

Lucia Ronchetti



Catalogue

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Edizioni Musicali RAI Trade

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We would like to extend our heartfelt thanks to Rainer Pöllmann
for his advices and remarks



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Interview

with
Marie Luise Knott

Lucia, let's start with your musical education. What was the encounter that played the biggest role in your decision to follow the path to becoming not a musician but a composer?

My musical education came about by chance and it started so early that I can't even remember myself without it. I was the second child of a large family, living in the suburbs south of Rome. Next door to us lived a very old couple: an unsuccessful but passionate violinist and composer who worked as a watchmaker to support himself and his wife, a Swiss musician. They started sort of adopting me early on and gave me informal lessons every day in harmony, solfeggio, piano, guitar, sax and violin. Nothing was really systematic or "professional". It was more like life together. The flat itself was fascinating: so little and dark, with a broken old harpsichord, upside-down and leaning against a wall. The flat was full of broken clock mechanisms, old scores, various instruments and carillons and I remember it as a complex sonorous world, de-regulated by the clicking of the many fragmented time-machines. It was not a pedagogical experience, more a sort of process of developing an acoustic sensibility. I wrote a portrait of this room in 1988, *La stanza degli orologi in frantumi* for ensemble.

You were adopted by your neighbour-family. Was it with them that you took your first steps into what would become your passion?

Yes, I started composition during my childhood. I had been writing musical fragments under the supervision of my professor-watchmaker as far back as I can remember, but the very first composition I still have among my manuscripts is a *Quartetto* written in 1979-1980, while I was deciding to study to be a composer. This decision came just after listening, on the radio, to *Aura*, an orchestral piece by Bruno Maderna.

Can you tell us more about this? I think Aura was one of the works Maderna composed during the last years of his life. It's a work full of what I would call narrative power but at the same time its fragments flow. Was this your "education"?

Indeed, I do consider *Aura* my virtual composition teacher. I remember the first time I heard it, the pulsating transparent wide landscape realized by the string orchestra at the beginning of the piece, with such a vast range of subliminal sonorities. I felt I had been projected into this sound-cathedral, free from the chains of time. Since then I have listened to the piece again and again, and analysed it by studying, in the Archivio Bruno Maderna, all the preparatory sketches, and discovering different versions of the score. Maderna first prepared detailed, highly structured material for the various formal areas of the composition and then cut it into parts, alternating fragments of every texture with complete freedom and even violence, breaking up the inner contrapuntal organisation and searching for a formal kind of "narrativity", as you say, which still fascinates me. The "aura" emanating from this music is also due to Maderna's firm belief in music as a language that refers to and speaks about itself and can be perceived in its entirety.

Do you ever feel seduced by the idea of "absolute music"?

Yes, every moment of my life, it's my impossible dream, the irreversible mirage: but "absolute music" does not exist!



How do the first moments or sounds of a new composition come about? What happens? How do you work and what obstacles do you face?

Composing is always entering a chain, a series of compositional links and acts. No composer is alone or starts from nothing. When Lachenmann states how important it is for him to copy other existing scores before feeling ready to start a new compositional adventure and how important it is to do it every day as a ritual, I understand and agree completely (although I may have a different strategy for analysing important scores).

Anyway, I couldn't say there is a starting point in the process of composing. What I do, as I begin a new piece, is always a reaction in continuity with what I've composed just before, or what I've heard and discovered in the compositions of other composers. Even when two consecutive pieces look very different and may seem connected to radically different projects, the writing has a continuity, or it cannot exist, just as a river that creates its own bed, exploring the territory and seeking the best places to flow, can appear different in its different segments.



I am not sure if I can follow you here. Your music often echoes what I would call “the knowledge” from other times and other genres. I think it was Gilles Deleuze who pointed out that as an artist you never sit in front of a blank page: When you start working, he said, you meet all the existing images, sounds etc. Either you get rid of them, or you start animating them in your own way, or “Eigensinn”, in your own compositional language.

Yes, I think every composer is influenced, taken hostage, by what he reads, sees, hears or feels. Music is in itself a trans-border entity, abstract, untranslatable, but communicable and identifiable in very different cultural contexts. I make references, sometimes very explicit ones, in my titles and my dramaturgical strategies, in order to stress the definition of a character or a formal shape, or to force the listening process into a particular direction. *Hombre de mucha gravedad*, for example, a *drammaturgia* (music theatre in concert) written for the Neue Vocalsolisten and the Arditti Quartet, appears to be an acoustic study of *Las Meninas* by Velasquez. Every character in the painting has a musical presence, which consists of a vocal and instrumental couple, and these strange presences are displayed on the stage, in

keeping with the famous spatial cage devised by Velasquez around the Infanta Margarita. This reference was necessary in order to disrupt the traditional symmetry and sound coherence of the double quartet and to create an acoustic depth of scene, offering the listener a play of interventions emanating from foreground and backdrop.

In *Helicopters and butterflies*, a theatrical piece for solo percussionist, the reference to the *Gambler* by Dostoevsky fosters the idea of a vertical development of sound generation. The percussion set is organized on different levels, like the hotel Dostoevsky describes. The roulette wheel is on the upper level and the percussionist continuously makes the whole space vibrate, starting from the ground and ending at the ceiling like a whirlwind.

In those two projects, the external references support the formal development and underscore some musical intentions. It’s an acoustical theatre piece reinforced by an already existing literary or pictorial work well-known to the public.

It sometimes happens in my work that this play of references is exclusively musical. I refer to an already existing musical piece in a clear or a subliminal, all but imperceptible way, in order to create inner echoes or to stimulate the listener’s musical memory and enter the hypothetical process of sound associations. Most often the quotations I make are connected with a special timing I want to create. In *Pinocchio, una storia parallela*, a *drammaturgia* for four male voices, written for the Neue Vocalsolisten, I quoted different fragments from the 4th string quartet by Bartòk in a free vocal elaboration. In this case, I wanted to give the acoustical impression of Pinocchio always running and running, as Collodi depicts him in the classic Italian children’s book. In some of Bartòk’s fast, rhythmical textures you can perceive something like the universal characters of the European oral music tradition. In this context, my quotations were meant both to convey an “ambulatory” effect and to re-create an “oral” memory.

That’s an interesting aspect. What is the role of “oral tradition” in your music? Your “home” is what I would call “invented music”. But in 2009 you created, together with the South African composer Philipp Miller, Sebenza-e-mine, a work, based on sound documents, about sounds from Johannesburg and from inside the mine, and also based on traditional local songs. That must have been a totally

different work. I remember that you even worked with a local choir, The Zulu Isicathamiya Chor Ntuba Thulisa Brothers. They were probably shocked when being confronted with your methods. How did you work with them?

Working with them was a deep and really regenerating experience. The zulu vocal heritage is handed down and learnt by heart without being written, but it is as complex, detailed and sophisticated as a modern score can be. After my ten-year long collaboration with the vocal ensemble Neue Vocalsolisten, I felt I was ready to try a completely different strategy, starting from the performance and composing the work together with the singers totally live. They presented some pieces from their repertory and we worked together, arriving at some extraordinary and surprising short forms and modifying them according to my sound perspective, creating a completely different construction that they were able to perform magnificently. The result was new and old, radical and historical at the same time, a journey into the persistence of certain sound-patterns throughout cultures and eras.

Was this experience the beginning of something new in your music? You often feel attracted by moods and fragments from former times, in particular you're attracted by the baroque period. Is there a specific reason? Would you say there is an inner correspondence or tension between baroque and contemporary music?

What is interesting for me, in my study of baroque music theatre productions, is the freedom and the experimental attitude typical of this period and the special treatment of the singing voice. The concept of opera was at its very beginning and projects were mostly left to the composer and the librettist. Director and dramaturge were not official presences until later in the history of opera. This gave the composer and the librettist a strong hand in the theatricalisation of music writing and in the connection between music and text. Many new theatres and spectacular scene-machineries were built, but the “theatre” effect was principally sought through the compositional and literary work. For me, it's also very important that theatre might be especially acoustic (rather than visual) and could be present in the score itself, a silent object indeed, susceptible of *mise en scène*.

In the open, fragile and plastic musical system of the baroque period an assiduous effort was made for expressing in music the nuances of the many poetical “affetti” and the composition was never an acoustic commentary on the text. On the contrary, music sculpted the characters with an audacity that does not seem to be present in modern productions, while so many *clichés* are activated and the visual aspects, with the excuse of new forms of *Gesamtkunstwerk*, often de-functionalise the compositional connection with the text.

What, I wonder, is the special attraction of composing an opera? What does opera mean for you? Would you say that your work is totally different when theatre is involved?

For me, the most interesting part of making a traditional opera (the staging of singing characters in costume, in the context of a scene) is the interaction, discussion and exchange of ideas with the team *a priori* from the score, sharing the visionary goal of a unique result. This preparatory phase is sometimes very long: it could be that the chosen ensemble of persons find themselves taking part in a dialogue that lasts two or more years. This interaction, this attempt to verbalize impressions, projections, dreams about the future, about the imminent and immanent work, gives my score a special richness due to the “intoxicating” meta-text suggested or expressed during the evolution of the concept and the process of distilling ideas and options together with the team. It's in itself a form of operatic life, a sort of “Sunday” in my monastic compositional life, which is spent mostly in the silence and solitude of my studio.

How do you find your libretti? Do you mix fragments, thinking that every small part conveys the whole oeuvre?

I need and seek a libretto which is not only significant but offers some specific features as well. The most important of them are the possibility of a natural continuity/discontinuity between the speaking and the singing voice, and the potential of fostering the vocal realisation of the timbric print of the words, in order to generate a melody that can keep something of the *image acoustique*. This was the

case in many vocal works of the baroque period, since the libretto was written by great poets and the composer was meant to reflect on every word and on the poetical labyrinth as a whole. In some of my favourite operas, Mozart's *Don Giovanni* or Puccini's *Gianni Schicchi*, I think the musical composition deeply penetrates the text, respecting and emphasizing the natural speed and sound-reality of the dialogue. In *Albertine*, for example, a theatrical piece for solo female voice and whispering male voices embedded in the audience – a work written for Anna Prohaska – I selected fragments from Proust's novel that could fit with the compositional concept: the female voice represents not only the fugitive and dead androgynous woman, but also the delicate French lake landscape where Albertine met her secret lover, the little *blanchisseuse*.

Proust's writing is such a vast mine of sound perspectives, that it was easy for me to extract just the right, necessary sequences.

The titles of your pieces often convey the notion of “study”, and in one article I read, you were portrayed as someone who distanced herself from the subjectivity of creating a work of art. Is that true?

Studio (or *étude*) is one of my favourite forms in the classical musical repertory and, in Italian, the word is also used to define the pencil sketches for oil paintings or frescoes. The “studio”, in this case, is a medium of meditation, an attempt, a preparation that is in itself a work, maybe more fragile, realized with cheap material, in less time, conveying the “journey” of the artist's hand on the page, since mistakes, rejected strokes, aren't erased, but just corrected.

I've always been fascinated by these works in progress and sometimes I do publish scores that I have written just for myself in order to study a particular aspect of an instrument or try a particular technique, and I declare it in the subtitle through the word “studio”.

“Studio” in music also means something like a preparatory, deliberately non-definitive phase which belongs mostly to the score. And this is what is most important for me, the score as a neutral medium that safeguards the forest of signs, the potential performance, and can be interpreted by an infinite succession of musicians with different performance perspectives, as time goes on.

Productions



Albertine

MAERZMUSIK, BERLIN 2008

Action concert piece

for solo female voice and whispering audience

Proust's novel takes the form of an elaborate monologue in which the narrating voice (a man represented by male voices speaking from the audience) reminisces about Albertine, who has died in an accident. In the course of his narration, as the man descends into the depths of his recollection, he becomes increasingly consumed by a kind of "posthumous" jealousy. The solo singer alternately assumes the roles of Albertine and the object of her desire, a young laundress.

TEXT

based on *Albertine disparue* by Marcel Proust

COMMISSION

MaerzMusik

FIRST PERFORMANCE

MaerzMusik, Berlin, 8 March, 2008

Anna Prohaska (voice)

Laura Berman (dramaturgy)

Claudia Doderer (set)

PUBLISHER

Edizioni Musicali RAI Trade RTC 2883

DURATION

ca. 20'





Albertine. Dramaturgy for solo female voice and whispering audience

by Helga de la Motte

Involuntary memories: which of us knows them not? Hermann Ebbinghaus was the first to describe them, in the context of his memory processes. They are brought to the surface by chance impressions. Marcel Proust, in an interview, coined for them the now well-known expression *mémoires involontaires*, which was to become the epitome of his comprehensive work *In Search of Lost Time*, in the sixth volume of which, images of Albertine in flight from the goad of jealousy turn into a recurring torment for the narrator. Not even the news of Albertine's accidental death has the power to alter it. The novel's fragmented-fleeting interlacing of past and present, typical of the *mémoire involontaire*, is also a principal characteristic of the stage composition *Albertine* by Lucia

Ronchetti, based on a collage of textual passages. The plot is, on the whole, left aside, but then, even in Proust, it serves essentially as an occasion for the process of recollection that drifts into a stream of consciousness. In Ronchetti, a deconstructive treatment succeeds in uncovering underlying layers of the model.

The epic narrative form is, meanwhile, dramatized in music, with three contrasting stages of affect: bereavement, eroticism and death. The casting is extraordinarily original: a female singer, to whom excerpts of the text in the original French are assigned, accompanied, in the background, by male speaking voices offering commentary together with passages from a translation of the novel into the language of the country where the performance is taking place. The speaking voices thus provide the audience with reference points about the plot. With very few exceptions, they express themselves by whispering, as if it were their job to keep the action

going by 'prompting' the protagonist's involuntary memories with whispered narration. Albertine is and remains fictitious. The singer does not represent her. Albertine 'appears' in the first section as the fantasy of a male ego. Ingenious dramaturgical refractions of this sort are typical of Ronchetti's work. The second section, "*Au bord de la mer*", is devoted to the remembered episode, involving Albertine's fondness for early morning sea bathing, in the course of which caresses are exchanged with a laundress and her companions. Ronchetti was inspired here by the frequently reappearing Proustian metaphor of the sea as an iridescent, endlessly creative, protean element. For now Albertine, after the frequent repetition of her name, almost achieves a physical presence. But the use of the past tense in the text gives one the impression of still watching the scene through a telescope. The third section depicts a reflection of the male ego upon death, connected with affective outbursts.

The three sections are in musical contrast to one another. With its array of tone production methods (melancholy belcanto tones, repetitions characterized by breath, delicate inner voices, tremolo with the mouth covered) the first part plumbs the aching loss by means of the varied vocal techniques the piece specifies. The second and longest section seems most distinctly separate. Just at the beginning the belcanto tones provide a transition. But Albertine, who is no longer a purely phantasmal figure, is presented as resoundingly joyful, with archaic sounds, including gentle laughter and delicate whistling, to the fore. The whole arsenal of voice techniques that have been developed in new music is displayed and enlarged. Enormous demands are made upon the singer. The partly reflective third section of *Albertine* returns to the lovely sorrowful tone, even blending into *Sprechgesang*, but there are also wild, fast, rebellious leaps into the tonal realm; entangled in repeated, violent, confused, quickly fading outbursts is an uprising against death, which consigns everything to the past. Death – no end? Just senseless?

