

the overall impression is of openness and social joy. Lines are blurred between (open) rehearsal, performance and composition; whatever their role in a piece, everyone is a listener, with listening a shared activity orienting us to each other and the world.

Performing various pieces for duo under the collective title *Together*, Eva-Maria Houben and Jukka-Pekka Kervinen offer studies in ways of being together and apart. At first it's as if the audience are eavesdropping on something almost painfully intimate; then, as each plays separately in turn, the silences and physical distances between them open up a space of bereft absence, suddenly and magically filled by a rain shower heard through the open door, a moment where music and world merge in space of listening.

Gregor Forbes's *Differend* sees two non-violinists mimicking the playing of a violin-playing leader, transmuting the excruciating moments of learning to play an instrument into joyous failure, full of humour and surprise. Fjodor Gladilin's *lightwalk*, meanwhile, asks participants to switch between making sound and manipulating projector beams with found objects ("trashure"), reaching an uncanny crossing point between visual and aural.

Collectively performed, the remaining pieces open up to the group as a whole. Levin Zimmermann's *10.3* binds a fragmentary score combined with texts from Sappho with prerecorded electronics. Sappho's lyrics are incomplete both in their fragmentary form and their subject matter (loss, desire). Zimmermann's piece seeks simultaneously to bridge such gaps and to leave them open. Maureen Wolloshin's anti-concerto *A* sees a set of 'soloists' finding a way to and from a single note, supported by the rest of the ensemble in any way they choose. It's an experiment in trust and in being together, coming into and out of the self. Emmanuelle Waeckerlé's *what is left if we aren't in the world* begins with "pandemonium", an explosion of sound which can be alternately joyous, explosive or wracked, gradually fading out into a silence in which musicians and

environment merge. Composed during Covid, it indexes that desolate time, but also the ways in which chaos continues to form the underlying, unstable ground of our equally uncertain present.

The final day both draws together all these threads and lets them gently unspool. There's a talk by musician and resident ethnomusicologist Ryan Dohoney; a beautifully quiet set with Antoine Beuger whistling melodies alongside Rene Holtkamp's acoustic guitar; and a joyous exercise facilitated by Wolloshin in which a roomful of musicians have to perform a work spontaneously invented in an interview with that piece's "composer" – in this case, resident interviewer Sylvia Schimag. Finally, with prerecorded sine tones charging the air, everyone sits together in a circle, reading the text to Beuger's *in the middle a silence-a straw* silently and (occasionally) aloud. The mood is intense, inward, sombre. Yet the text also provides lines that might offer a credo for Klangraum as a whole: "*let discord become plurality again/so that we can be at one without being one*". Amid the world of damage and loss that Beuger's piece sketches out, spaces such as Klangraum continue to provide opportunities to hope.

David Grundy

#### Sanatorium Of Sound Various venues, Sokołowsko, Poland

For the ninth edition of this intimate festival in Sokołowsko, a tiny Polish village not far from the Czech border that was once home to a famed sanatorium, the organisers turned to the past to forge new ground. Two of the three evenings feature new works composed for the Orchestra Of Futurist Noise Intoners, an ensemble formed and conducted by Italian composer and conductor Luciano Chessa, built around 16 different replicas of the intonarumori originally developed by Futurist Luigi Russolo, the famed author of 1913's *The Art Of Noises*. Since these 16 noise intoners were built more than a decade ago, derived from meticulous research since none of the

original instruments survived, Chessa has regularly commissioned new works from contemporary composers.

On the festival's opening night, Norwegian composer and sound artist John Hegre contributes a piece that deftly reveals many of the orchestra's possibilities in a contrapuntal extravaganza of texture and rhythm. But the piece also exposes its limitations. The array of friction-driven sound is a bit monochromatic, and while Hegre gamely pushes the orchestra to the brink, the performance falls a bit flat. The two pieces performed on the festival's second evening, however, prove that it's something of a blank canvas for an inventive composer. Georgian sound artist and composer Mariam Gviniashvili puts the 16 performers through their paces, creating a staccato work of unrelenting if off-kilter propulsion. Since some of the musicians don't read music their bodies become human metronomes, keeping time through the way they lean into each gesture. The electrifying piece conjures an outtake from the Fritz Lang film *Metropolis*, with the musicians suggesting assembly line labourers, leaning into their task in a way that traces the motion of machines.

A second piece composed by Polish composer Aleksandra Słyż and festival co-organizer Gerard Lebig takes a radically different approach, countering the terse, jabbing sounds of Gviniashvili's piece with churning long tones. It's one of the few commissions for the Orchestra Of Futurist Noise Intoners that uses electronics, creating a kind of aural illusion in terms of whether what the audience hears is produced on stage or if it comes from a computer. Pure electronic tones in just intonation fill the space, an old cinema, with massive bass, moving up and down in slow steps. The sounds of intonarumori both complement and collide with the electronics, building huge consonance and generating exquisite interference with each patient tonal shift. The sonic mystery is revealed through acts of subtraction, as the full orchestra moves in sync with the electronics, but with each shift comes a reduction of live elements, letting the audience figure out what's happening by taking parts of the sound away.

The festival draws a largely queer young audience that seems hungry for new sounds, especially the multi-channel electronic pieces performed during the day in a small clearing in the woods. The pieces range from ambient drift to harsh noise, and the setting and remarkable sound system elevate even the most generic sets. Still, it's an unamplified set of tenor saxophone and clarinet improvisations from reedist Klaus Holm that stands out most. Elsewhere Berlin based musicians Oren Ambarchi, crys cole and Valerio Tricoli deliver strong sets, while Austrian composer Peter Ablinger brings impressive concision through a performance of his 2012 work "The Real As Imaginary," where a series of loud frequency bands unfold as the composer reads a text without amplification, almost entirely drowned out by the static. As each new band of noise begins, Ablinger starts a new stanza of the text, creating the magical illusion of the noise emanating from his own mouth.

Peter Margasak

The Orchestra Of Futurist Noise Intoners

