

## **Sonia Bergamasco, singer and actress, amidst visions and lamentations**

### **Transfixes spectators at Ravenna's Rasi Theater with her "Concerto of the End of the World"**

The biting determination of actress Sonia Bergamasco pinned Rasi spectators to their seats with a powerful performance of the poetic texts in her reading-concert, which unfolds in a perpetual, mutable dialogue with an inspired master of the art of percussion, Rodolfo Rossi.

By means of an irresistible sorcery effected through the expressive power of her voice, Ms. Bergamasco, an actress as well-known onstage as she is on small and big screens, brings out the life in the words of extreme, radical poets of the likes of Vladimir Mayakovsky, Antonio Delfini and Amelia Rosselli.

In her Concerto of the End of the World the visceral performance of the Milanese actress lends substance to the poetic word, which thus does not remain a faint, pensive murmur, but rather becomes groaning, lamenting, mocking laughter and shrieking full of hatred, acquiring an almost tangible physical density and vigor. Her lips curl in a grimace of disgust and insult, as the exasperated perception of the crudity of existence emerges in an overwhelming climax of the apparent delirium of the poetic texts. At certain points, the predominant tones are the shameless ones of a woman crushed by the brutality of life and resigned to a sexuality experienced as the smutty underside of the human soul, the miserable motor that drives the world. It is a reality of misery and horror that the poets read by Bergamasco denounce in tones that are often harsh and bitter, as dreadful as the very objects of their censure. Sometimes, however, the artist's expressiveness becomes tender, tinged with nostalgia for something lost or in any case unattainable, as for example during an original execution of the song "Over the Rainbow", in which the sweet dream of a peaceful, quiet land described in the verses [sung by] Judy Garland become a plaintive, almost inaudible sigh that rises with difficulty from the gloomy depths of life.

Percussion instruments, played with great sensitivity by musician Rodolfo Rossi, create a rich alter-ego for the voice, which often transmutes into measured song, beating out the journey of life towards nothingness in a march of denounced pain and absurdity accompanied by a great turmoil of crashing cymbals, rustling rattles and explosive drum rolls akin to liberating detonations of repressed energy.

**Emanuele Palli - La voce di Romagna - 4 March 2010**