The dramatic tension between the three stages of affect reaches a symbolic final shape in the evocative utterance of Albertine's name. With microtones now and then flattening, sometimes tremolo, produced with a half-closed mouth, the affliction of the first part is in contrast to the second, with its ascending cries and giant interval leaps. In the third section, a meditation on death, there are no cries at all. For Lucia Ronchetti's compositional imagination, the stimulus can proceed from early music, philosophical texts, or paintings, to name but a few. In each case a specific and interpretative appropriation takes place. In the case in hand, a novel, this acquisition appears in dramatization through word repetitions. Thus the "absence" of Albertine is emphasized seven times for the audience and, after a brief interruption, another four times. Language can also – when deprived of its characteristic division into units – turn into music as a continuous intoning, for example when a word is used not just as a representative symbol of crying ("*pleurer*"), but also actually cries: "*Ah je Ah je je me remettais à → pleurer → à → pleu[U→A→U]rer → à → pleurer → [U→A→U] pleurer → [U→A→A] à → pleurer Ah*". Meanings are properly squeezed out of even the sound of language: "*l → à là ah là aus---si aus-si aus-si aus-si aus-----si il ya a la mort qui à passé il y a la mort qui à passé il y a la mort qui à passé la mort qui à passé, a a a a a...*". The repeated "mistaken" stress accent on *à*, used to refer back to *l → à*, makes this intention perfectly clear.

Albertine is a *Hörtheater*, which is reminiscent of the *madrigale rappresentativo*. Rhetorical figures from early music turn up, such as baroque trills for the singing voice. The above-mentioned "pleurer" is, as a chromatically descending line, an allusion to the centuries-old *lamento* figure. And night falls as the singer exhales into the darkness. In such 'painterly music' the commentating male voices can take part as well, causing flickering aquatic effects, or, in a spoken counterpoint, symbolizing aching loss as 'cutting as steel'. On both the macro- and the micro-levels, Lucia Ronchetti's music-dramatic talent is plain to see.

Translated by Karen Christenfeld

Anatra al sal

WITTENER TAGE FÜR NEUE KAMMERMUSIK, WITTEN, 2000

Drammaturgia for six voices

Comedia Harmonica inspired by the late XVIIth Century Italian tradition of the “madrigale rappresentativo”. Both agogic realism and characterization of every voice contribute to create a short theatrical work, based on a dispute among a number of cooks about how to cook a duck.

VOICES

S.M.C.T.T.Bar.B.

ALTERNATIVE VERSION

S.S.M.C.T.T.B

TEXT

Ermanno Cavazzoni

COMMISSION

Wittener Tage für neue Kammermusik

FIRST PERFORMANCE

Wittener Tage für neue Kammermusik, 6 May, 2000

Neue Vocalsolisten Stuttgart

PUBLISHER

Durand

DURATION

ca. 8'

RECORDINGS

CD Wittener Tage für neue Kammermusik 2001/WDR

CD Stradivarius Portrait STR 33680 (2009)

CD Kairos *Drammaturgie*, 0013232KAI (2012)

Anatra Al Sal

Comédie harmonique pour six voix
sur un texte de Ermanno Cavazzoni

DURAND PROTÉGÉ
PRODIGE INTERTE
Miro parafila
Ed. n° 11 Mars 1967
Dépôt légal
Centre Paris, Ar. 426

Lucia RONCHETTI

I. Annuncio

Adagio in 4, libero e flessibile

Soprano 1
Contralto
Contraténor
Ténor
Baryton
Basse profonde

Sia - mo di nuo - vo qui. Mi - ven - go - no -
Rur - sum huc su - mus. Fungus nu - x rurum ru - bum,

© 2004 by Éditions DURAND
Paris, France

D. & F. 15337

Dépôt légal n° 2168
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2

in men - te il fun-go, la no-ce, la pru - gna la mo - ra de-i cam - pi il
mur - mur fru - gum nunc. suc - cur - runt suc -

D. & F. 15337

Contrascena

SEMPEROPER, DRESDEN, 2012

Intermezzo for baritone and vocal quartet
(Part of the chamber opera *Mise en abyme*)

Metastasio is on stage, accompanied by four voices representing his own doubts, intuitions and observations concerning opera productions. He speaks to himself and to the public, while searching for a new subject for an opera seria. The “play within the play” focuses on the solitude of the demiurge, his impossible battle against his own world.

VOICES

Bar. Vocal quartet: S.C.T.B

TEXT

Anne Gerber and Lucia Ronchetti

(based on fragments from the letters of Pietro Metastasio)

COMMISSION

Semperoper, Dresden

Co-production with Opernhaus, Halle

FIRST PERFORMANCE

Semperoper, Dresden, 16 December, 2012

Roland Schubert (baritone)

Diana Tomshe, Svea Verfürth, Christopher Kaplan

Masashi Mori (vocal quartet)

Felice Venanzoni (conductor)

Anne Gerber (dramaturgy)

Arne Walther (set)

Frauke Schernau (costumes)

Fabio Antoci (light design)

Axel Köhler (director)

PUBLISHER

Edizioni Musicali RAI Trade

DURATION

ca. 15'



Der Sonne entgegen

MUSIK THEATER IM REVIER, GELSENKIRCHEN, 2007

Music theatre for 14 voices, brass ensemble and live electronics

The dramaturgy follows the multiple transformations of the fourteen performers in fragmented, associatively connected and dramatic situations. They emerge as Europeans enjoying a seemingly wonderful holiday on an exotic island; as refugees facing an insurmountable barrier in a desert-like place; as stateless people or survivors living in the West and finally as unheard intellectuals lost in complex discussions about the loss of territory and migration. A figure-skating girl crossing frontiers, a choir of the dead standing on the border, an iceberg speaking about its borderless Antarctic land, are all out-group characters, external observers.

TEXT BY

Steffi Hensel

INSTRUMENTATION

4S.2M.2C.3T.3B, Brass: 2. 1. 1. 1

PRIZES

Fonds Experimentelles Musiktheater NRW 2006

Prize from "Music Theater Now" ITI Berlin 2008

SUPPORTED BY

the Hauptstadtkulturfonds, Berlin, Kunststiftung NRW, Deutscher Musikrat, Initiative Neue Musik Berlin, Italienisches Kulturinstitut, Berlin, Deutscher Akademischer Austauschdienst

FIRST PERFORMANCE

Musiktheater im Revier, Gelsenkirchen, 12 May, 2007

Katja Guedes, Sarah Maria Sun, Ruth Rosenfeld, Barbara Ehwald, Aria ne Arcoja, Jeannine Hirzel,

Andrea Köhler, Kyoung Ran Won, William Saetre, Eloi

Prat i Morgades, Florian Just, Fabian Hemmelmann,

Lars Grünwoldt, Sascha Borris (voices)

Ensemble musikFabrik Köln

Marco Blaauw (trumpet)

Christine Chapman, Rohan Richards (horn)

Bruce Collings (trombone)

Melvyn Poore (tuba)

Thomas Seelig (live electronics)

Anne Hölk (set and costumes)

Daniel Gloger and Askan Geisler (conductor)

Michael v. zur Mühlen (direction)

PUBLISHER

Edizioni Musicali RAI Trade RTC 2071

DURATION

ca. 90'

www.der-sonne-entgegen.org





Il Castello di Atlante

DEUTSCHLANDRADIO KULTUR, 2007

Radio Play

A musical portrait of Rome through the sounds of its doors, gates, barriers, railings. Doors of different age, size and material with a particular and complex sound, a different evolution of this sound in the moment of the opening. Doors that were easy to open, enormous doors that were quite impossible to badge and old rusty doors opened by the wind, slamming in the storm.

COMMISSION

Deutschlandradio Kultur

PRODUCTION

Elektronisches Studio der TU Berlin

Daniel Teige (recordings), Thomas Seelig (treatments and editing), Götz Naleppa (producer)

FIRST BROADCASTING

Deutschlandradio Kultur, 2 November, 2007

FIRST LIVE PERFORMANCE

Museum of Contemporary Art, Shanghai, 1 May, 2010

DURATION

54'



L'ape apatica

TEATRO LA FENICE, VENICE, 2002

Music theatre for children

for soprano, trombone, percussion, treble voices, tape and live electronics

A one-act music theatre project in eighteen micro-scenes based on the poetic bestiary created by Toti Scialoja for children (poems and drawings). The 18 poems are collected in order to cast an ideal day-long cycle, from early morning to dusk. Each poem is developed into a scene representing a surreal and comic animal. The combination of the scenes produces a kaleidoscopic work transforming the theatre into a sort of magical lantern. The reading of the children on stage reveals the pantomimic potentiality of the poems and exhibits their linguistic elaborations.

TEXT AND DRAWINGS

Toti Scialoja

COMMISSION

Teatro La Fenice, Venice

FIRST PERFORMANCE

Teatro La Fenice, Venice, 7 March, 2002

Paola Matarrese (soprano)

Vincenzo Montenegro (trombone)

Nunzio di Corato (percussion)

Maurizio Giri (live electronics)

Roberto Carotenuto (video)

Thierry Parmentier (direction, set and costumes)

PUBLISHER

Edizioni Musicali Rai Trade RTC 678-2

DURATION

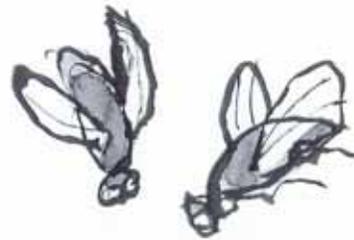
ca. 30'

RECORDING

DVD Cemat-Rome (2002)



Scialoja



Helicopters and butterflies

FESTIVAL D'AUTOMNE À PARIS, 2012

Action concert piece for solo percussionist

The performer represents Dostoevsky's Gambler, who interacts, fights and moves about in a limited space: the hotel in the novel, the articulated percussion set in the concert. He creates the musical and visual landscape by installing his set, using props and other objects to produce noises and special effects, recalling the still life of the family. His cataclysmic passion for roulette ignites and extinguishes the hopes and fears of the entire family group.

BASED ON

The Gambler by Fyodor Dostoevsky

PUBLISHER

Edizioni Musicali RAI Trade RTC 4318

COMMISSION

Festival d'Automne, Paris

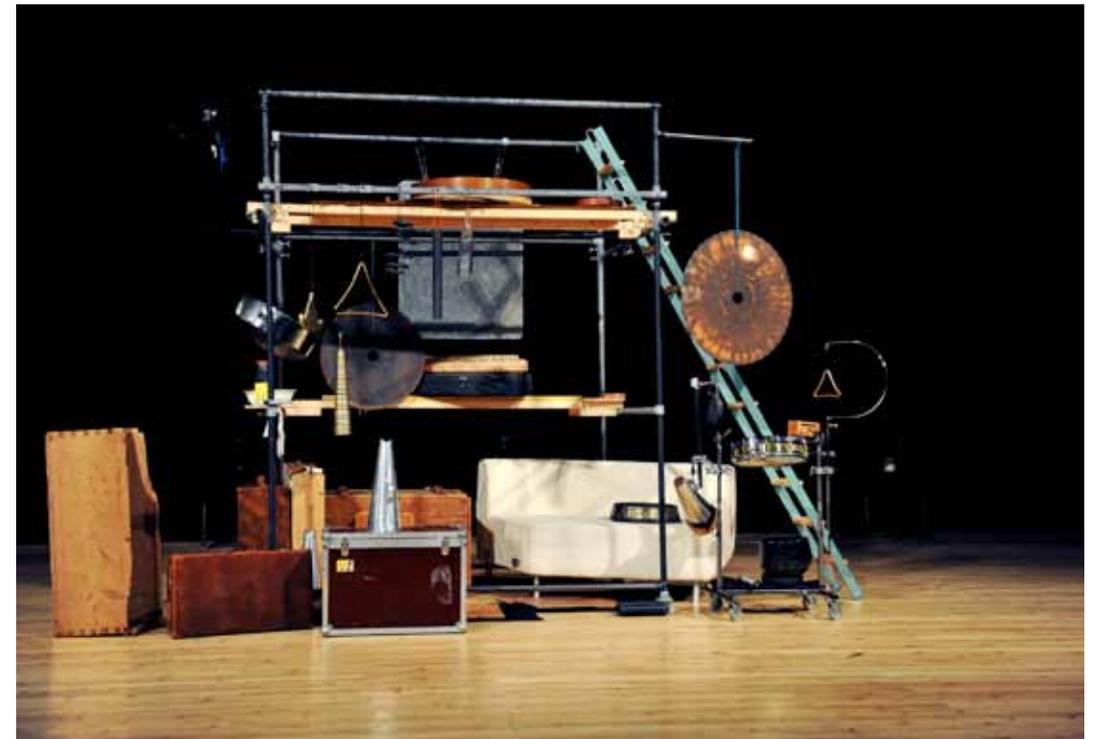
DURATION

ca. 15'

FIRST PERFORMANCE

Festival d'Automne, Paris, 16 October, 2012

Christian Dierstein (set and percussions)



Hombre de mucha gravedad

MUSIK DER JAHRHUNDERTE, STUTTGART, 2002

**Drammaturgia after *Las meninas* by Velasquez
for four voices and string quartet**

The eight soloists are called upon to represent the complex painting by Velázquez. The characters on the stage are positioned as in the painting, using as text a tangled web of literary quotations concerning some of the aesthetic ideas connected to Velázquez and to his pictorial research. “Quedo adbatido” is the significant final comment of the royals reported by Luis de Góngora and defines the main subject of the play: disenchantment.

