



### **PRESS BULLETIN by KARAOKE KALK:**

Artist: Emanuele Errante

Title: Time Elapsing Handheld

Cat#: KALK CD57

Time Elapsing Handheld is the third full length album by Italian experimental musician and sound-artist Emanuele Errante. His debut album Migrations came out in 2007 on Canadian label Apengene to great acclaim. Along with Hauschka, Peter Broderick and the Books, Errante remixed his Karaoke Kalk label-mates Dakota Suite for their album The Night Just Keeps Coming In. Now with his latest work Time Elapsing Handheld he releases another long-playing record of astonishing majesty on Karaoke Kalk.

This stunning album kicks off with the appropriately titled opening track Leaving To Nowhere, and from the word go the listener is captivated by the many layers Errante's delicately interwoven sound-scapes. What's fascinating about Emanuele Errante's work is the way he combines acoustic sounds and electronic production methods to great effect. Like on Made To Give which was written in collaboration with English sound-artist Simon Scott who was formerly in Slowdive, now one member of Seavault on morr music (with A Ryan from ISAN) has also worked with Brian Eno, Machinefabriek, Jasper TX and Nils Frahm among others. Errante walks a fine line between an organic, analogue timbre on one hand and the modern digital world on the other. While the guitar, piano and harp all play a great role on Time Elapsing Handheld, its never too long before these instantly recognizable acoustic tones become engulfed by synthesized strings, sampled noise or digital effects.

Time Elapsing Handheld is accessible on a level that vocal based pop/rock can never be. And that is the wonderful thing about this kind of ambient music; it draws on our attention in a completely different way from traditional song-based music. Rather than constantly demanding close listening and cramming the compositions with obvious landmarks in order to grab one's attention, ambient seeps into the psyche effortlessly - almost against the will. In this way it is perhaps the most subversive music around as it is still taken in when one thinks one is not really listening; even as background music ambient sounds such as Errante's have a tremendous impact. In this way Time Elapsing Handheld plays with our preconceived perception of music and temporality allowing us a refreshingly positive new outlook. As Emanuele puts it: Time is a relative concept. The recording of a song makes infinite the moment of its execution. But man has not yet succeeded in inventing a device that can accelerate the passing of time. This strong metaphysical concept behind the album is illustrated beautifully in **Valentina Russo's** stunning cover artwork. And with one amazing video for Dorian's Mirror already finished by director **Méanie Skriabine** plus Errante currently collaborating with Italian experimental theater group **Acchiappastorie**, there is no lack of visual stimulus to accompany the recordings contained on Time Elapsing Handheld.

Time Elapsing Handheld will appeal to anyone interested in serious new music and might be especially interesting for fans of artists such as Arvo Part, Marsen Jules or Deaf Center. This is definitely ideal music for contemplation while listening from the comfortable solitude of headphones. The calm and tranquil atmospheres that Emanuele Errante evokes lend themselves perfectly to sitting back and letting the music sweep you along on a sonic journey.

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**subjectivisten.nl**

### **Emanuele Errante - Time Elapsing Handheld (cd, Karaoke Kalk)**

Deze week verschijnt de samenwerking van deze Italiaanse artiest met Dakota Suite, die al een goed jaar op de plank ligt. Daarnaast komt hij met zijn derde solowerk. Hij maakt een soort organische ambient die behoorlijk emotioneel geladen is. Het is een gevoelige mengelmoes van elektronica en akoestische instrumenten die op filmische wijze je weet mee te slepen. Ambient, glitch, neoklassiek, minimal en experimentele muziek in perfecte harmonie. Denk aan een intieme hybride van Rudi Arapahoe, Bersarin Quartett, Murcof, Fennesz, Marsen Jules, Arvo Pärt en Rafael Anton Irisarri. Tijdloze schoonheid en klasse hand in hand.

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**musicaoltranza**

### **Emanuele Errante - Time Elapsing Handheld**

Un vortice in cui ti rendi conto di essere immerso dopo circa dieci minuti di ascolto. Alla prima nota di pianoforte i tuoi sensi si rianimano ed inizi ad intravedere le sagome sfuocate del mondo che, pian piano, la musica di **Emanuele Errante** sta lentamente portando in superficie.

I nove minuti di “Inner” e quella chitarra così presente e così lontanamente lontana ed inafferrabile ci trasportano in un mondo in cui ambient e sperimentazioni si diletano in giochi di società, dove le scure pareti dei vortici più claustrofobici cedono la scena ai violini e ai rumori della natura.

