

Lontano Blue Structure (draft 2005-06-07 A2.1)

hybrid multimedia music-movement-theatre

Claudio Pompili Revision date 16/7/2005

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STRUCTURAL ELEMENTS

Title: Lontano blu

Description: ‘new media’/‘hybrid media’ music-movement-installation-theatre work for actors, narrator, visual artists, musicians, DJ and musique concrète/sound design, and choreographer/dancers.

Total duration: approximately 80 minutes.

Sectional structure as follows:

1. Seven domestic scenes/dialogues between Nonno and Angela: Total time = approximately 30’;
2. Nine vernacular musical sections bounding the seven scenes/dialogues (Prelude, Interludes 1–7, and Postlude): total duration (remainder of 80’ minus 30’) around 50’. The Prelude and Postlude may vary in length. Each Interlude section is average of approximately 5’; and
3. Abstract/sacred/narration music layer: continuous layer spanning 80’ but not necessarily sounding continuously.

Languages: English, Italian and Spanish

1. **Texts:** Five Text Types (TT)—**TT1** Dialogues; **TT2** Poetic; **TT3** Proverbs; **TT4** Testimonials and **TT5** list of key words drawn from dialogues/workshops in October 2002 (see descriptions in my earlier document, “Lontano Blu_timeline1.2.doc/pdf” of 13/3/2005).

Music: three Music Types (MT)—**MT1** abstract/sacred/narration; **MT2** vernacular/profane; and **MT3** musique concrète/sound design (includes environment sounds/found objects). Three music layers deployed as follows:

1. **MT1** abstract/sacred/narration music layer—the musicians comprise Don Oscar in symbolic role as magus/Janus and double bass Gustavo Lorenzatti:
 - a. Don Oscar functions as a shaman/magus. He is the bridge between the sacred and the profane worlds and his presence is felt around the domestic scenes between the Nonno and Angela. In his symbolic role, he is the two-faced Roman God Janus representing dualities: vernacular/symbolic; and popular/surreal. He is the god of beginnings, doorways and gates, entrances and exits, a gatekeeper, and a household spirit. He was the first god evoked and is the first month of the year: he looks to the past (previous year) and future (the coming year); and
 - b. Gustavo on double bass—has three modes of expression: (1) plucked/pizzicato acoustic bass without electronics or voice; (2) mix of pizz/bowed bass acoustic with reverb electronics but no distortion; and (3) pizz/bowed bass with reverb/distortion/feedback electronics and ‘stylised’ voice sung on instrument. The three modes of expression are drawn from Gustavo’s “Buenas Nuevas” CD and utilised:
 - i. (1) plucked/pizzicato acoustic bass without electronics or voice: used as autonomous/reflective musical narrative that is more ‘distanced’/‘cool’ such as Track#1 “Enigmatik-A” or Track#4 “Cerro azul” and the mood based on the short list of keywords such as “Flight” or “Horizonte de trigo maduro”;
 - ii. (2) mix of pizz/bowed bass acoustic with reverb electronics but no distortion: used to provide a more expressive/reflective narrative that is middle ‘distance’ such as Track#2 “Pechalo con la Sierrita” and the mood based on the short list of keywords such as ‘Azul distante’; and
 - iii. (3) pizz/bowed bass with reverb/distortion/feedback electronics and ‘stylised’ voice sung on instrument: used to provide a very expressive narrative that is immediate such as Track#5 “Oaxaca” and the mood based on the short list of keywords such as “Visceras”.
2. **MT2** vernacular/profane music layer—the musicians comprise: a (1) cabaret/popolare representation of Córdoba music by Don Oscar and his group—Don Oscar vocals; Piano accordion (**to be advised?**); and Gustavo Lorenzatti on double bass. **This may yet need an electronic piano part for accompaniment to be advised?;** and (2) Andrés Oddone as DJ who is part of the vernacular layer but also bridging the abstract/poetic dimensions:
 - a. Don Oscar and his group with reference to the Don Oscar’ CD “Un Servidor” material;

