

Biography

Giuliano d'Angiolini was born in Rome in 1960. He is a composer, musicologist and ethnomusicologist.

He studied composition at the Santa Cecilia Conservatory in Rome with Boris Porena. His musical training was enriched by studies in ethnomusicology at Rome's 'La Sapienza' University and Siena's Accademia Chigiana, as well as courses in acoustics and computer music at Padua's Centro di Sonologia Computazionale.

He has published extensively on music from the Middle Ages to the present day, as well as on oral tradition music. In particular, he is the author of a book on the music of the Greek island of Karpathos (*Un giorno nella gioia, l'indomani nel pianto*, Nota, Udine, 2007).

He has made numerous broadcasts on late medieval Flemish and Burgundian music for national radio broadcasting, R.A.I.

From 1993 to 1996 he was artistic director of the Festival of Contemporary Italian Music at Institut Culturel Italien in Paris.

In 1997 and 1998 he was in residence at the CCMIX in Paris.

His works have been broadcast on numerous radio stations, mainly in France and Italy.

A first album of his compositions, performed by the Ensemble 2e2m and the Quatuor Parisii, was published by Edition RZ. Two other monographic albums have been released by Another Timbre and a fourth one by the label Elsewhere.

Gérard Pesson wrote about him:

Giuliano d'Angiolini is a thoroughly unusual figure on the contemporary musical scene. His approach – profound, well thought out, obstinate – has led him to create music that he terms "impersonal", music from which all idea of development or form is banished.

By successive states of obvious facts that have to do with elucidation, d'Angiolini claims to have wanted to "leave its place to sound so that music becomes less voluntary", an approach that has led him to favour the *surface* – an approach nothing less than superficial – the immediate share of all sound proposal, and the *present*, which is the very surface of the temporal criterion.

In his works, the process and musical matter are one and the same and are handed over bare. What we are given to hear is non-discursive, deliberately without formal organisation. We are even perfectly free to detach ourselves then come back as we wish; as if the composer wanted to positively use the negative mutations of today's city listener, bombarded with stimuli [...].

Amongst the elements of his work that are easy to spot: consonance, material taken in itself, ideally rid of any historical implication, freed from any tonal or modal grammar, any syntax, and, in sum, shielded from ideology. Some of these d'Angiolinian consonances, becoming weak for the sake of it, can come from pre-existing material. Its selection – or,

better yet: its harnessing – is then called upon to make it neutral: minute fragments of Bach chorales (*Encore Chorals*), snatches of the Tournai Mass (*Simmetrie di ritorno*), the Bamberg Codex (*In saeculum*) or Schubert (*Allegretto 94.6*). It is a matter of decontextualising the found object in order to renew listening. It is in this sense that interference in d'Angiolini's music – radios at low volume in *Deux chansons des Appalaches*, tape (or other music in the background) in *A poco a poco moro e vivo torno* – erects barriers as if to stimulate listening, perceptive filtering that is so much poetic interference. [...].

The concentration on sound itself – isolated, simplified, as if reified – becomes the liberating utopia of music. Its conditions of sudden appearance can be the result of combinatorial analysis, a search for symmetry that is then the definitive safe-conduct that will dispense the musical discourse from all ulterior process that is not the sole utterance, itself sometimes abandoned to aleatory procedures. In order to neutralise all narrativity, the unfolding of the music can take the form of a catalogue, the enumeration of chords, as in *Ita vita zita rita*, the most radical way of breaking causal progression [...].

Giuliano d'Angiolini's musical vision is at the crossing of his in-depth research on mediaeval music and traditional music (one finds several derivations from one sphere or the other in his works). With great science and tenderness, studying folksongs, the music of Perotin, Agricola or that of the Greek island of Karpathos (of which he released remarkable recordings), d'Angiolini prepared his *tabula rasa*: making "a music that is no longer constructed on the demands of *comprehension*, but on the perception of the *phenomenon*" and its immediate context [...]. [from the album booklet *Simmetrie di ritorno* - Edition RZ]

Some concerts, performers and radio broadcasts

Adelaide Festival, Ars Musica, Aujourd'hui Musiques, Centre Georges Pompidou, Festival d'Automne, Musica, Voix Nouvelles, Festival Présence, Oper Frankfurt, Società B. Barattelli, Teatro Carlo Felice, Tectonic Festival Reykjavik, Tectonic Festival Athens, Tokyo Bunka Kaikan, Festival Variations, Festival Angelica...

