

2004

<https://www.researchcatalogue.net/view/378762/378763>

*"This recording by soprano Elisabeth Belgrano [...] is a portrait of de La Barre's life and times. Any way you look at it—musicobiography or straight-ahead recital of 17th-century vocal music—Belgrano's selection of repertoire and her performances (accompanied by the excellent lutenist Lucas Harris) make this a very special disc. The French diarist Jean Loret raved that de La Barre's voice was "so clear and so rare." The same can be said of Belgrano, whose light, bright voice and precise declamation is well-suited to these works. She is also one of the most meticulous singers I've heard in awhile. The precision (what trills!), beauty, and intensity she brings to Lambert's "Si l'amour vous soumet à ses loix" reminds me of Emma Kirkby (one of Belgrano's teachers) in her prime. Passion? Luigi Rossi's "Un ferito Cavaliero" is a lament that Belgrano sings with crushing impact. [...] it will be a recording you come to treasure."*

*Craig Zeichner, Early Music America, Fall 2005*



### Eclatante Amarante

A journey through the language of passions inspired by the life of the French soprano Anne Chabanceau de La Barre (1628-1688). Highlighting her career in Paris, but also her sojourn at the court of Queen Christina in Sweden (1653-1654), it features her repertory from the King's chamber, the 'ballets de cour' and the 'salons'. Shifting from music to poetry to narration, this project explores how Mlle de La Barre and other female performers in the seventeenth century moved their listeners by expressing the affects through the mirror of the soul – the voice. Music by M. Lambert, S. Le Camus, A. M. Bartolotti, C. Huygens, P. Chabanceau de La Barre, J. Chabanceau de La Barre, J.-B. Lully & L. Rossi.

**Elisabeth Belgrano**  
voice

**Lucas Harris**  
theorbo, lute

**Carlene Stober**  
viola da gamba

**Jennifer Ellis**  
voice

*'Spellbinding....Superb...'*  
Santa Fe New Mexican, 2005

[61:55]

<https://www.researchcatalogue.net/view/229531/229532>



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www.elibelgrano.org  
EB 2004

éclatante amarante elisabeth belgrano lucas harris

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# 2011



“LASCIATEMI MORIRE”  
o farò  
“La FINTA PAZZA”

Embodying vocal NOTHINGNESS on stage  
in Italian and French 17th century operatic  
LAMENTs and MAD SCENES

BY  
Elisabeth Belgrano

A Music Research Drama Thesis  
In a Prologue and 3 Acts

<http://konst.gu.se/english/ArtMonitor/dissertations/elisabeth-belgrano>



This music research drama thesis explores and presents a singer's artistic research process from the first meeting with a musical score until the first steps of the performance on stage. The aim has been to define and formulate an understanding in sound as well as in words around the concept of pure voice in relation to the performance of 17th century vocal music from a 21st century singer's practice-based perspective with reference to theories of nothingness, the role of the 17th century female singer, ornamentation (over-vocalization) and the singing of the nightingale.

As a result of this study, textual reflections parallel to vocal experimentation have led to a deeper understanding of the importance of considering the concept of nothingness in relation to Italian 17th century vocal music practice, as suggested in musicology. The concept of je-ne-sais-quoi in relation to the interpretation of French 17th century vocal music, approached from the same performance methodology and perspective as has been done with the Italian vocal music, may provide a novel approach for exploring the complexity involved in the creative process of a performing artist.

