

LES
PRODUCTIONS
DU GMEM

marseille

ENGLISH

JOURNAL DE BORD

ALESSANDRO BOSETTI
FULL PREMIERE 2018



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I COULD SAY
MANY THINGS...

ALESSANDRO BOSETTI (It-Fr)
concept, composition, voice and electronics

KENTA NAGAI (Jp-Ut)
electric guitar and shamisen

CAROL ROBINSON (Us-Fr)
clarinets

ALEXANDRE BABEL (De-Ch)
percussions

PHILIPPE BOINON (Fr)
stage manager

LANGUAGE
Italian, subtitled in French (or any other translation according to the language spoken on site)

DURATION
1h10

Video samples :
<https://vimeo.com/187560591>
<https://vimeo.com/200560066>

PREMIERE:
DECEMBER 2018, at the Nouveau Théâtre de Montreuil, as part of the "Measure for Measure" festival

DIFFUSION 2019-2020

EXECUTIVE PRODUCTION
gmem-CNCM-marseille

CO-PRODUCTION
La Muse en Circuit (CNCM Alfortville) ;
Césaré (CNCM Reims) ;
Nouveau Théâtre de Montreuil (CDN)

THANKS
Xing - Bologna, Silvia Fanti, Olivier Vadrot,
Danae Milano, Anne James Chaton, Raphael Bathor,
Piersandra di Matteo, Charles Bascou, Laura Caleca

The voice of Alessandro Bosetti traces a lost segment of his childhood. He sings the journal written by his mother during a sailing trip in the atlantic ocean in 1978. The journal marks the beginning of a separation from her family and young children. The piece enacts a vocal calligraphy that faithfully follows the mother's voice in the form of a musical monodrama, also interpreted on stage by three musicians and illustrated by a realtime typographic projection. A finely autobiographic work delving into the intimacy and memory of the voice and leaving audiences touched and enchanted.

SOUND AUTOBIOGRAPHY AND MUSICAL THEATER

Composer and sound artist Alessandro Bosetti presents an autobiographical work re-enacting his mother's journal from a 1978 sailing trip from Gibraltar to the Canary Islands. This trip marks the beginning of a separation from the family.

The handwritten journal is divided in twenty chapters - one for each day of the navigation - it tells of dolphins, sudden storms, flying fishes, and turns at the helm.

The composer traces the itinerary of the journal with his own voice by tackling the edge between song and spoken language and choosing the form of a lyrical monodrama strongly inspired by oriental theater and radiophonic fiction. He creates a work of musical theater intimate and ambitious at once, which will be achieved between 2017 and 2018 accompanied by the executive production of the GMEM, Centre national de Création Musicale in Marseille. On stage: a voice, a clarinet, guitar, percussions and real time electronics. The audience is guided throughout an immersive sensory journey within the text illustrated by a singular typographic work. Such experience is at once a travel itinerary, a factory of memories, and a site specific multi-interpretation intertwined with a re-appropriated autobiographical account.

As the original journal is in Italian, the projected text is translated and intended to guarantee complete comprehensibility of the narrative in other countries. A French version and an English version are planned from the start.



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STATEMENT AND STAGING

COMPOSER'S STATEMENT

The piece is based on my mother's diary written during a sailing trip from Gibraltar to the Canary islands, which has marked a separation from her family and young children, a separation which has lasted a few years. At the time of her departure I was 3 years old.

The journal takes off in January 1978 and it's divided into 20 days forming a veritable musical cycle. Twenty sinuous tunes are modeled on the recordings of my mother's reading of the original text which were made during summer 2015. My voice blends with that of my mother and it's transported along the same atlantic route while sketching the re-appropriation of a lost segment of my childhood.

The inflections and timbre of her voice are the details hosting the memories on which a form of calligraphic sound-work is constructed, a true musical ornamentation thus punctuating and highlighting certain sonorities in her diction.

In my vocal performance I stay true to my own original musical idiom strongly influenced by radiophonic creation and by the musicality of spoken language in the form of a purely text-based monodrama.

In this form I am inspired by the simplicity and precision found in asian musical theatre and storytelling: notably in Pansori discovered in Korea under the tutelage of singer Bae Il Dong and Japanese Gidayu, discovered during the longlasting collaboration with guitarist and shamisen player Kenta Nagai.

Radiophonic approach and hörspiel (radioplay) take the place of spectacularity found in western Opera. This work which is based on voice, text and the music of words and gestures, expresses utopian territories where illusion is orchestrated in the form of a documentary gift and an inquiry into reality, and by framing documents and fragments out of first hand experience.

Such chronicle of this journey at sea takes the form of a contemplative and apparently lighthearted journal written by a young woman who wants to get lost in nature. In this story, there is talk of phosphorescent plankton, dolphins, flying fish, unexpected storms and maneuvers at the helm.

