



## Calder Quartet/Komsi review – Eötvös Sirens' test is navigated superbly

**Wigmore Hall, London** Peter Eötvös's new Sirens Cycle blends Kafka, Joyce and Homer in strikingly different sections. Piiia Komsi met its challenges with operatic brilliance

**Andrew Clements**

Tue 4 Oct 2016 14.44 BST

**T**he Sirens Cycle, introduced by Piiia Komsi and the Calder Quartet, may be Peter Eötvös's latest concert piece, but its operatic origins are hard to miss. What started life as a music-theatre idea, based upon Kafka's short story, *The Silence of the Sirens*, has been transformed into an extended piece for coloratura soprano and string quartet, in which the Kafka fragment takes up the third and final part of the work, after settings of the Sirens section from James Joyce's *Ulysses* and a passage from Homer's *Odyssey*.

Musically the three parts are strikingly different. The first is effectively a self-contained song cycle, made up of seven tiny expressionist pictures, in which Joyce's words are blown to smithereens in the highest reaches of the coloratura range. The second and third parts are vocally more conventional, the setting of Homer's ancient Greek rather hieratic and chant-like, the Kafka bringing echoes of between-the-wars cabaret. Most of

all, though, the whole 40-minute work sets a fearsome test for any coloratura soprano, and Komsi passed it superbly, meeting every challenge with real operatic brilliance.



The Calder Quartet. Photograph: Autumn de Wilde

The Calder had opened the concert with Eötvös's first string quartet, *Korrespondenz*, which he also describes as a “mini-opera”. Its starting point was an exchange of letters between Mozart and his father Leopold in 1778, when the 22-year-old composer was unhappily living in Paris, unaware that his mother had died back in Salzburg. In the quartet's three “scenes” the viola represents Wolfgang and the cello Leopold, both with music that mimics the inflexions of what they write in their letters, while the two violins attempt to mediate between them. It's a curious, rather unconvincing piece, though the significance of its catastrophic glissando climax is hard to mistake.

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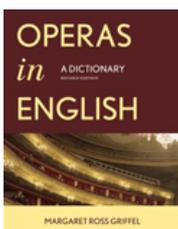
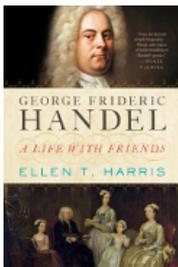
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#### The Schumanns at home: Temple Song 2018

Following their marriage, on 12th September 1840, Robert and Clara Schumann made their home in a first-floor apartment on the *piano nobile* of a classical-style residence now known as the Schumann House, on Inselstraße, just a short walk from the centre of Leipzig.

#### Bartók's *Duke Bluebeard's Castle* at the Barbican

Two great operas come from the year 1911 – Richard Strauss' *Der Rosenkavalier* and Bela Bartók's *Duke Bluebeard's Castle*. Both are masterpieces, but they are very different kinds of operas and experienced quite asymmetric performance histories.

#### Puccini's *Tosca* at the Royal Opera House

Now on its ninth revival, Jonathan Kent's classic *Tosca* for Covent Garden is a study in art, beauty and passion but also darkness, power and empire. Part of the production's lasting greatness, and contemporary value, is that it looks inwards towards the malignancy of a great empire (in this case a Napoleonic one), whilst looking outward towards a city–nation in terminal decline (Rome).

#### ROH Announces 2018 Jette Parker Young Artists

The Royal Opera House has announced the five singers who will join the Jette Parker Young Artists Programme in September, selected from more than 440 applicants from 59 countries.

#### The Epic of Gilgamesh – Bohuslav Martinů

New recording of the English version of Bohuslav Martinů's *The Epic of Gilgamesh*, from Supraphon, the Czech Philharmonic Orchestra conducted by Manfred Honeck. This is the world premiere recording of the text in English, the original language in which it was written.

#### Maybe the Best *L'heure espagnole* Yet

The new recording, from Munich, has features in common with the Stuttgart one: the singers are all native French-speakers, the orchestra is associated with a German radio channel, we are hearing an actual performance (or in this case an edited version from several performances, in April 2016), and the recording is released by the orchestra itself or its institutional parent.

