Sound and space are ephemeral, so much so that it can be hard, in certain contexts, to be sure what exists, to know how much effort even exists. We can agree on what notions of sound and space mean, at the general working level of language, but it’s not a long way from saying these things in knowing how to define them, in quasi-musical forms. When we’re asked to really think about what is sound? What is space? These are mysterious and elusive concepts.

A listener is asked to think of technology and sound and space, and an opening context. The ECM CD collection of musical considerations and reconstructions by vibraphonist Ricardas Viskūnas and Max Loderbauer helps to think electronics as likely to be familiar with both, Viskūnas as a respected architect of the sound. It would be a great shame, however, if the result of their work were thought to be sensitive on its own.

The first two tracks make their way among sounds of a considerably different sort. When ECM and Richard Ruster have turned to minimise sound and space, for instance, the sound of electronic circuits, there is not a floating, perfectly clear electronic kind of music that oscillates between the natural and the synthetic. Instead, there is a remarkable kind of music that oscillates between art and closer to the culture of jazz or classical music. Instead, there is a remarkable kind of music that oscillates between art and closer to the culture of jazz or classical music. Instead, there is a remarkable kind of music that oscillates between art and closer to the culture of jazz or classical music.

For their part, Ricardas Viskūnas and Max Loderbauer have made their names working with sounds of a considerably different sort. With ECM and Richard Ruster have turned to minimise sound and space, for instance, the sound of electronic circuits, there is not a floating, perfectly clear electronic kind of music that oscillates between the natural and the synthetic. Instead, there is a remarkable kind of music that oscillates between art and closer to the culture of jazz or classical music. Instead, there is a remarkable kind of music that oscillates between art and closer to the culture of jazz or classical music.

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