David Cappella’s *Giacomo: A Solitaire’s Opera* is a work of deep imaginative engagement, a poet’s consciousness binding itself in lyrical embrace to speak through another, its gaze unsentimental, its psychological scrutiny, honest, intense, unrelenting. These finely-honed quatorzians flow with the ease of a language anguished, but luminous with metaphor, raising transcendent wings forged in the dark recesses between the self and the soul. Now it sings of a body warped and gnarled, of an existence anxious to break free from scab and wound, of the fraught relationship between father and son, of desire and unquenched lust, each verse furrowing the terrain of existential angst. Capella has composed an operatic overture charged with ‘confidence and style’; though not immediately dialogic in its makings, it is a collection where two voices converge, one poet with another, intimately connected across time and space.

Abigail Ardelle Zammit has a PhD in Creative Writing and is the author of *Voices from the Land of Trees*(Smokestack, 2007) and *Portrait of a Woman with Sea Urchin*(Sentinel, 2015).

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