

Teatro elettronico delle voci

music by Luigi Ceccarelli

voices Sonia Bergamasco, Ermanna Montanari

space and lights Marco Martinelli

based on texts by Giovanni Pascoli and Nevio Spadoni

Sonia Bergamasco

Quattro pezzi elettroacustici (Four Electroacoustic Pieces) on poems by Giovanni Pascoli

by Luigi Ceccarelli

Notte d'Inverno (Winter Night)

La nebbia (In the Fog)

L'uccellino del Freddo (The Chilly Little Bird)

Le rane (The Frogs)

Ermanna Montanari

pieces from

L'Isola di Alcina (The Island of Alcina - concerto for horn and romagnola voice)

music by Luigi Ceccarelli

text by Nevio Spadoni

Preludio (Prelude)

Invettiva contro gli uomini (Invective Against Men)

L'Amore di Alcina (The Love of Alcina)

Finale dell'Istupidimento (Ending in Stupidity)

Sonia Bergamasco and Ermanna Montanari, far more than actresses, are extraordinary vocalists able to transform words into music in ways one rarely has a chance to hear. It is thanks to this type of interpreter that Western music has definitively surpassed the idea of singing as the artistic expression par excellence of the voice. Spoken language is richer in sounds and the inflexion of a word may contain greater subtleties than a melody sung in the seven notes, or the twelve-tone row, if you will.

This is not merely a subjective consideration, but a tendency of contemporary music ever since Schoenberg's *Pierrot Lunaire* debuted in early 1900. Today, musical vocalism has finally freed itself from nineteenth-century melodrama to make itself a rich and varied sonorous object, on par with the sonority of the music of today. My collaborations with Sonia Bergamasco and Ermanna Montanari began in different ways. With Ermanna, through the performances of *Teatro delle Albe*, who courageously accepted the fusion between my 'material music' and their research into theatrical language; Ermanna's voice was the point of contact between these two seeming far-apart worlds.

With Sonia, instead, we found our way via common literary interests and the maniacal interest we both have in working with sound.

This evening's concert is divided into two parts, one for each interpreter, and it shows how much two such different personalities can each find their own unique way to arrive at a result of great emotional impact. Sonia Bergamasco interprets the texts by Giovanni Pascoli following the progression of the music exactly in a score that provides extremely precise timing. Ermanna Montanari interprets the bitter verses in Romagnolo dialect that Nevio Spadoni wrote especially for her after extensive rehearsal and experimentation together.

The idea that delimits the two works is that of the construction of an opera and the synthesis between poetry and music, where each of the single components, while maintaining the inherent value of its own language, integrates itself in the other in complete synergy.

Four Electroacoustic Pieces on poems by Giovanni Pascoli

Four poems by Giovanni Pascoli become as many sound frescoes in which the text and the narrating voice are the guides to the musical structure, created with concrete sounds modified on a computer. The narrating voice of Sonia Bergamasco immerses itself in an imaginary acoustic environment that recreates and amplifies the emotional intimations of the text, at times participating in the narrative tension, at times interweaving a purely rhythmic counterpoint. Constantly balanced between electroacoustic sonority and natural sounds, voice and sound form an inseparable unity that transports Pascoli's texts into a timeless universe where every poem is a microcosm complete in itself. The texts, which have been maintained in their original entirety, are all set in a wintry environment although they have very different characters. "Notte d'inverno" (Winter Night) is the story of restless waiting, charged with inner torment that gradually increases until it resolves itself in bitter disappointment. "Nella nebbia" (In the Fog) is the detached, emotionless contemplation, barely disturbed by a momentary doubt, of a desolate and mysterious landscape. "L'uccellino del freddo" (The Chilly Little Bird) is the description of a minimal, vibrant world seen through the eyes of a little wren. "Le rane" (Frogs) is part of a series of poems about returning to San Mauro, Pascoli's home village, in which the poet describes a rustic landscape inhabited by minimal sounds and shifting colors.

Luigi Ceccarelli