Matteo Trifirò

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## Discogs

### Emanuele Errante - Time Elapsing Handheld

This is third solo album of Emanuele Errante and first on Berlin based Karaoke Kalk label. This Italian composer seems to be quite active during the last few months, because at the same time also his collaboration album with Dakota Suite, "The North Green Down", was released on another German label, Lidar. Let's focus now on his Karaoke Kalk release on which Emanuele continues the path taken on his previous solo album "Humus", released on Somnia label, but this time with the acoustics sounding more naturally. He's blending with highest precision various acoustic instruments like guitar, piano and harp with atmospheric electronics and on-site recordings. This mixture of minimal ambient soundscapes and modern classical arrangements is not only very refined, skillfully detailed and balanced, but it's also very effective and absorbing. Already the opener "Leaving The Nowhere" is a great example of this penetrating effect provided by perfect interactions between acoustics and electronics, beautifully evocative! On darker, more atmospheric "Made To Give" is Emanuele joined by Simon Scott. Organic "Counterclockwise" with its very strong cinematic feel is certainly one of the highlights, absolutely gorgeous! But the same can be said on warm and melancholic "Inner" or on highly emotional "Later, Earlier" with catchy strings and glitchy field recordings. Slightly more dramatic "Dorian's Mirror" and closing "Memoirs", dominated by nice euphoric piano tones, are another outstanding compositions. Emanuele Errante is one of those musicians who can effectively merge acoustics with electronics and translate them into charming textures with magnificent atmospheres, on "Time Elapsing Handheld" he is doing it exceptionally well. A fascinating and tranquil time journey to the frontier of electroacoustic music!!!

**Richard Gürtler**

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**foxydigitalis.com**

### Emanuele Errante, "Time Elapsing Handheld"

The third album of Italy's sound artist Emanuele Errante, "Time Elapsing Handheld" employs acoustic devices and electronic means of production in equal measure. Released on Germany's reliable Karaoke Kalk label, Errante's instrumental pieces keep a very textile appearance, full of crackles and hiss, but at the same time this album is very clean and pure – much more so than, say, the otherwise similar Miasmah aesthetics. And even though this album only adds new shades to an otherwise well-explored landscape, its subtle atmospheres and its multi-layered arrangements are indeed worth a listen – or, in fact, many more.

Using guitar, piano and harp, Emanuele Errante, who contributed a remix to Dakota Suite's "The Night Just Keeps Coming In," touches on ambient sounds and of course this album will be called "cinematic." However, the persistent minimal melodies of album highlight "Counterclockwise" or "Made to Give" – which was co-penned by Simon Scott – add a nervy touch of nostalgic electronica (or electronic nostalgia, if you will). This is music as it was done before the drone and synth frenzies, and I like it the better for it. After all, "Time Elapsing Handheld" is just a beautiful album. Comes with a download voucher which includes two extra tracks.

Karaoke Kalk

7/10

By Jan-Arne Sohns

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titel-magazin.de

## Emanuele Errante: Time elapsing handheld

### Majestätisch!

Elektro-akustische Ambient-Musik des italienischen Experimentalmusikers **Errante**.

Aufregend und beruhigend zugleich! Von TOM ASAM.

**Emanuele Errante** spielte bisher zwei Alben ein und war an Remixarbeiten von Stücken der famosen Labelmates **Dakota Suite** (neues Album im Mai!) beteiligt. **Errante** verknüpft auf *Time Elapsing Handheld* analoge Instrumente wie Gitarre, Piano und Harfe mit synthetischen Streichern, Samples und digitalen Effekten. Zwischen moderner Klassik und Electronica entsteht ein atmosphärisch dichter, ätherischer Sound, der nicht auf den Gebrauch von Melodien verzichtet. Elektrische und akustische Gitarren spielen hierbei eine nicht zu vernachlässigende Rolle, ohne dass man hier freilich von einem Gitarrenalbum sprechen würde. Letztlich gehört **Errante** einer Generation von Musikern und Komponisten an, die sich gerade dadurch ein Profil verschaffen, dass sie sich keinen Stilschubladen und Erwartungen unterordnen lassen. Seine Art von Ambient-Musik mag zwar auch nebenbei gehört funktionieren, doch lohnt ein genaues Hinhorchen durchaus! Diese detailreich ausgearbeiteten Soundscapes packen den Hörer mit ihren leicht psychedelisch-düsteren Stimmungen und verwobenen Klangstrukturen und befördern ihn in einen Zustand jenseits der Zeitwahrnehmung. *Later, earlier. Leaving the nowhere*. In die majestätische Größe des Hier und Jetzt!