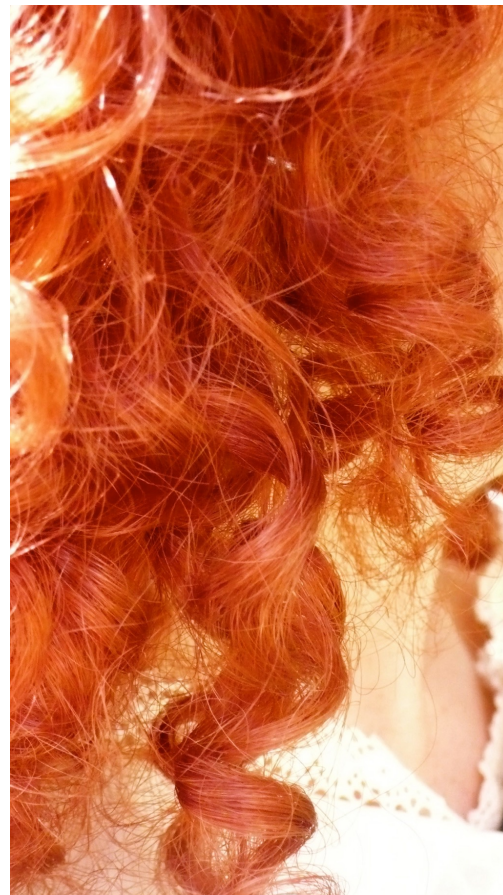
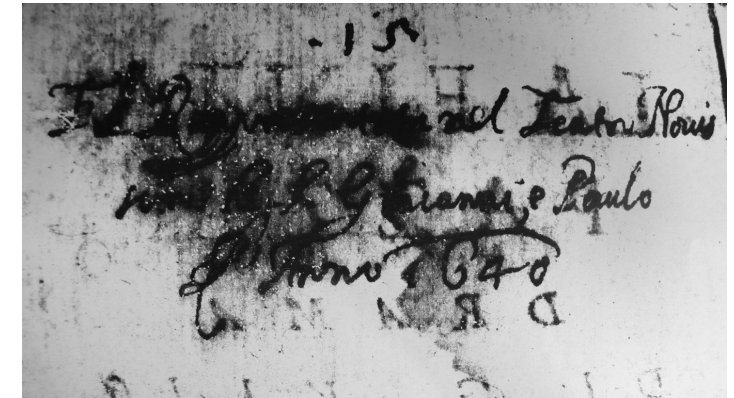
“Music is gone and left is silence. Yet a vibrating motion is stronger than ever in the silent room. The harpsichord player hurries out with his face covered by his hands. My whole body and soul are one and I am alive. My voice is silent, but the movement in me is bursting with an overwhelming force. Silence, sound, quiet, movement - all is present in this room. I am at the centre of NOW, in the middle of BEING. It is a moment capturing the absolute conviction that everything has been expressed. Sound is now embodied in the a most profound sensation of existence.” (Belgrano 2011:31)



*"as an example of how a multimedia performance/research project (we don't yet have a vocabulary to describe the process adequately...) can flourish in the form of a doctoral presentation, Elisabeth Belgrano's work is a beacon that will illuminate the path for a future generation of highly creative intelligent performers."*

Potter, John (2012)

Swedish Journal for Music Research, vol. 94:93-94.