- b. DJ: important dual role in bridging and galvanising both vernacular and abstract musical dimensions. DJ's postmodern citazione/commentary/remix/deconstructions/distillations of extant music both low/high and may include:
- i. ARGENTINA MUSIC REFERENCES:
 - Cordoba's popolare quartetto tradition;
 - Mass propoganda and news broadcasts;
 - Tango music both old (Carlos Gardel etc) and new (Piazzola et al);
 - Italian Opera in Argentina
 - ii. AUSTRALIA MUSIC REFERENCES:
 - Australian multicultural/alternative hip-hop eg Uber Lingua et al;
 - possibly 'Australian popular music' as presented to the world eg Kylie Mynogue, INXS, Midnight Oil, Nick Cave etc. Highlight the Italian 'absence/invisibility' in our national persona as different from the Argentinean Italian persona via tango/italian opera (vis a vis Fitzcarraldo, Placido Domingo, Daniel Barenboim etc)
 - Italian songs (from North and South Italian communities) in Australia
3. **MT3** Patricia's **solo** electroacoustic compositions/musique concrète/sound design (includes environment sounds/found objects) in **FX1** Argentina soundscapes; **FX2** Australia soundscapes; and **FX3** comprises pre-recorded voices of Italians, both men and women, in Argentina and Australia:
- a. Electroacoustic compositions **solo**: Patricia's compositions such as those from her CD "Obras Electroacústicas".
 - b. **FX1**: ARGENTINA soundscapes
 - i. Cordoba—Focus on characteristic sounds of the Jesuit city with its monastic tradition in the former inland capital of Argentina.
 - 1. City man-made soundscapes:
 - a. Churches: bells, rituals, sounds of congregation/celebrant, liturgical music
 - b. Monasteries/universities: cloisters, fountains
 - c. City: walking boulevards, parks, people talking
 - d. Bridges: both on and under bridges sounds
 - e. Buildings: inside/outside sounds
 - f. Railway stations
 - g. Other structures: wheat silos etc
 - h. Misc: soccer stadium and crowds
 - 2. City found sounds:
 - a. Fauna—Birds:
 - b. Fauna—Others: insects (eg cicadas?, crickets?), frogs etc
 - 3. Nature:
 - a. Storm, thunder, rain, lightning
 - b. Wind: soft, loud
 - 4. Surrounds to city:
 - a. Pampas: sound of wind/rain/thunder in pampas
 - b. Pampas: sound of fauna (insects/bugs etc)
 - c. Old abandoned buildings/towns/railway stations
 - ii. Buenos Aires—Focus similar to above but on urbane, large metropolis and sea-port aspects and soundscapes eg port, bridges, container cranes etc.
 - c. **FX2**: AUSTRALIA/SOUTH AUSTRALIA soundscapes
 - i. Adelaide and environs—Focus on characteristic sounds of the city (eg 'the city of churches' etc) and environs in similar categories as above:
 - 1. City man-made soundscapes;
 - 2. City found sounds;

- 3. Nature; and
 - 4. Surrounds to city.
- d. **FX3: ITALIANS IN ARGENTINA/AUSTRALIA** pre-recorded voices in different languages—testimonies/oral histories/ may include readings of texts collated by Maria Victoria Marquez and Tony Mitchell:
- i. Australian—focus on Friulani/Piemnontesi in Australia both men and women; and
 - ii. Argentina—focus on Friulani/Piemnontesi in Australia both men and women.

Short List Keywords in ‘narrative’ sequence: English, Italian and Spanish.

The list order forms a **dramatic and narrative sequence** intended to guide the selection of texts in the *Prelude/Interludes/Postlude* in each of the musical layers (my MT1 abstract layers, MT2 vernacular layers; and MT3 musique concrète/sound design layers. **NB:** the order has been revised by Teresa and myself:

1. Flight
2. Visceras
3. Pianissimo
4. Allegro Ma Non Troppo
5. Orphan Land
6. Horizonte de trigo maduro
7. Azul distante

Comments:

1. The overall conceptual musical structure of LB is still the same as the "Lontano Blu_timeline1.2.pdf" document that I sent you earlier. The piece has:
 - a. Seven (7) Dialogues/Scenes using Elio Gatti's texts/poems;
 - b. Six (6) Interludes in between the Dialogues/Scenes using collated texts from Argentina (Maria Victoria Marquez) and Australia (Tony Mitchell);
 - c. An opening Prologue (about 2 minutes) using the ocean 'wash' and other 'found sounds' (both nature and man-made) sound design including possibly pre-recorded voices and possibly the texts of emails;
 - d. Prelude (about 18 minutes) that introduces all of the musical elements that we are going to hear in the work. At the end of the Prelude we will use Don Oscar to lead into the first Dialogue/Scene; and
 - e. Postlude: is the finale after the 7th Dialogue/Scene that allows all of the musical elements to build to a climax and conclude the work.
2. The second half of the work from Scene 5 through to the end are still being developed and are more fluid/continuous than previous alternations between Scenes and Interludes.
3. Other important changes from our discussions in April 2005 when I was in Córdoba:
 - a. The MT1a abstract music layer: the dramatic baritone, Lyndon Terracini, functioning as the 'universal narrator' and was going to be the nonno character in the Dialogues is no longer in the Córdoba production;
 - b. The MT2a vernacular music layer: Los Cocineros group has been replaced with Don Oscar who will be singing some of the songs from his "Un Servidor" CD. He will also function in the MT1a music layer as a kind of 'magus' or 'universal commentator/narrator' replacing Lyndon Terracini. Don Oscar's accompanying band will be made up of Gustavo Lorenzatti on doublebass and we still need a pianoaccordion (not bandoneon) and possibly a piano player to complete the group;
 - c. Dance/Movement: dancer, Ana Grosse (Argentina living in Adelaide), who will work with Walter Cammertoni (Córdoba). Apart from dance/movement, Ana may also be called on to use her voice to make vocal utterances or read texts (the 'mute' dancer who gradually evolves into speech?); and

- d. Sound Engineer: Mark Krauss (Adelaide) has been engaged to be the sound engineer on LB. Mark is excellent and has done a lot of work with Parallelo. We are developing a surround sound 5.1 output mix (ie front Left, front Centre, front Right, rear Left, rear Right and a sub-woofer/LFE channels) for the public address system in both Córdoba and the Adelaide Festival in March 2006.