Alter Ego, Apartment House, Ensemble Cairn, Ensemble Chrysalide, Ensemble 2e2m, Ensemble Fa, Ensemble Ictus, Icelandic Flute Ensemble, Le Banquet, Ensemble Moderne, Musiques Nouvelles, Ensemble Dedalus, Quatuor Parisii, Ensemble Sillages, Art Zoyd, Orchestra del Teatro Comunale di Bologna, Melaine Dalibert, Valerie Joly, Mark Knoop, Jonathan Powell, Paolo Ravaglia, Marie Kobayashi, Orfeo Mandozzi, Barbara Morihien, Donatienne Michel-Dansac, Carol Robinson, Marco Rogliano, Pierre-Henry Xuereb, Aki Takahashi, Manuel Zurria...

Poussière d'Etoiles, Scatola sonora, Le bruit du siècle, Espace contemporain, Les mots et les notes, En musique dans le texte, Musicomania, Pour le plaisir, Musique plurielle, Le bel aujourd'hui, Radio Tre Suite, Tapage nocturne, Boudoir et autre, Le concert du samedi, Etnica, Eléctromania, BBC, Radio 3, France Musique, France Culture, Radio Svizzera Italiana, SWR2...

Selected works:

Primitive Chamber Music, Cigales, Drop by drop (1990),
Three pieces for 3 et 6 percussionnists. Lenght: 5'30", 3'30", 4'30".

Ho visto un incidente (1991-'92), six mélodies on poems by Sandro Penna,
For solo voice. Lenght: ca. 7'.

De tout bien pleine (1992, revised 2007), élaboration of music by d'Alexander Agricola,
for 2 flutes, English horn, trumpet, 2 trombones, 2 percussionnists, electric guitar, 12-string
guitare (or sim.), harp, celesta, sampler, violin, viola, cello. Lenght: 7'.

Und'ho d'andà (1995), pour 2 cors, cornet, 3 trumpets in Bb, 2 trombones, bass trombone.
Commissioned by the Festival 'Aujourd'hui Musiques'. Lenght: 8'30".

Ita vita zita rita (1997), for amplified piano. Indeterminate lenght: ca. 10'-30'.

A poco a poco moro e vivo torno (1997) for flute (taking piccolo and bass flute), trumpet,
trombone, percussions, piano, violin, double bass, magnetic tape (made at Upic) or other
background music. Lenght: ca. 15' à 20'.

Simmetrie di ritorno (2000), after the Kyrie of the Tournai Mass, for flute (taking piccolo
and alto flute), horn, trumpet, trombone, percussion, accordion, violin, viola, cello, double
bass. Lenght: 8'.

In saeculum (2001) after two motets from the Bamberg Codex, for violin and prepared piano.
Indeterminate duration: ca.11'.

Deux chansons des Appalaches (2002), for clarinet, prepared piano and radio.
Indeterminate duration: ca. 4'30".

Allegretto 94.6 (2002), after Schubert's Op. 94 N° 6, for piano. Lenght: ca. 5'

Notturmo in progressione (2004), for string quartet. Lenght: 10'

Di questo passo (2004), for 9 strings (and 2 electronic instruments ad libitum).
Commissioned by Art Zoyd and Musique Nouvelle. Lenght: 15'

Orizzonte fisso, bordoni mobili (2006-2007), for flute, trumpet, trombone, saxophone,
accordion (or electric organ or electronic keyboard, etc.), string trio.
Commissioned by the French State. Lenght: 20' / 34'52"

Monochrome pour Igor (2008), for 5 trombones. Commissioned by Shsk'h.
Lenght: 18'50".

Motivetto (2009), for a variable number of instruments. Indefinite duration.

