

of *The Shining* (1975), the composer was concocting ingenious electroacoustic film and theatre scores in Polish Radio's Experimental Studio. Engineer Eugeniusz Rudnik was his close collaborator and guide to the studio's state of the art hardware. *Homo Ludens* draws some of those early 1960s soundtracks back into the light, along with a selection of Rudnik's own compositions from the 80s and 90s. Penderecki's pieces preserve a strong air of playing around, making discoveries and juggling options. He plundered found sounds, while clearly revelling in outlandish montage and otherworldly sonorities. The austere *Ballada Polska* (1964) illustrates well how lessons learnt from such experiments eventually fed into the dramatic atmospheres of Penderecki's mature and more intricate work. But these less sophisticated investigations still have vitality and their own appeal, while Rudnik's later compositions testify to the undiminished pleasure he found in the resources of the Studio.

*15 Corners Of The World* is a film by Zuzanna Solakiewicz that celebrates Rudnik's technical accomplishments and his musical inquisitiveness. With help from sound designer Marcin Lenarczyk, the director has pieced together a sound essay that uses excerpts from her documentary, and shares its title.

#### Yarn/Wire

##### Currents 1

Yarn/Wire CD/DL

##### Currents 2

Yarn/Wire CD/DL

##### Currents 3

Yarn/Wire CD/DL

Yarn/Wire were formed in 2005 by percussionists Ian Antonio and Russell Greenberg with keyboard players Laura Barger and Ning Yu. The *Currents* series, initiated with these three releases, showcases new compositions written specifically for Yarn/Wire. On a number of pieces their basic format undergoes modification or expansion. So David Bird's *Mediums* involves the musicians with idiosyncratic tunings and an adapted vocoder system. They interact with real-time electronics and recorded samples of disparate musical styles within the disrupted, mutating form of Christopher Trapani's *Writing Against Time*. And they are augmented by the whirr of automated snare drums and wildlife recordings during Sam Pluta's fidgety *Seven Systems*. Some pieces are less persuasive than others, and several have a visual or performance dimension which is lost in audio documentation. But the spirit of the series is to be applauded, especially as it has been distilled into Norwegian composer Øyvind Torvund's *Untitled School*, a series of loosely connected exercises pervaded by humour and spontaneity. Coupled with Dublin based Ann Cleare's *I Should Live In Wires For Leaving You Behind*, which combines the floaty resonance of rubbed glass with the ransacking of a sonic lumber room, Torvund's joyfully imagined sequence makes *Currents 2* the pick of this current batch. □

Tristan Bath on a hall of misshapen mirrors, rain-smudged melancholy, and dank basement boogieability

#### Monty Adkins & Terri Hron

##### Lépidoptères

empreintes DIGITALes CD

Composers Monty Adkins and Terri Hron collaborate on a spacious composition in five movements themed around butterflies and moths. The music centres on Hron's recorder playing, with Adkins refracting and reshaping the fine and feathery tones of the instrument via electronically assisted metamorphosis. At times the recorder finds itself in a hall of misshapen mirrors, and at others its sound flows into a delta of wobbly tributaries, again towards an incalculable sonic ocean of slow release.

#### Oren Ambarchi /Massimo Pupillo/ Stefano Pilia

##### Aithein

Karlrecords LP

Recorded live in Bologna in April 2015, *Aithein* brings together three talented improvisors with a hefty history of impressive collaborations. Pilia and Ambarchi's icy guitar atmospherics lend the entire trip a cavernous post-rock feel harkening back to Tarentel or Labradford, but Zu bassist Pupillo adds gasoline that sees Ambarchi shift to his most spiritual home, providing pulse behind a drumkit. Ultimately side two spirals out of control and into noisier, more heavenly and utterly triumphant freakout territory.

#### Danny Clay & Mabel Kwan

##### Inventions

Parlour Tapes+ DL/MC

Chicago pianist Mabel Kwan and San Francisco composer Danny Clay collaborate across several process-based compositions for clavichord dubbed by Clay as 'builds'. The nine builds began as compositions by Clay, followed by recordings by Kwan, which were then reassembled into unwieldy overlapping shapes by Clay. Although seemingly originally focused on a textural exploration of the instrument, the end result reveals more about the process itself – not to mention the complexity of the composer-performer relationship. Somewhere within the storm of plucks, strums and percussive stabs that resemble a clavichord being dismantled as much as played, is something deeply intimate from both Clay and Kwan.

#### drone

##### reversing into the future

Pomperipossa DL/LP

The first album from the aptly named UK duo of Mark Van Hoen (Locust) and Mike Harding (from Touch) is a single feature length slab of analogue sound sculpture, recorded on a sweltering day in the Los Angeles hills. The buzz of cooling systems working overtime seems to infect the rustlings of Van Hoen's modular synth, woozy shortwave radio and field recordings. The duo seek out peace, and very nearly find it amid several diversions into melodic territory. The palpable heat never lets up though, making for an unsettling session that always simmers.

#### Morkebla

##### Ono-Sendai Cyberspace

BAROC LP

Italian producer Alberto Rosso has been slowly mastering the art of futuristic, rain-smudged melancholy amid glitzy metropolises, but Ono-Sendai Cyberspace integrates crunchier beats to the post-industrial melodrama. The opening "RE-2001" is a beautiful night sky of molten keyboard choirs pinpricked by shards of dissonance, while "Derm" punctuates the *Final Fantasy* muzak with punishing kicks slotted between syncopated hi hats and shakers. Morkebla's post-rave adoration for both sparsity and rhythmic complexity define this oddly compelling music.

#### Le Révélateur

##### Hyper

Dekorder 12"

Part of the picture disc series celebrating ten years of Hamburg's Dekorder label, *Hyper* is the first demonstration of Roger Tellier-Craig's exploratory electronic project Le Révélateur minus all trace of their new age beginnings. Tellier-Craig, whose history with Montreal bands Fly Pan Am, Set Fire To Flames and Godspeed You! Black Emperor is now a distant memory, hinted at a new direction with 2015's tape on *Where To Now?*, soundtracking the video synthesizer imagery of artist Sabrina Ratté with an appropriate mix of space age bleeps and machinery fuzz. *Hyper*'s two sides bounce around in a similar vein, injected with a wonderful allure as warmer pads and tones nudge their way through a rigid crust of dissonant polyrhythmic buzzes and noises.

#### Új Bála

##### Boka

Baba Vanga MC

Budapest based Gábor Kovács summons the rhythmic skeletons of minimal techno to bring order to his backdrop of mangled synth noises and aleatory elements. Patterns of alien keyboards and sampled detritus colour the walls, while snappy kicks, handclaps and wobbly basslines assure dank basement boogieability. The lengthier "Que Mala Suerte" hits an ecstatic high point via brutal percussive leaning and sheer repetition. The rest of these six tracks remain as refreshingly listenable, despite their bizarre nature – as is the standard for Prague's excellent Baba Vanga label. □

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