INSTRUMENTATION

S,CT,Bar,B, string quartet

TEXT

Andrea Fortina (based on fragments from Francisco de Quevedo, Luis De De Gongora, Calderón de la Barca)

COMMISSION

Musik der Jahrhunderte, Stuttgart

FIRST PERFORMANCE

Neue Konzerthaus, Stuttgart, 20 October, 2002

Neue Vocalsolisten Stuttgart, Arditti Quartet

PUBLISHER

Durand

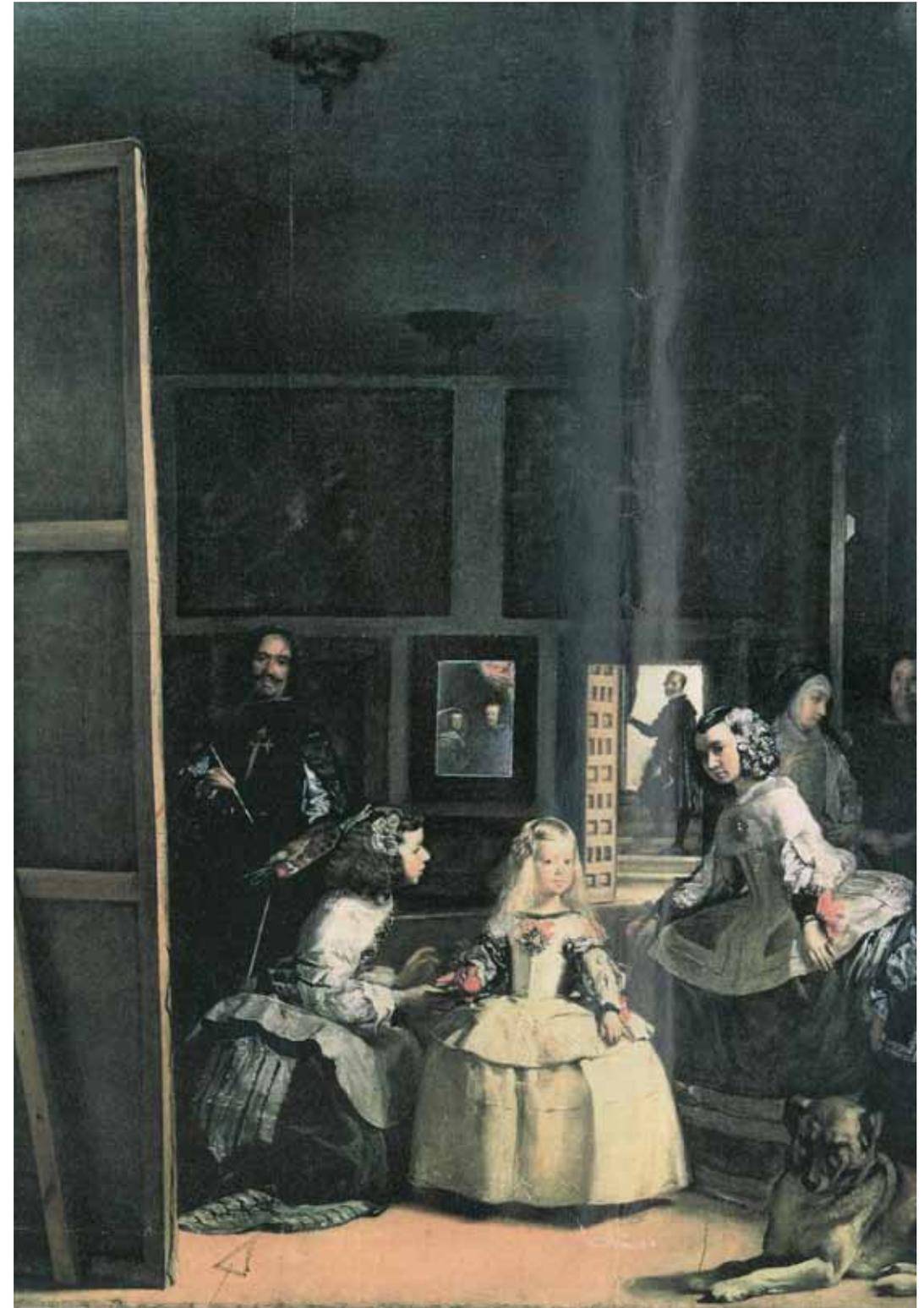
DURATION

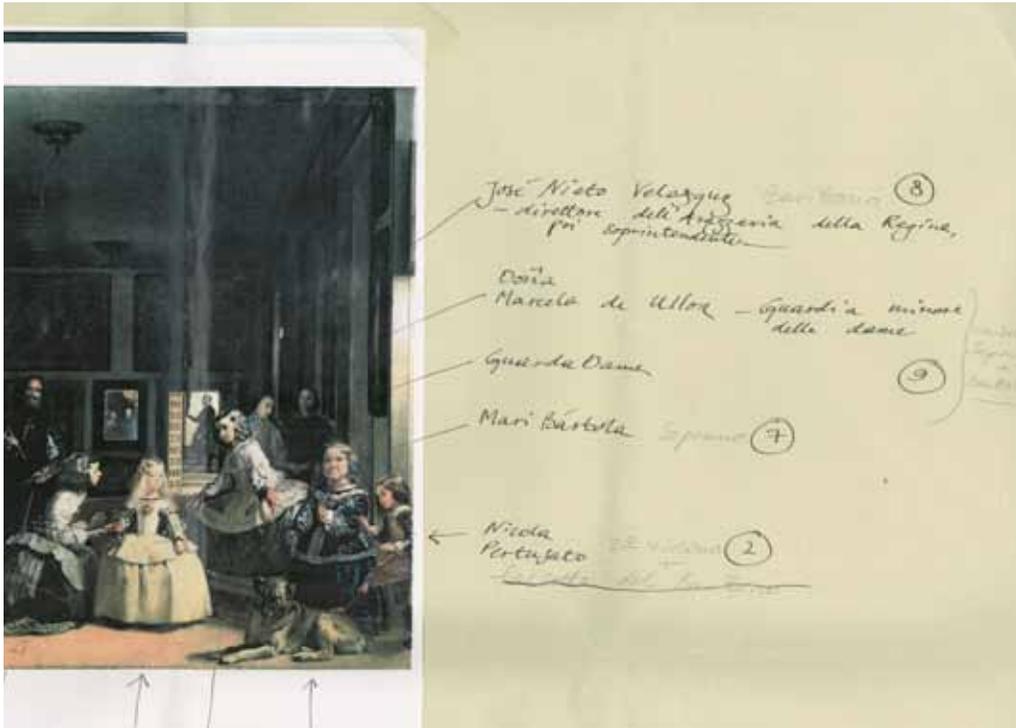
ca. 15'

RECORDING

CD Kairos *Drammaturgie*, 0013232KAI (2012)

Dedicated to Annamaria D'Agostino





Grotesque choreographies. Play and abyss in Lucia Ronchetti's *Hombre de mucha gravedad*.

by Andreas Karl

In the Renaissance, on the walls of the buried halls (*grotte*) of that infamous palace, Nero's *Domus Aurea*, arrestingly bizarre paintings were discovered, featuring entwined ornaments, half-plant and half-animal, and occasionally even suggestive of something human. All of Europe was soon affected by this flourishing new fashion of *grotesque* ornamentation, which eventually found its way from painting to literature and thence to music. Meanwhile, it accumulated countless different forms and meanings, ranging from the coarsely comic and the luridly outlandish to extreme absurdity, from *danse macabre* via *commedia dell'arte* to *opera buffa*. Spanish painting and literature would seem to have been particularly susceptible to this impulse. With *Las Meninas*, Diego Velázquez created a monument to the

fascination of this protean phenomenon. In *Hombre de mucha gravedad*, Lucia Ronchetti, a Roman by birth, now confronts Velázquez's pictorial world with its source. The *hombre de mucha gravedad* is, of course, Velázquez himself. His presence exerts an influence on the entire scene and on all the relationships between the figures within it. The result is a manneristic choreography made up of acoustical lines of vision and perspectival play. The figures turn up most elegantly in a double quartet composed of voices interlaced with string players and they breathe new life into the picture. The scene becomes animated, a place for discussion and play, but also for the malicious and cynical – the setting for a grotesque spectacle, and with the inherent theatricality of Ronchetti's *dramaturgia*, the dark side attempts to force its way from a marginal position to centre stage. And it succeeds: the cold grotesque captured in the frozen poses in Velázquez's painting begins to move and unfold.

Like an art historian who composes, Ronchetti transports us to the courtly world of Philip IV. It's a

world that lives by other rules, where everyday life is full of grotesque events and figures. She sacrifices none of the enigmatic auras of *Las Meninas*, but instead enlarges the space around the figures in all directions, so that we have new lines and angles of vision. The grotesque meanwhile emerges out of exaggerated comic effects, such as when, in the second scene, the court dwarf Nicolas Pertusato recites a few lines – as if they were a nursery rhyme – from Zanzotto's *Canti popolari romani*. Unfazed by the Spanish proverbs from the countertenor and the put-on plaintiveness of Quevedo's words as sung by the soprano, Pertusato, in his rendition of this apparently naive nursery rhyme, displays its repetitious patterns, at once rigid and manic. Thus, we are only a few beats into this scene when its comic nature tips over into mania-driven mechanical automatism, in which even over-the-top comedy becomes menacing. Nevertheless, the playful nature of the work remains untarnished: it succeeds, for example in the fifth scene, where macabre effects threaten to get the upper hand, as a protective mechanism against slipping into the abyss of depression, while at the same time the character representing 'Time' calmly recites from Giovanventura Rossetti's *Notandissimi segreti de l'arte profumatoria* (1555), the female attendants in ascending lines work away at a madrigal by the Andalusian Renaissance composer Juan Vazquez. They seem almost to be addressing, even warning themselves. Their words revolve around the desperate desire to wash away torment and suffering. Quite suddenly the scene takes on a cynical and macabre tone, when the court dwarf, as if in passing, reminds them of the consequences that await a traitress. This is further emphasized by the agitated and urgent allusion to Bartók's String Quartet No 4. For the darkest depths of this piece, not a moment's rest is permitted. In the next scene, the female court dwarf Mari Bãrbola, teetering on the brink of madness, climbs in quick irregular movements through all the registers of her voice and into hysteria. The first violin pursues her, imitating and spurring her on. Here too, the grotesque is shown as the 'in-between', the transitional element, and as a mediator between extremes. Quevedo's lines, with their latent

condescension, acquire, by means of Bãrbola's manic voice, a caricatural and repulsive quality. Yet, thanks to the confrontation with the sacramental and clear declamation of passages from Giacinto Gigli's diary about the catastrophic outbreak of the plague in Rome in the mid-17th century, horror makes its presence felt in the scene. The extravagant comicality of the female court dwarf is transformed into pitch-black gallows humour.

Throughout the piece, up until its very end, the grotesque is ever present – like a keynote – in the music, the figures and the textual fragments. But it takes on enormously varying degrees of intensity, from delicate to outrageous, fluctuating between humour and horror. Paradoxically and due to their simultaneity, gaiety and horror are forced into an existential integration. In the end, fantasy calls the tune, playing with the identity of the figures, semantics and traditions. Even the deepest abysses acquire a playful character and seem to hide behind a protective screen. As so often in the Italian operatic tradition, the supposedly merry masquerade or ball scene is just a blinder for an approaching disaster. Amplified to manic frenzy, the apparent gaiety gives rise, by way of mutual rebukes and reinterpretations, to a maelstrom that brings cynicism and the macabre to light and then – everyone together with folkloric vitality – a carnival-like choreography of the grotesque appears before us. The masters of ceremonies are, of course, the court dwarves. With their vulgar language, Bãrbola and her companion Pertusato, themselves victims of caricature, coat the dialogues of their milieu with cynicism. So coarse are the strokes with which they depict their surroundings that they turn everything and everyone into a grotesque caricature. But their nature can be displayed only through their contrast to and ambivalence towards the other figures in the painting. Yet despite appearances, they are part and parcel of this society. It is through these figures that the nobility, and indeed the entire court, give full expression to their suppressed desires and yearnings.

Translated by Karen Christenfeld

~ Last Desire

FORUM NEUES MUSIKTHEATER, STAATSOPER STUTT GART, 2004

Music theatre for treble voice, countertenor, bass, viola and live electronics

A one-act musical theatre project in seven scenes, focused on the idea of waiting and many of its possible associations: expectation and fear, but also the grotesque and prosaic, everyday comic elements revealed by Rossini in Il viaggio a Reims, fragments of which are recalled here.

TEXT

Based on Oscar Wilde's *Salomé* in an adaptation by Tina Hartmann

COMMISSION

Forum Neues Musiktheater, Staatsoper Stuttgart

FIRST PERFORMANCE

Forum Neues Musiktheater, Stuttgart, 20 December, 2004

David Dorne (treble voice)

Daniel Gloger (countertenor)

Andreas Fischer (bass)

Luca Sanzò (viola)

Carl Faia (live electronics)

Sebastian Hannak (stage and costume design)

Michael von zur Mühlen (direction)

PUBLISHER

Edizioni Musicali RAI Trade RTC 1517

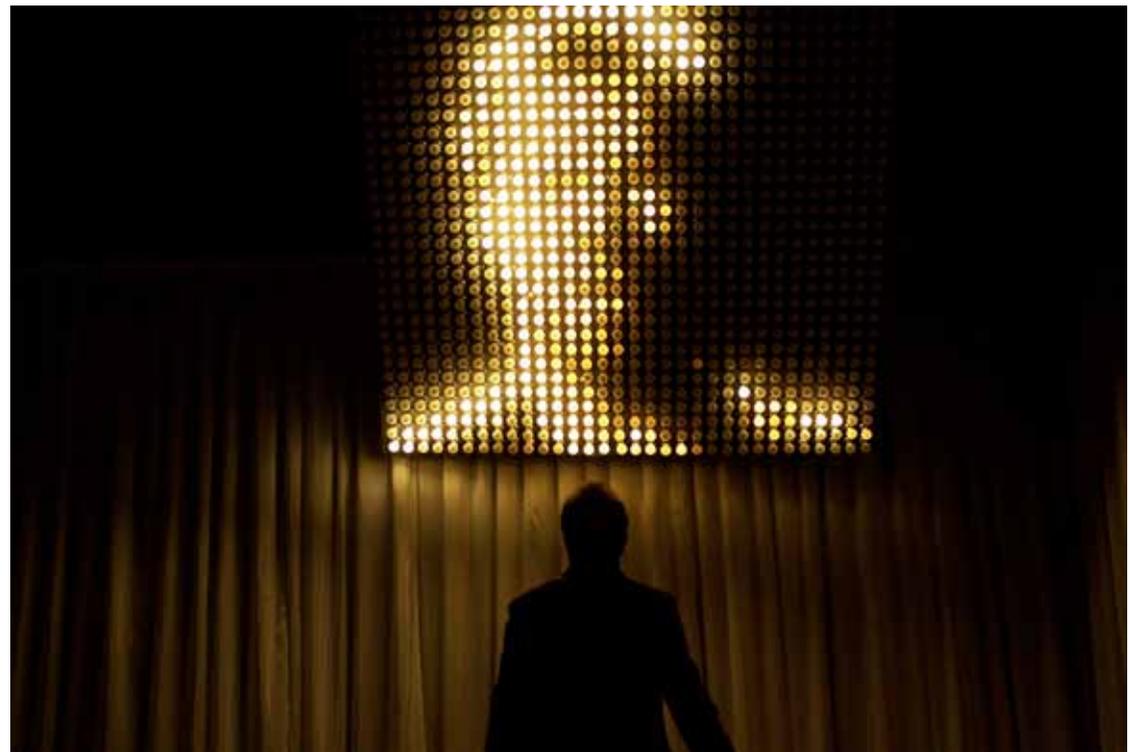
DURATION

ca. 50'

RECORDING

DVD Neues Musiktheater Stuttgart (2006)





Lezioni di tenebra

KONZERTHAUS, BERLIN, 2011

Music theatre

for female voice, male voice, vocal ensemble and instrumental ensemble

The work is conceived as an analytical adaptation of Francesco Cavalli's Giasone, intentionally emphasising the dramatic tensions and complexity of the plot created by Giacinto Andrea Cicognini. All the main characters are interpreted by the two singers, with the countertenor impersonating the delicate and fragile figures and the soprano representing the more agitated and violent characters. The reduction of the entire cast to two vocal timbres heightens the dramatic play of non-communication, misunderstanding and doubtful enquiry conveyed by the different voices: an entire galaxy of events absorbed and concentrated within the tension of a chamber duo.

