

CORPO UNICO



QUARTETTO MAURICE
GIULIA LORUSSO
AMALIA FRANCO

Sound Opera for animated and inanimate bodies

Music for string quartet - dancer - puppets - live electronics

duration 50 minutes

produced by ProQuarter of Paris,

Association Metamorfosi Notturme

and Association La Terra Galleggiante

Corpo Unico comes from the encounter between the Maurice Quartet, the puppeteer and performer Amalia Franco and the composer Giulia Lorusso. It springs from shared suggestions, desires and imagination, free from excessive hierarchies. The desire to go beyond personal limits is crucial, it represents an opportunity to look beyond the common conventions and to reflect on the core nature of the artist, the performer and the composer. Corpo Unico is a challenge, a risk that the protagonists themselves have agreed to run by moving from their comfort zone of artists and composers, guided by a real curiosity for their potential, yet to be explored, and the shared contents expressed in the proposal. The idea of Corpo Unico comes from the peculiar characteristic that Maurice Quartet has developed over the years. A strong idea of group, unity, coherence and strength. Corpo Unico aims to create another expanded body made of memory, memories, desires, vital impulses and contradictions.

CORPO UNICO PROJECT

So, where does the music start? Where does the gesture begin and end? Where does the gesture end and the word begin? On the same note, where does the musician's body end and the instrument begin? Where does the dancing body end and the inanimate body of a marionette take over? The starting point is a certain opacity, the cracking of a stable referential system in which we are usually accustomed to recognize genres, to distinguish and set secure boundaries. The intent here is to overtake on the right, to overcome the concept of multidisciplinary, to see genres dialogue and confront each other, and to overlap through the creation of a single generator body. An indistinct body, naturally sonorous, which does not discriminate, the body-child who does not yet know or think that he is anything different from the world. Perhaps a shameful body, without any discernment. So, if rationally, absorbed by a nominative need, we were to be driven to watch a string quartet + a performer + electronics, here the creation starts from a sextet, to overcome the classical idea of music through the positive affirmation of the music itself instead of through the negation of it; to overcome the performative act, danced, spoken, voiding every idea of representation and its recognition as a musical act. In the "musical act" the sound dimension is raw material, it is the fluid through which a content is conveyed (a "musical" content, indeed). The music goes beyond the sound and embraces the action, the scene, the movement, the word. Music is how these elements are permeated and merged, and how they interact. Before even producing sounds, generating musical elements means "generating relationships": relations between sounds, of course, but also, on a second level, relations between sound, dance and theater and finally, on a third level, relationships between people. After all, life itself can be thought and experienced as a musical act.



THE OBJECTS OR, RATHER, THE BODIES. MUSICAL INSTRUMENTS, HYBRID PUPPETS, EVERYDAY OBJECTS



This work investigates the peculiar nature of objects as inanimate bodies, and their relationship of dependence from animated bodies. They are bodies beyond life, already dead or continuously moribund. They are the ghosts of the body. The work, specifically intended in its connotation of workpiece, practices the body as a writing surface, the violin "writes" the musician, experiencing the possibility of manipulation and transformation. In the process, the epiphenomenal aspect

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of hybridization between organic and inorganic is revealed, or uncovered. It is properly a practice of dispossession, which aims at the wavering of the subject and at the short-circuiting of every referentiality. It is constructed not through the proposal of a priori writing, be it choreographic, dramaturgical, musical, but in the presence of the single, unique body.

Declarations of love: Cronenberg's filmography and the aesthetic of hybridization between organic and inorganic. The hybrid is not only the union of organic and inorganic,

it also represents a fragmented, dissected, reconfigured body, a perpetually constructible body.

Like the instrument with the musician, hybrid puppets practice the body of the dancer as a writing surface.

The hybrid, as desire for a symbiotic life, embodies an ontology of multiplicity, outside all binaries. It has to do with overcoming the moralistic conception of difference as a threat or as a necessity.

Verbs: feeding, setting the table, serving, swallowing, blowing, teeth chattering, swallowing ... Objects: glasses, knives.. Marionettes: broken or unfinished / infinite bodies...