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exclaim.ca

## Emanuele Errante

### Time Elapsing Handheld

Italian minimal ambient composer Emanuele Errante delivers his third exceptional full-length release, *Time Elapsing Handheld*, on Karaoke Kalk. Errante's compositions flow effortlessly, as he brilliantly combines minimal elements of guitar, harp and piano with lush, swelling, synthesized ambience and fuzzy, digitized effects. The album opens with "Leaving The Nowhere," a delicately layered, tranquil arrangement with distant chimes, euphoric strings and building guitar loops. Errante teams-up with former Slowdive member Simon Scott on "Made To Give." Together, they create a densely somber atmospheric soundscape. "Inner" skilfully balances texturally intricate field recordings and guitar interludes with waves of soft synth pads. Closing number "Memoirs" builds upon rhythmic guitar and piano loops while tightly being held together by drifting layers of ambience. *Time Elapsing Handheld* is a beautifully subtle, accomplished masterpiece worthy of repeat listens for years to come. Fans of Marsen Jules and Deaf Center should snap this up. Highly Recommended.

(Karaoke Kalk)

By Andrea Ayotte

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themilkfactory.co.uk

## EMANUELE ERRANTE

### Time Elapsing Handheld

The boundary between leftfield atmospheric electronica and modern classical is forever getting more blurred as musicians cross-pollinate each genre with elements borrowed from the other. Composers such as Max Richter, Jóhann Jóhannsson or Ólafur Arnalds have done a lot to democratise the use of electronic textures and field recordings in classical music through their respective work, while on the other side, the likes of Murcof, Deaf Center or much of the Miasmah roster have incorporated classical forms and instruments into their electronic set up. One such musician is Italian experimental sound artist Emanuele Errante, whose previous two albums, *Migrations* (Apegenine, 2006) and *Humus* (Somnia, 2008), treaded the line between electronica and classical rather convincingly, drawing comparison to Deaf Center, Marsen Jules and Rafael Anton Irisarri amongst others.

With *Time Elapsing Handheld*, Errante continues to refine his sound, weaving acoustic instruments, field recordings and electronics into tight soundscapes which he applies onto delicate pieces, in turn placing them around beautiful melodies or using them as simple atmospheric components. What characterizes much of Errante's work though is the extensive use of acoustic and electric guitars, which are often locked into fascinating interactions with each other, at times used as a fine mesh upon which the entire sonic structure relies (*Counterclockwise*), at others splattered across the fore in delicate formations (*Inner, Later, Earlier*). On *Made To Give*, Errante is joined by Simon Scott for perhaps the most atmospheric and dense moment of this record. While the rest of the album feels somewhat pastoral, this is toned down slightly with the addition of sombre undertones and low end drones, but the guitar motif on top retains some of the fluidity heard elsewhere.

Although extremely detailed and refined, Errante's soundscapes often appear slightly distorted and ethereal, as if heard through a lightly psychedelic filter. This is particularly true on the rather sumptuous *Inner*, with its sweeping guitar textures and soft hues, or later on the feverish winter glow in which bathes *Dorian's Mirror*, while on *Memoirs*, the constant hammering of a single note creates an shimmering ripple effect over which Errante progressively adds more melodic layers.

With his third solo album, Emanuele Errante has created a wonderful cinematic soundtrack which, although feeding on both electronic conventions and modern classical music, is neither one nor the other, but something altogether different. *Time Elapsing Handheld* is difficult to pigeonhole, and it is not the least of its charms.

4.2/5

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## **Rockerilla**

### **EMANUELE ERRANTE**

#### **Time Elapsing Handheld**

#### **Karaoke Kalk**

#### **Mirco Salvadori 8/10**

C'è un qualcosa in più nel processo compositivo di Emanuele Errante, c'è come un ingrediente sconosciuto...o segreto che rende i suoi lavori unici e riconducibili esclusivamente alla sua metodologia stilistica. Il suo è un creare oramai collaudato, iniziato nel 2007 con 'Migrations' su Apegenine, proseguito con 'Humus' per Somnia nel 2008, continuato l'anno scorso con l'esperienza creative commons di 'Gouache' su Laverna net label e con il remixaggio di un lavoro dei Dakota Suite sempre per Karaoke Kalk. In ognuno di questi lavori si ascolta, si percepisce un percorso di diversità e distacco dal solito 'andare per suoni ambient'. Sono composizioni che pendono forma e si specchiano nella loro stessa bellezza grazie al sapiente maneggiare il mezzo elettronico abbinato ad un uso classico della composizione musicale. Uno strano connubio che lascia l'ascoltatore affascinato e preda del sogno.