INSTRUMENTATION

solo voices: S.C.T.; Vocal quartet (S.M.T.B); violin, viola, cello, contrabass, 2 percussionists and piano

TEXT

Based on Giacinto Andrea Cicognini (*Giasone*)

COMMISSION

Konzerthaus, Berlin

CO-PRODUCTION

Konzerthaus Berlin/Festival Contemporanea,
Fondazione Musica per Roma
KunstFestSpiele Herrenhausen/Salzburg Biennale

FIRST PERFORMANCE

Konzerthaus, Berlin, 25 February, 2011

Katia Guedes (soprano)

Daniel Gloger (countertenor), Vocalconsort Berlin,
PMCE Ensemble

Tonino Battista (conductor), Arno Lücker
(dramaturgy), Mirella Weingarten (set), Sabine
Hilscher (costumes), Matthias Rebstock (direction)

PUBLISHER

Edizioni Musicali RAI Trade RTC 3864

DURATION

ca. 1h15

RECORDING

CD Parco della Musica Records (2011)



Narrenschiffe

BAYERISCHE STAATSOOPER, MUNICH OPERA FESTIVAL, 2010

In-transit action after Sebastian Brant for actors, soloists, amateur wind orchestra, amateur male choir, skateboarders and passers-by

The action, realised in the open air along the streets of the city, is intended as parades that lead the public to where some lectures or concerts will take place. It is an in-transit music theatre project, connecting and introducing other events. The main subject of the piece is utopia and the reality of social life, as sketched, with attention to political and sociological issues, in the sarcastic, ironic and visionary portrait penned by Sebastian Brant in 1494.

INSTRUMENTATION

Actors: two male voices, one female voice, two trumpets, trombone, tuba, percussion

TEXT

Based on Sebastian Brant *Das Narrenschiff*

COMMISSION

Bayerische Staatsoper

FIRST PERFORMANCE

Munich Opera Festival, Munich, 2010

29 June, 2010_Damned Bodies: Enragement

6 July, 2010_Damned Bodies: Exhaustion

13 July, 2010_Revealed Souls: Equability

20 July, 2010_Revealed Souls: Enchantment

Stephan Merki, Lea Salfeld, Florian Innerebner (actors),

Neyko Bodurov, Nenad Markovic (trumpets), Valeri Pachov (trombone), Melvyn Poore (tuba), Wolfgang Winkel (percussion), Express Brass Band, Wolfl Schlick (conductor), Miron Hakenbeck, Andrea Schönhofer (dramaturgy), Thomas Seelig (audio design and editing), Sonja Albartus (set and costumes), Christopher Ward (conductor), Barbara Weber (direction)

PUBLISHER

Edizioni Musicali RAI Trade

DURATION

ca. 40' (each section)



3e32 Naufragio di terra

BASILICA DI COLLEMAGGIO, L'AQUILA, 2012

Music-drama for seven witnesses and mixed chorus

(in commemoration of the earthquake in L'Aquila, 6 April 2009)

Seven speaking voices recount and bear witness to the affliction of the earthquake which destroyed the city of L'Aquila. The choruses are called upon to represent the moments just before and after 3.32 a.m. on the 6th of April 2009, the hellish instant in which everything was turned upside down, the "shipwreck on dry land" which we experience as spectators, terrified but safe.

TEXT

Based on testimony collated by Guido Barbieri with fragments from Friedrich Hölderlin, Percy Bysshe Shelley, Voltaire

CONCEPT AND DRAMATURGY

Guido Barbieri

COMMISSION

Società Aquilana dei Concerti B. Barattelli

FIRST PERFORMANCE

Basilica di Collemaggio, L'Aquila, 28 May, 2012

Ready Made Ensemble, Corale L'Aquila,

Coro L. Sabatini of Albano

Gianluca Ruggeri (conductor)

PUBLISHER

Edizioni Musicali RAI Trade

DURATION

ca. 50'



Neumond

NATIONALTHEATER, MANNHEIM, 2012

Chamber opera for a young audience based on *Die Zauberflöte* by W.A. Mozart
for soloists, vocal ensemble and chamber ensemble

Mozart's original scene between the Queen of the Night and Pamina is quoted in an adaptation for chamber ensemble, though it is fragmented and punctuated by various interventions and reflections of adolescents who observe and empathetically react to the dramatic mother-daughter dialogue. Pamina presents herself in accordance with the Mozart-Schikaneder dramaturgy, and thus switches from her few spoken lines to singing, while a prey to panic, confusion, sadness and even despair. Extensive interpolations connect the Mozartian operatic world with the 'remake' and explain Pamina's shifting back and forth.

INSTRUMENTATION

Actor, S.S.T, Vocal ensemble (T.Bar.B), trumpet, horn, trombone, viola, cello, double bass and percussion

TEXT

Kristo Sagor

DRAMATURGY

Anselm Dalferth

COMMISSION

Nationaltheater, Mannheim

FIRST PERFORMANCE

Nationaltheater, Mannheim, 1 July, 2012

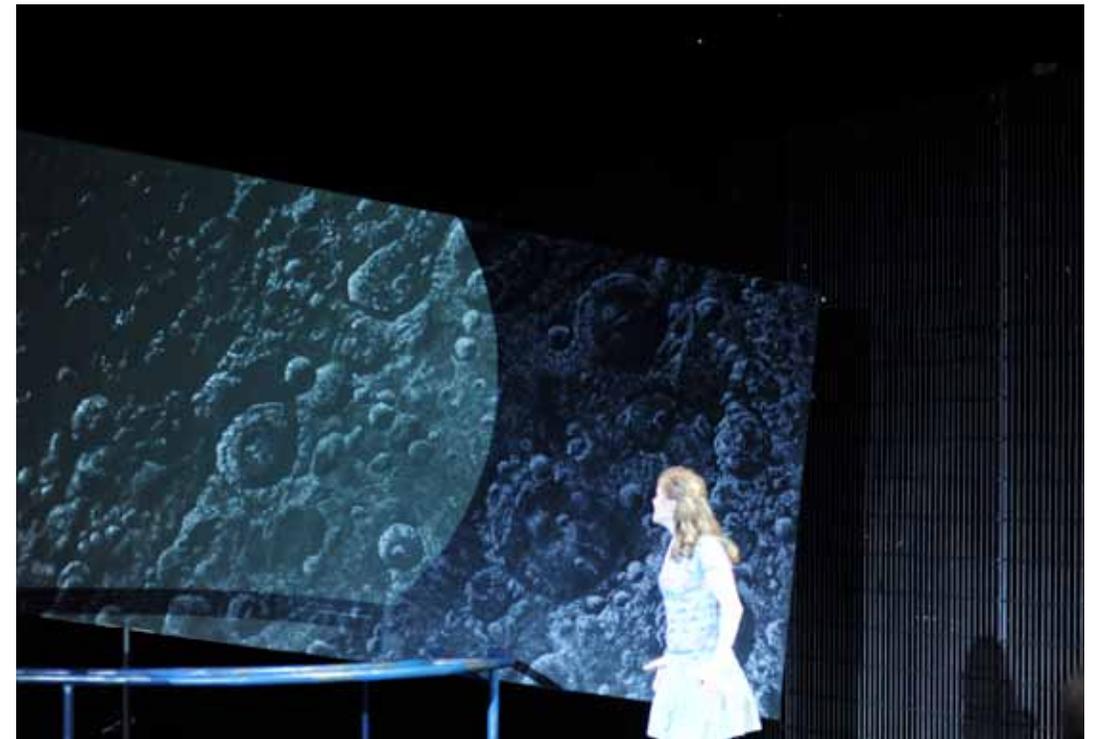
Benedikt Kauff (actor), Sophie Sauter (soprano), Antje Bitterlich (soprano), Benedikt Nawrath (tenor), Georg Gädker, Magnus Piontek, Timo Schabel (vocal ensemble), Joseph Trafton (conductor), Alexander Lintl (set and costumes), Christian Pade (direction)

PUBLISHER

Edizioni Musicali RAI Trade

DURATION

ca. 60'



Schiffbruch mit Zuschauer

FESTIVAL ECLAT, STUTTGART, 2000

Studio for orchestra after Hans Blumenberg (1997, rev. 1999)

This orchestral study is an homage to the essay written by the German philosopher Hans Blumenberg. He tries to describe the history of a metaphor originally conceived by Lucretius in De Rerum Natura and used again by several German writers during the XIX century. The piece follows the articulated formal structure created by Blumenberg in its theoretical narrativity.

INSTRUMENTATION:

2.2.2.2 – 2.2.2 - percussion – 10.8.8.6.4

COMMISSION

Orchestra Regionale Toscana

FIRST PERFORMANCE

Festival ECLAT, Stuttgart, 13 February, 2000,

SWR Radio-Sinfonieorchester Stuttgart

Manfred Schreier (conductor)

PUBLISHER

Durand

DURATION

12' ca

RECORDING

CD Stradivarius Portrait STR 33772 (2009)

A page of handwritten musical notation for the orchestral study 'Schiffbruch mit Zuschauer'. The score is written on multiple staves, including woodwinds (flute, oboe, clarinet, bassoon), strings (violins I and II, violas, cellos, double basses), and percussion. The notation is dense and includes various musical symbols such as notes, rests, dynamics, and articulation marks. The page is numbered '28' in the bottom right corner.

Sei personaggi in cerca d'autore

RAI NUOVA MUSICA, TORINO, 2012

Action concert piece for six voices and orchestra

A dramaturgical analysis of the relationship between Pirandello and some of his best-known characters. The six voices stage the tale of the writer who is visited, indeed nearly attacked, by the motley mass of his mental creations. The orchestra around the soloists re-presents the presence of the characters assembled by the mind of Pirandello: the actors of the company in rehearsal, the audience to whom the characters present themselves, and the stage itself, the theatre.

INSTRUMENTATION

S.S.M.T.Bar.B

2 (I picc) 2 (II corA) 2 (II bcl) 2 (II dbn) – 4.2.3.1 – 3
perc, harp – 8.8.8.6.4

TEXT

from Luigi Pirandello

COMMISSION

Orchestra Nazionale della Rai, Torino

FIRST PERFORMANCE

Rai Nuova Musica, Torino, 3 February, 2012,
Neue Vocalsolisten Stuttgart, Orchestra Nazionale
della Rai, Marco Angius (conductor)

PUBLISHER

Edizioni Musicali RAI Trade

DURATION

20' ca



~

Xylocopa Violacea

FESTIVAL ULTRASCHALL/TESLA, BERLIN, 2007

Action concert piece for solo viola and live electronics

Xylocopa Violacea, the “Violet Carpenter Bee”, is a big solitary insect of the family of Apidae. Shiny black with violet reflexes, this bee spends its entire lifetime working on wood in order to build a nest. This natural form of obsession is analysed through a global performance for solo viola and live electronics. The live treatment is conceived in order to explore the viola itself, travelling inside the body of the instrument in the obsessive search for an ideal internal listening point.

FIRST PERFORMANCE

Festival Ultraschall, Berlin/Tesla, Berlin, 20 January, 2007

Barbara Maurer (viola), Reinhold Braig (live electronics),

Claudia Doderer (set)

DURATION

45' ca

RECORDING

CD Stradivarius *Xylocopa violacea* STR33869 (2011)

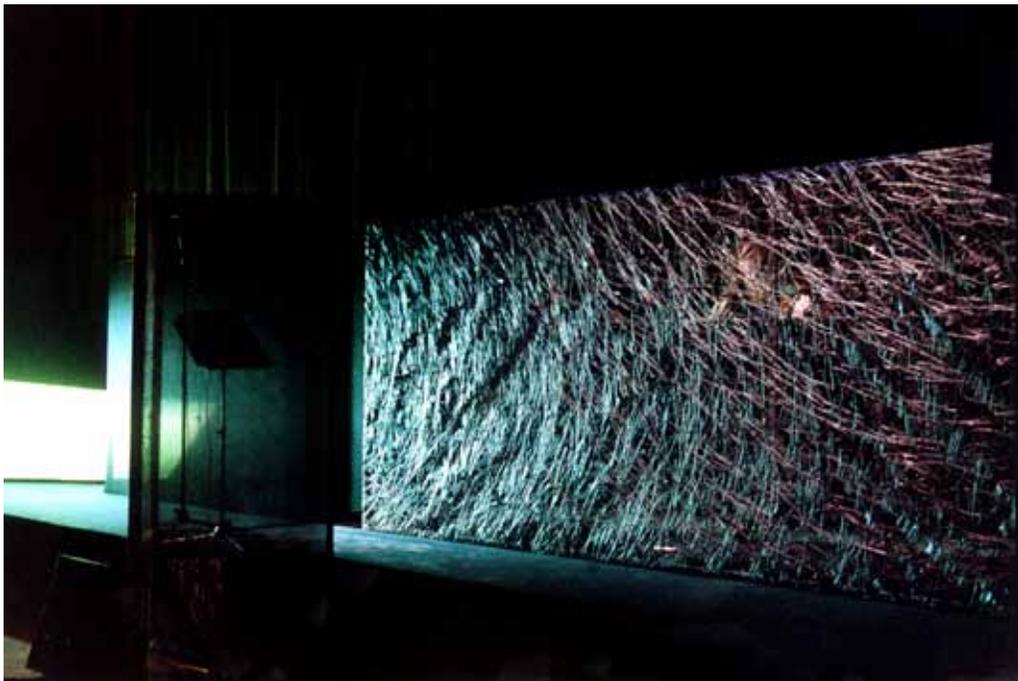
PRODUCTION

Tesla, Berlin/ Experimentalstudio des SWR

PUBLISHER

Edizioni Musicali RAI Trade





The Curtain Rises

by Hugues Dufourt

To Lucia, for her fiftieth birthday

The four strings of the viola buzz with the stirring ambient air: the virulence of a viola, a far cry from the complicities of a sedate beauty. The instrument frets, grates, crackles, screeches. It's thanks to the carpenter bee, or wood piercer, or Xylocopa, a large insect, violet in color, and hymenopterous, as they say – with membranous wings, in fact two pairs. It digs galleries in wood to lay its eggs in.

But why lend the viola the voice of this humble creature, far as it apparently is from angelic intercourse – an insect which has its uses nonetheless, but which occupies the lowest rung, or very nearly, of the ladder of beings? Yet it is also the case that bees in their swarm enjoy the highest honor in Dante's *Paradiso*, since they are none other than a manifestation of the heavenly host, an outpouring of the choir of angels, bestowing divine light upon the blessed and, "plunging into the unfathomable depth of heaven", then

returning to dispense the peace and plenitude they have gathered there. Image of the ineffable, the swarm of bees exemplifies the crepitation of divine sparks within the light of eternal glory.