Scomposizione del moto ondoso (ballade), for string quartet. Lenght: 7'

7 flauti (2010), for 7 flutes. Lenght: 17'

Projet/Immatériel (2012), electroacoustic music on digital audio support. Length: 26'07"

AnnA (2012), for cello. Length: ca. 2'

Finale (2012), for piano. Length: ca. 18'

Canzonetta (2013), for 3 flutes (or 3 cornetts). Length: 5'40"

Tiritera (2013), for 6 flutes (or 6 cornetts). Length: 6'

Berceuse (2013), for 5 flutes Length: 4'30"

(suoni della neve e del gelo) (2014), for string quartet. Length: 10'

Cantilena (2014), for string quartet. Length: ca. 5'-8'

Cartolina per Paolo (2014), for clarinet. Length: ca. 5'

Aria del flauto eolico (2015), for 5 flutes. Length: 7'

Aria¹ (2016), for piano. Length: ca.10'

Aria² (2016), for piano or Fender piano. Length: ca.12'

Arie (catalogo) (2016), for bass flute, cello, piano, in any combination or solo.
Length: ca. 10'

Romanza (2016) for violon, or flûte, and piano. Length: ca. 9'

Litania (2017) for flute (taking bass flute), trumpet, violin, cello, piano, marimba.
Length: ca. 13'

Ad ora incerta (2018) for orchestra (1 1 1 1 / 1 1 - - / pf / 4 3 4 1). Length: 10'

Antifona (2018), for flute (taking bass flute) and piano. Length: ca. 8'-12'

La solitudine dell'artista (2020)

Six counterpoints in the Flemish style of the second half of the fifteenth century:

De tous biens plaine I. Length: 2'

De tous biens plaine II. Length: 3'

De tous biens plaine III. Length: 4'15"

Mis en exil par grant rudesse. Length: 2'30"

J'ayme bien celui qui s'en va. Length: 2'

L'homme armé. Length: 2'

)))) (2023), for flute and sheng or accordion or six clarinets. Length: ca. 23'

100100 (2023), for 36 flutes. Length: 9'

Albums

Giuliano d'Angiolini – Simmetrie di ritorno



• *Simmetrie di ritorno* • *Ita vita zita rita* • *Orizzonte fisso, bordini mobili* • *Und'ho d'andà* • *Ho visto un incidente* • *Notturmo in progressione* •

Performers: *Ensemble 2e2m, Quatuor Parisii*
Conductors: *Franck Ollu, Pierre Roullier*

Edition RZ, 1020, Berlin, 2010

With the support of MFA (Musique Française d'Aujourd'hui)
Art direction, postproduction, mixing: Giuliano d'Angiolini
Author's booklet, with presentation by Gérard Pesson

« *Every piece here is a jewel that invites and rewards intense contemplation* » (A. Hamilton – The Wire – March 2011).

« *A unique personality, musician and poet, dreamer of the unheard, the Roman composer occupies a unique position in today's musical landscape* » (M. Tosi – ResMusica – January 2011).

« *There is something wonderfully strange about this composer's music [...]. Here, there is a succession of striking and spellbinding beautiful sound discoveries* » (H. Rohm – Bayerischer Rundfunk-online – December 2010).

« *Wonderfully interesting music, as is to be expected from this discerning label* » (J. Ronsen).

Giuliano d'Angiolini – Cantilena



Giuliano d'Angiolini

Cantilena

• *Aria del flauto eolico* • *Finale* • *Cantilena* • *Allegretto 94.6* • (*suoni della neve e del gelo*) • *Motivetto* •

Performers: *Ensemble Chrysalide, Melaine Dalibert, Quatuor Parisii, Manuel Zurria*

Another Timbre, at 102, Sheffield, 2016

Art direction, postproduction, mixing: Giuliano d'Angiolini

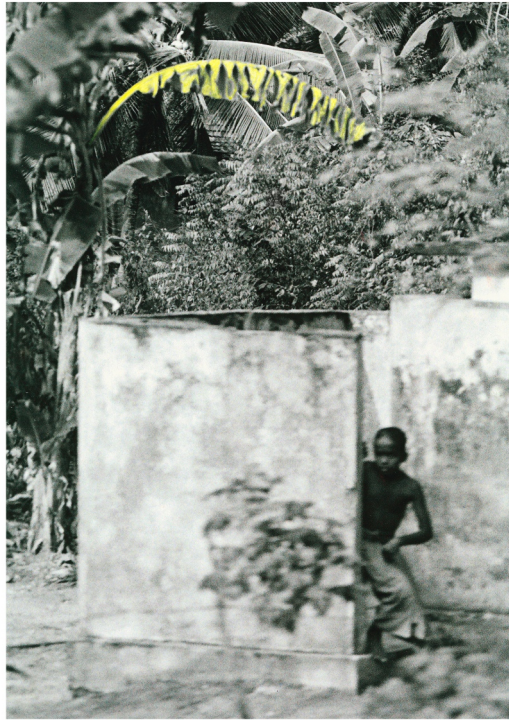
Interview: <http://www.anothertimbre.com/cantilena.html>