Il comporre di Errante non si può inserire in nessun 'file under...' proprio per questo suo riuscire a sviare continuamente l'ascolto per portarlo in territori dove il maestro di cerimonia è il silenzio e null'altro. L'ambient ha guadagnato una nuova forma di espressione che potremmo definire come 'ipnotico surrealismo elettroacustico'. Lasciatelo agire, in fondo basta chiudere gli occhi e lasciarsi trasportare.

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## **Incendiary Magazine**

### **Emanuele Errante – Time Elapsing Handheld**

A beautiful record to listen to, and possibly one of my favourites of 2011. The whole of Errante's work is informed by a feeling of precise and well-regulated calm; in this, the record can be approached as one to relax or meditate to, but be warned as this is a very powerful trip, as the sheer stillness sometimes can leave the listener somewhat disorientated. Still, it's a sublime thing to be immersed in such a sensual rich stew of loops and effects: what instrumentation is discernable is channelled through short cadences and phrases that are repeated endlessly.

This feeling of druggy enmeshment is very strong with *Made to Give*, which conjures up mental images of standing on the beach, watching a tide ebb and flow. It reminds this old git of Klaus Dinger's two sensual masterpieces from his Neu! years; *Lieber Honing*, or *Leb' Wohl* from *Neu! 75*. The Zen-like patterns are possibly best expressed on *Counterclockwise* where a piano skips over a metronomic phrase that begins to resemble a pulse, and *Inner*, where rich synth phasing gives a platform for a few abstract guitar strums and plucks. You really have to watch yourself at this stage, as it can put you in a pretty bewildered state, one that is slightly adjacent to normal notions of time and the monolithic synth wall and guitar phrases that lick off the following track, *Later Earlier*, may come as a shock.

For all its stillness and wide-eyed vibe, there's the sneaking feeling that the record is a brilliant travelogue, like an ambient cousin to *TEE* or *Empires and Dance*. *Dorian's Mirror* has the feeling of standing on a station in the early hours with its rich and sweeping synth textures, and I'm sure the moody *Memoirs* was built especially with the purpose of staring out of a train window in mind.

A marvellous record.

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## **Boomkat**

### **emanuele errante - Time Elapsing Handheld**

Italian musician Emanuele Errante's debut album 'Migrations' was something of a revelation, taking the shadowy template thrown down by Deaf Center and Marsen Jules and giving it a blissful, almost-hopeful focus. It's been four years since that debut, and in the interim Errante has been busy collaborating with Dakota Suite and crafting this, his sophomore solo work 'Time Elapsing Handheld'. Those of you enamoured with his earlier work will likely be pleased that he hasn't switched things up much, but rather he has focused and honed his talents to create a work of pastoral, cinematic beauty. Fellow member of the drone elite Simon Scott also pops up for album highlight 'Made To Give', which adds a viscous low-end to Errante's light string-laced textures. Scott's involvement fills out the song and gives it a weightiness that provides a welcome counterpoint to the album's fluttering acoustics. Elsewhere 'Memoirs' brings echoes of Steve Reich and Harold Budd with its delicate repeating phrases and haunted piano sounds. Gorgeous.

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## **Headphone Commute**

### **Emanuele Errante – Time Elapsing Handheld (Karaoke Kalk)**

The truth is, I've been meaning to review an album from Berlin's **Karaoke Kalk** for quite some time now. And it's not only because some of my favorite artists found a home on this label, like **Hauschka** for his debut *Substantial* (2004), **Senking** for a self-titled debut *Senking* (1998), and **Dakota Suite** for *The End Of Trying* (2009) and their amazing collection of remix artists for *The Night Just Keeps Coming In* (2010)... but because all of the unmentioned artists in its roster deserve to be heard. So it wasn't long before I couldn't resist talking about this amazing label any longer. Especially now that they signed a long time favorite of mine, Italian experimental musician, **Emanuele Errante**.