The long interior monologue of the violet carpenter bee – for viola and live electronic accompaniment – to which Lucia Ronchetti invites us, is not exactly akin to a beatitude. In this composer's eyes, the *dolce stil nuovo* does not seem naturally disposed to express the principal propensities of human nature. *Xylocopa Violacea* is more like a pleasing but bitter fable, a philosophical tale that combines a suggestion of the supernatural, a satirical utopia and a lover's plaint.

The tone that issues from the violet carpenter bee reflects a certain harshness of manners, but also expresses a sense of fatality, the intimate alliance between the wonderful and the monstrous. The clamor of the world, with harmonious strains in the palm of its hand, seems to flow endlessly onto the quotidian shore. The insect's insistent buzzing recapitulates an entire epoch, it is, in fact, its background noise. Is it the din of distant wars or what Mandeville calls the "babbling congregation of

rogues turned respectable"? Dante cast the cheats, the defrauders and the forgers into the eighth circle of hell, the circle of metamorphoses. Thus thieves are doomed to shed their skins like a reptile, a symbol of cold indifference towards one's own self-respect. Nowadays, though, the hum of business dissolves with impunity in the buzz. But the Xylocopa's angry rustling persists, tenacious as the mark of the branding iron in troubled times, accusatory as the oracle of the Sibyl. Of old, the viola was the instrument of an unassuming disposition and amiable manners. But, from now on, it is prey to impatience, rumbling with the resentment of an embittered, frustrated, duped and defenseless race. Lucia understands, like no one else, how to portray the pall, clammy and stifling, of a Sunday afternoon, that tedious, stagnant day, lulled by drowsy grumbling. But breaking away all at once from the torpor and abruptly tearing its bonds asunder, the viola soars and steals away to the realm of dreams. A shipwreck, an abduction, and lo! an enchantment for all one's senses. Soon some singing, boundless and evolving, transports the listener to the most remote regions of memory, in a quest for worlds gone by, to meet figures of the past who could be – one just doesn't know – Eros disguised or the landmarks of a grand tour in the world of the dead. The violet Xylocopa rediscovers the tone of the most ancient apocalyptic literature, with its wanderings in the hereafter, the *Descent to the Underworld* or the *Heavenward Voyage*. Lucia has recognized the restlessness of limbo in the muffled and hoarse tone of the viola. This instrument still resounds with the somber innocence of underworld feasts. Wild and charming, perfectly capable of primitive outbursts, the viola demands of those who approach it a passionate devotion reminiscent of religious fanaticism and the ardent mysticism of the worshipers of Dionysus. Husky and shy at first, Xylocopa's voice becomes clearer and stronger little by little, finding at last its tone of impetuous banter and the feverish sharpness used to express the expectation of danger. The obsessive nature of formulas, a constant feeling of urgency and internal necessity, leave little space for conciliatory mediation. Besides, Xylocopa's carping eloquence grows keener, with flashes of acute raillery which, in

this music, expand into sublime sallies. The music of *Xylocopa Violacea* seems sustained by a principle of incessant transformation, by metamorphosis, in short. Through its succession of notes it relates the vicissitudes of instinct just as accurately as it describes the soul's advance. The listener is cast into a universe of opulence and fantasy, a multiplying medley, as if he had been induced to inspect a book of droll engravings of the *Curiosities of Nature* – prodigies, hybrid forms born of the interbreeding of species, freaks and chimeras. Yet, whatever the impressions of one's first hearing, Lucia Ronchetti's art cultivates neither anomaly, error nor aimless wandering. Her music disdains the cloak of artifice and secrecy, and if she makes reference to the great baroque theme of life turned upside down, it may well be just to free us from easy fascination. Reading the score reveals a dense, powerful, concise work, the result of constant paring down, with ideal combinations of lines and volumes. Unquestionably, Barbara Maurer made a significant contribution to the extreme precision of the instrumental writing, which is based on an intuitive understanding of how the instrument functions and exactly how it performs.

The piece seems haunted by the question of the symbolic transmission of emotion. It reveals the irony of the life of passion, in its powerlessness, its inconstancy and its extreme anguish. The reference to French classicism is quite explicit, and indeed the geometrical foundation of the composition might make one think of Charles Le Brun's *Conférence sur l'expression des différents caractères des passions* (A Method to Learn to Design the Passions). All the same, this music, 'written with a scalpel', does not destroy one's illusion, which, as Leopardi said, is necessary – even essential – to human nature. Lucia's music preserves us from the nightmare of enshrined Reason and the ravings of lucidity.

As Thomas Mann said, one doesn't try to speak to the Devil about liberal theology, which is just another way of saying that music at this point seems increasingly dedicated to the untransfigured expression of human suffering.

Translated by Karen Christenfeld

**Selected
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discography**



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DRAMMATURGIE

Neue Vocalsolisten/Arditti Quartet/Hannah Weirich/Erik Borgir
 Kairos
 0013232KAI



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XYLOCOPA VIOLACEA

Barbara Maurer/Reinhold Braig/Experimentalstudio des SWR
 Stradivarius STR 33869



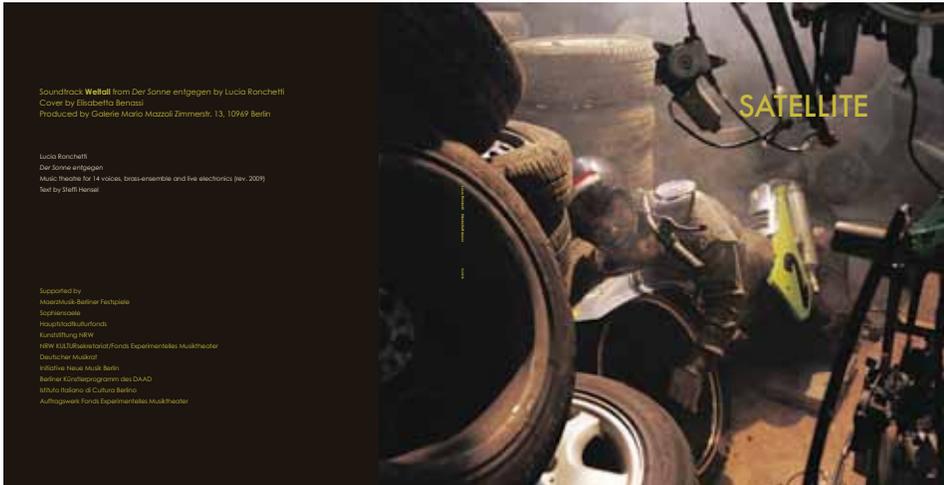
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LEZIONI DI TENEBRA

Daniel Gloger/Katia Guedes/Vocalconsort Berlin/PMCE/Tonino Battista
 Parco della Musica Records
 MPR 034CD



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LUCIA RONCHETTI PORTRAIT

Barbara Mauer/Reinhold Braig/Neue Vocalsolisten Stuttgart/Rundfunk-Sinfonieorchester Berlin/
 Roland Kluttig/Experimentalstudio des SWR
 Stradivarius STR33772

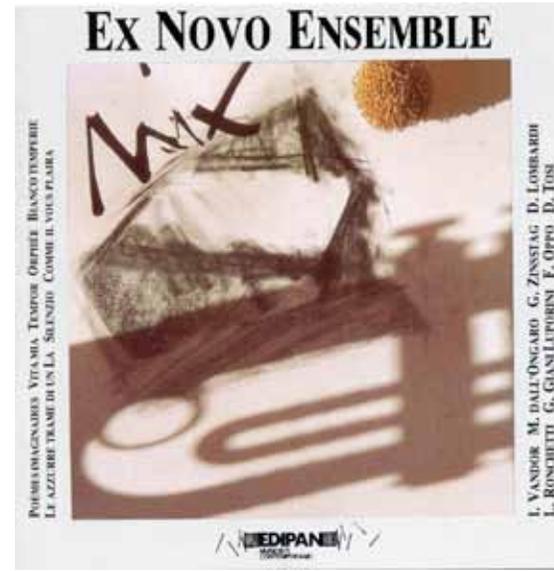


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LP SATELLITE

Cover by Elisabetta Benassi
 Production: Galerie Mario Mazzoli, Berlin



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TALIA
 Freon Ensemble/Mauro Cardi
 Rai Trade RTC 012



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BIANCO TEMPERIE
 Ex Novo Ensemble/Claudio Ambrosini
 PAN CD 3053



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ANATRA AL SAL
 Neue Vocalsolisten
 Stradivarius STR 33608



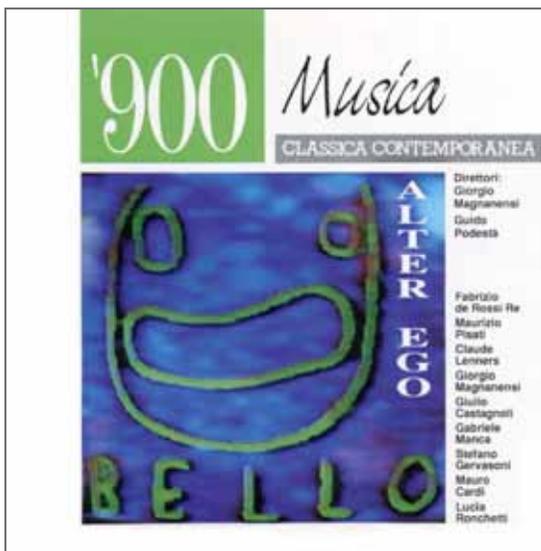
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ALTRI CANTI DI MARTE

Gianluca Ruggeri/Antonio Caggiano
RCA 3006



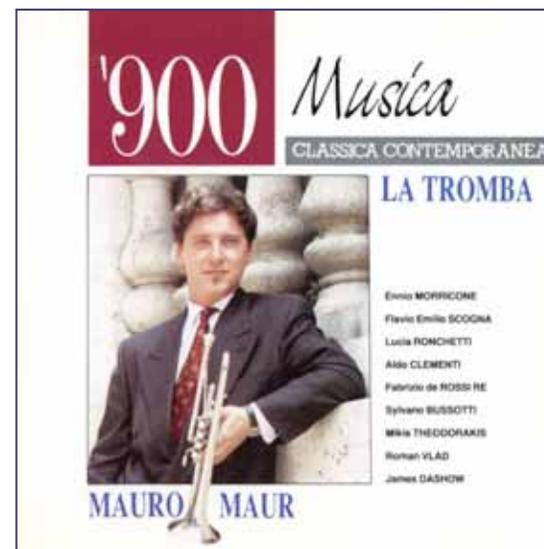
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KRISE EINES ENGELS

Alter Ego/Oscar Pizzo
LIMEN S01-C005-3



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TREMblement de tendresse

Alter Ego
RCA 74321 16229-2



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DESERTI

Mauro Maur
RCA 74321 16825-2

from the booklet of the CD *Drammaturgie*

Theater from the Spirit of Music

by Rainer Pöllmann

There are composers who are easily comprehensible and can be artistically pigeonholed without much difficulty. Such composers are geographically, as well as stylistically, easy to pinpoint; their themes are to a great extent recognizable.

Lucia Ronchetti, born in 1963 in Rome, however, is not one of these composers. She eludes quick characterization and sweeping categorization – she is not easy to pin down, especially, not in words. Her music rejects concrete, stable stylizations, and she understands that one does well to hide one's idiosyncrasies behind charm, temperament and incredible kinetic energy.

Understandable, because Lucia Ronchetti is always moving, constantly searching for new sources of inspiration and stimulation. She enjoys a myriad of artistic friendships and is open to congenial partners, who expand her horizons and open new paths for her. She searches for border crossings, in the geographical sense, as well as exchange with other artistic and scientific disciplines.

Ronchetti is a composer with a diverse and extensive education. A simple glance at her work catalogue hints to a *tour d'horizon* through the intellectual history of the West. She begins in antiquity with the poets Lucretius and Pindar, from whom she borrowed the concept *Anakyklosis* for the title of an ensemble piece, which signifies the movement of the planets as well as the cyclical change of forms of government.

Two titles for orchestral pieces (*Die Sorge geht über den Fluss* and *Schiffbruch mit Zuschauer*) come from the German philosopher Hans

Blumenberg. She has engaged with the painter Paul Klee in a musical fashion and has set texts from such diverse poets as Ludovico Ariosto, Nicolai Gogol and Adolf Wölfl.

Most importantly, however, Lucia Ronchetti works closely with the 20th century Italian avant-garde literature. The poet Ermanno Cavazzoni was for a period of time something of a writer-in-residence for her. The blueprint for *Anatra al sal*, one of Ronchetti's most performed works, originates from him, as do the libretti for two operas. The text for the vocal work *Pinocchio, una storia parallela*, comes from Giorgio Manganelli, one of Italy's leading avant-gardists. Recently, she has collaborated most notably with the Russian-American poet Eugene Ostashevsky, whose psychologically dense and poetic language shaped, among others, *Hamlet's Mill*.

However, Lucia Ronchetti also draws inspiration from the natural sciences; she never accepted the old division between "the two cultures." In an ensemble piece, she deals with the questions of balance from Ieoh Ming Pei, the architect of the glass pyramid in the courtyard of the Louvre in Paris. She titled a series of works *Xylocopa Violacea*, which is the scientific name for carpenter bee. And in an approach to Schubert with the innocuous title *Opus 100*, she occupies herself with cryptomnesia, the unconscious appropriation of foreign thoughts.

Lucia Ronchetti's compositional consciousness reacts to external stimuli with untiring curiosity. Be it literature, philosophy or physics, Ronchetti finds inspiration for her music in all of these disciplines. Her artistic fantasies are ignited by confrontations with extra-musical phenomena, to which she compositionally reacts and which she

translates into musical procedures. This, however, all occurs un-cryptomnetically, acutely and consciously.

That being said, he or she who thinks it is difficult to listen to Lucia Ronchetti's music in the face of such intellectual charge, is grossly mistaken. While her music may not affectionately present itself, it is accessible for the listener. Laughter also plays an important role in this. Humour and at times even palpable comedy lends Ronchetti's music an extraordinary vitality and affect. Ronchetti's music cultivates polyphonic communication and is comprehensible at the highest compositional level, so that, in the end, she may free herself from any commitment to unambiguity – for Lucia Ronchetti loves complex systems full of puzzles and ambivalences.

Real and Imaginary Theatre

In the course of the last few years, theater has taken an increasingly central position in Lucia Ronchetti's composing. Here, unlike anywhere else, the opportunity to allow one's own voice to sound in various roles and to speak through these figures presents itself. As the composing subject, she retains mastery over the development but at the same time remains in the background. Additionally, contemporary musical theatre arises chiefly from the combined efforts of various art forms, from collaboration with directors, set designers and librettists. And this suits Ronchetti's work process quite well.

Whether in *Last Desire*, a variation of Oscar Wilde's *Salomé*, or in *Der Sonne entgegen*, whether in her recompositions of baroque operas or the monodrama *Albertine*, Lucia Ronchetti searches for the experimental on the opera stage. She is not particularly interested in traditional narrative theatre

with a linear progression, rather, she is spurred on by artificiality, challenge and also puzzling complexity, behind which the actual "story" disappears.

