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1. Acacia...



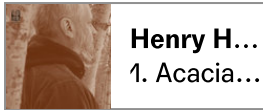
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The Paris-based Italian composer [Giuliano d'Angiolini](#) is one of numerous contemporary figures to form an ongoing alliance with the flutist Manuel Zurria, an astonishing Roman musician who's developed a special expertise for playing works using massed sounds of a particular instrument—usually with each overdubbed in the studio. This new collection, perhaps the most purely sound-oriented entry in d'Angiolini's remarkable oeuvre, features the flutist on all three works including the title composition, its topography representing the colliding sound waves that help define the piece. This iteration features Zurria playing four flute parts, while clarinetist Paolo Ravaglia is tasked with playing six parts for his instrument. Clusters of sound pile up and pull apart, forming exciting harmonic effects that feel acidic and sharp, as tones toggle between serene and psychedelic, with invigorating patterns and dissonance produced by shifting layers. Subtle melodic gestures occasionally swell up, like a sprout emerging from the ground, hitting hard before quietly fading away. The other two pieces, written 13 years apart, both deployed indeterminacy in their

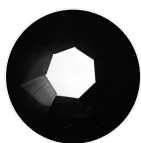


composition, with elaborate guidelines that nonetheless yield related sonic impact thanks to the massed instrumentation. “7 flauti,” from 2010, finds Zurria spreading seven parts, on standard, alto, and bass flutes, while the 2023 closing piece “100100,” with its clear titular reference to binaries, deploys 36 overdubbed flute parts, generating a compact otoacoustic feast in which psychedelic effects occur in the ears of the listener.

Kari Watson
Enclosures



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