Errante's music, first introduced to me through **Apegenine's** *Migrations* (2007), and then **Somnia's** *Humus* (2008), stands to be in its own sub-category of minimal ambient and experimental modern classical compositions. Lo-fi noises, scratching on the strings of a gently weeping guitar, clicking field recordings, and cascading ambient atmospheres, penetrate through the walls and carpet, raising dust and killing mites (perhaps I should lower the volume a bit). Whether consumed as a sonic installation or an abstract piece of sound art, *Time Elapsing Handheld* captures the moment with its seven titles, creating a path which is "Leaving The Nowhere" through the "Memoirs", a bit "Counterclockwise", sometimes "Later, Earlier", and always "Inner".

Lush soundscapes loop and breathe through organic piano tones, guitar strums, and harp plucks, drowning in a generous sweep of synthetic strings, sampled noise, and dripping effects. Centered around the theme of passing time (as the album's title suggests), the music hypnotizes the listener, bringing him a little closer into the notion of now, and then subsides, letting him simply float among the sounds of rewinding moments. Be still... and feel that... that's right... Here's Errante with a few of his own words:

*"Time is a relative concept. The recording of a song makes infinite the moment of its execution. But man has not yet succeeded in inventing a device that can accelerate the passing of time."*

Hmm. I thought that a device for "accelerating the passing of time" was television, and that we're all more concerned with a device for decelerating the passing of time, but I'm not going to argue with the composer here. His *Time Elapsing Handheld* may be that device after all, without his knowing... So... shhhh! Don't say a word... and listen...

The digital version of this release contains two more tracks, "Egostatsy" and "Hidden Sun". Oh, and in case this review was not sufficient in piquing your interest, it is worth mentioning that **Simon Scott** appears on the album, collaborating with Errante on a track, "Made To Give". Highly recommended for fans of **Marsen Jules**, **Deaf Center**, **Rudi Arapahoe**, and **Rafael Anton Irisarri**.

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**Sentireascoltare**  
**Time Elapsing Handheld**  
**Emanuele Errante**  
**Karaoke Kalk**

Dall'esordio *Migrations* al sophomore *Humus*, Errante ha inseguito un'idea fissa: dipingersi ambient artist facendo ambient music nell'era post-laptop. Con un rigore e coerenza invidiabili, il musicista campano ha perseguito questo scopo con una serietà e visione d'insieme che l'ultimo **Brian Eno** non ha avuto, posizionando la propria arte lontano dai concettualismi e dalle astrazioni, dalle tentazioni dark di moda e dai rimpasti idm di ritorno. Il segreto del nuovo *Time Elapsing Handheld* non sta pertanto in un nuovo azzeramento delle distanze tra mente e spazio, immagine e pensiero ma nella contaminazione ampiamente assimilata nei mezzi (parti acustiche e parti elettroniche/digitali) e nell'organico funzionamento dell'insieme.

Lo troviamo ad osservare gli ultimi avanposti della trasfigurazione post in *Leaving The Nowhere* (la cui umbratilità defluisce definitivamente ogni urgenza avant verso un'idea di classicità cercata e possibile), nei luoghi magici del west *altro* dei **Matmos** in *Made To Give* (brano nato dalla collaborazione dell'ottimo **Simon Scott** degli Slowdive), oppure confrontarsi con la classica musica per film di enoiana memoria nelle magiche *Counterclockwise* e *Dorian's Mirror* (di cui è disponibile anche il videoclip).

La firma Karaoke Kalk mette l'ultimo sigillo al miglior album di Errante finora, musicista coerente e decisamente maturato dagli esordi. *Time Elapsing Handheld* è una soundtrack della memoria. Un adult stream of consciousness per il 2011 (Dal 7 marzo nei negozi virtuali e non).  
**(7.2/10)** Edoardo Bridda

