



I SUONI DELLA COSE: *THE SOUNDS OF THINGS*
DUO ALTERNO

OCTOBER 2, 2012 8:30 PM

presented by

REDCAT

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California Institute of the Arts

CaLARTS

I SUONI DELLA COSE: *THE SOUNDS OF THINGS*

DUO ALTERNO

Tuesday, October 2, 2012, 8:30 pm

Duo Alterno

Tiziana Scandaletti, soprano
Riccardo Piacentini, piano and "foto-suoni"

PROGRAM

The Wonderful Widow of Eighteen Springs (1942) John Cage

Mothers of Hope (1997) Carlo Alessandro Landini

Rataplànplanplan (2011) Riccardo Piacentini

Ophelia-Fragmente (1982) Luca Lombardi

Das Europa der Frau [The woman's Europe] / Wild harrend [Furiously waiting] / In der Furchtbaren Rüstung [In the terrible armor] / Jahrtausende [Millennia]

Intermission

Epitaffi sparsi (1992/3) Ennio Morricone

1. Epitaffio degli Epitaffi [Epitaph of epitaphs] 2. Iperteso [Hypertense],
3. Si dette [Give] 4. Per anni studiò da pianista [For years he studied piano] 5. Epitaffio degli Epitaffi [Epitaph of epitaphs]

Jazz motetus VI (Cricket play) (2005) Riccardo Piacentini

La giornata di Betty Boop [Betty Boop's day] (2006) Ada Gentile

1. I pensieri di Betty Boop [Betty Boop's thoughts] 2. A passeggio con Bobby [A walk with Bobby], 3. Giocando a palla [Playing with a ball], 4. Lezione di solfeggio [Solfeggio lesson] 5. Pattinando sul ghiaccio [Skating on ice], 6. A scuola di ballo [Dance school], A tempo di valzer (Waltz time), American rock

With the support of Istituto Italiano di Cultura in Los Angeles

PROGRAM NOTES

All the things around us sound! Their voices are sometimes low, sometimes high, sometimes sweet, sometimes hard. They are precious material for our music; some people think: They Are The Music. We take them, because *inventing* is the same as *finding*. In Latin language the verb “invenire” means “to find”, and the noun “inventio” means what we find (invent) in what is already there. Duo Alterno works on this concept through its performances, and Riccardo has also published a book—*I suoni delle cose* (Curci, Milan 2011)—with an attached DVD vitalized by Tiziana’s voice. So this concert program is a trip inside the sounds of things, based on very particular artistic research. You’ll listen to the word games by Cage/Joyce; the different subtle vocal inflections by Landini; the “foto-suoni” by Piacentini, caught in some unexpected landscapes of California, China, Hong Kong, Maryland, Singapore; the strong acting of the dramatic *Ophelia-Fragmente* by Lombardi; the funny-sounding jokes in the hilarious black humour of *Epitaffi sparsi* by Morricone (in a different mood than his film music); as well as the amazing musical sketches of Betty Boop and her dog Bobby by Ada Gentile with Cappelletto’s texts. All this is enriched with evocative video projections and “foto-suoni” running through the environment.

The Wonderful Widow of Eighteen Springs (1942)

John Cage

Text by James Joyce

Night by silent siling night Isobel wildwood’s eyes and primarose hair;
quietly, all the woods so wild, in mauves of moss and daphnedews, how all
so still she lay, neath of the whitethorn, child of tree, like some lost happy
leaf, like blowing flower stilled, as fain would she anon, for soon again ’twill be,
win me, woo me, wed me, ah weary me! deeply, now even calm lay sleeping;
Night, Isobel, sister Isobel; Saintette Isabelle, Madame Isa Veuve La Belle.

Mothers of Hope (1997)

Carlo Alessandro Landini

An homage to Francesco Clemente

Dedicated to the Duo Alterno

Text by Carlo Alessandro Landini

Mothers of Hope

Clouding with fires the Summer morning

Oh, the light of Hope!

