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Stefan Prins: inhabit

By [Vito Camarretta\(@\)](#) - Nov 09 2024



Artist: **Stefan Prins (@)**
Title: **inhabit**
Format: **CDx2 (double CD)**
Label: **Sub Rosa (@)**
Rated:



In "inhabit", Stefan Prins offers a labyrinthine journey into the spaces between sound and silence, technological traditional instrument encounters its electronic doppelgänger and is transformed. Released by Sub Rosa, the album features compositions that see the familiar contours of the orchestra fractured, recomposed, and merged with the recordings, and the jarring embrace of live electronics.

Prins, a master of fusing acoustic textures with electronic timbres, opens with "Inhibition Space #1", an a feedback experiment performed by Ensemble Mosaik. It's a sonorous meditation on restraint and tension, tone holding steady against its own electronically manipulated shadow. Prins isn't just inviting us to listen listening itself, as if guiding us through the blueprints of sound's architecture.

Disc two takes a bold turn with "under_current", an electric guitar concerto that elevates the instrument to protagonist. Here, the BBC Scottish Symphony Orchestra, led by Ilan Volkov and featuring the indomitable sprawling, metallic creature, bending and distorting around each gritty guitar riff. In "under_current", Prins philosophical playfulness and the raw power of noise music in equal measure. The result is an electric storm as it is exhilarating. This piece is no passive listening experience; it commands attention, leaving you wide-eyed as the orchestra itself has taken on a life of its own.

"Mesh", performed by Prins' own Nadar Ensemble, closes this sonic odyssey, bringing a delicate yet intense blend of electronics, and field recordings. This track erases the edges between nature, humanity, and machine, creating a transient and alive as mist on a mountain. Prins and Nadar Ensemble have long been pioneers in this avant-garde testament to their uncanny ability to make complex textures feel intuitive and resonant.

But perhaps the magic of "inhabit" lies in its ability to hover in the in-betweens. Prins has carved a space where woodwinds brush against feedback loops, and where the orchestra breathes with the electric pulse. This is just an album; it's an invitation to step inside a sonic ecosystem, to inhabit—and perhaps be inhabited by—its textures, its converse, clash, and ultimately coexist.

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