THE TIME

Our lifespan is sprinkled with flaws: unwillingness to fill the gaps, the points, the slightest thing, the instant. The considerations on the rhythm not as measure, but as the Unequal and as the correlation of two or more heterogeneous time-spaces, always in transcodification, lead the work away from the daily, chronological and causal time. The practical exploration of this shift of time sinks into the mutual relationship between musical and poetic act. Just as bodies and objects manifest themselves in reciprocal symbioticism, in the same way time and memory are inherent in relational systems, where each element acquires meaning from the relationship with others. They are almost always fragmented and internally contradictory systems. Memory does not settle in a static or fixed way, but gets continuously transformed over time, and the space, constantly mobile in the work, bears its traces. Time avoids the present and can hardly stand the separation between "before" and "after". Through the mechanisms of alienation of repetition we try to restore moments to what is outside of time, to eternity. These reflections on the relational, and therefore contradictory, nature of time and memory bring us to the heart of our work on the body, on the single and unrelated body, on its inevitable ruptures and joints. The sheep, or the flock is the poetic act that within the work poses the questions about the distance between the physical body, the societal one, the cultural and the phantasmatic one.



Declarations of love: *to Bunuel, especially to "The exterminating angel"*. Diners are trapped in a dining room for no apparent reason. The film is dotted with repetitions, in which not only do we see a musical compositional structure, but also a process of strangeness that questions the notion of time. Repetition, therefore, is inserted into our work as a possibility of sound and / or musical construction, and as a mechanism of estrangement for a dramaturgical construction. The impalpable dimension of the surreal finds space in the sheep body / flock within the quartet body, in the heart of a 'chamber concert'

SCENE



The set of *Corpo Unico* is essential: few objects on the scene, which do intertwine, take on different faces and facets and give meaning to space, weaving a series of relationships and "improper uses" that offer different plans of interpretation giving us a new key to make sense of it.

- A table on the scene, a "silent" object, is the meeting ground and the background of conversations, confidences, theater of everyday life gestures. In the *Corpo Unico* the table becomes a central "character" with a voice of its own: contact microphones, applied to the table itself, make it acquire the dignity of a musical instrument. The table turns into a sound surface that connects the quartet "summoned" around: it is the magic of the wood analogy that connects it with string instruments in the manufacturing.

- The string quartet: even before the instruments begin to resound, they recall, in the collective memory, a whole system of sonority and a whole repertoire as well as an executive praxis, a gesture typical of the bowed instruments. The memory of the string quartet is thus rewritten, rethought under multiple perspectives, rethought in the form of a sextet: quartet + performer + electronic. It is a restitution that respects the baggage of traditions of this formation but at the same time aims at expanding the possible horizons of contamination and hybridization of expressive forms. Strands applied to the strings of the instrument allow the musicians to vibrate them from a distance: the wires act as extension of the strings themselves, as prostheses able to put the instrument in resonance. This "improper use" alters its perception, turning the cello into a monstrous, sprawling object. The marionette's voice becomes part of the musical discourse that encompasses both the quartet and the puppets, as well as spring toys whose sound gets integrated with the sounds of electronics: the ticking of a clock, an alarm clock, fragments of voices and singing, objets trouvés that always refer to an "outside" compared to a musical situation that seems to build "by chance" through accidents, jams and hesitations, and works at the same time as a mechanical gear that, once started, becomes inexorable.

TECHNICAL RIDER

General

- stage minimum 6x5
- smooth floor
- possibility to have darkness on stage
- 7 black chairs
- Wooden table 200 x 80 x 77 as simple as possible (photo below)
- black side racks or the possibility of side exits on both sides

Audio

- 4 mic DPA 4061 miniature with their clips
- HF transmission hardware (Sennheiser 3732 units for example) with bodypacks as smallest as possible (type similar to SK5212)
- 2 piezo mic (type Akg 411c)
- 1 mic stand

Lights

- 6 par + jar holder + hooks
- 10 pc + jar holder + flags + hooks
- 3 profiles + jar holder + hooks
- lighting control console 24 channels

Since the show is still being defined, the technical rider is still to be considered subject to change.

The ensemble will travel with its lighting technician.