CREATIVE & PRODUCTION TEAM—LONTANO BLU

Teresa Crea	Executive Artistic Director and Producer (Adelaide)
Alejandro Romanutti	Associate Artistic Director(Córdoba)
Elio Gatti	Writer (Sydney)
Tony Mitchell	Text research (Sydney)
Maria Victoria Marquez	Text research (Córdoba)
Dino Bruzzone	Images and visual design (Buenos Aires)
Peter Heydrich	Images and visual design (Adelaide)
Claudio Pompili	Executive Musical Director, composer, sound designer (Adelaide)
Patricia Sacavino	Associate Musical Director, composer, sound design, (Córdoba)
Gustavo Lorenzatti	Double Bass, composer (Córdoba)
Andres Oddone	DJ, real-time sound designer and composer (Córdoba)
Don Oscar	Vocal (Córdoba)
TBA	Pianoaccordion (Córdoba)
TBA	Electronic piano (Córdoba)
Walter Cammertoni	Choreographer and dancer (Córdoba)
Ana Grosse	Dancer (Adelaide)
Mark Kraus	Sound engineer (Adelaide)
Claudio Pompili	Executive Sound Producer (Adelaide)
Patricia Sacavino	Associate Sound Producer (Córdoba)
Maria Emilia Piombi	Associate Producer (Córdoba)

MUSIC RESOURCES AS GUIDELINES

I've prepared a demo CD stereo version and a DVD 5.1 surround sound version of Lontan blu Prelude.

NB: The sound sources drawn from the musicians' CDs are *ONLY INTENDED AS GUIDELINES*. Musicians and composers, apart from the specific songs of Don Oscar, may use the same material or compose new materials based on the suggestions I've made.

The same CD/sound resources are referred to in the Music Synopsis of LB below. The sources are drawn from the following CD and recordings:

- Gustavo Lorenzatti "Buenas Nuevas" CD 2005;
- Zort "Más poco" AERODISCOS CD 2003;
- Don Oscar "Un Servidor" LA RECORD CD 1998;
- Patricia Sacavino "Obras Electroacústicas" CD;
- Sound of ocean surf 'wash' CD;
- The campane/bells and birds of Gorizia, Friuli CD 2005;
- The bamboo chimes CD 2005; and
- Various sound effects and environmental recordings.

RECURRING SOUNDS/THEMES

The recurring sounds/themes are:

- Don Oscar's Trk#4 "Dondes estaran mis Hermanos" is the signature 'tune' and symbolic of 'life force': it appears towards the end of the Prelude and introduces Scene 1; and towards the end of the Postlude and is the final music to played;
- The sound of the human voice, either spoken, sung, uttered, treated electronically or pre-recorded symbolic of 'life force';
- the campane/bells of Gorizia, Friuli—memories of the country of origin and marking the 'passage of time'. They relate to Elio's poetic evocation 'la campana, la campana...' at the end of Scene 2. The sound of bells/campane recurs as a leitmotif in the Prelude and the Postlude and occasionally during the work;
- The bamboo chimes as evocation of earth/nature/magic—the gap between (Japanese 'ma') the real world and the 'other' world. In the real world it also represents human presence and in Adelaide the Italian immigrants who use bamboos for their tomatoes and beans to grow on; and
- sound of ocean surf is a 'universal' sound (the ocean that unites Argentina and Australia) appears throughout the work and creates a 'white noise canvas' and also symbolises purification rituals eg 'water that purifies' and 'washes away the sins of the world'.

MUSIC SYNOPSIS OF LONTANO BLU

(NB: elapsed times and durations are approximate or estimated)

[Elapsed Time 00:00] PROLOGUE [Duration 02:00]

During the Prologue, the audience enters with the house lights dimmed/ambient.

Image: The image screens are black.

Sound: Features—

- ocean waves as universal 'white noise' canvas;
- pre-recorded oral histories/testimonies of both Italian-Argentineans and Italian-Australians both males and females are introduced in stages and overlapped;
- bamboo chimes rustle continuously; and
- the sounds of birds and bells of Gorizia, Friuli, appear towards the end of the Prologue and bridge the next section. The bells are an important marker of the passage of time and will return during the work.

Text: As the house lights go to black, one voice emerges and introduce the text of emails between Maria Victoria Marquez and Teresa Crea—may be spoken, pre-recorded or projected. Texts may be complete text or fragments. Towards the end of the Prologue, the text ends on Maria Victoria's text quoting Borges "?" (see Maria Victoria's email to Teresa). This may be spoken, pre-recorded or projected. The word "Flight" may also be used.

[ET 02:00] PRELUDE [18:00]

The Prelude comprises of five sections entitled Flight 1, Viscera 1, Flight 2, and Viscera 2. The final section of the Prelude is the appearance of Don Oscar and his group playing Trk#4 "Dondes estaran mis Hermanos". The Prelude, like the Postlude, is a music collage with carnivalesque/felliniesque qualities.

