



Ruch Muzyczny

2020

**“Jak zakomponować OCEAN niespokojny” by Piotr Tkacz**

In Ruchmuzyczny, September 2020

**How to compose an OCEAN restless**

**Ferrari's fascinating music combines distant SPACES (external and internal) and MOODS (calm and impatience), you only need to IMMERSE it.**

**Piotr Tkacz ("Glissando")**

Brunhild Ferrari & Jim O'Rourke, Le Piano Englouti

Black Truffle 2020, 055

(36 ')

Recording and releasing consecutive interpretations of the same works is not a common practice in the world of electronic compositions that do not use notation. However, as this album argues, even in the case of so-called music for tape, the performer can show a lot of initiative, and his task is not limited to pressing buttons.

Both Brunhild Ferrari's compositions were already published in 2010 and 2012, shortly after completion. As the author points out in the text accompanying the album, it happens that even after the first presentation, while listening to the finished piece, new ideas are born. This was the case with Le Piano Englouti, in which the electronic layer was originally accompanied by a piano part. Now the title instrument can still be heard, but from behind the veil of electronics, immersed in transformations and attacked by the unexpected sounds of the surroundings - waves, footsteps and scraps of conversation.

Brunhild Ferrari, widow of Luc Ferrari, an unruly composer, who contradicting concrete music, invented anecdotal music, refers to his concept, but implements it in his own way.

In his works, clear indications fell into the ear, while in her case they are ambiguous suggestions, opening leads to various interpretations. The result is a varied soundscape with attractive perspectives.

The role of Jim O'Rourke, partnering the composer, is certainly not without significance. He is an artist seemingly from a different world, starting with improvisation and guitar music, when it comes to electroacoustic composition, he is a self-taught artist, but also a respected producer. Their collaboration must have been extremely successful since Ferrari said O'Rourke breathed new life

into Le Piano Englouti.

Their second joint performance, Tranquilles impatiences, is bursting with energy and shows the composer's different face. This work could be thought of as a discussion with minimalism - if you define this trend as a tendency to use as few elements as possible. The whole thing is a constant nuance of the relationship between the obsessively returning high and low sounds. So - is it repetivism? Possible, but in the French edition, if there is a repetition, there will be a difference.

The fascinating music of Ferrari connects distant spaces (external and internal) and moods (calm and impatience), it remains only to plunge into it.