« *Sublime, poised music full of open space [...]. A port in the storm* » (K. Molleson – The Guardian – November 2016).

« *Anyone who breaks into the Roman composer's bewitching labyrinth risks becoming accustomed to it and enjoying it, to the point of no longer wanting to leave, like an ascetic conversion – which is no small compliment* » (F. Mallet – Musikzen – May 2018).

« *There is something in this record that calls us back for further enjoyment of its plain truths and, possibly, mysteries* » (M. Ricci – The Squid's Ear – October 2017).

Giuliano d'Angiolini – Antifona



Giuliano d'Angiolini
Antifona

• *Ad ora incerta* • *Aria*¹ • *Antifona* • *Litania* •

Performers: *Apartment House, Tonino Battista, Giuliano d'Angiolini, Mark Knoop, Orchestra del Teatro Comunale di Bologna, Manuel Zurria.*

Another Timbre, at 157, Sheffield, 2020

Art direction, postproduction, mixing: Giuliano d'Angiolini

Cover artwork: Fiammetta d'Angiolini

Interview: <http://www.anothertimbre.com/antifona.html>

« *D'Angiolini's music sings [...]. Like Antifona, Litania abolishes time and makes us listen to sound, in its d'Angiolinian jubilation* » (M. Tosi – ResMusica – Mai 2020).

« *Another excellent new release from Another Timbre [...]. Somber, soft but rich, imbued with subtle melodic content - just lovely, entrancing work* » (B. Olewnick).

« *Penetrating music that will not leave you indifferent [...] the subtle musical language of this composer stands out* » (B. Taffijn – Nieuwe Noten – September 2020).

« *So once again with the release of Antifona, Another Timbre has put out more worthy work from another distinct modern composer* » (R. Batty – Musique Machine – August 2020).

Giuliano d'Angiolini –)))(((



Giuliano d'Angiolini)))(((

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Performers: *Manuel Zurria, Paolo Ravaglia.*

elsewhere music, 033, New Jersey, 2024

Art direction, postproduction, mixing: Giuliano d'Angiolini

Cover artwork: Giuliano d'Angiolini

Interview: https://www.elsewheremusic.net/qa_with_giuliano_dangiolini.html

« *The end results of all three tracks make beautiful attention-grabbing listening which can be repeated without losing its irresistible appeal* » (J. Eyles – All About Jazz – December 2024)

« *d'Angiolini [...] is a ashtonishing Roman musician* » (P. Margasak – The Best Contemporary Classical Music on Bandcamp – January 2025).

Giuliano d'Angiolini – Aria



• *Aria*¹ (version A, B, C, D) • *Aria*² (version A, B, C, D) • *Allegretto 94.6*

Performer: *Nicolas Horvath*

ACEL - Collection 1001 Notes, Limoges, 2024

Interview filmée:

Compositions in collective albums:



• *Di questo passo* •

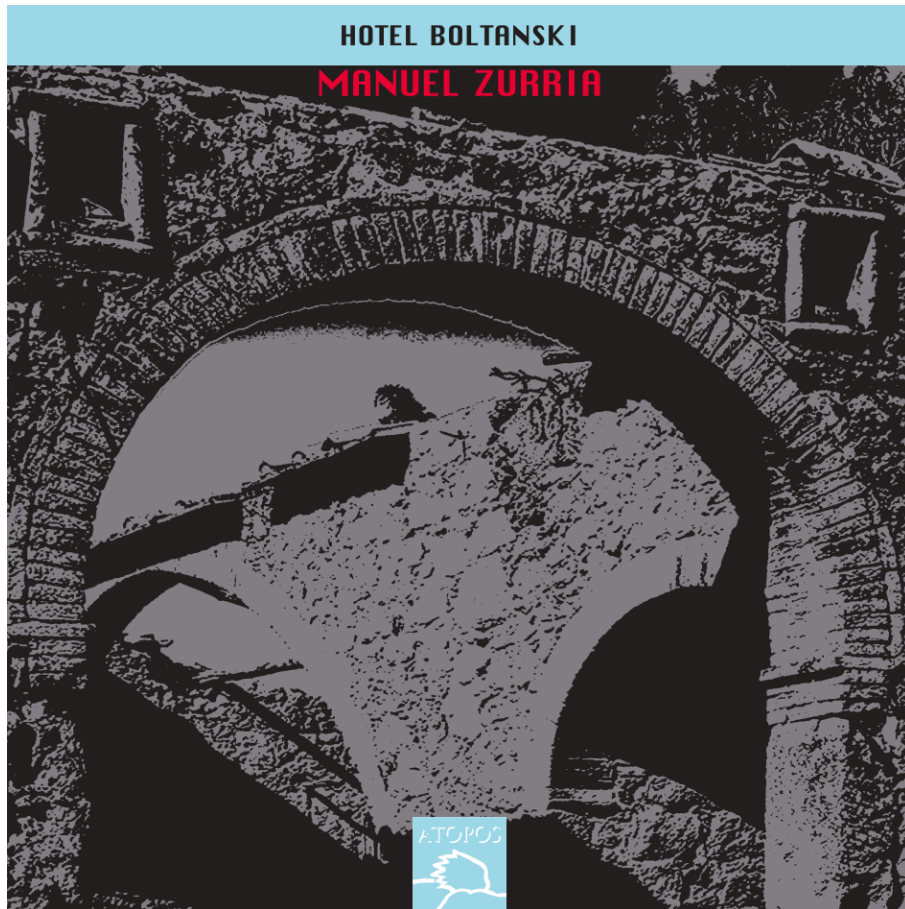
Performers: *Art Zoyd, Musiques Nouvelles*

Conductor: *Jean-Paul Dessy*

Musical assistant for real-time electronic sound processing: *Frédéric Voisin*

Album: *Experience de vol 4-5-6*

Production: In-possible Records, Exp-01, France 2005



• *Berceuse* •

Performer: *Manuel Zurria* (flutes)

Mixing: *Giuliano d'Angiolini*

• *Romanza* •

Performers: *Manuel Zurria, Giuliano d'Angiolini*

Mixing: *Giuliano d'Angiolini*

Album: *Hotel Boltanski*

Edition: Atopos Music, atps 026-027, Arezzo, 2017

Album: *Dai suoni alle note*

• *Deux chansons des Appalaches* •

Performers: *Mauro Castellano, Piero Paolo Fantini*

Production: Conservatorio di Musica N. Paganini di Genova, Ministero per i Beni Culturali,
Ministero Istruzione Università e Ricerca, CG0028GE, Italy, 2004.

CD attached to the journal *Filigrane*, n. 4

• *A poco a poco moro e vivo torno* •

Performers: *Ensemble 2e2m*

Conductor: *Paul Méfano*

Mixing: *Giuliano d'Angiolini*

Edition: *Filigrane* n. 4, Editions Delatour France, Sampzon, 2006.

Writings

Musicology:

Le son du sens : Machaut, Stockhausen, « Analyse Musicale », N° 9, October 1987, Société Française d'Analyse Musicale, Paris.

Tierkreis, « Analyse Musicale », N° 14, January 1989, Société Française d'Analyse Musicale, Paris.

Intervista a Karlheinz Stockhausen, « Musica Realtà », N° 28, April 1989, Edizioni Unicopli, Milano.

Contrechamps n.9 : Karlheinz Stockhausen, « Musica Realtà », N° 31, April 1990, Edizioni Unicopli, Milano.

Caprices pour violon, booklet of the album: *Salvatore Sciarrino, Caprices pour violon – Un'immagine di Arpocrate*. Accord, France, 1994.

Acqua acetosa, « Filigrane », N° 4, Editions Delatour France, 2006, Sampzon.

(Une résonance), « Filigrane », N° 4, Editions Delatour France, 2006, Sampzon.

