

CLASSIC VOICE

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BENDA

MEDEA

DUSAPIN

Interpreti S. Kammer (Benda), P. Komsì (Dusapin)

direttore Marco Angius

regia Pamela Hunter

Bologna – Teatro Comunale ★★★★★

Review by **Gianluigi Mattiètti**

..... Two different versions of the myth of Medea, two distant worlds in the history of music, and also two different genres (a melologue that of Benda, combining music and spoken voice, a monodrama for soprano that of Dusapin). But two works at the forefront of their time, both of great dramatic force, both given to two extraordinary first-women, Salome Kammer and Piia Komsì. At the end of the eighteenth century, the melologue of Benda were considered the example of a new musical theater, liberated from the tyranny of the belcanto, also sustaining the lively interest of Mozart: Medea, built as a great dramatic recitative, it also plays on re-currents (Leitmotiv), functional to psychological introspection, as well as to the organic nature of the musical structure. That of Benda is a very human Medea, upset, fretful, furious, that Kammer has been able to re-establish in all expressive facets.

Dusapin's Medeamaterial, based on the text by Heiner Müller, instead explored the psychology of Medea as a claustrophobic, schizophrenic, somewhat autistic universe, with an extreme, piercing vocal, traversed by long melismas.

Bravissima (Piia) Komsì, great expert in this role, to grasp the sense of an extended lament, like a harrowing pain - at times seemed almost to howl (amplified by a vocal quartet which made of Medea "a sort of octopus with five heads"), from the "echo" of the choir, from the voices of Jason and the Nurse, which seemed to come from another world.....

Gianluigi Mattiètti