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**indigo.de:**

### **Emanuele Errante - Time Elapsing Handheld**

“Time Elapsing Handheld” ist das dritte Album des italienischen Experimentalmusikers und Klangkünstlers Emanuele Errante. 2007 veröffentlichte er sein viel gepriesenes Debütalbum “Migrations” auf dem kanadischen Label Apengeine und remixte 2010 zusammen mit Hauschka und Peter Broderick seine Karaoke-Kalk-Labelmates Dakota Suite. “Time Elapsing Handheld” beginnt mit dem richtungweisenden Titel “Leaving To Nowhere”, das den Hörer mit seinen verschiedenschichtigen Klanglandschaften sofort in den Bann zieht. Das Faszinierende an Errantes Arbeit ist die Art und Weise, wie er akustische Klänge und elektronische Produktionsweisen kombiniert. Dabei hält er die Balance zwischen analogen Klangfarben und der digitalen Welt. Gitarre, Klavier und Harfe spielen auf “Time Elapsing Handheld” zwar eine große Rolle, werden aber recht bald von synthetischen Streichern, gesampelten Geräuschen und digitalen Effekten eingehüllt. Kontemplative Ambient-Musik für Fans von Arvo Part, Marsen Jules und Deaf Center. Das Vinyl erscheint mit einem Download-Code für zwei zusätzliche Tracks.

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**de-bug:**

### **EMANUELE ERRANTE - TIME ELAPSING HANDHELD (Karaoke Kalk)**

Durch seine Zusammenarbeit mit Dakota Suite landet Emanuele Errante’s viertes Album bei Karaoke Kalk und beschert dem Berliner Label einen unaufgeregten, Gitarren- und Synthdurchwebten Ambientrelease. Im Gegensatz zu seinem Vorgänger “Gouache” nimmt sich Errante auf “Time Elapsing Handheld” sehr viel mehr Zeit und zieht seine kompositorischen Impressionen weit in die Fläche, das Bild wird breiter und langsamer; fast als würde er der winterlichen Jahreszeit folgend die körperlichen Bemühungen reduzieren um in der eingemümmelten Ruhe das Geschehen besser, genauer erfassen zu können. Was er dabei aufspürt und hier auf sieben Tracks achtsam verteilt sind kleine Sprösslinge musikalischer Finesse, spießend auf kargem aber nicht unwilligem Boden. Ein sachter Entdecker den es zu entdecken gilt.

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**rhythmonline.co.uk:**

### **emanuele errante Time Elapsing Handheld (CD, £12.95) due 07-03-2011**

This is the third full length album by the Italian experimental musician and sound-artist. His debut album Migrations came out in 2007 on Canadian label Apengeine to great acclaim. Along with Hauschka, Peter Broderick and the Books, Errante remixed his Karaoke Kalk labelmates Dakota Suite for their album The Night Just Keeps Coming In. With his latest work he releases another long-playing record of astonishing majesty. Time Elapsing Handheld will appeal to anyone interested in serious new music and might be especially interesting for fans of artists such as Arvo Part, Marsen Jules or Deaf Center. This is definitely ideal music for contemplation while listening from the comfortable solitude of headphones. The calm and tranquil atmospheres that Emanuele Errante evokes lend themselves perfectly to sitting back and letting the music sweep you along.

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**Vital Weekly:****EMANUELE ERRANTE - TIME ELAPSING HANDHELD (CD by Karaoke Kalk)**

This is third solo album of Italian Emanuele Errante, whose debut album 'Migrations' was reviewed in Vital Weekly 553. He is also part of Herion (see Vital Weekly 756) as well as various other more ad-hoc ensembles of an ambient nature. Yet, what sets him apart is the fact that 'real' instruments have quite a dominant feature in his music. Piano, guitar and harp are his main instruments and he crafts together seven wonderful harmonic tunes. To this he adds a bit of digital sound processing and digital sounds of strings. It makes highly warm music, as outlined before on his two previous albums. Easy listening music, but not new age music. Errante knows how to add a certain delicate sharpness to his music and stays away from becoming elevator music. Take for instance the some what chopped up guitar sounds of 'Inner', the high end rhythms that guide them, embedded in a warm bath of long sustaining string sounds. A true new age composer would opt for a more continuous flow of sound on the guitar and leave out the high end, and probably would have more a more condensed version. Errante likes to expand his themes for a while and develop within a given small range, yet never leaps into boredom. A great CD for late night listening and wine drinking - refined music preferring refined action. (FdW)

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**jahrgangsgeraeusche.de:****Emanuele Errante – Time Elapsing Handheld**

Das Flatternde umschwirrt dich, das Flirrende umschwärmt dich. Der ganz Äther flirtet mit dir, weil du dich befreit hast und du nun diese Belohnung verdienst. Du denkst darüber nach, ob dir das gefällt, weil du dir Zeit genommen hast. Du wolltest eigentlich über die Jahreszeiten nachdenken.