#### Stéphanie d'Oustrac in Two Exotic Masterpieces by Maurice Ravel

The two works on this CD make an apt and welcome pair. First we have Ravel's sumptuous three-song cycle about the mysteries of love and fantasies of exotic lands. Then we have his one-act opera that takes place in a land that, to French people at the time, was beckoningly exotic, and whose title might be freely translated "The Nutty and Delightful Things That Can Happen in Spain in Just One Hour".

#### ROH Return to the Roundhouse

Opera transcends time and place. An anonymous letter, printed with the libretto of Monteverdi's *Le nozze d'Enea con Lavinia* and written two years before his death, assures the reader that Monteverdi's music will continue to affect and entrance future generations:

#### London Schools Symphony Orchestra celebrates Bernstein and Holst anniversaries

One recent survey suggested that in 1981, the average age of a classical concertgoer was 36, whereas now it is 60-plus. So, how pleasing it was to see the Barbican Centre foyers, cafes and the Hall itself crowded with young people, as members of the London Schools Symphony Orchestra prepared to perform with soprano Louise Alder and conductor Sir Richard Armstrong, in a well-balanced programme that culminated with an 'anniversary' performance of Holst's *The Planets*.

#### Salome at the Royal Opera House



03 Oct 2016

## World Premiere Eötvös, Wigmore Hall, London

Péter Eötvös' *The Sirens Cycle* received its world premiere at the Wigmore Hall, London, on Saturday night with Piia Komsu and the Calder Quartet. An exceptionally interesting new work, which even on first hearing intrigues: imagine studying the score! For *The Sirens Cycle* is elegantly structured, so intricate and so complex that it will no doubt reveal even greater riches the more familiar it becomes. It works so well because it combines the breadth of vision of an opera, yet is as concise as a chamber miniature. It's exquisite, and could take its place as one of Eötvös's finest works.

The basic architecture of Eötvös's *The Sirens Cycle* is simple, yet classic: three parts each devoted to different responses to the legend of the Sirens, whose singing is so lovely that those who listen are lured to their deaths. Seduction and destruction: opposite poles eternally pulling together and apart. The first part is based on James Joyce's *Ulysses*, in which the legend is retold in Joyce's highly unusual syntax, where words fragment and language is subsumed by sounds that aren't necessarily coherent but generate fleeting images. Tosh, perhaps, but oddly compelling. Indeed, abstract sounds amplify meaning. What to make of lines like "Chips ... Horrid and gold flushed more"? Eötvös replicates Joyce's choppy phrasing with flourishes of syllabic sound. The word "Chips" is projected as a high-pitched gasp which claws at the ear, so the rounded "o" sounds in "horrid" and "gold" and "more" seem to churn around on themselves. Or lines like "A jumping rose on a satiny breast of satin, Rose of Castille, trilling idolores"? Eötvös breaks the words into tense, choppy figures, deconstructing the idea of satin and roses.

Images of bronze, gold and roses recur, linking the passages together with a kind of inner logic, highlighted by Eötvös's setting, as idiosyncratic as Joyce's poetry, for that is what it is, ideas evoked not by figurative meaning but by allusion. Thus the third section in the first part "O Rose! /Castille the morn is breaking/ jingle jaunten jingling coin rang /Clock clacked." Crazy, zany rhythms, almost joyous, yet brought down to earth by a sudden drop in the timbral temperature: a hard ending to flights of fancy. Similarly, the "Clap-

World Premiere by Peter Eötvös, Wigmore Hall, London

A review by Anne Ozorio

Piia Komsu

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In *De Profundis*, his long epistle to 'Dear Bosie', Oscar Wilde speaks literally 'from the depths', incarcerated in his prison cell in Reading Gaol. As he challenges the young lover who has betrayed him and excoriates Society for its wrong and unjust laws, Wilde also subjects his own aesthetic ethos to some hard questioning, re-evaluating a life lived in avowal of the amorality of luxury and beauty.

#### In the Beginning ... *Time Unwrapped at Kings Place*

Epic, innovative and bold, Haydn's *The Creation* epitomises the grandeur and spirit of the eighteenth-century Enlightenment.

#### Stefano Secco: *Crescendo*

I had never heard of Stefano Secco before receiving this CD. But I see that, at age 34, he already has had a substantial career, singing major roles at important houses throughout Europe and, while I was not paying attention, occasionally in the US.

#### *The Pearl Fishers* at Lyric Opera of Chicago

For its recent production of Georges Bizet's *Les pêcheurs de perles* Lyric Opera of Chicago assembled an ideal cast of performers who blend well into an imaginative and colorful production.