However, Lucia Ronchetti's theater is not dependent upon the real stage. Many of her vocal (and some instrumental) works do entirely without external "scenery" and staging and play entirely on the stage of the imagination.

These works were written primarily for the Neue Vocalsolisten, Stuttgart, who in the past few years have, for their part, very seriously pursued the development of an a cappella musical theatre, a genre that they as "researchers and discoverers" actually invented. Over the course of these years, a truly extraordinary artistic collaboration has developed between the composer and the ensemble, and the four works on this CD form a representative core of a wide-ranging mutual work catalogue.

None of these works is a "dramatic work" in the typical sense of the term. And yet, they are all approaches to the theatre. They play with scenic elements and give the singers dramatic contours and, in the literal sense, a space in which to playfully move about. The historical model of the *madrigale rappresentativo*, which experienced its heyday in the 16th and 17th centuries, shines through the work. However, Lucia Ronchetti goes further. An elemental "musical theatre" arises: theatre from the spirit of music, and not simply theatre with musical accompaniment. The music forms the basis, from which the theatre of these four "drammaturgie" unfolds.

"Drammaturgia"

Next to "studio", "drammaturgia" is the most frequently appearing subtitle

in Lucia Ronchetti's oeuvre. Both terms indicate precisely the almost scientific self-understanding of the composer, who sees her compositions as "attempts", as results of an analytical manner of working, which penetrates through the surface of the sounds and exposes the structures buried underneath.

There is no "drama", no "play" to experience, coupled with a compassionate and fearful Aristotelian empathy, but rather a greatly distanced, intellectual "dramaturgy", a process of handling material, an *étude* of the theatre.

All four dramaturgical pieces on this CD owe their presence to this critical analytical stance, which instead of merely delivering up its "theme", illuminates it in a refined manner. As different as they may be in their concrete *Gestalt*, they share a complex play with fragments, quotations and meta-levels; an interleaving, a highly virtuosic play with manneristic details, a game of deception with diverse perspectives – a house of mirrors.

Mirroring/Reflections:

Hombre de mucha gravedad (2002)

The idea of the mirror as formal means (and deceiving instance of the substantiation of reality) is driven to extremes in the double quartet from 2002, *Hombre de mucha gravedad*. It is a clever undertaking of a musical adaptation of *Las Meninas*, probably the most famous and also most mysterious work by the Spanish painter Diego Velázquez, the meaning of which countless generations of art historians have conjectured. "The attempt to allow the characters of *Las Meninas* to speak is the same as if one wished to place a mirror in front of speech," says Andrea Fortina, Ronchetti's librettist. "The

deceptive image of the people is namely the substance of countless reflections, which distinctly proceed from the portrayed persons, from the artful rendition of their relations to one another and their characters to the pure illusionism of the royal couple's presence in the mirror located in back."

Ronchetti renders Velázquez's refined play with mirrors, visual axes and different points of view into a musical parameter, beginning with the mirror-forming instrumentation of a vocal and string quartet. Indeed, the eight interpreters on the concert stage should also mirror the spacial division of the people in the painting, but above all they are, as Ronchetti explains, held to presenting the image, "in that they express several of the aesthetic ideas by means of an articulated network of literary quotations, which are connected to Velázquez's style and his sophisticated artistic search."

Like the baroque painter on his canvas, Ronchetti develops in her music a theatre of musical gestures out of the painterly template with a finely developed sense for rhetoric and the world as *theatrum mundi*. Thus, each person in the painting is represented for his or her part through one of more interpreters. There is, however, superimposition and multi-attribution. Velázquez, the painter, is "played" by the first violin, the infanta by the countertenor, and the court dwarf by the baritone and viola. Similarly, the royal couple requires the entire string quartet, the mirror the entire vocal quartet. The bass plays a special role as the incarnated allegory of time, the furtive master of ceremonies of the events, initiating a highly learned discourse on the theory of painting and alchemy, but most importantly on the past, which emerges as the actual theme of the piece.

Infinite Parallels:

Pinocchio, una storia parallela (2005)

Three years later, Lucia Ronchetti tackled a pronouncedly popular material with *Pinocchio, una storia parallela*. However, it is not Carlo Collodi's story which forms the basis, but instead a version by the poet Giorgio Manganelli.

Manganelli, one of the most important contemporary Italian writers, is known as a puzzling, difficult author. He steadfastly rejected Neorealism, which dominated Italian literature in the 1950s and '60s. The literary scholar Andreas Gelz, calls Manganelli's work "auto-referential stagings of metaphor and allegory."

Thus, it's no wonder that Manganelli created a thoroughly complex and fictive construct out of Carlo Collodi's story. He conceptualized his book, which was published in 1977, as a "parallel-book", a literary genre that he invented. Such a "libro parallelo" ramifies, to the point at which it finally, according to Manganelli, "completely unintentionally becomes the quintessence of all possible parallel-books, which in the end are again nothing other than all possible books, period." Manganelli's *Pinocchio* is, therefore, not just a "parallel-book" to Collodi's famous model. It is, finally, a parallel-book to each and every book, and thus, the only book period: all other books are contained therein.

Like Manganelli's "parallel-book", Ronchetti's "parallel-story" is also manifoldly interlaced. The nine scenes distinguish themselves through rapid changes and abrupt cuts. Although the concrete assignment of roles is only partial, the characters are markedly different from one another. The countertenor Daniel

Gloger as Pinocchio stands for eccentricity and fantasticality, the tenor Martin Nagy in various roles from Geppetto to Delfino represents lightness and friendliness, the baritone Guillermo Anzorena as Mangiafuoco or Lucignolo embodies darkness and peril, while the bass Andreas Fischer as voice "ex macchina" (Lucia Ronchetti) also assumes the voice of the author, the authoritative narrator. Out of the poetic design and the possibilities of the voice arises a complex musical theatre for four male voices, in which the original *Pinocchio* story is still recognizable but transformed into a dark, mysterious sphere and an autonomous musical work of art.

A Complex Psychogram:

Hamlet's Mill

Two years later, in 2007, the dramaturgia *Hamlet's Mill* appeared, the newest of the four works on this CD, which Lucia Ronchetti described as a "sound-opera about memory."

The title goes back to a book by Giorgio de Santillana and Hertha von Deckend from 1969, which defined myths as translations of scientific and, above all, astronomical discoveries. The old Nordic saga of Hamlet, as told by Saxo Grammaticus in the 12th century, plays an important role thereby. In the good old days, Hamlet's mill produced wealth and peace, before the decline, when it began to produce only salt. Today, it has sunk to the bottom of the sea and mills sand and stone, producing a great eddy, the "maelstrom."

Lucia Ronchetti's work draws a long connection from Amlodhi of the Nordic saga, through to Shakespeare's *Hamlet*, into the present day. Hamlet's memorable traits,

his sharp intelligence but also his internal strife between heroic duty, melancholy and procrastination-inducing doubt remain remarkably constant throughout. The bass embodies this Hamlet, however, the finely balanced parallelogram of all four interpreters makes clear the complexities of this character: as played by the soprano, he becomes “sister, friend and lover” (Lucia Ronchetti) but also Hamlet’s vocal shadow, which listens to but cannot follow him. But the viola and cello also accompany and comment on Hamlet’s grumbling and in addition stand for the fictitious world of Hamlet’s mill on the sea floor in a highly unique manner. They assume the musical material of both of the vocalists and convey it as a strangely psychedelic, perspectively contorted underwater tonality, or like Hamlet’s mill, turn their material into a continuum of sand and dust. This continuum is embedded in a great escalation, which leads out of a calm beginning into the highest level of excitement. A “crescendo, which knows neither resistance nor boundaries”, as Lucia Ronchetti names her piece, a “development into a disaster and unbearableness.”

Travesty of a Cooking Show:
Anatra al sal (1999)

At the end of the four dramaturgical pieces stands a “classic”. With *Anatra al sal* in 1999, the collaboration between Lucia Ronchetti and the Neue Vocalsolisten began. “Comedia harmonica” is the caption for this “drammaturgia.” Just as with *Pinocchio, una storia parallela* the model for this piece is the baroque madrigal comedy. The plot in five scenes is the travesty of a “cooking opera”, an indiscreet look into

the kitchen of five master chefs. The chefs then discuss verbosely what they should cook. Finally, they agree on duck in salt. The details of the preparation are depicted at length, however, the discussion over a suitable sauce (sauce tartare or tomato sauce or then again maybe blueberry sauce?) then escalates into a quarrel filled with reciprocal insults. As the duck comes out of the oven, smelling delicious, the squabble comes to an end and all forgive one another.

In contrast to the later works on this CD, the six roles in *Anatra al sal* are perspicuously defined and predetermined as typicalities or stock characters. Each of the five chefs has his own (musical) style, which is also why each one only sings on a single vowel sound. One figure is exempted from this constraint: the assistant to the master chef, who is as much revered as feared, played by the bass. Because the master chef only expresses himself in Latin, she must act as a translator. The plot, the conflicts and the reconciliations, the comedy of the events: all of this is developed out of the music itself - it requires no scenes or scenery. As with *Pinocchio, una storia parallela*, the dark sister work, the compositional process also grows in this light comedy directly out of the dramatical idea, out of the dramaturgical configuration. How exactly Lucia Ronchetti managed her compositional cuisine lets one surmise from her commentary: she describes how the voices of the six soloists were subjugated to various spectral analyses with the goal of substantiating “the subharmonic implication of the use of various vowel sounds in connection with various consonants; the voices will then produce several of the fundamental overtones”.

Thus, there is no longer anything to anticipate seeing on stage. However, the exactness of the musical construction is indispensable for its “functioning”. *Anatra al sal* is great fun, as rousing as it is highly artistic, with the result that all cooking shows on television appear to be stale TV dinners. It served as a model (or more precisely, a springboard) for the development of a musical theatre, which became increasingly complicated and enigmatic in the following years, but

continued to retain its ability to directly communicate. To come to the beginning at long last: this has its own logic in Lucia Ronchetti’s often paradoxical disposition.

This text is a revised and augmented version of “The secret of Lucia Ronchetti”. First published in Rai Trade Catalogue “Lucia Ronchetti” 2009.

Translated by Noah Zeldin

Works
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Music theatre

Le città invisibili (provisional title)

Opera for soloists, choir, orchestra and live electronics (2014)

LIBRETTO by Ermanno Cavazzoni

DRAMATURGY by Anselm Dalferth

COMMISSION: Nationaltheater Mannheim

FIRST PERFORMANCE: Nationaltheater Mannheim, Season 2014-2015

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 90'

Mise en abyme

Chamber opera for soloists, vocal ensemble and chamber orchestra (2014)

TEXT from letters and librettos by Pietro Metastasio

COMMISSION: Semperoper Dresden

CO-PRODUCTION Opernhaus, Halle

Mitglieder des Händelfestspielorchesters Halle: Felice Venanzoni (conductor), Anne Gerber (dramaturgy), Arne Walther (set), Frauke Schernau (costumes), Fabio Antoci (light design), Axel Köhler (direction)

FIRST PERFORMANCE: Semperoper, Dresden, 15/2/2015

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 60'

Sub-Plot

Intermezzo for soloists and continuo (2013)

Part of *Mise en abyme*

TEXT from *Didone abbandonata* by Pietro Metastasio

COMMISSION: Semperoper Dresden

CO-PRODUCTION Opernhaus, Halle

FIRST PERFORMANCE: Semperoper, Dresden, 6/4/2014

Mitglieder des Händelfestspielorchesters Halle: Felice Venanzoni (conductor), Anne Gerber (dramaturgy), Arne Walther (set), Frauke Schernau (costumes), Fabio Antoci (light design), Axel Köhler (direction)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 20'

Contrascena

for baritone and vocal quartet (2012)

TEXT by Anne Gerber and Lucia Ronchetti (based on fragments from the letters by Pietro Metastasio)

COMMISSION: Semperoper Dresden

CO-PRODUCTION Opernhaus Halle

FIRST PERFORMANCE: Semperoper, Dresden, 16/12/2012, Roland Schubert (baritone), Diana Tomshe, Svea Verfürth, Christopher Kaplan, Masashi Mori (vocal quartet), Felice Venanzoni (conductor), Anne Gerber (dramaturgy), Arne Wakther (set), Frauke Schernau (costumes), Fabio Antoci (light design), Axel Köhler (direction)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 15'

Neumond

Chamber opera for a young audience after *The Magic Flute* by W.A. Mozart for soloists, vocal ensemble and chamber ensemble (2011)

LIBRETTO by Kristo Sagor

IDEATION AND DRAMATURGY by Anselm Dalferth

COMMISSION: Nationaltheater Mannheim

FIRST PERFORMANCE: Nationaltheater Mannheim, 1/7/2012

Benedikt Kauff (actor), Sophie Sauter, Antje Bitterlich (soprano), Benedikt Nawrath (tenor), Georg Gädker, Magnus Piontek, Timo Schabel (vocal ensemble), Alexander Lintl (set and costumes), Joseph Trafton (conductor), Christian Pade (direction)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 60'

Lezioni di tenebra

Adaptation of *Giasone* by Francesco Cavalli

for female voice, male voice, 4 voices vocal ensemble and instrumental ensemble (2010)

TEXT from Giacinto Andrea Cicognini

COMMISSION: Konzerthaus, Berlin

CO-PRODUCTION: Konzerthaus Berlin/Festival Contemporanea, Fondazione Musica per Roma KunstFestSpiele Herrenhausen/Salzburg Biennale

FIRST PERFORMANCE: Konzerthaus Berlin, 25/2/2011

Katia Guedes (soprano), Daniel Gloger (countertenor) Vocalconsort Berlin, PMCE ensemble: Tonino Battista (conductor), Arno Lücker (dramaturgy), MirellaWeingarten (set), Sabine Hilscher (costumes), Matthias Rebstock (direction)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 75'

RECORDING: CD Parco della Musica Records (2011)

Der Sonne entgegen

Music theatre for 14 voices, brass-ensemble and live electronics (2007 rev. 2009)

LIBRETTO by Steffi Hensel

PRIZE Fonds Experimentelles Musiktheater NRW 2006

PRIZE "Music Theater Now" ITI Berlin 2008

SUPPORTED BY the Hauptstadtkulturfonds Berlin 2010, Kunststiftung NRW,

Deutscher Musikrat, Initiative Neue Musik Berlin, Italienisches Kulturinstitut Berlin,

Deutscher Akademischer Austauschdienst

FIRST PERFORMANCE NEW VERSION: MaerzMusik, Berlin, 21/3/2010

Katia Guedes, Andrea Chudak, Ruth Rosenfeld, Estelle Lefort (soprano)

Anna Charim, Regina Jakobi (mezzosoprano) Kyoung-Ran Won, Claudia von Hasselt (contralto) Volker Nietzke, Eloi Prat i Morgades, Florian Just (tenor) Andreas Fischer, Martin Gerke, Simon Robinson (bass) Kammerensemble Neue Musik Berlin, Timo Kreuser (conductor), Thomas Seelig (live electronics), Lothar Baumgarten (set design/lights), Svenja Gassen (costumes), Elisabetta Benassi (video), Barbara Gestaltmayr (producer), Michael von zur Mühlen (direction)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 90'