Eine akustische Gitarre spielt Arpeggios vor großer Klanglandschaft, vor sehr großer Klanglandschaft. Sie kommt näher, um sich dann wieder sogleich zu entfernen. Ein Wasserfall wirkt als Trenner. Die Welt ist immer noch ein Naturereignis und „Time Elapsing Handheld“ ist dazu der warme und erhabende Soundtrack. Innenhalten, durchatmen und Staunen. Du denkst, du hast schon alles Wesentliche gesehen, und gelangst nun zu der Erkenntnis, dass du dich geirrt hast. Bei Track 4 „Inner“ entsteht eine bemerkenswerte Reibung zwischen den riesigen Soundflächen mit ihren mehrsekündigen Attackzeiten und der wieder zurück gekehrten akustischen Gitarre, deren Einwüfe eine eigene, gegenläufige Rhythmik entwickeln. Hier könnte man sich niederlassen.

Der italienische Klangkünstler Emanuele Errante, der schon unter anderem mit Brian Eno, Maschinefabrik, Jasper TX und Nils Frahm zusammengearbeitet hat, legt nun mit „Time Elapsing Handheld“ sein drittes Album vor, dessen Ambianzen sich vor allem im zweiten Teil zu spannungsreichen Arrangements finden, die wohltuend nicht in die Langweiligkeitstappe tappen. Auch etwas für Freunde von Gregory Taylor.

„Time Elapsing Handheld“ erscheint im März 2011 bei Karaoke Kalk.

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## Fluid Radio

### Emanuele Errante – Time Elapsing Handheld

A new offering from Italian artist Emanuele Errante sees him continuing his characteristic approach to musical texture – the pairing of electronics and acoustic instruments to achieve a consolidated whole. As simple on the surface this is, often the discrepancy in timbre, or perhaps the clashing connotations the instruments conjure up can make for an awkward or irritating listening experience. Fortunately for Errante, his release history displays a use of this technique that has shaped a largely successful outing this time around.

Opening with tense ‘Leaving To Nowhere’, the listener is instantly subjected to the kind of suspense that can command the attention whilst remaining calm, fragile and unobtrusive. This is a good example of where this release shines... spacious, strangely exotic and making full use of the play-off between played instruments and electronic processing. In this track it appears that each of these elements is in perfect balance, the acoustic guitar providing a more earthly tone and swift but light propulsion; the glassy, icy synth work filling in layers of cosmic texture. It is not too unlike Gustavo Santaolalla’s guitar driven pieces found in Alejandro Inarritu’s trilogy of death films, should these have been set in deep space.

After a strong opening, the rest of the release evolves somewhat pendulously, swaying between this elegantly restrained sense of tension and something altogether more contented, settled and for want of a better word, nice. It is nothing more than a matter of taste that some will find this a welcome contrast... these tracks are indeed just as well executed as their shadowy counterparts, with more often than not the same carefully considered juxtaposition of instrumental content.

The more affecting work on Time Elapsing Handheld is, for me, contained within the tracks that follow the subtle edginess of the opener and not the lighter tracks... not possessed with a healthy amount of patience for such a style of composing, whilst working perfectly well at what moods they portray, they tend to feel a bit too twee for my preferences.

Those tracks that have the right punch though, are simply great. ‘Counterclockwise’ is a wonderful, Orientally coloured rhythmic drone, punctuated by minimal piano use. Utterly hypnotic, full of lush tones, reminiscent of some of Susumu Yokota’s repetition based work. ‘Dorian’s Mirror’ is similarly engrossing though through different means – breathy pads, stretched time and shifting layers of melody. The closer, ‘Memoirs’, is another more rhythmic track, based upon looping guitar patterns, interlocking keys and complementary synth drones. It bookends nicely with the start of the release, very similar in tone but with a slightly more resolving feel – perfect to conclude with.

Not particularly singular, though a worthy addition to the electronic / acoustic ambient field, Errante’s new one definitely has something of a character of its own and will almost certainly be received as another fine release as long as it hits the right pair of ears.

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**zero-inch**

**Emanuele Errante - Time Elapsing Handheld (+Video) (Karaoke Kalk)**

Third full-length from Italian experimental musician Emanuele Errante sees a development in his continuing sonic search. Allowing the natural beauty of acoustic instruments to shine amongst electronic sounds, his delicate compositions are as hypnotic and arresting as ever.