#### New *Cinderella* SRO in San Jose

Alma Deutscher's *Cinderella* is most remarkable for one reason and one reason alone: It was composed by a 12-year old girl.

#### French orientalism : songs and arias, Sabine Devieille

Mirages : visions of the exotic East, a selection of French opera arias and songs from Sabine Devieille, with Alexandre Tharaud and Les Siècles conducted by François-Xavier Roth, new from Erato

#### *La Cenerentola* in Lyon

Like Stendhal when he first saw Rossini's *Cenerentola* in Trieste in 1823, I was left stone cold by Rossini's *Cendrillon* last night in Lyon. Stendhal complained that in Trieste nothing had been left to the imagination. As well, in Lyon nothing, absolutely nothing was left to the imagination.

#### *Messiah, who?* The Academy of Ancient Music bring old and new voices together

Christmas isn't Christmas without a *Messiah*. And, at the Barbican Hall, the Academy of Ancient Music reminded us why ... while never letting us settle into complacency.

#### *The Golden Cockerel* Bedazzles in Amsterdam

Nikolai Rimsky-Korsakov's fairy tale *The Golden Cockerel* was this holiday season's ZaterdagMatinee operatic treat at the Concertgebouw. There was real magic to this concert performance, chiefly thanks to Vasily Petrenko's dazzling conducting and the enchanting soprano Venera Gimadieva.

#### Mahler *Das Lied von der Erde*, London - Rattle, O'Neill, Gerhaher

By pairing Mahler *Das Lied von der Erde* (Simon O'Neill, Christian Gerhaher) with Strauss *Metamorphosen*, Simon Rattle and the London Symphony Orchestra were making a truly powerful statement. The Barbican performance last night was no ordinary concert. This performance was extraordinary because it carried a message.

#### David McVicar's *Rigoletto* returns to the ROH

This was a rather disconcerting performance of David McVicar's 2001 production of *Rigoletto*. Not only because of the portentous murkiness with which Paule Constable's lighting shrouds designer Michael Vale's ramshackle scaffolding; nor, the fact that stage and pit frequently seemed to be tugging in different directions. But also, because some of the cast seemed rather out of sorts.

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clap, Clip-clap, Clappy-clap" of the sixth section where energy is abruptly cut short. "I feel", the line drawn out, going silent, then snapping back. "So sad". Joyce mentions "Liszt's Rhapsodies" and Eötvös creates a spooky nocturnal waltz. Wittily, he captures Joyce's bizarre wordplay, "my epp ripff taph/ Be pfrwritt".

Although Barbara Hannigan was scheduled to sing, I was thrilled to hear that Piia Komsa was stepping in at very short notice indeed, for Komsa's voice is phenomenal, capable of extremes of pitch and textures beyond the range of most, combined with extraordinarily crisp articulation. Her voice is almost superhumanly elastic, her diction precise even in phrases as convoluted as those thrown at her by Joyce and Eötvös. She embodied the Sirens, supernatural beings who defy the boundaries of Nature. Komsa's death-defying flights up and down the scale could drive one mad with rapture. Komsa is a vocal gymnast, but so poised that she can make the ethereal sound perfectly natural.

And thus the Interlude, by which Eötvös separates the Parts of the *Siren Cycle*. In this first interlude, the Calder Quartet created whooshing sounds, suggesting movement within a compressed range, like wind channelled through a tunnel. An image of time travel? We fly into the ancient world, with Homer's verses in Greek, intoned with gravitas. Again, Eötvös captures the metre of the poet's individual language. The lines seem to curve upon themselves like sonorous echoes. The Sirens (or rather Komsa and the Calder Quartet) seduce in honeyed tones: Komsa's voice warms sensuously, the violins, viola and cello singing along with her, in luscious chorus. Significantly, Eötvös breaks off from the Siren's song with a short interlude where the strings sing troubled foreboding. Tough old Odysseus, despite his resolve, longs to listen.