The permanent fluctuation of elements is illustrated by a musical landscape in constant motion and the persistent and meteorological complexity of a re-appropriated and ornamented testimony. In this fluctuation the unconscious creative foundations of my being can be glimpsed.

*There are those who fear to go to the source /
But the wealth begins/
in the sea.*

*Mancher /
Trägt Scheue, an die Quelle zu gehn /
Es beginnet nämlich der Reichtum /
Im Meere.*

Friedrich Hölderlin, "Andenken"

STAGING

Through a visual outline, the staging is minimal and sober. There are no objects or costumes along with musicians, instruments and loudspeakers. The typographically composed and projected text is the only scenographic element resonating with the presence of the musicians on stage.

The thread and focus is the two-voices navigation : the recorded voice of the mother and live voice of the son. They imitate or part from each other alternatively, with one sometimes taking over the other and the musicality of words taking over on their meaning.



BIOGRAPHIES

Elle lit un journal intime écrit en 1978

Alessandro Bosetti (It, Fr)

composer, musician and sound artist

Born in Milan in 1973. Alessandro Bosetti's work focuses on the musicality of the voice, speech and languages, and explores the border between spoken language and music. His abstract compositions (for record, live performances, or radio broadcasts) combine sound documents and recorded interviews, acoustic and electro-acoustic collages, relational strategies, instrumental practices, vocal explorations and digital manipulations.

They present a constant questioning of oral communication, hazards of translation, and of listening as a cultural object positioning themselves on the border between sound anthropology and contemporary music.

Bosetti is the author of a remarkable series of sound works where relational aesthetics meet the methods of the most innovative composition, and has published more than a dozen Cds of his own music, besides countless collaborations. It is since 2000 a major figure of Ars Acustica, and is the author of an extensive body of electro-acoustic works and text-sound compositions, for institutions such as WDR Studio Akustische Kunst, Deutschlandradio Kultur or GRM among others.

pieces like "il Fiore della Bocca" (rossbin / dlr 2005) - a work around the vocality of people with physical or mental impairments - or "African Feedback" - a questioning of experimental music conceived as a collaborative work with the residents of west african village (Errant Bodies press, 2004) received international recognition, and are considered milestones of the genre.

Alessandro Bosetti sensitive performance have been already presented in Europe, Asia and the united States, either solo, leading his ensemble Trophies with Tony Buck and Kenta Nagai, in collaboration with other vocal performers such neuevocalisten Stuttgart, Jennifer Walshe and Tomomi Adachi or with pianist Chris Abrahams.

<https://www.melgun.net>

<https://soundcloud.com/alessandro-bosetti>

Kenta Nagai (Jp, USA)

guitar and shamisen

Kenta Nagai is a guitarist audio-visual artist and performer, originally from Niigata Japan. His keen sense of physicality is reflected in his current exploration of the physical properties of sound and its impact on human emotion and the body. This interest has led to numerous collaborations with dancers and artists across diverse media, in the United States and abroad. Nagai's original work and collaborations have been presented at international venues and festivals including Carnegie Hall (USA), Impulstanz Festival (Austria), Movement Research Festival (USA), Roulette (USA), Smithsonian Institute (USA), Niigata Water and Land Festival (Japan), and the Whitney Museum (USA). In 2011, Nagai made a year-long sojourn back to Japan, where he studied shamisen with Tsuruzawa Asazo the 5th, and participated in the daily routines and cultural traditions of rural Japan.

Carol Robinson (usa, Fr)

clarinets

To say that Carol Robinson is a Franco-American composer and clarinetist is perhaps too restrictive to describe the eclecticism of her experience and passion. Whether playing repertoire or more adventurous material, she performs in major venues and festivals the world over (Festival d'Automne, MaerzMusik, Archipel, RomaEuropa, Wien Modern, Huddersfield...), and works closely with musicians from a wide stylistic spectrum. A fervent improviser, she prefers the most open musical situations and regularly collaborates with photographers, visual artists and videographers.

Most recently, she composed Mr Barbe bleue (Commissioned by the French Ministry of Culture) a pocket opera for baroque ensemble produced by the Opéra de Reims, and co-signed Occam Hexa II with Eliane Radigue, for the Decibel ensemble in Perth, Australia.

Carol Robinson's recent recordings demonstrate the breadth of her work. In addition to her own compositions Billows (PLUSH), Laima (Expériences de Vol) and Cross-Currents (SHIIN), there are also monographic recordings of important contemporary composers such as Giacinto Scelsi, Luigi Nono, Morton Feldman, Luciano Berio (MODE), Eliane Radigue (SHIIN), Pill Niblock (TOUCH), as well as alternative rock, jazz, and classical music.

