the textured instrumentation . Hoffman concluded the music was an " expansive , exploratory journey " worth experiencing . Andy Battaglia of the The A.V. Club disagreed , believing the album to be narrow minded and a missed opportunity to exploit the lengthy tracks and deliver more musical depth . Praise was given by Alex Macpherson of The Guardian , who stated " Every aspect of the record seems tailor @-@ made to produce maximum pleasure [...] Where You Go I Go Too would make even the most hellish of journeys seem like a first @-@ class trip . "

Jim Brackpool of Yahoo ! Music felt audience reactions would be polarized ; some would find it " sophisticated and lovingly crafted " , while others might be put off by its " unabashed opulence " . No Ripcord writer Sam Draper christened the record " one of the finest pieces of music [he had] heard in years . " Pitchfork Media editor Tim Finney believed Where You Go I Go Too showed signs of a masterpiece , but also possessed " bloat , excess , and splendor " reminiscent of disco revivalists . Pitchfork named it one of the best albums of 2008 .

The album 's title track was received favorably . Draper displayed particular fondness for the song and was amazed the music could stay fresh for its entire length . Hoffman also spoke highly of it , stating " [It] contains only as many discernible musical ideas as your average five- to seven @-@ minute techno track [...] but its luxurious length lets those ideas stretch out gloriously [...] allowing a slow , fluid evolution that gestures towards a cosmic infinity . " Finney praised the title track for its " shimmering , strobing synthesizer melodies " and ability to expand and surprise . A favorable comparison to Kraftwerk 's similarly lengthy song " Autobahn " was made by Jason Newman of URB .

Reviews of the other two tracks were generally positive . Brackpool wrote favorably about " Grand Ideas " and made comparisons to Vangelis and Tangerine Dream , while Hoffman named it the most danceable track on the album . Though Battaglia felt the song kept repeating the same chord progression , he believed the " accents and shifts in pitch " strengthened it . Jeff Rovinelli writing for Tiny Mix Tapes thought " The Long Way Home " sounded silly . Brackpool agreed , writing " [If] isolated from the rest of the album [The Long Way Home] could easily pass for generic library music ... " While Draper considered it a solid song , he decided it was a " little too saccharine for its own good " . Hoffman enjoyed the song and wrote " the vibe is rangy and exultant [...] as blissful and bemused as the vehemently unpretentious [cover] shot of Lindstrøm . "

= = Track listing = =

All songs written by Hans @-@ Peter Lindstrøm except where noted .

= = Personnel = =

Hans @-@ Peter Lindstrøm ? writing , producing , performing , mixing
Knut Sævik ? mixing
Chris Sansom ? mastering
Kim Hiorthøy ? photography

= = Charts = =