[ET 02:00] Flight 1 [04:00]

Image: Dino Bruzzone's images "Noche + Puente". Peter Heydrich's images to be advised.

Sound: Features—

- DJ Andrés/Zort Trk#1 "Cuatro Vientos De Fuego" and
- Patricia Trk#2 "Trío Sessions".

A **duo**—I didn't want a track with too much energy but enough beat/rhythm to signify locomotion and travel/movement. The Zort track#1 "Cuatro Vientos De Fuego" ambient track had a nice ambient feel with a motor rhythm that gave the right mood. It has to remain fairly abstract and 'distanced'. This is a 'duo' with Patricia's electroacoustic Track#2 "Trío Sessions" that ties the MT2 vernacular with the MT3 sound design layers. Patricia's stereo spatial movement is important here.

Keyword: Flight

Text: may include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on flight as fleeing a home land, the journey, and 'nature'.

[ET 06:00] Visceras 1 [02:32]

Image: Dino Bruzzone's images "Base Rotonda + Mare Movido". Peter Heydrich's images to be advised.

Sound: Features—

- Gustavo Trk#3 "Dinámica"; and
- Patricia electroacoustic Trk#5 "El rincón donde se refugia la memoria de los cuentos".

A **duo**—the mood of this is related to work/toil, the migrant establishing him/herself in the new adopted land. Gustavo's electronic gestural music Trk#3 "Dinámica" features as a 'duo' with Patricia's electroacoustic Trk#5 "El rincón donde se refugia la memoria de los cuentos". The use of 'noise' and voices is important and are both abstract (as in Patricia's sound design and Gustavo singing onto his contrabass). The voice signifies toil/work in this context.

Keyword: Visceras

Text: may include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on 'man-made' and 'toil', and use of the human voice.

[ET 08:32] Flight 2 [01:31]

Image: Dino Bruzzone's images "Noche + Puente". Peter Heydrich's images to be advised

Sound: Features—

- DJ Andrés/Zort Trk#1 "Cuatro Vientos De Fuego" (cont); and
- Patricia Trk#5 "El rincón donde se refugia la memoria de los cuentos" (cont).

A **duo**—a return to the earlier mood of Flight 1 with the Zort track#1 "Cuatro Vientos De Fuego" and Patricia Trk#5 "El rincón donde se refugia la memoria de los cuentos" in duo as before.

Keyword: Flight

Text: may include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on flight as fleeing a home land, the journey, and 'nature'.

[ET 10:03 Visceras 2 [04:54]

Image: Dino Bruzzone's images "Base Rotonda + Mare Movido". Peter Heydrich's images to be advised. Might use city-scapes in black and white.

Sound: Features—

- Gustavo Trk#5 "Oaxaca";
- DJ Andrés/Zort Trk#5 "Ilorado en días"; and
- Patricia Trk#4 "Soft - Primera pieza".

A **trio** featuring Gustavo Trk#5 "Oaxaca", Andrés/Zort Trk#5 "Ilorado en días" and Patricia Trk#4 "Soft - Primera pieza". The fragments/samples of popular radio broadcasts and slogans and the harmonised block vocals from the Zort track are important here.

Keyword: Visceras

Text: may include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on ‘man-made’ and ‘toil’, and use of the human voice.

[ET 14:57] Don Oscar 1 [05:03] Trk#4 “Dondes estaran mis Hermanos”

Image: Dino Bruzzone’s images “Base Rotonda + Mare Movido”. Peter Heydrich’s images to be advised. The images might be in neo-realist style as reflections of the ‘world’ we live in.

Sound: Features—

- Don Oscar's Trk#4 "Dondes estaran mis Hermanos" as a solo to lead us into Scene 1 between the Nonno and Angela.

Keyword: Visceras

Text: This song was written by Don Oscar because once, a man who met him downtown Cordoba city asked him to write a song about his brothers he could not find. He came from up north Córdoba Province, from a poor family with a lot of kids, and he didn’t know about his brothers when he grew up. Don Oscar said that the man, finally found his brothers.

DONDE ESTARÁN MIS HERMANOS	WHERE WOULD MY BROTHERS BE
Voy pidiéndole al viento Con un clamor sobrehumano Cuando mi madre fue al cielo ¿Dónde fueron mis hermanos?	I wander around asking to the wind With an unhuman pain When my mother went to heaven where did my brothers go?
Se fueron con los parientes Quien sabe donde andarán Y yo los sigo buscando Pero no sé donde están <i>Donde estarán mis hermanos</i> <i>Yo los quisiera encontrar</i> <i>Solo Dios tiene el camino</i> <i>Para poderlos hallar</i>	They went away with their relatives? Who knows where they would be I still keep looking for them But I don’t know where they are Where would my brothers be? I would like to find them Only God knows the way To be able to find them
<i>Qué cosas tiene la vida</i> <i>Uno se pone a pensar</i> <i>Tantos años separados</i> <i>Si es pa’ ponerse a llorar</i>	How’s life!!! When one starts thinking So many years separated It is as for to start crying.
Donde estarán mis hermanos yo los busco y no los puedo encontrar no los puedo encontrar ¿porqué Señor? ¿Porqué Señor?	
Pasaron ya muchos años sin saber nada de nada y yo los sigo buscando ¿dónde están, como serán? Serán igual a mi madre o serán como papá Donde estarán mis hermanos Ay... si estuviera mamá.	