Last Desire

A Tragedy in One Act

Music theatre for treble voice, countertenor, bass, viola and live electronics

TEXT from Oscar Wilde's *Salomé* in an adaptation by Tina Hartmann (2003-2004)

COMMISSION: Forum Neues Musiktheater Staatsoper Stuttgart

FIRST PERFORMANCE: Forum Neues Musiktheater Stuttgart, 20/12/2004

David Dorne (treble voice), Daniel Gloger (countertenor), Andreas Fischer (bass), Luca Sanzò (viola), Carl Faia (live electronics), Sebastian Hannak (stage and costume design), Michael von zur Mühlen (direction)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 50'

RECORDING: DVD Neues Musiktheater Stuttgart 2006

Amore

One-act play by Giorgio Manganelli

Music theatre for female voice, viola and live electronics (2002)

TEXT by Giorgio Manganelli

DEDICATED TO Annamaria D'Agostino

COMMISSION: Certosa di Padula/Project "Le opere e i giorni"



FIRST PERFORMANCE: Certosa di Padula, Salerno, 2/9/2002

Sabina Meyer (voice), Luca Sanzò (viola), Maurizio Giri (live project), Carlo Volpe (live electronics), Dörte Meyer (video)

PUBLISHER: Edizioni Rai Trade

DURATION: ca. 25'



L'ape apatica

Gioco concertante

Music theatre for children, soprano, trombone, percussion, treble voices, tape and live electronics (2001)

TEXT AND DRAWINGS by Toti Scialoja

COMMISSION: Teatro La Fenice, Venice

FIRST PERFORMANCE: Teatro La Fenice, Venice, 7/3/2002

Paola Matarrese (soprano), Vincenzo Montenitro (trombone), Nunzio di Corato (percussion), Maurizio Giri (live electronics), Roberto Carotenuto (video), Thierry Parmentier (set and direction)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 30'

RECORDING: DVD Cemat-Rome 2002

Choral Opera

3e32 Naufragio di terra

Music-drama for 7 witnesses and mixed chorus (2011) (in commemoration of the earthquake in L'Aquila, 6 April 2009)

TEXTS based on testimony collated by Guido Barbieri with fragments from Hölderlin, Shelley, Voltaire

CONCEPT AND DRAMATURGY by Guido Barbieri

COMMISSION: Società Aquilana dei Concerti B. Barattelli

FIRST PERFORMANCE: Basilica di Collemaggio, L'Aquila, 28/4/2012

Ready Made Ensemble, Corale L'Aquila, Coro L. Sabatini di Albano

Gianluca Ruggeri (conductor)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 50'



Prosopopeia

A study of personification

Drammaturgia after the *Musikalische Exequien* by Heinrich Schütz

for choir and instrumental ensemble (2009-2010)

With fragments by John Donne, Torquato Tasso, Francisco de Quevedo, Andrew Marvell, Richard Crashaw

SELECTED by Eugene Ostashevsky

DEDICATED To Ulrich Etscheit

COMMISSION: Musikbüro der Martinskirche, Kassel

FIRST PERFORMANCE: Internationales Heinrich-Schütz-Fest 2010/Kasseler Musiktage 2010, 30/10/2010,

Vocal Ensemble Kassel, Kammerensemble Neue Musik Berlin

Eckhart Manz (conductor)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 1h15'

Narrenschiffe

In-transit action after Sebastian Brant

for actors, soloists, amateur wind orchestra, amateur male choir, skateboarders and passers-by (2009)

TEXT after Sebastian Brant

COMMISSION: Bayerische Staatsoper

Munich Opera Festival 2010

FIRST PERFORMANCE:

29/6/2010 *Damned Bodies : Enragement*

6/7/2010 *Damned Bodies : Exhaustion*

13/7/2010 *Revealed Souls : Equability*

20/7/2010 *Revealed Souls : Enchantment*

Stephan Merki, Lea Salfeld, Florian Innerebner (actors), Neyko Bodurov, Nenad Markovic (trumpets), Valeri Pachov (trombone), Melvyn Poore (tuba), Wolfgang Winkel (percussion), Express Brass Band, Wolffi Schlick (conductor), Miron Hakenbeck, Andrea Schönhofer (dramaturgy), Thomas Seelig (audio design and editing), Sonja Albartus (set and costumes), Christopher Ward (conductor), Sandra Eberle (production), Barbara Weber (direction)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 40' (each performance)

Drammaturgie

Le Palais du silence

Drammaturgia after Claude Debussy for ensemble (2013)

DEDICATED to Hugues Dufourt

COMMISSION: Festival d'Automne à Paris/Ensemble Intercontemporain

FIRST PERFORMANCE: Cité de la Musique, Paris, 8/11/2013

Ensemble Intercontemporain, Matthias Pintscher (conductor)

PUBLISHER: Rai Trade

DURATION: ca. 15'

Rumori da monumenti

A study on Johannesburg

for recorded voice and ensemble (2008)

TEXT by Ivan Vladislavic (based on fragment from *Portrait with Keys*)

COMMISSION: Ensemble Modern and Siemens Arts Program for the project "into..."

FIRST PERFORMANCE: Konzerthaus, Berlin, 6/3/2009

Ensemble Modern
Sian Edwards (conductor)

PUBLISHER: Rai Trade

DURATION: 20'

Le voyage d'Urien

Drammaturgia for five voices and ensemble (2008)

Text from André Gide and French Psychiatrists of the XIX century

COMMISSION: Commande d'État, French Ministry of Culture

FIRST PERFORMANCE: Conservatoire Regional/Saison 2E2M, Paris, 15/1/2009

Neue Vocalsolisten Stuttgart, Ensemble 2E2M, Paris
Pierre Roullier (conductor)

PUBLISHER: Edizioni Rai Trade

DURATION: 20'

Pinocchio, una storia parallela

by Giorgio Manganelli

Drammaturgia for four male voices (2005)

TEXT from Giorgio Collodi

DEDICATED To Christine Fischer

COMMISSION: Berliner Künstlerprogramm des DAAD / Neue Vocalsolisten Stuttgart

FIRST PERFORMANCE: Festival Ultraschall, Berlin, 25/1/2005

Neue Vocalsolisten Stuttgart

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 22'

RECORDINGS:

CD Stradivarius *Portrait* STR 33772 (2009)

CD Kairos *Drammaturgie* 0013232KAI (2012)

Hombre de mucha gravedad

Drammaturgia for four voices and string quartet from *Las meninas* by Velasquez (2002)

TEXT by Andrea Fortina (based on fragments from Quevedo, De Gongora, Calderon de la Barca)

DEDICATED To Annamaria D'Agostino

COMMISSION: Musik der Jahrhunderte, Stuttgart

FIRST PERFORMANCE: Theaterhaus Stuttgart, 24/9/2003

Neue Vocalsolisten, Arditti Quartett

Publisher: Durand

DURATION: ca. 15'

RECORDING: CD Kairos *Drammaturgie* 0013232KAI (2012)

BendelSchlemihl

Strasse Opern for speaking voice, accordion and live electronics (2000)

TEXT by Ivan Vladislavic from Adalbert von Chamisso

COMMISSION: Akademie Schloss Solitude, Stuttgart/ Elektronisches Studio de la Musik-Akademie, Basel

FIRST PERFORMANCE: Akademie Schloss Solitude, Stuttgart, 13/5/2001

Teodoro Anzellotti (accordion), Volker Boem (live electronics), Galin Stoev (light design)

PUBLISHER: Durand

DURATION: ca. 22'

Anatra al sal

Drammaturgia for six voices (2000)

Text by Ermanno Cavazzoni

COMMISSION: Wittener Tage für neue Kammermusik

FIRST PERFORMANCE: Wittener Tage für neue Kammermusik, 2000

Neue Vocalsolisten

PUBLISHER: Durand

DURATION: ca. 8'

RECORDINGS:

CD Wittener Tage für neue Kammermusik 2000/ WDR

CD Stradivarius *Portrait* STR 33680 (2009)

CD Kairos *Drammaturgie* 0013232KAI (2012)

Action concert pieces

Forward and downward, turning neither to the left nor to the right

Action concert piece for ensemble after Plutarch and Károly Kerényi (2014)

COMMISSION: Collegium Novum Zürich

FIRST PERFORMANCE: Collegium Novum Zürich, 9/4/2014, Jonathan Stockhammer (conductor)

SPACE DESIGN AND DIRECTION by Mirella Weingarten

DRAMATURGY by Jens Schubbe

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 25'

Ravel Unravel

Action concert piece based on the *Concerto for the left hand* by Maurice Ravel

for cellist and pianist (2012)

TEXT by Eugene Ostashevsky

DEDICATED To Annamaria D'Agostino

COMMISSION: Amici della Musica, Ancona

Co-production: Amici della Musica, Ancona/ Accademia Filarmonica Romana

Amici della Musica, Modena/ music@villaramana, Firenze/ Settembre Musica, Torino

FIRST PERFORMANCE: Amici della Musica, Ancona, 11/4/2013

Francesco Dillon (cello), Emanuele Torquati (piano)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 25'

Helicopters and butterflies

solo for an operatic percussionist

based on *The Gambler* by Fyodor Dostoevsky

DEDICATED To H.G.

COMMISSION: Festival d'Automne, Paris

FIRST PERFORMANCE: Festival d'Automne, Paris, 16/10/2012

Christian Dierstein (set and percussions)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 15'

Sei personaggi in cerca d'autore

Drammaturgia after Luigi Pirandello for 6 voices and orchestra

TEXT from Luigi Pirandello

COMMISSION: Orchestra Nazionale della Rai, Torino

FIRST PERFORMANCE: Rai Nuova Musica, Torino, 3/2/2012

Neue Vocalsolisten Stuttgart, Orchestra Nazionale della Rai, Marco Angius (conductor)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 20'





Albertine

Drammaturgia for solo female voice and whispering audience 2007

TEXT from *Albertine Disparue* by Marcel Proust

COMMISSION: MaerzMusik

FIRST PERFORMANCE: MaerzMusik, Berlin, 8/3/2008

Anna Prohaska (voice), Laura Berman (dramaturgy), Claudia Doderer (visual project)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: 20'

Hamlet's Mill

Drammaturgia for soprano, bass, viola and cello (2007)

TEXT by Eugene Ostashevsky (based on fragments from the "Hamlet's Mill" by Giorgio de Santillana)

COMMISSION: Musik der Jahrhunderte/Joachim Maier

FIRST PERFORMANCE: Musik der Jahrhunderte, Stuttgart, 14/10/2009

Neue Vocalsolisten: Susanne Leitz-Lorey (soprano), Andreas Fischer (bass), Hannah Weirich (viola), Erik Borgir (cello)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 20'

RECORDING: CD Kairos *Drammaturgie* 0013232KAI (2012)

Xylocopa Violacea

for solo viola and live electronics (2007)

FIRST PERFORMANCE: Festival Ultraschall, Berlin/Tesla, Berlin, 20/1/2007

Barbara Maurer (viola), Reinhold Braig (live electronics), Claudia Doderer (light and stage design)

PRODUCTION: Festival Ultraschall, Berlin/Tesla, Berlin/Experimentalstudio des SWR

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 45'

RECORDING: CD Stradivarius *Xylocopa Violacea* STR 33869 (2011)

Orchestra

Gutta cavat lapidem

Studio (2011)

COMMISSION: Orchestra Regionale Toscana, Firenze

FIRST PERFORMANCE: Play IT, Firenze, 8/10/2011

Orchestra Regionale Toscana

Tito Ceccherini (conductor)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 12'

Arborescence

In memoriam Giuseppe Sinopoli (2004)

COMMISSION: Orchestra della Rai di Torino

FIRST PERFORMANCE: Auditorium Rai, Torino, 25/1/2005

Orchestra della Rai di Torino,

Tito Ceccherini (conductor)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 10'

Déclive-Étude

for orchestra (2001/2002)

DEDICATED To Sara Innamorati

COMMISSION: Commande de l'Etat, Paris

2, 2, 2, 2,-4, 2 - Percussion (1)- 8-6-5-4-2

FIRST PERFORMANCE: Gennevilliers, 26/1/2001

Saison Conservatoire, Ensemble 2E2M

Pierre Rouiller (conductor)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 15'

Quaderno gotico

Studio (2000/2001)

COMMISSION: WDR

2, 2, 2, 2 - 2, 2, 2, 1 - percussion (2), harp - 6, 6, 5, 4, 3

FIRST PERFORMANCE: WDR Sinfonicorchester, Cologne, 7/10/2001

Stefan Asbury (conductor)

PUBLISHER: Durand

DURATION: ca. 15'

Schiffbruch mit Zuschauer

Studio for orchestra by Hans Blumenberg (1997, rev. 1999)

2, 2, 2, 2 - 2, 2, 2 - percussion - 10, 8, 8, 6, 4

COMMISSION: Orchestra Regionale Toscana

FIRST PERFORMANCE: Stuttgart, 13/2/2000

Festival ECLAT, SWR Radio-Sinfonicorchester Stuttgart, Manfred Schreier (conductor)

PUBLISHER: Durand

DURATION: 12'

RECORDING: CD Stradivarius *Portrait* STR 33772 (2009)

Die Sorge getht über den Fluss

(da Hans Blumenberg)

for flute, clarinet and orchestra (1995)

2, 2, 2, 2 - 2, 2 - percussion - 6, 5, 4, 4, 3

COMMISSION: Orchestra Regionale Toscana

FIRST PERFORMANCE: Florence, 29/1/1996,

Teatro della Compagnia, XV Stagione Concertistica Orchestra Regionale Toscana Michele Marasco (flute), Marco Ortolani (clarinet), Karlos Kalmar (conductor)

PUBLISHER: Lemoine

DURATION: ca. 15'

Chamber Music

Blumenstudien

Madrigale a cinque voci

with music by Gesualdo da Venosa (2013)

Fragments from Barthold Hinrich Brockes, Johann Wolfgang von Goethe, Hugo von Hofmannsthal, Christian Morgenstern, Rainer Maria Rilke, Angelus Silesius, Ludwig Uhland, Sigmund von Birken and Johannes Klaj

TEXTS SELECTED by Marie Luise Knott

DEDICATED to Christine Fischer

COMMISSION: Neue Vocalsolisten Stuttgart

FIRST PERFORMANCE: Theaterhaus Stuttgart, 21/6/2013, Neue Vocalsolisten Stuttgart

PUBLISHER: Rai Trade

DURATION: ca. 10'



Yellow, and black, and pale and hectic red

From Ode to the West Wind by Shelley

for flute, bass clarinet, percussion, violin, viola, cello (2012)

DEDICATED to Ingrid Beirer

COMMISSION: Berliner Künstlerprogramm des DAAD, Berlin

FIRST PERFORMANCE: Kammerensemble Neue Musik, Villa Elisabeth, Berlin, 29/6/2012

PUBLISHER: Rai Trade

DURATION: ca. 1'

