K-11/PIETRO RIPARBELLI & PHILIPPE PETIT: The Haunting Triptych (Boring Machines)

By themilkman

The Haunting Triptych is an even denser piece of work. Over the course of its three tracks, ranging from just under fourteen to just over eighteen minutes, the pair carve extremely rich progressive dark ambient drones and textured soundscapes from radio signals, field recordings, electronics, processed acoustics, turntables and glass manipulations. From the sombre isolationist tones of this record emerge moments of glacial beauty. Twelve minutes into Chapter 1: Residual Spookiness, the haunting toll of treated brass rises from a cloud of distortions and noise to hover ominously over the rest of the piece. The muffled calls of a distant choir on Chapter 2: Shadow Creatures resonate eerily over the first half of the piece, and the feeling never quite goes away, even when they progressively become drowned in distortions and interferences. Ghostly voices can also occasionally be heard piercing through the gloom of Chapter 3: Doppleganger Presence, but it is the more obvious stabs of unidentified noises peppered through the whole piece, which could be everything and anything from rewinding tapes or amplified bat calls to failing computers or paranormal manifestations, which never cease to captivate and intrigue. The heavy atmosphere weighting down on the whole album rarely lifts up for long as Petit and Riparbelli submit their audience to a particularly chilling sonic assault.