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on ‘man-made’/popular culture/vernacular/domestic and the human voice. Don Oscar is a ‘life carrier’/’spirit of life’ and functions not only as the icon of popular music (NOT ironic!) but also as a shaman/magus. He is the bridge

between the sacred and the profane worlds and his presence is felt around the domestic scenes between the Nonno and Angela.

[ET 18:55] SCENE ONE (THE FIRST VISIT): FAMILY EXPOSITION [00:00?]

Angela visit Nonno for the first time while handling an important conversation on her mobile with her boyfriend Ryan. Ryan wants to end the relationship. Nonno is resisting Angela's cares.

NO POEM.

Image: Dino Bruzzone's images "Interiores". Peter Heydrich's images to be advised. The images are 'domestic interiors' in nature.

Sound: supported by the ocean 'wash'/sound design and may include silence. **NB:** Suggest as a model for this and subsequent scenes an abstract electroacoustic composition (featuring vocal utterances) by Patricia Track#5 "El rincón donde se refugia la memoria de los cuentos" and including environmental sounds (natural and man-made). Towards the end of the scene and bridging into Interlude we hear the sound of the campane/bells of Gorizia, Friuli signifying the 'passage of time'.

Text: Elio Gatti's dialogues/poems.

Protagonists: Nonno and Angela

Movement:

Comment:

[ET 00:00?] INTERLUDE 1: PIANISSIMO [circa 3']

Image: Dino Bruzzone's images "to be advised?" tba. Peter Heydrich's images to be advised.

Sound: a duo featuring—

- Patricia's electroacoustic music like a combination of Tracks#1 "Symbiosis 1 Trío" [8:04] and Track#5 "El rincón donde se refugia la memoria de los cuentos" [3:37]; and
- dancers Walter/Ana.

Patricia's music is a play on the human voice and percussive elements such as noise of machines and other evocations of 'toil'. The music is sparse/brittle and spatial with much movement in the sound field preferably 5.1 surround sound.

Keyword: Pianissimo

Text: poetic fragment and vocal utterances by dancers "Where did you come from?"; "What did you bring?" repeated?. Ana speaks in Spanish and Walter in English texts? May include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on 'man-made' and 'toil', and use of the human body/voice against an abstract electroacoustic music. The dancers may make vocal utterances, noises, text fragments and quasi-speech.

[ET 00:00?] SCENE TWO (THE HOMEWORK): TELL ME YOUR STORY [00:00?]

Nonno has changed his mind about Angela's visits. He sees an opportunity to break his solitude and play a game of cards. Angela sees an opportunity to complete a school assignment on the topic of migration by interviewing Nonno.

POEM: La campana.

Image: Dino Bruzzone's images "Interiores". Peter Heydrich's images to be advised. The images are 'domestic interiors' in nature.

Sound: supported by the ocean ‘wash’/sound design. May include other abstract electroacoustic compositions by Patricia including environmental sounds (natural and man-made). May also have the sound of the campane/bells of Gorizia, Friuli signifying the ‘passage of time’.

Text: Elio Gatti’s dialogues/poems.

Protagonists: Nonno and Angela

Movement:

Comment: the transition from the Scene to Interlude 2 is led by Don Oscar Trk#9 “Para Tí Madre”.

[ET 00:00?] INTERLUDE 2: ALLEGRO MA NON TROPPO [00:00?]

This Interlude is in two parts without a break and features firstly Don Oscar and then DJ Andrés.

[ET 00:00?] Don Oscar 2 [03:36] Trk#9 vals “Para Tí Madre”

Image: Dino Bruzzone’s images “Recuerdos”. Peter Heydrich’s images to be advised. Features homage to neo-realist images.

Sound: featuring—

- Don Oscar’s Trk#9 vals “Para Tí Madre”.

Keyword: Allegro Ma Non Troppo

Text: poetic fragment “Tell me your story” repeated? May include texts collated by Maria Victoria Marquez and Tony Mitchell. Don Oscar’s song is a very old waltz, very typical of the argentine man, tango singer, bla bla...from the beginning of the 20th century crying always for his mother. Missing her. Always sad and nostalgic for a time gone. There is a lot of music written in honor to the mother here in Argentina from those times.