Franz Kafka's story from 1917, *Das Schweigen der Sirenen* "Um sich vor dem Sirenen bewahren" supplies the text for the Third Part of Eötvös's *Siren Cycle*. Another change of literary syntax: Kafka's lines are more prose than poem. His handling of the subject is at once more brusquely down to earth, and yet more horrifying. Odysseus escapes the Sirens by stopping his ears up with wax. He's tied to the mast so he cannot break free and join them. But the Sirens have *eine noch schreckliche Waffe als den Gesang, nämlich ihr Schweigen*, (an even more terrifying weapon than song, namely their silence). Odysseus thinks he's outsmarted the Sirens but perhaps it is they who have outsmarted him by withholding their song, leaving him with his illusions. For a musician, that's a an astonishingly ironic solution. It thus casts the whole *Siren Cycle* as a meditation on the nature of song and art, and the absence thereof. This also connects with the references to song in Joyce's text, the Rose of Castille being Balfe's operetta, the cry "Martha" in Part 1 section 5 being Flotow's *Martha* and, of course the snatch of Liszt rhapsody. What, then, is the mood in this final part of the cycle? Its rhythms are sturdier than the skittish First Part, yet also oddly nostalgic. Are we to think of popular music wafting all around us, even if we'd like to remain aloof? Komsa's voice takes on a soubrettist tinge. Is she coquette, destroyer or Muse? No easy answers. But that is the beauty of Eötvös *The Sirens Cycle* : there's a lot more to it than meets the eye, or ear.

Purposefully, this recital began with Eötvös's *Korrespondenz* (String Quartet no 1, (1992) which the composer describes as "a mini opera for string quartet", since it's based on the correspondence between Leopold and Wolfgang Amadeus Mozart. The son was lonely, in Paris. The father withheld news of the death of his wife, whom the son loved dearly. Deception, even though well meant: the ingredients of psychodrama. The first violin (Benjamin Jacobsen) and the viola (Jonathan Moerschel) talk at each other rather than to each other. Their music seems to connect but there's a palpable gulf. One of them is singing, but the other refuses to hear. It's *The Siren's Cycle*, in microcosm. Separating the two, defusing the dynamite, so to speak, the Calder Quartet played Debussy *String Quartet in G minor* op.10.

#### Anne Ozorio

Piia Komsa - soprano; Calder Quartet.

Peter Eötvös: *Korrespondenz*; Debussy: String Quartet in G minor Op.10; Peter Eötvös: *The Sirens Cycle* for string quartet and soprano (world première).

Wigmore Hall, London; Saturday 1<sup>st</sup> October 2016.

# 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**

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Bologna Modern #2: Medea e Medeamaterial

- by David Toschi

Bologna Modern is a festival FOR contemporary music, and is the only one produced entirely by an operatic-symphonic foundation. Nicola Sani, artistic director of the Teatro Comunale di Bologna, the promoter responsible for Bologna Modern 2 and himself a composer, frequently stresses the uniqueness of his project.

It is a pity, however, that the Festival takes place in Never-never Land. The theatre was three quarters empty, with no trace of that horde of young people who, drawn both from among composers and from the public, should have flocked to the Teatro Comunale di Bologna and brought life to it. The majority of performances are still to come, up to the end of the month. In the auditorium there was no sign of young authors or of the young people who, outside the door of the theatre, play, sing, or simply gather.

Students at the universities of Bologna number about seventy thousand. There were none of them in the theatre, detached as it is from the first faculty of Arts, Music and Drama which the city created years ago, and which continues its existence with varying degrees of success.

On Wednesday October 11 'The space of the contemporary' was three-quarters empty, distant, detached, turning its back on the reality of a musical city, as Bologna shows itself to be every day.

But let the music begin. And what music!

Bologna Modern 2 opens with a diptych of one-act dramas separated by more than two centuries, both concerned with the myth of **Medea**. The first is by Georg Benda, a Bohemian composer active during the second half of the eighteenth century, with a libretto by F. P. Götter, a poet and classicist contemporary with Benda. The progress of the drama seems minimally touched by the many mythological complications that have grown around it. Götter's Medea is more human than divine. Shocked by Jason's decision to marry the young Glauce/Creusa, which would have brought him to the throne, Medea plans vengeance by killing her own two sons, thus denying progeny to Jason.

Benda's music soon became a model for the melodramas of the period, as melodrama became the predominant style in the opera house.

The Bologna production, conducted by Marco Angius, demanded from the not always perfect Orchestra del Teatro di Bologna energetic dynamics, capable of a coherent cooperation with the intense vocal recitation of Salome Kammer, the exemplary protagonist. Thus, Benda's score takes on a graceful life, shown in every expressive detail of the proclaimed text.