Rataplànplanplan (2011)

Riccardo Piacentini

A piece for the peace

For piano and “foto-suoni” recorded in California, Hong Kong and Italy

Ophelia-Fragmente (1982)

Luca Lombardi

Text by Heiner Müller

English translation by Dennis Redmond

I am Ophelia. She who the river could not hold. The woman on the gallows
The woman with the slashed arteries The woman with the overdose ON THE
LIPS SNOW The woman with the head in the gas-oven. Yesterday I stopped
killing myself. I am alone with my breasts my thighs my lap. I rip apart the
instruments of my imprisonment the Stool the Table the Bed. I destroy the
battlefield that was my Home. I tear the doors off their hinges to let the wind
and the cry of the World inside. I smash the Window. With my bleeding hands
I tear the photographs of the men who I loved and who used me on the Bed
on the Table on the Chair on the Floor. I set fire to my prison. I throw my
clothes into the fire. I dig the clock which was my heart out of my breast. I go
onto the street, clothed in my blood.

Epitaffi sparsi (1992/3)

Ennio Morricone

Version with preludes and postludes written for Duo Alternò

Texts by Sergio Miceli

1. Epitaffio degli Epitaffi [Epitaph of epitaphs]: I couldn't give a damn about
Spoon River / For the dead / it's a free market / where everyone anthologises
as best he can / on the Other Hand / [sic] / halfwits alone / (only halfwits) /
seeing an orchestra / rehearse / think straightaway / about Fellini's cinema
2. Iperteso [Hypertense]: Hypertense / Hypercritical / Hyperactive / here /
rests not / Awaits rather / the Day of Judgement / to find himself face to face
/ with his angelic custodian / –cherubim or seraphim– / who tricked him /
when he was a child
3. Si dette [Give]: Give / Gave / Given / Happy / But / will give no more / (at
times conjugation is philosophy)
4. Per anni studiò da pianista [For years he studied piano]: For years he
studied the pianoforte / and struggled to become a Fortist / struck down by
death / even before / he became / a Mezzofortist

Jazz motetus VI (Cricket play) (2005)

Riccardo Piacentini

A piece on American crickets' songs

For piano and "foto-suoni" recorded in Baltimore (Maryland), Beijing and Singapore

La giornata di Betty Boop [Betty Boop's day] (2006)

Ada Gentile

Text by Sandro Cappelletto

English version by Anna Lisa Deidda

1. I pensieri di Betty Boop [Betty Boop's thoughts]: Study, study, study always, always study! Study/live—live/study—live/live Hey, play play.....please play..... please! Betty, hey Betty! Come here! Study always, always study! O Bobby, my poor Bobby. It's time!
2. A passeggio con Bobby [A walk with Bobby]: Bobby! Luca tu es là? Lassie! C'était toi? Lilly! Rexi! Rin Tin Tin! T'as disparu??? Luca, on fait pas comme ça! Bobby! Luca! Mais enfin toujours comme ça! J'arrive et tu n'es pas là!
3. Giocando a palla [Playing with a ball]: Come on Bobby—let's play a bit—What do you wanna do? Always wait with you! Do you want the little ball? Up, pick it up! Fed up with the ball? Sick of playing? Back to the music!
4. Lezione di solfeggio [Solfeggio lesson]: A-a-abbado!—Mu-u-ti-iiii!—Po-oo-lli-niiii!—Ac-ca-ar-do! Zu-u-bi-bin! pa-papa—papa—Pappano!—Scia-a-aaa-ririri-nonono—Sciarrino—No-no-nonono! Pierre Boulez! Joséphine, Edith, Dalila, Cathy, my Cathy, unique Cathy... PIE-RO-FARUL-LI!!! On sort, Bobby? On y va? Faire du sketting? Tu es content?
5. Pattinando sul ghiaccio [Skating on ice]: Do you like la patinoire? Cortina, Saint Moritz, Garmisch? Salt Lake City? Montana? Colorado? Or do you prefer Vermont? Autobus, tout-compris, picnic, super sky-pass, stick-proof pots and pans? Week-end, week's pay, short pay, long face, dark horizon, soul on sale, stop! Oh, how I like you, America... So much! Ame, Ame, Americà, Voilà! You know what? Let's go dancing!
6. A scuola di ballo [Dance school], A tempo di valzer [Waltz time]: Vienna vielleicht? Maybe Salzburg? Will you dance you too? Can you do a waltz, you? Don't be silly, Bobby, that's just for rich. Silhouette, debutant, champagne, understand? ... Go to the disco! That's more your style. Piano-bar pianist! Oh yes! • American Rock: Are you crazy Bobby? Rock for Betty? No!!?? Really??!!

