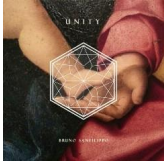


Bruno Sanfilippo – Unity (2018)

Written by bluesever

Thursday, 24 May 2018 13:00 -

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1 *Spiral* 4:14 2 *One* 5:12 3 *Lux* 4:00 4 *Simple* 3:15 5 *Oeness* 4:48 6 *Entity* 5:34 7
Cyclical 5:49 8 *Unity* 10:54 Bruno Sanfilippo - piano, electronics Pere Bardagí - violin
Alena Tryhubkina - cello

Bruno Sanfilippo's newest album, *Unity*, is an emotionally evocative collection that moves the listener through moments that exalt the senses. Through cyclical and minimalist sound, the composer creates visceral experiences that are both ethereal and hauntingly beautiful.

Bruno Sanfilippo is a classically trained musician and composer. His focus alternates between the exploration of minimalist piano concepts and electroacoustic music. He is obsessed with the search for new and unique qualities in music - the amazing, the magical and the deep. In dreams, there's no imagined thing that's too absurd, too strange, and Bruno Sanfilippo's music comes from that inexhaustible and shameless source. ---dronarivm.bandcamp.com

'Unity' is the latest luxurious album from Argentinian-born Bruno Sanfilippo (now one of Barcelona's premier exponents of Minimalism). But hey, this isn't at all what I was expecting from Mr Sanfilippo -- whereas he was last heard tinkling and twinkling on moonlit piano, all the while a fully-fledged channeler of the departed Claude Debussy, he has added gorgeous acoustic, stringed and bowed timbres to his mix of neoclassical adventures in keyboards and electronics.

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The album opens with the achingly choral-sounding yet earthly and profane textures of 'Spiral', before segueing into melancholic, slow 3/4 time duet for piano and cello ('One') and then some really lovely winding, gently undulating strings for more of the old acoustic feels; a lot like what Richter and Frahm have done for us at some time or other. Some beautiful, very moving cello and violin playing here, particularly on sixth track 'Entity' that would probably have brought a tear to my eye if I were a better human being and less of a robot (although it's probably part of the coping mechanisms we all need here to get through all the packing we do every day). Really, it's the (deceptive) simplicity in structure, in melody, and the sheer stark rawness of the musicians and their instrumentation playing off one another that provides for some substantive emotional punch.

I'm even reminded of Yo-Yo Ma's cello playing Saint-Saens' 'The Swan', at times. Powerful stuff that ticks all the right boxes, and then some. ---Jamie, normanrecords.com

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