The actor Paul Suter, who played Jason in both works, gave a consistently well-judged performance. Well played also were the Governess (Ulduz Ashraf) and the two children of Medea and Jason (Federico Spitz and Anna Kehl).

A total contrast in complexity is offered by Pascal Dusapin's dramatic treatment of the text of Heiner Müller. **Medeamaterial**, composed in 1992, minimises the mythological aspects of

Medea and offers an almost exclusively psychological portrait. Here, Medea is a woman trapped in the crucial knots of her existence, arising from (supposed) abuse, deception and betrayal. This vision is coherent with Müller's dramatic conception, which situated the mythological figure in her personal history and thus in the contemporary world.

The text is hard, schizophrenic and obscene. Together with the obsessive vocal lament of the main character, it becomes a musical carpet for Dusapin's orchestral composition to escape the claustrophobic universe that Medea has created within her own mind. Piia Komsa was magnificent, a coloratura soprano with astounding expressive skills. She interprets the lament with her voice, the sounds she produces come from deep within her head, using instruments of the rarest agility and precision. Her singing is music, her body an instrument perfectly tuned and trained. This is an excellent performance, which confirms her reputation as a truly great coloratura soprano whose technique and musicality are of the finest. She reveals the astounding ability of Pascal Dusapin to discover compelling vocal lines, not only because they are extreme, but also because he is able to design for them a most refined orchestral accompaniment, based on structures that I would rather call crafted than mechanical. Even the five-voice ensemble is built on an original pattern, however obscure, which is the *canto tenorile*. Almost imperceptibly, that is what provides tempo and rhythm to the group, to say nothing of the precise and always balanced interventions of the Chorus. The vocal quartet (Gabriella Costa and Sabina Martin, sopranos, Katarzyna Otczyk, mezzosoprano and Constantin Derri, Counter-tenor) made a good contribution. The sensitive and coherent approach adopted by Marco Angius make this performance, assisted by the excellent work of chorus-master Mario Benotto, a point of reference for the future of Medeamaterial.

Both performances benefited from the contribution of Pamela Hunter for video-projected scenery and staging, evidence of the professionalism and the already well-recognised value of the productions of Nimrod Opera Zurich, which specialises in producing contemporary operas and is also able to tackle the earlier repertoire confidently.

Excellent was the management of the sound, when amplified, by Francesco Cavanese and Giovanni Magaglio of Tempo Reale, as were the appearances onstage of the video camera, which mostly 'amplified' the image of the protagonist, under the care of Dalibor Pys for Vox Multimedia and the lighting under the care of Daniele Naldi.

**La Stampa**  
2017/10/25

**[La Stampa: Successo del dittico “Medeamaterial” al Teatro Comunale di Bologna](#)**

**By Sandro Cappelletto**

**Medea revisited: After killing her two sons, after taking a terrible revenge for her betrayal by Jason, now she is a patient in a modern mental hospital. She remembers, she laments, she raves, watched by nurses ready to intervene. A masterpiece of contemporary opera, Medeamaterial by the French composer Pascal Dusapin, with a libretto based on a work with the same name by the German playwright Heiner Müller, was given its first Italian production at the Teatro Comunale in Bologna. Written in 1983, the text found fame immediately for its expressive power which brought into the present day a myth most popular among artists, from the tragedy by Euripides to the opera of Luigi Cherubini and the film by Pier Paolo Pasolini.**

**Present and past are confused in the mind and in the singing of the protagonist. She hates Jason, her man, the father of her children, who has deceived her like any wicked seducer. Now he wants to marry Glauce (Creusa), the daughter of King Creon of Corinth, hoping one day to become ruler himself. But she is Medea, daughter of the Sun-God, and a witch. She will deprive Jason of his progeny and use her powers to destroy Glauce by making the wedding-dress that she gives her burst into flames. A terrifying Medea!**

**Dusapin shows himself to be a theatrically sensitive composer: he does not see the use of technique as an end in itself, but uses it brilliantly to reach the human heart of his characters. The soprano Piia Komsu displays her virtuosity in bringing back the shattered mind of a woman who seems unable any more to speak complete phrases, but only fragments, scraps, flashes of memory, mingled with what psychiatrists call 'intrusive thoughts'. You cannot predict or control them, and when they come, they come to destroy you by presenting themselves to you as objective reality.**