PARA TI, MADRE	FOR YOU, MOTHER
<i>Este valsecito es para vos vieja querida</i>	<i>Bless that time gone</i>
<i>Para vos mamá, para vos mama</i>	<i>From the wonderfull childhood</i>
<i>This little waltz is for you my dearest mom</i>	<i>Childhood of gold and honey</i>
<i>For you mom, for you mom</i>	<i>Blessed it was ingenuity</i>
	<i>World was an eden</i>
Dichoso tiempo aquel	<i>Where good will reigned</i>
De la niñez maravillosa	<i>And full of ilusion</i>
Infancia de oro y miel	<i>The heart was so happy</i>
Bendita era la ingenuidad	<i>Motherly hug</i>
El mundo era un edén	<i>Loyal hand, generous</i>
En donde el bien reinaba	<i>Tenderness without comarisson</i>
Y lleno de ilusión	<i>Ideal world pink color</i>
era feliz el corazón	<i>From yesterday, only the remembrance is left</i>
Caricia maternal	<i>Hard and cruel life</i>
Mano leal y generosa	<i>Already has taught me what pain is.</i>
Ternura sin igual	
Mundo ideal color de rosa	<i>I have a big big Herat</i>
De de ayer solo quedo el recuerdo	<i>....</i>
La vida dura y cruel	<i>I miss the heat of the nest</i>
Ya me enseñó lo que es dolor	<i>And the song is full of emotion</i>
	<i>Education is a lost value</i>
El corazón tan grande tengo	<i>This song is for you</i>
Desde el pesar del bien su nido	<i>And when it touches your ears</i>
Extraña el buen calor del nido	<i>The beats of my hearts</i>
Y en la canción se derrama la emoción	<i>Will go together with them.</i>
La educación el bien perdido	
Es para ti la canción	<i>Now you are no longer here</i>
Y al acariciar tus oídos	<i>And I feel you in the deep of my soul</i>
Irán los latidos	<i>Nobody has never been able to erase</i>
De mi corazón	<i>Your loyal image</i>
	<i>Now that you are not longer here</i>
<i>Para ti mamá, el viejo valscesito</i>	<i>The anguish is so strong</i>
<i>Para que lo baile mi vieja querida</i>	<i>Of having been sometimes</i>
<i>Mi madre querida.</i>	<i>A bit cruel.</i>
	<i>The echo of your voice</i>
Ahora que no estás	<i>Vibrates in my ear</i>
te siento más hondo en el alma	<i>And the</i>
Y nadie ha de poder borrar jamás	<i>..... (I don't understand this part)</i>

<p>tu imagen fiel Ahora que no estás es t�n tenaz la angustia de haber sido quiz�s alguna vez un poco cruel El eco de tu voz que vibra en mi oido y el soplo del calor que da valor a la � tuve su material</p> <p>y aunque no est�s aqu� muy maternal..... el coraz�n sangrante tengo</p>	<p><i>Even you are not longer here...so motherly My heart is bleeding</i></p>
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Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on irony/humour and the voice. Don Oscar seques into DJ Andr s music.

[ET 00:00?] DJ Andr s [00:5:44] Trk#2 “La Vida Con Las Manos”

Image: Dino Bruzzone’s images “Recuerdos”. Peter Heydrich’s images to be advised.

Sound: featuring—

- DJ Andr s’s music picks up a vals (**maybe?**) that turns to → humour/irony → political propoganda → news broadcasts in Argentina and/or Australia representing voice/toil/utterances.

Keyword: Allegro Ma Non Troppo

Text: poetic fragment “Tell me your story” repeated? May include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on irony/humour and the voice. DJ Andr s seques into the next scene.

[ET 00:00?] SCENE THREE (THE FAIRYTALE): DNA [00:00?]

Nonno is measuring his insulin level. He does not feel very well. After a brief altercation with Angela who brings up the past, he collapses on his armchair. As a way of amending the situation, Nonno tells a fairytale to Angela as he used to do when she was little.

POEM: Il mio nome.

Image: Dino Bruzzone’s images “Interiores”. Peter Heydrich’s images to be advised. The images are ‘domestic interiors’ in nature.

Sound: use silence or supported by the ocean ‘wash’/sound design.

Text: Elio Gatti’s dialogues/poems.

Protagonists: Nonno and Angela

Movement:

Comment:

[ET 00:00?] INTERLUDE 3: ORPHAN LAND—DON OSCAR 3 [00:00?]

Image: Dino Bruzzone’s images “Paisaies”. Peter Heydrich’s images to be advised.

Sound: features—

- Don Oscar in symbolic role improvises solo fragments of operatic arias and milongo perhaps interspersed with declamation of fragments of texts (as if talking to a cabaret audience—NOT TOO STYLISED) collated by Maria Victoria Marquez and Tony Mitchell texts; and

- pianoaccordion fragmented interjections or “comments”—sparse pianoaccordion sounds such as Ross Bolleter’s track#5 “Euridice in Hades” for solo decaying Scandalli Super 6 accordion on ‘The Country of Here Below’ CD (Tall Poppies 1994) (Claudio copy); and/or
- Gustavo on the doublebass improvises sparse/terse gestures against pianoaccordion and harmonic bass support for Don Oscar’s opera arias/milongo.

Keyword: Orphan Land

Text: poetic fragment “Where did you come from?” repeated? May include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on ‘Italian heritage’ as ‘memory’/‘melancholy’ represented by vocal song tradition (opera/milonga) and the pianoaccordion/doublebass. Don Oscar as shaman/magus looking to past and to future (Janus). The dramatic tension builds in this interlude and leads into the crisis scene. Sparse pianoaccordion sounds improvised against doublebass and contrasted with fragments of popular operas/milongo.

[JET 00:00?] SCENE FOUR (THE FAMILY): CRISIS [00:00?]

