

JONAS LIDSTRÖM, 7 December 2013  
Västerbottens-kuriren  
On "Multiplicity"

"Brilliant, tumultuous, joy-intoxicating sound art"

You travel to a foreign place. In your backpack you have a small recording device that you use to eternalize the environments you're discovering. Once at home, you have an audio track with wind, scraping and murmuring crowds. Traffic sound, thuds against the microphone, electronic noise. You sit down in your chamber and begin, with meticulous precision, to translate the soundtrack into a musical score for prepared symphony orchestra.

This is pretty much my experience of "Multiplicity" by Giovanni Verrando, premiered by NorrlandsOperans Symfoniorkester as they put an end to a fine autumn season. For the performance of "Multiplicity" the orchestra is reinforced by the greatly honored Swedish percussion quartet that has become a house-hold name, Kroumata. Kroumata start with a few pieces from their standard repertoire where Steve Reich's "Music for Pieces of wood" is a four minute long minimalistic celebration of percussion.

Now to Verrando's "Multiplicity", and to go straight to my judgment: this is a brilliant, revolutionary, joy-intoxicating piece of sound art. After five seconds, I'm totally disoriented, what I see on stage and what I hear do not match. Kroumata play the drums, but also trowels, washboards and tin foil. The orchestra musicians accompany with rattling metal bands and cardboard boxes. So I close my eyes, and I'm suddenly transported to a completely different place. Is it a room with the city street outside? A musical cut - and the environment transforms again. Verrando accomplishes a kind of trompe l'oeil for the ears. In a way it is the most unmusical concrete music I have ever encountered - but also the most straightforward. Oddly human.

Orchestra: Norrlandsoperans symfoniorkester

Conductor: Rumon Gamba

Soloists: Kroumata