QUARTETTO MAURICE

Georgia Privitera, violín

Laura Bertolino, violín

Francesco Vernerò, viola

Aline Privitera, cello

Since its formation in 2002, a constant and tireless research on sound has been the trait that has best distinguished the Quartetto Maurice. After an in-depth investigation of the traditional classical repertoire, which has guaranteed a meticulous approach to the score and an extreme attention to the performance's details, the Quartet showed the need to place the music of 20th and 21st centuries at the heart of its repertoire, exploring a great variety of contemporary languages. The 4+1 project – where «4» stands for the string quartet and «1» is for electronics – highlights the will of the Quartet to consider electronics as the full fifth member of the group, and to emphasize its «cameristic» aspect, capturing the suggestions offered by electronics, giving it a new relevance in the acoustic environment, and finally creating a flow of innovations in sound that resonates one with each other. Recently new release for Stradivarius Italian Label with music for string quartet and electronics by Fausto Romitelli, Mauro Lanza, Andrea Agostini, Silvia Borzelli within the project SIAE – classici di oggi. Regularly invited to perform at the most important festivals and concert seasons across Europe, North and South America, the Quartet has performed through Italy and abroad, in a number of prestigious venues including the Venice Biennale, November Music Festival in 's-Hertogenbosch (Holland), the Biennale Zagreb, the Festival Mixtur in Barcelona (Spain), the Bludenzener Tage zeitgemäßer Musik 2017, the Italian Academy of Columbia University in New York (USA), the Italian Istitut of Culture and for ProQuartet in Paris, the Festival Tzliil Meudcan in Tel Aviv (Israel), the Distat Terra festival in Argentina, the New Music Festival in Macerata (Italy), the International Fajr Music Festival in Tehran (Iran), Open Music in Graz (Austria) and New Music Festival in Vancouver (Canada). The Quartet won the 35th Italian Music Critics Award «Franco Abbiati» dedicated to the memory of Piero Farulli in 2015 and the Kranichsteiner Stipendium Preis at the 48th Ferienkurse für Neue Musik in Darmstadt in 2016.



AMALIA FRANCO



She is an independent Apulian artist whose research is mainly based on the contaminations between dance, hybrid puppets and expressive masks, which she realizes herself.

The training is aimed above all at the physical theater and image theater: it deepens contact dance, contemporary, flamenco, puppet theater, dance theater and basic techniques for contemporary circus. "The contamination between the animate and inanimate body marks my poetic act ... Investigating this borderland allows me to plurality, simultaneity, the practical exploration of what we hide from others and ourselves ..

GIULIA LORUSSO

Composer born in Rome in 1990, Giulia Lorusso studied at Conservatory 'G. Verdi' in Milan, at Conservatoire Supérieur de Paris and at IRCAM. She currently lives in Berlin. Her work is based on a direct contact with the musical material to explore physically through the practice of improvisation and with which establishing an emotional connection. Her research focuses the more and more on the intersection between new technologies and the instrumental practice whereby the instrument becomes an interaction territory for the interpret/performer. On these basis she's currently working on the hybridization with the dimensions of the installation and performance. Her language moves freely across different semantic areas, trying to thinning borders, with the perspective of a integration with multiple musical experiences, without renouncing to "noise" as well as explicit consonance, always looking for clarity and evidence in the musical gesture.



LINKS AUDIO/VIDEO



Studi for corpo unico

- <https://www.youtube.com/watch?v=8X1wDqx-gmc>

Giulia Lorusso

- <https://www.dropbox.com/sh/6v3t3q9xuvuiixf/AAB1o-Fo->
- <https://soundcloud.com/giulia-lorusso>

Quartetto Maurice

CD 4+1 PROJECT

- [https://www.youtube.com/watch?v=mUPV6hiEedA&list=PLauucXING1GjzOQvMqTaNka2sb06fks4r -](https://www.youtube.com/watch?v=mUPV6hiEedA&list=PLauucXING1GjzOQvMqTaNka2sb06fks4r-)
- <http://www.quartettomaurice.com/it/progetti/41>

Quartetto Maurice, S. Steen-Andersen study for String Instrument n°1

- <https://www.youtube.com/watch?v=kIM9dbeUHMw>

Helmut Lachenmann , Grido

- <https://www.youtube.com/watch?v=pEqGOG5uww4&t=441s>

Alexander Chernyshkov, in the spring we eat cucumbershttps

- [//vimeo.com/247052852](https://vimeo.com/247052852)

Amalia Franco

Esercizi per scomparire

- https://www.youtube.com/watch?v=zvn74SH6r_Q

Amalia Franco for Residence 2016

- <https://www.youtube.com/watch?v=a3-MHy8-1WQ>

Quando corpus morietur (un attimo prima)

- https://www.youtube.com/watch?v=_0aMLpc9wwM

CONTACTS

Georgia Privitera

georgia.qmaurice@gmail.com

+393398108298

website : www.quartettomaurice.com

ADMINISTRATION

Associazione Metamorfosi Notturne

metamorfosinotturne@gmail.com

website: www.metamorfosinotturne.com

+393333885268, Aline Privitera

Photos Corpo Unico: Daniele Gianoglio