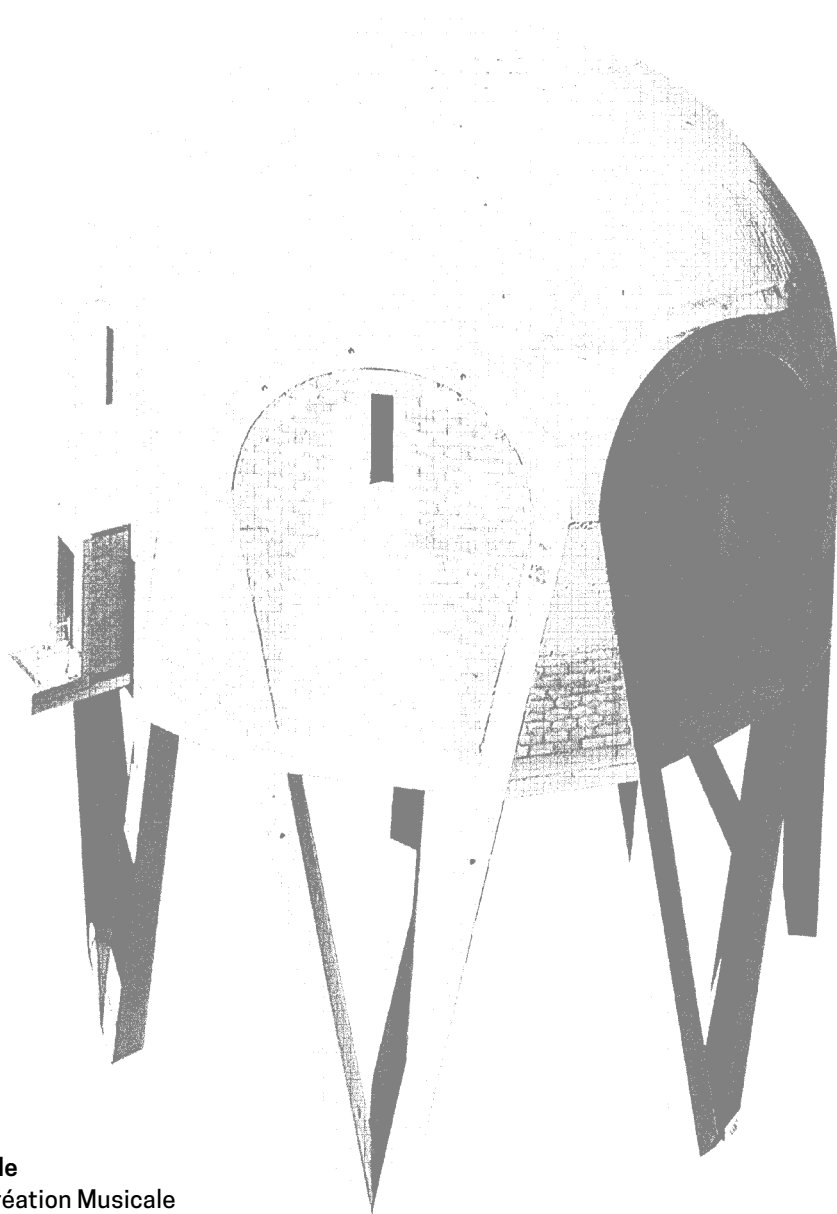
Alexandre Babel (de, ch)

percussions

Alexandre Babel is a Swiss born and Berlin based drummer and percussionist. He is involved in various contemporary contexts such as modern classical music, free improvisation, noise and performance art. Babel feels equally at home performing the most complicated music by contemporary composers as when playing sound-challenging drums in improvised situations. Babel creates works that question the listener's expectations towards conventional musical forms. He performs as a solo artist and with groups through the five continents, in some of the leading venues and festivals of contemporary music. Principal percussionist of the contemporary music group KNM Berlin, he also collaborates with ensembles such as MusikFabrik, Schlagquartett Köln, Neue Vokalsolisten Stuttgart. As a drummer, he collaborated among others with the noise-rock units Sudden Infant, Caspar Brötzmann Massaker, Aethenor, as well as with WZC a duo with French composer/bassist Pierre Jodlowski. Together with the artist Mio Chareteau, he created the collective RADIAL, which explores new paths in music theater and multimedia performances. His solo works are collected in a serie of recordings, the first of which appears on the label DUMPF.

Alexandre Babel has been teaching and giving workshops at the University of the Arts in Berlin, the Geneva High School of Music, the Western Australian Academy of performing Arts and the Melbourne University. His own works for percussion have been performed at the Oberlin University, the Archipel festival in Geneva, the Eyedrum in Atlanta, The Mozarteum in Salzburg.

Babel is currently the artistic director of Geneva based percussion collective Eklekto.



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