

Giuliano D'Angiolini: Cantilena review – sublime, poised music full of open spaces

(4 / 5 stars)

by Kate Molleson

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Quatuor Parisii, Melaine Dalibert, Manuel Zurria etc
(Another Timbre)

A port in the storm, this. Giuliano d'Angiolini is a Paris-based Italian composer and ethnomusicologist who makes music of whispered, consolatory indeterminacy. He is probably best known (if he is known at all) for a 2011 album called *Simmetrie di Ritorno*, but I would argue that this new release is more sublime, or perhaps just more timely. It contains poised and attentive performances of the piano piece *Finale*, the string quartet (*Suoni della Neve e del Gelo*) and the five-flute *Aria del Flauto Eolico*, all of it the most discreet and enabling kind of chance music – like John Cage, d'Angiolini uses procedures that play out differently every time – that isn't didactic or abrupt and never resorts to shock tactics. Instead, it lays sounds bare and leaves generous open spaces for a listener to feel her own responses, or not. This is music in the present tense, no guile or bile or shouting, no post-truths.