

Canzoniere, Part I (2018-19)

for Soprano, Percussion and Live-Electronics

Canzoniere, Part II (2019-20)

for Vocal Ensemble and Live-Electronics

The Canzoniere was born from the need to confront the question of roots and identity, the possibility to loose and find again a place of belonging, whether concrete or internal. In particular, the work focuses on the experience of the world 'seen' and perceived by the female body, on the (re)-discovery of the sound's physicality, and the physicality of the text intended as a sonic matter. These are some of the reasons why I wanted to work with living female poets, for whom the sonority of the words and the orality of the poetry were central: before being written, the words are sound, visceral matter, liminal language.

Then, the compositional process was a multiplication of layers and relationships, between the words, the poets' voices, and the sonic images they provoked. The electronics has a central role in the composition, it has the quality of magnifying the invisible and the inaudible, and to extend the possibilities of the human voice.