Angela is very agitated. Her boyfriend left her and does not want to speak to her. She tries to communicate with Nonno, but he becomes angry and offended at thought she might have lost her virginity.

POEM: Now listen!

Image: Dino Bruzzone’s images “Interiores”. Peter Heydrich’s images to be advised. The images are ‘domestic interiors’ in nature.

Sound: supported by the ocean ‘wash’/sound design. May include other abstract electroacoustic compositions by Patricia including environmental sounds (natural and man-made). May also have the sound of the campane/bells of Gorizia, Friuli signifying the ‘passage of time’.

Text: Elio Gatti’s dialogues/poems.

Protagonists: Nonno and Angela

Movement:

Comment:

[JET 00:00?] INTERLUDE 4: HORIZONTE DE TRIGO MADURO [00:00?]

Image: Dino Bruzzone’s images “La Pampa (Horizonte)”. Peter Heydrich’s images to be advised.

Sound: a trio featuring—

- Gustavo on doublebass Tracks#1 “Enigmatik-A” and #4 “Cerro azul” as two contrasted moods;
- DJ Andrés Track#8 “Super Fracaso” [05:33] (ambient/sparse groove); and
- dancers Walter and Ana.

Keyword: Horizonte de trigo maduro

Text: Ana reading ‘Mothers’ text leading into Scene Five: Reconciliation. May include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the mood/focus is ‘la pampa/tierra’—molto chiaroscuro (light and shade) with contrasts in mood for example virile, abstract, reflective, gentle, melancholy, harsh, and expressive. This interlude is an abstract ‘release of the tensions’ established in the previous ‘crisis’ scene leading to reconciliation in the next scene.

[JET 00:00?] SCENE FIVE (LA NONNA): NONNA RECONCILIATION [00:00?]

Nonno asks for forgiveness. He also confesses he has death in his belly. Angela asks for forgiveness. She also confesses that she has life in her belly.

POEM: Filastrocca del mondo.

Image: Dino Bruzzone’s images “Interiores”. Peter Heydrich’s images to be advised. The images are ‘domestic interiors’ in nature.

Sound: supported by the ocean ‘wash’/sound design.

Text: Elio Gatti’s dialogues/poems. Ana reading ‘Mothers’ at beginning of reconciliation.

Protagonists: Nonno and Angela

Movement:

Comment:

[ET 00:00?] INTERLUDE 5: AZUL DISTANTE 1 [00:00?]

[ET 00:00?] Don Oscar 4 [02:37] Trk#2 vals “Desde el Alma”

Image: Dino Bruzzone’s images “Recuerdos”. Peter Heydrich’s images to be advised.

Sound: featuring—

- Don Oscar’s Trk#4 valse “Para Tí Madre”.

Keyword: Azul distante

Text: Don Oscar sings a very very traditional waltz known all over Argentina. Veeeeeery old.

DESDE EL ALMA	FROM THE SOUL
Alma que tanto te han herido Porqué te niegas al olvido Porqué prefieres llorar lo que has perdido Buscar lo que has querido Llamar lo que murió	My soul, you have been hurt so much because you deny forgetting because you prefer to cry for what you have lost Look for what you have loved Call for what is dead.
Vives inútilmente triste Y sé que nunca mereciste Pagar con pena la culpa de ser buena Tan buena como fuiste por amor	You live, uselessly sad And I know that you never deserved to pay with your sadness, your fault of being nice as nice as you have been, because of love.
Fue lo que empezó una vez Lo que después dejó de ser Lo que al final por culpa de un error Fue noche amarga del corazón	It’s been, what once started what afterwards, stopped being what finally, because of a mistakes’ fault It was a heart’s bitter night.
Deja esas cartas Vuelve a tu antigua ilusión Junto al dolor Que abre una herida Llega a la vida Trayendo otro amor	Leave those letters Go back to your old illusion. Next to the pain which opens a healing a new life arrives bringing another love

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on reconciliation: Don Oscar as celebration of a ‘life force’.

[ET 00:00?] DJ Andrés [04:53] Trk#3 “Venceremos”

Image: Dino Bruzzone’s images “Recuerdos”. Peter Heydrich’s images to be advised.

Sound: featuring—

- DJ Andrés samples/raps/remixes on Angela’s announcement “I’m pregnant” collage with music Trk#3 “Venceremos”

Keyword: Azul distante

Text: May include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on reconciliation: celebration of every-day life eg “I’m pregnant”, life goes on, music evokes through beat/rhythms.

[ET 00:00?] SCENE SIX (THE FUTURE): LETTERA/THE GIFT [00:00?]

Angela is quite happy. She received an award at school. Nonno asks about her future, her dreams, her hopes. As she talks he understands how different they are from those of his time. He is determined to support her and passes on to her all his possessions.

POEM: My beloved.

Image: Dino Bruzzone's images "Interiores". Peter Heydrich's images to be advised. The images are 'domestic interiors' in nature.

Sound: supported by the ocean 'wash'/sound design. Ritornello of some previous sounds and may include other abstract electroacoustic compositions by Patricia including environmental sounds (natural and man-made).

Text: Elio Gatti's dialogues/poems.