**Marco Angius conducts the players and singers of the Teatro Comunale with profound attention to the relationship between sound and song. Pamela Hunter evokes the intense solitude and delirium of the protagonist by focussing - as a genuine director - on the credibility of an insane personality.**

**Dusapin's work was preceded by another Medea composed in the eighteenth century by Georg Benda. Within the aesthetic limits of his time, Benda too brings expressive tension to its highest pitch, as Mozart was able to appreciate when he saw a performance: 'This is an excellent drama, and the words spoken above the musical base have a splendid effect'.**

**The actress and singer Salome Kammer evokes the tragic depths of an unhappy, terrifying woman. This very successful evening inaugurated Bologna Modern, a festival of contemporary music organised by the Teatro Comunale together with Musica Insieme. It was a courageous act, among so many predictable and repetitive programmes.**

## MEDEAS IN BOLOGNA By Magda Ruggeri Marchetti

[Codalario.com](http://Codalario.com) - original critic in Italian

Bologna. 11-X-2017. Teatro Comunale. Conductor: Marco Angius. Stage Direction: Pamela Hunter. Maestro del coro: Mario Benotto. Video & camera: Dalibor Pys. Sound System: Francesco Canavese & Giovanni Magaglio. Lighting: Daniele Naldi. Orchestra and Chorus of the Teatro Comunale di Bologna.

“Bologna Modern Festival for contemporary music” (11-31 October) began with an interesting díptich which placed two operas face to face with the same plot, the first composed in 1775 and the second in 1992. They were the subject of a new production by the Teatro Comunale di Bologna with Nimrod Opera Zurich. The story of *Medea*, a foreigner in an unknown land ignorant of different customs. It is very interesting how the same story written over a span of two centuries: *Medea*, abandoned by Jason, who renounced his country and his family, comes to kill her own children because of the treachery she found and her suffering for not having held onto anything but the memory of the man she previously loved.

The two compositions are of great interest: **Georg Anton Benda** begins in an operatic panorama of the period for the profound drama and its psychological introspection, in particular by the use of the *mélologue* which blends the music with the theatrical language. Mozart admired *Medea* and especially appreciated the great effect of the spoken recitation over the support of the music.. **Salome Kammer**, an excellent actress, performed the role of *Medea* with great skill. Intense, magnificent, with expressions loaded with hatred, driven by suffering, almost always alone on the entire stage, struggling between her maternal affection and her thirst for vengeance. Very suggestive the reflections of the expressions in her face in the video, which succeeded in creating a constantly changing background. Her amazement, her fear, which she used as a principle between her status as a foreigner and fear in the unknown city which was projected by video. Her interpretation had the class of grand theatre.

**Pascal Dusapin**, without doubt one of the most important composers alive today, has created a language using in particular the timbres and sonorities of material in the human voice. His *Medeamaterial*, composed on the text by Heiner Müller which explores the psychological depths of the performer, is a real opera. **Piia Komsí**, a magnificent coloratura soprano, with a perfect voice and an enormous range, evokes laments, complains, crying and screaming with professional raffinesse. A contemporary *Medea*, with a ponytail, nervous, fragile, and in the first instance very depressed, plots her revenge in dialogue with *Salome Kammer* who appeared oversized in the video, without doubt a very strong idea. Accompanying the performer was a vocal quartet (two sopranos, **Gabriella Costa** and **Sabina Martin**, the mezzo **Katarzyna Otczyk**, and the counter-tenor **Konstantin Derri**) and a magnificent chorus prepared by their Maestro **Mario Benotto**.

Excellent interpretations by the actor **Paul Suter**, in the role of Jason in both operas, the governess **Ulduz Ashraf Gandomi**, and also **Federico Spitz** and **Anna Kehl**, as

the sons of Medea, present only in the first opera. Unforgettable the conducting of Maestro **Marco Angius** who demonstrated his great affinity with the romantic score of Benda, skillfully accompanying the recitation of Salome Kammer, and the delirious music from Dusapin. Entirely suitable costumes: the classical robe of the heroine in Benda and the black trousers and sweatshirt of the second. Perfect staging by **Pamela Hunter**, who wisely linked the two operas to obtain an optimum of effect. Repeated applaus on the part of the audience much younger than usual, without doubt thanks to great compromises from the artistic director, **Nicola Sani**, who intends to open the theatre for the new generations.

Autor: Magda Ruggeri Marchetti / Teatro Comunale Medeamaterial **Bologna** Benda Medea Dusapin