De la main à l'écriture : Domenico Scarlatti, « Musimediane », N° 7, *Le timbre baroque*, 2013. <http://www.musimediane.com/numero7/ANGIOLINI/index.html>

Les mécanismes musicaux de l'expression : un Lied de Schubert, « Musimediane », N° 7, *Le timbre baroque*, 2013. http://www.musimediane.com/numero7/ANGIOLINI_ht/index.html

L'apparence sonore de la mort (les Requiem Canticles de Stravinsky), « Musimediane », N° 11, 2019: <http://www.musimediane.com/11dangiolini/>

Borlet, Du Fay, Binchois et La belle se siet : une Chanson sui generis du XV^e siècle, *Revue belge de musicologie*, Vol. LXXVI, 2022.

Ethnomusicology:

Articles:

Grèce: musique de l'île de Karpathos, booklet of the album. Buda Musique, 92644-2 AD 761, France, 1996. Recordings by the Author.

« Notes sur la polyphonie de tradition orale à Ceriana (Italie) », *La vocalité dans les pays d'Europe méridionale et dans le bassin méditerranéen*, L. Charles-Dominique, J. Cler (ed.), FAMDT, Collection Modal, Parthenay, 2002, (51 pp, with 1 CD). Recordings by the Author.

Polyphonies vocales de Ligurie : la Compagnia Sacco de Ceriana, booklet of the album. Buda Musique, CD 3018100, France, 2010.

Study guide of Hugo Zemp's film: *Polyphony of Ceriana, The Compagnia Sacco*. MA: Documentary Educational Resources, Watertown, 2010.

La quintina ; analyse d'un chant de confrérie sarde, filmed interview, « Musimediane », N° 5, 2010. <http://www.musimediane.com/5dangiolini-chouvel/>

« Et si la hauteur était fonction du timbre ? », *Esthétique et cognition*, J-M. Chouvel et X. Hascher (ed.), Publications de la Sorbonne, Paris, 2013.

La quintina en une voix seule - dissection d'une illusion acoustique, « Musimediane », N° 9, 2015. <http://musimediane.com/numero9/DANGIOLINI/>

La quintina, une voix sans corps, « Orgues Nouvelles », N° 49, Paris, Summer 2020.

« Oralità e storia. Qualche spunto di riflessione », *Il guardiano dei suoni*, M. Rossitti (ed.), Mimesis Edizioni, Milano, 2021.

« Die historischen Ursprünge des genuesischen Trallaleros und seine Beziehungen zu den Traditionen des Landesinneren der Apenninen », *Alpenstimmen. Beiträge zum Jodeln und mehrstimmigen Singen*, Raymond Ammann, Thomas Nußbaumer (ed.), Universitätsverlag Wagner, Innsbruck, 2022.

Giovani cantori delle valli piacentine, Nota, BN CD 026, Udine, 2025. Recordings by the Author.

Books:

Un giorno nella gioia, l'indomani nel pianto. La musica dell'isola di Karpathos, Nota, Geos CD Book 607, Udine, 2007. (220 pp., with 2 CDs). Recordings by the Author.

Musiche tradizionali del Ponente Ligure. In collaboration with M. Balma. Squilibri Editore, Accademia Nazionale di Santa Cecilia, Roma, 2007. (131 pp, with 2 CDs).

Jesu – Un chant de confrérie en Sardaigne, Editions Delatour France, Sampzon, 2009. (80 pp).

Canti tradizionali della Val Nure - Il coro di Farini, Nota, Geos CD Book 458, Udine, 2018. (56 pp, with 1 CD). Recordings by the Author.

Jesu – Un canto di confraternita in Sardegna, Libreria Musicale Italiana, Lucca, 2018. (68 pp).

Alle origini del trallalero genovese, in collaboration with M. Balma, Nota, Geos CD Book 479, Udine, 2018. (96 pp, with 2 CDs).

L'isola di Karpathos, la musica, gli uomini (with documentary film. Length: 54'34"). Nota, DVD Book 689, Udine. (115 pp, with 1 DVD). Recordings by the Author. To be published.

Unpublished:

Jour après jour. (2014) <http://www.dangiolini.altervista.org/Ecrits/Quelquesecritsfrancais.pdf>

In armonia - la tradizione del canto polivocale: Ceriana. (2013).