Protagonists: Nonno and Angela

Movement:

Comment:

[ET 00:00?] INTERLUDE 6: AZUL DISTANTE 2 [04:16?]

Image: Dino Bruzzone's images "Azul Abstracto + Noche". Peter Heydrich's images to be advised

Sound: Features—

- Gustavo double bass Track#10 "Tresor" [04:16] OR Track#2 "Pechalo con la Sierrita" [05:00] OR a mix of both.

Keyword: Azul distante

Text: May include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the mood/focus begins with reflection and tenderness/dreamy (Track#10) and builds poco a poco in energy/tension towards finale.

**[ET 00:00?] SCENE SEVEN (DEPARTURE AND ARRIVAL): POSTSCRIPT—
ERA SCRITTO [00:00?]**

Angela walks in and Nonno is asleep. Like the first scene. She approaches him and caresses him. As she does it she recites the lines of the poem "Il mio nome" as a postscript.

POEM: Il mio nome.

Image: Dino Bruzzone's images "interiores". Peter Heydrich's images to be advised. The images are 'domestic interiors' in nature.

Sound: supported by the ocean 'wash'/sound design. Ritornello of some previous sounds and may include other abstract electroacoustic compositions by Patricia including environmental sounds (natural and man-made). May also have the sound of the campane/bells of Gorizia, Friuli signifying the 'passage of time'.

Text: Elio Gatti's dialogues/poems.

Protagonists: Nonno and Angela

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the mood/focus builds in energy/tension towards finale.

[ET 00:00?] INTERLUDE 7: AZUL DISTANTE 3 [00:00?]

Image: Dino Bruzzone's images "Noche Estrellada + Mar Calmo". Peter Heydrich's images to be advised.

Sound: to be advised? Dino suggested—

- DJ Andrés/Zort Track#01 "Cuatro Vientos De Fuego"?

Keyword: Azul distante

Text: May include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the mood/focus builds in energy/tension towards finale.

[ET 00:00?] POSTLUDE [00:00?]

The musical Postlude is like a ‘mirror’ version of the Prelude in that Gustavo, Andrés, Patricia combine in duos, trios and ensembles build to a climax. The music collage should have the same carnivalesque/felliniesque qualities of the Prelude but use/compose different musics by each musician. Don Oscar appears towards the end of the Postlude with a return of his Trk#4 "Dondes estaran mis Hermanos".

SUMMARY

Image: Dino Bruzzone’s images drawing on previous images and ending with “Fiesta Barbies”. Peter Heydrich’s images to be advised.

Sound: **details to be advised?**—duos/trios between Gustavo, Andrés, Patricia and finish with Don Oscar appearing towards the end of the Postlude with a return of his Trk#4 "Dondes estaran mis Hermanos" and ends the work.

Keyword: Flight, Vísceras, Azul distante

Text: May include texts collated by Maria Victoria Marquez and Tony Mitchell. Don Oscar finishes with ‘Dondes estaran mis Hermanos’.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the mood/focus builds in energy/tension towards finale finishing with Don Oscar ‘Dondes estaran mis Hermanos’ that leads to the fiesta after the show.

[ET 10:03 Vísceras 3 [04:54]

Image: Dino Bruzzone’s images “Base Rotonda + Mare Movido”. Peter Heydrich’s images to be advised. Might use city-scapes in black and white.

Sound: Features—

- Gustavo **Trk#? "?"—details to be advised?;**
- DJ Andrés/Zort **Trk#? "?"—details to be advised?;** and
- Patricia **Trk#? "?"—details to be advised?;**

A **trio** featuring Gustavo, DJ Andrés and Patricia. The fragments/samples of popular radio broadcasts and slogans and voices may be heard.

Keyword: Vísceras

Text: may include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on ‘man-made’ and ‘toil’, and use of the human voice. Tension builds to plateau/climax.

[ET 08:32] Flight 3 [01:31]

Image: Dino Bruzzone’s images “Noche + Puente”. Peter Heydrich’s images to be advised

Sound: Features—

- DJ Andrés/Zort **Trk#? "?"—details to be advised?;** and
- Patricia **Trk#? "?"—details to be advised?;**

A **duo**—a return to the earlier mood of Flight 2.

Keyword: Flight

Text: may include texts collated by Maria Victoria Marquez and Tony Mitchell.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on flight as ‘release’, distance/lontano blu, and ‘nature’.
Tension is released and seques to Don Oscar.

[ET 14:57] Don Oscar 5 [05:03] Trk#4 “Dondes estaran mis Hermanos”

Image: Dino Bruzzone’s images “Fiesta Barbies”. Peter Heydrich’s images to be advised. The images might be in neo-realist style as reflections of the ‘world’ we live in.

Sound: Features—

- Don Oscar's Trk#4 “Dondes estaran mis Hermanos”.

Keyword: Visceras

Text: “Dondes estaran mis Hermanos” song text.

Movement: Walter Cammertoni and Ana Grosse to be advised.

Comment: the focus/mood is on Don Oscar as ‘life carrier’/‘spirit of life’ and the ‘possibility of hope’ [Hage]. The song creates a transition from LB to the real fiesta that follows the performance.