What sort of damned music is this? Study always, always study, with rock, rock, rock. Stop Bobby, stop with rock. Rock, rock, rock. Stop! Sitz! Mucci! Finito! Rock!!! Stop! Sitz! Mucci! Over! Finito!

Duo Alterno is considered one of the most significant reference points in the vocal-piano repertoire ranging from the late 20th century to today. Since its debut in Vancouver in 1997, it has taken the best Italian music to 40 countries on five continents. Defined as the Duo “with a big voice and a fine sense of comedic timing” by *The Washington Post*, “The Duo that gives voice (and piano) to the Italian twentieth century” by *la Repubblica*, “the inventive Duo” by *The Globe and Mail* (Toronto) and as “an electric experience” by *The Hindu* of Chennai, the Duo has published 18 CDs, including four monographic CDs with world-premiere recordings of Giorgio Federico Ghedini, Alfredo Casella and Franco Alfano (Nuova Era, 2000/4) and the wide-ranging collections *La voce contemporanea in Italia, Volumes 1–5* (Stradivarius, 2005/11) with works, many dedicated to them, by Abbado, Andrini, Battistelli, Berberian, Berio, Bortolotti, Bosco, Bussotti, Cattaneo, Clementi, Colla, Corghi, Dallapiccola, Donatoni, Ferrero, Gentile, Lombardi, Maderna, Manzoni, Morricone, Mosso, Nono, Petrassi, Pinelli, Scelsi, Sciarrino, Solbiati, Vacchi) and *La voce crepuscolare* (Stradivarius, 2010). Their experimental research into “foto-musica con foto-suoni” © [photo-music with photo-sounds] has led to six CDs of soundtracks for museums: *Musiche della Reggia di Venaria Reale, Mina miniera mia, Treni persi, Arie condizionate, Shahar* (Curci, 1999) and *Musiche dell’aurora*. The Duo has performed in Argentina, Australia, Austria, Belgium, Brazil, Canada, China, Czech Republic, Korea, Denmark, Ethiopia, Finland, France, Germany, Holland, Hong Kong, Hungary, Japan, India, Indonesia, Kazakhstan, Latvia, Lithuania, Malta, Mongolia, Norway, Holland, Malta, Peru, Poland, Russia, Serbia, Singapore, Spain, Sweden, Turkey, Ukraine, the United States, the United Kingdom, Uzbekistan, and Venezuela. They have also given numerous performances in Italy, from the MiTo Festival in Turin to Società dei Concerti and I Pomeriggi Musicali in Milan, Accademia Santa Cecilia in Rome, Teatro La Fenice in Venice, I Teatri di Reggio Emilia, Accademia Filarmonica, Centro La Soffitta and Teatro Comunale in Bologna, GAMO in Florence, Festival Millemondi in Naples, Amici della Musica in Pistoia, Musica d’oggi, Nuovi Spazi Musicali and Nuova Consonanza in Rome. Tiziana Scandaletti

is professor of Vocal Chamber Music at the Santa Cecilia Conservatory in Rome; Riccardo Piacentini is professor of Composition at the Alessandria Conservatory.

Thanks to the Istituto Italiano Cultural in Los Angeles, which generously supported the air travel of Duo Alterno.

UPCOMING PERFORMANCES AT REDCAT

October 3

Words and Music: Bonnie Barnett

October 6

Anthony Wilson, Larry Goldings and Jim Keltner

October 8

Kathy Rose: *The Cathedral of Emptiness* and *Interiority*

October 12

Marilyn Crispell: Solos and Duos

Myra Melford and Snowy Egret

October 10–14

Nan Jombang: *Rantau Berbisik (Whisperings of Exile)*

October 15

Laura Heit: Invisibilities: Animated Films and Live Performance

October 19

Faust

October 24

Cecil Taylor

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