Rosso pompeiano

Scherzo for ensemble (2010)

COMMISSION: Ensemble Recherche for the 25th Anniversary

FIRST PERFORMANCE: Ensemble Recherche, Amsterdam, 10/2010

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: 5' ca

Studio detto dei venti

A medley attempt for 4 voices (2010)

COMMISSION: Akademie Schloss Solitude of Stuttgart for the 20th Anniversary

FIRST PERFORMANCE: Stuttgart, 17/7/2010
Neue Vocalsolisten Stuttgart

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 4'

Le nuove musiche di Giulio Caccini detto Romano, 1601

Lesson for solo voice (2008)

FIRST PERFORMANCE: Staatliches Institut für Musikforschung, Berlin, 2/10/2008

DEDICATED To Helga de la Motte

Katia Guedes (voice)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 8'

Coins and crosses

A Yessong

for vocal ensemble (2007)

COMMISSION: Neue Vocalsolisten Stuttgart

DEDICATED To Christine Fischer and Rainer Pöllmann

FIRST PERFORMANCE: 15/11/2007, Stuttgart
Neue Vocalsolisten Stuttgart

DURATION: ca. 5'

Studi profondi

for solo viola (1984 rev. 2007)

DEDICATED To Luca Sanzò

FIRST PERFORMANCE: Bussotti OperaBallet, Genazzano (Roma), 27/8/1984

Luca Sanzò (viola)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 8'

RECORDINGS: CD Stradivarius *Portrait* (2009)
CD Stradivarius *Xylocopa Violacea* (2011)

Last Desire Cadenza

for viola and live electronics (2006)

FIRST PERFORMANCE: Festival Ultraschall, Berlin, 20/1/2007

Barbara Maurer (viola), Rainhold Braig (live)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 10'

RECORDING: CD Stradivarius *Xylocopa Violacea* STR 33869(2011)

Requiem

per viola sola (1982, rev. 2006)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 15'

The glazed roof

A Study of Equilibrium by Ieoh Ming Pei

for harp, piano, marimba and string quartet (2005)

COMMISSION: Bayerische Staatsoper

DEDICATED To Hans Werner Henze

FIRST PERFORMANCE: Bayerische Staatsoper, München, 17/2/ 2006

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 12'

Opus 100

Kriptomesie da Schubert

for violin, cello and piano (2005)

COMMISSION: Scuola di Musica di Fiesole

FIRST PERFORMANCE: Fiesole, 13/9/2005

Scuola di Musica di Fiesole, Trio Johannes

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 10'

In shape of anxieties

In Nomine Studio

for flute, clarinet, piano, violin, viola and cello (2005)

DEDICATED To Aria Adli

COMMISSION: Ensemble Recherche

FIRST PERFORMANCE: Festival Ultraschall, Berlin, 25/1/2005
Ensemble Recherche

Ensemble Recherche

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 4'

Come un acciar che non ha macchia alcuna

Studio sulla luna da Ludovico Ariosto

for carillon and recorded sounds (2005)

COMMISSION: Elektronisches Studio der TU Berlin

FIRST PERFORMANCE: Berlin, 3/6/2005

Jeffrey Bossin (carillonneur), Folkmar Hein (sound design)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 7'

Talia

for flute, clarinet, piano, percussion, violin, viola and cello (2002, rev. 2005)

COMMISSION: Teatro delle Muse di Ancona

FIRST PERFORMANCE: Teatro delle Muse, Ancona, Ensemble Freon, 18/10/2003

Stefano Cardì (conductor)

PUBLISHER: Edizioni Musicali RAI Trade

DURATION: ca. 8'

RECORDING: CD Rai Trade RTC 012 (2006)

Il sonno di Atys

for viola and live electronics (2002-2003)

COMMISSION: Experimentalstudio des SWR (Freiburg)

FIRST PERFORMANCE: Darmstadt, 12/8/2004
Barbara Maurer (viola), Reinhold Braig (live electronics)

PUBLISHER: Edizioni Rai Trade

DURATION: ca. 20'

RECORDING:

CD Stradivarius *Portrait* STR 33772 (2009)
CD Stradivarius *Xylocopa Violacea* STR 33869 (2011)

Geographisches Heft

Studio per Adolf Wölfl

for flute, oboe, bassoon, horn, trumpet, trombone, violin, viola, cello (2001)

COMMISSION: French Embassy, Rome/ Festival Romaeuropa

FIRST PERFORMANCE: Festival Romaeuropa, Roma, 25/9/2001

Ensemble Fa, Dominique My (conductor)

PUBLISHER: Durand

DURATION: ca. 15'

Les propos de Shitao

for female voice, flute, clarinet, piano, violin and cello (2000)

TEXT by Shitao

DEDICATED to Carlo Innamorati

COMMISSION: Commande d'État, French Ministry of Culture

FIRST PERFORMANCE: Paris, 14/4/2003

Mireille Degui (voice) Ensemble Court-Circuit, Pierre-André Valade (conductor)

PUBLISHER: Durand

DURATION: 12'

**Krise eines Engels** (da Paul Klee)

for flute, clarinet, violin and piano (1995)

COMMISSION: Musica/Realtà

First performance: Teatro alla Scala, Milano, 27/5/1995

Ensemble Alter Ego

PUBLISHER: Lemoine

DURATION: 8'

RECORDING: CDFonit Cetra-Musica/Realtà (1995)

Zohrn

Studio per Adolf Wölfl

for flute, clarinet, horn, trumpet, trombone, tuba, percussion, piano, violin, viola, cello and double bass (1994)

COMMISSION: Radio France

FIRST PERFORMANCE: Festival Présence, Paris, 11/2/1995

Ensemble 2E2M, Paul Mefano (conductor)

PUBLISHER: Lemoine

DURATION: 13'

Radio Plays

Philip Miller - Lucia Ronchetti

Sebenza e-mine

Radio Play for spoken voices, vocal ensemble and recorded sounds (2010)

Ephraim Mashego, John Thandato, Alberto Vilankulu, Mafeke Hlalele (spoken voices)
Zulu Isicathamiya Choir Ntuba Thulisa Brothers
Robert Ndima (choral arrangements and conduction)

COMMISSION: Deutschlandradio Kultur

PRODUCTION: Goethe on Main Center, Johannesburg
Gavan Eckhart (recording, editing), Elektronisches Studio der TU Berlin, Folkmar Hein (audio design, editing and mixing), Marcus Gammel (production)

FIRST BROADCAST: Deutschlandradio Kultur, 2/7/2010

FIRST LIVE PERFORMANCE: Frannz Club, Berlin, 3/9/2010

DURATION: 54'52"

Il Castello di Atlante

Apparizioni per radio sola (2007)

COMMISSION: Deutschlandradio Kultur

PRODUCTION: Elektronisches Studio der TU Berlin
Daniel Teige (recordings), Thomas Seelig (treatments and editing), Götz Naleppa (production)

FIRST BROADCAST: Deutschlandradio Kultur, 2/11/2007

FIRST LIVE PERFORMANCE: Museum of Contemporary Art, Shanghai, 1/5/2010

DURATION: 54'

Lucia Ronchetti-Folkmar Hein

Studio in forma di rosa

Hörstück (2006)

TEXT by Andrea Fortina

PRODUCTION: Elektronisches Studio der TU Berlin
Andrea Fortina (ney and voice), Paola Ronchetti (voice), Folkmar Hein (editing)

FIRST BROADCASTING: Deutschlandradio Kultur, 15/9/2006

DURATION: 13'17"

Rivelazione

Radio play (1998)

TEXT by Ermanno Cavazzoni

PRODUCTION: Rai Radio Tre, Audiobox, Roma/
G.R.M., Paris
Elektronisches Studio der TU Berlin

FIRST BROADCAST: Rai Radio Tre, Audiobox, 1998

DURATION: 25'

L'Alibi del Labirinto

Radio play (1993)

TEXT by Toti Scialoja

COMMISSION: Rai Radio Uno, Audiobox

FIRST BROADCAST: Rai Radio Tre, Audiobox, 1993

DURATION: 120'

Astolfo sulla luna

Radio play (1987)

TEXT from Ludovico Ariosto

COMMISSION: Rai Radio Tre

FIRST BROADCAST: Rai Radio Tre, Audiobox, 1987

DURATION: 25'

Tape music

Interlude 1 and 2

for Xylocopa Violacea (2008-2009)

PRODUCTION: Experimentalstudio des SWR
Reinhold Braig (programming and editing)

FIRST LIVE PERFORMANCE: Giga-Hertz-Prezis ZKM,
Karlsruhe, 27/11/2009

Reinhold Braig (performance)

DURATION: 5'49 (Interlude 1) - 10'52 (Interlude 2)

RECORDING: CD Stradivarius *Xylocopa Violacea*
STR33869 (2011)

Lupus in studio, Folkmar in fabula

Homage to Folkmar Hein (2008)

COMMISSION: Berliner Künstlerprogramm des
DAAD

FIRST LIVE PERFORMANCE: Pfefferberg Haus, Berlin,
8/2/2009

Lucia Ronchetti-Thomas Seelig

Invitation au voyage

Dedicated to Götz Naleppa (2008)

PRODUCTION: Deutschlandradio Kultur

FIRST LIVE PERFORMANCE: Frannz Club Berlin,
Berlin, 7/12/2008

Soundtracks

Black Star (2012)

(Nati sotto una stella nera)

Film by Francesco Castellani

PRODUCTION: Rai Cinema - Point Films

FIRST SCREENING: Cinema Festival Roma,
17/11/2012

A.B.O.rdo delle Arti

Documentary in 20 episodes on modern art (2004)

by Achille Bonito Oliva

PRODUCTION: Sky-Cult

DIRECTION: Stefano Pistolini

FIRST SCREENING: Sky-Cult 3-2004

Sound Installations

La violette geante

Studio IV after Adolf Wölfli

WORDS from *Allgebruh* by Adolf Wölfli (1996 rev. 2012)

PRODUCTION: Musica per Roma

EXHIBITION: *Le forme del suono*, Parco della Musica,
Roma, 19.7/31.10/2012

CURATED by Anna Cestelli Guidi

Frédéric Renno (actor), Manuel Zurria (bass flute)

DURATION: 7'54

Weltall

Video-scene from Der Sonne entgegen

VIDEO by Elisabetta Benassi

PRODUCTION: MaerzMusik/Berliner Künstlerprogramm des DAAD

EXHIBITION: *Weltall*, Galerie Mario Mazzoli, Berlin,
23.3/28.3/2010

CURATED by Mario Mazzoli

DURATION: 6'40

A room only for music

Sound installation with music by Lara Morciano, Nicola Sani, Salvatore Sciarrino, Giovanni Verrando and Lucia Ronchetti

PRODUCTION: Museum of Contemporary Art,
Shanghai

EXHIBITION: *Italy Made in Art: Now*, Shanghai,
1.6/15.7/2006

CURATED by Achille Bonito Oliva

DURATION: 30'



Biography

Born in Rome in 1963, Lucia Ronchetti studied Composition and Computer Music at the Accademia di Santa Cecilia and Philosophy at the University of Rome. In Paris, she took composition seminars with Gérard Grisey, participated in the annual computer music courses at IRCAM (1997) and obtained her PhD in musicology at the École Pratique des Hautes Études en Sorbonne, under the direction of François Lesure (1999). In 2005 she was Visiting Scholar (Fulbright fellow) at the Columbia University Music Department in New York, at the invitation of Tristan Murail.

Other important working experiences include those with Silvano Bussotti (1981), Salvatore Sciarrino (1989), Hans Werner Henze (1993), Folkmar Hein (1998), André Richard (2003).

Lucia Ronchetti has frequently received grants and been composer in residence: Yaddo, New York; Berliner Künstlerprogramm des DAAD; Staatsoper of Stuttgart; MacDowell Colony, Peterborough, NH (USA); Akademie Schloss Solitude, Stuttgart.

For her music theatre projects she collaborated with writers Ermanno Cavazzoni, Ivan Vladislavic, Eugene Ostashevsky, artists Toti Scialoja, Alberto Sorbelli, Judith Cahen, Dörte Meyer, Adrian Tranquilli, Elisabetta Benassi, Mirella Weingarten and sound designers Marie-Hélène Serra, Folkmar Hein, André Richard, Reinhold Braig, Carl Faia, Olivier Pasquet and Thomas Seelig.

In 2011 her chamber opera *Lezioni di Tenebra* was co-produced by Konzerthaus Berlin, Contemporanea-Auditorium Parco della Musica Roma, Kunstfestspielen Herrenhausen-Hannover, Salzburg Biennale and her chamber opera *Last Desire* was presented in a new production at the Staatsoper Unter den Linden in Berlin. In 2012-2015 she will compose a chamber opera in three seasons for the Semperoper of Dresden and a new opera for the Nationaltheater of Mannheim with libretto by Ermanno Cavazzoni.

Stradivarius published the CDs *Portrait* in 2009 (Neue Vocalsolisten Stuttgart, Rundfunk-Sinfonieorchester Berlin, Roland Kluttig) and *Xylocopa Violacea* in 2011 (Barbara Maurer, Reinhold Braig,

Experimentalstudio des SWR). *Lezioni di tenebra* (Katia Guedes, Daniel Gloger, Vocal Consort Berlin, PMCE) was published in 2011 by Parco della Musica Records.

The CD *Drammaturgie* (featuring Neue Vocalsolisten and Arditti Quartet) is published by Kairos (2012)

Recent Works: *Le Palais du silence* (*Drammaturgia*, Festival d'Automne, Paris 2013), *Contrascena* (*Music Theatre*, Semperoper, Dresden, 2012), *Helicopters and butterflies* (*Action concert piece*, Festival d'Automne, Paris, 2012), *3e32 Naufragio di terra* (*Choral Opera*, Società Barattelli, L'Aquila, 2012), *Neumond* (*Music Theatre*, Nationaltheater Mannheim, 2011), *Sei personaggi in cerca di autore* (*Action concert piece*, Orchestra della Rai, Torino, 2011), *Gutta cavat lapidem* (*Orchestra*, Orchestra Regionale Toscana, Florence, 2011), *Lezioni di Tenebra* (*Music Theatre*, Konzerthaus, Berlin, 2010), *Narrenschiffe* (*Choral Opera*, Bayerische Staatsoper, München, 2010), *Der Sonne entgegen* (*Music Theatre*, MaerzMusik, Berlin, 2009), *Prosopopeia* (*Choral Opera*, Internationales Heinrich-Schütz-Fest, Kassel, 2009), *Rumori da monumenti* (*Drammaturgia*, Ensemble Modern/Siemens Arts Foundation, Berlin, 2008), *Le voyage d'Urien* (*Drammaturgia*, Commande d'État, Paris, 2008), *Hamlet's Mill* (*Action concert piece*, Musik der Jahrhunderte, Stuttgart, 2007), *Albertine* (*Action concert piece*, MaerzMusik, Berlin, 2007), *Xylocopa Violacea* (*Action concert piece*, Festival Ultraschall Berlin, 2007)

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