JOURNAL DE BORD
ALESSANDRO BOSETTI
FULL PREMIERE 2018
I COULD SAY MANY THINGS...

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 real-time 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 into 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, percussion 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.
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 long-lasting 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”

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.

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.

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.

STAGING
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. Other pieces like “Il Fiore della Bocca” (rossin / dir 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 as Ilona Ivanova, Lara Pauwels, Stefania Ferrara, and Adachi or with pianist Chris Abrahams. Their unique approach of technological and acoustic soundscapes has been performed at the leading international 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, he prefers the most open musical situations and regularly collaborates with photographers, visual artists and videographers.

Most recently, he 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 Vo) and Cross-Currents (SHIIIN), there are also monographic recordings of important contemporary composers such as Giacinto Scelsi, Luigi Nono, Morton Feldman, Luciano Berio (MODE), Eliane Radigue (SHIIIN), Piet 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 well as in the most open musical situations and regularly collaborates with composers and artists from a wide stylistic spectrum. A fervent improviser, he prefers the most open musical situations and regularly collaborates with photographers, visual artists and videographers.

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JOURNAL DE BORD ON TOUR

Friday, January 25th, 2019
CNCM Césaré – Reims (51, France)
As part of Reims Scènes d’Europe festival

Wednesday, January 30th, 2019
Théâtre Joliette – Marseille (13, France)

Friday, February 1st, 2019
Why Not – Dijon (21, France)

Sunday, February 3rd, 2019
Le Lieu Unique – Nantes (44, France)
As part of La Folle Journée

Tuesday, February 5th, 2019
CNCM Athénor – Saint-Nazaire (44, France)

Thursday, February 21st, 2019
Centro Santa Chiara (Rovereto, Italy)
As part of Musica Macchina season