Compte rendu du livre de Pierre Boulez : Le pays fertile-Paul Klee". (1991).

Ecrits sur la musique. (1991-1996).

Ethnomusicological research records

Grèce : Musique de l'île de Karpathos. Buda Musique, 92644-2 AD 761, France, 1996. Booklet, recordings and editing by the Author.

Polyphonies de tradition orale à Ceriana ; 4 recordings in the CD attached to the book: *La vocalité dans les pays d'Europe méridionale et dans le bassin méditerranéen*, FAMDT, Collection Modal, Parthenay, 2002. Recordings and editing by the Author.

Musique de tradition orale à Karpathos ; 2 CDs attached to the book: G. d'Angiolini, *Un giorno nella gioia, l'indomani nel pianto. La musica dell'isola di Karpathos*. Nota, Geos CD Book 607, Udine, 2007. Recordings and editing by the Author.

Collaboration on the album booklet: *Canti erranti. Musiche nuziali dei rom del Kossovo*, Università degli studi di Pavia, Università degli studi di Pisa, Università di Lugano, 2007. Under the direction of Nico Staiti.

Polyphonies vocales de Ligurie : la Compagnia Sacco di Ceriana. Buda Musique, 3018100, France, 2009. Artistic direction and booklet by the Author.

Canti tradizionali della Val Nure, 1 CD Annexe au livre: G. d'Angiolini, *Canti tradizionali della Val Nure*, Nota, Geos CD Book 458, Udine, 2018. Recordings and editing by the Author.

Giovani cantori delle valli piacentine, Nota, BN CD 026, Udine, 2025. Recordings and editing by the Author.

Film

Un giorno nella gioia l'indomani nel pianto. Documentary. Vidéo HD, color. 54'34". 2012. Image, sound, audio editing: Giuliano d'Angiolini. Camera assistants: Carlo Carratelli, Jean-Marc Chouvel. Video editing: Arnaud Dommerc. Color correction: Michele Gurrieri. Nota, DVD book 689, Udine. To be published.

Conferences and seminars
(selection)

"La matière du son"

École Supérieure des Beaux-Arts de Tours, Tours, May 4, 1999.

"Formes en musique"

École Supérieure des Beaux-Arts de Tours, Tours, May 29, June 5, 2001.

"Ricomporre musica mai scritta"

Conservatorio di Musica N. Paganini, Genova, Octobre 24, 2003.

"L'art classique est née à Lascaux"

CDMC, Paris, March 8, 2005.

"La musique de l'île de Karpathos"

Université Paris VIII, 14 décembre 2006, January 12, 2007.

"Comme un son naît, vit, meurt"

École Supérieure des Beaux-Arts de Tours, Tours, March 27, 2007.

***"Un giorno nella gioia l'indomani nel pianto:
l'espressione musicale dei sentimenti a Karpathos"***

Università degli Studi di Torino, March 13, 2008.

"La musica dell'isola di Karpathos"

Colloquio "Gli incontri di Castelsardo per Pietro Sassu", Castelsardo, September 26, 2008.

"La tradizione nel corso del tempo: canto profano e sacro di Ceriana nel Ponente ligure"

Seminario di etnomusicologia, Università degli Studi di Torino, March 14, 2008.

"Et si la hauteur était fonction du timbre?"

Seminaire "Esthétique et cognition", Université de Paris I / CNRS, December 6, 2008.

"Musique et organisation de l'espace dans la ritualité à Karpathos"

Journée d'étude "Genres et espaces : du réel à l'imaginaire". Université de Lille, January 30, 2009.

"La surface des sons"

Séminaire Entretiens, Ircam, March 27, 2009.

"Invention et changement dans la musique de l'île de Karpathos"

Colloque "Le corpus de l'oralité", Cnrs-Ircam, November 24, 2011.

"Una voce senza un corpo: la quintina nel canto sardo"

Università degli Studi di Torino, April 26, 2016.

"Alle origini del trallalero genovese"

Mehrstimmigkeit Alpenraum, Universität Mozarteum, Innsbruck, October 23, 2018.

Classical music

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

★★★★☆

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

Kate Molleson

Thu 17 Nov '16 17:45 GMT



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... Giuliano D'Angiolini

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.