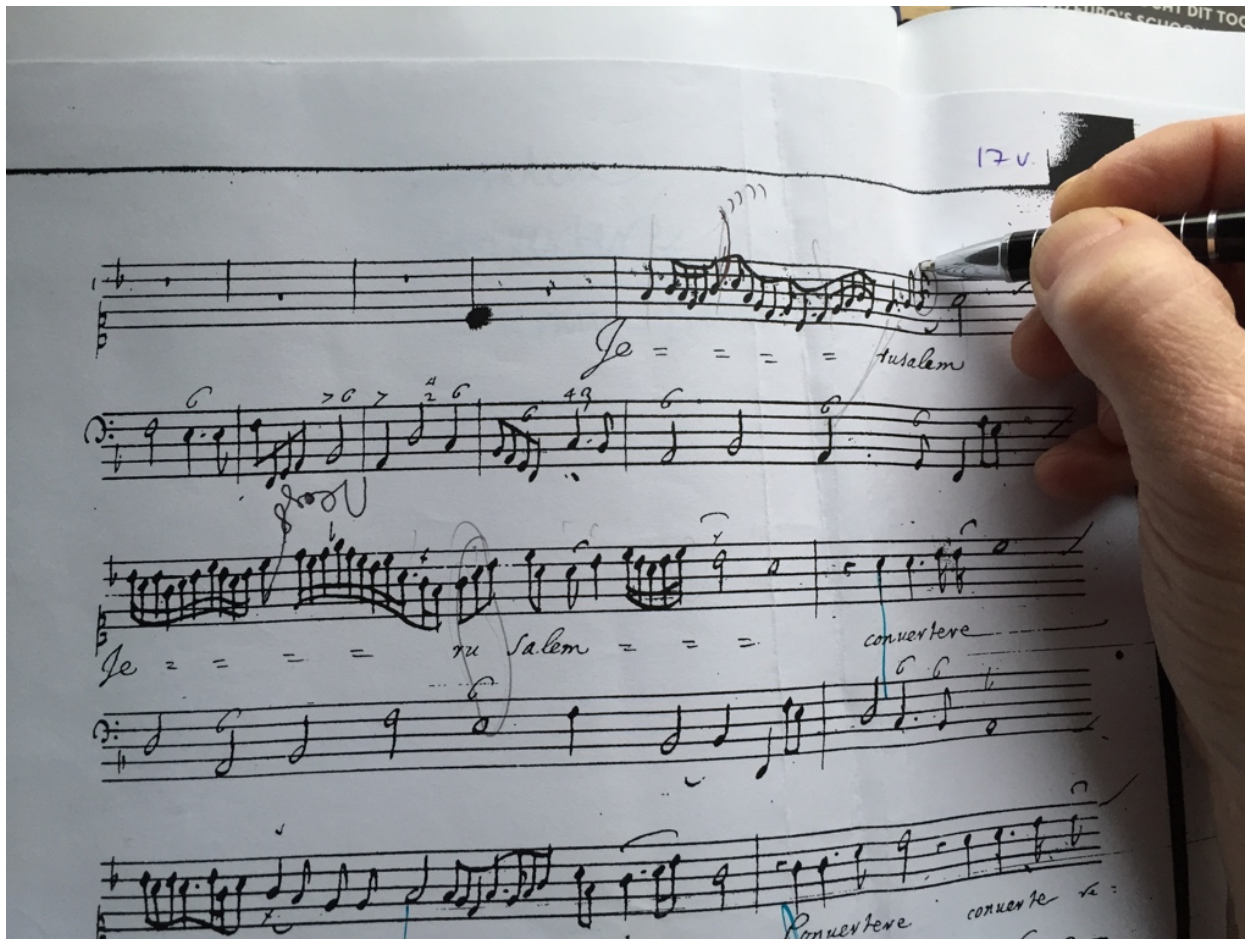
2014 - ongoing

# Lessons in the Shadows of Death

For audio sample:

<https://www.researchcatalogue.net/view/364135/364136>

<https://www.researchcatalogue.net/view/158332/158333>



This performance project investigates vocal ornamentation practice based on the Western concept of Je-Ne-Sais-Quoi (I-don't-know-what) and the Japanese concept of Basho ('Place' or 'locus'). The research question addressed in the project: How to perform vocally at the threshold between devotion and extreme passion? Musical point of departure in this project is a set of French vocal lamentations, *Léçons de Ténèbres* (Lessons in the Shadow of Death) composed around 1660 in Paris. A pilot study was carried out in Jerusalem in 2014. A following study was carried out during spring 2017 as part of the project: a performative dialogue with Prof. Mayuko Uehara, Dept of Japanese Philosophy, Kyoto University (March–April 2017). Research objective: Theories on the concept of Basho (Uehara 2009) and Zen meditation in relation to French vocal ornaments proposed by Bertrand de Bacilly (1668) and the practice of vocal ornamentation.



2015-2017

# Glories to Nothingness

<https://www.researchcatalogue.net/view/226423/281952>

GLORIES TO NOTHINGNESS is an artistic performance project investigating the performative/transformative act of moving between Vocalizing  $\approx$  Articulating  $\approx$  Mattering. Musical fragments composed by Luigi Rossi (c. 1597 – 1653), Claudio Monteverdi (1567-1643) and Francesco Sacrati (1605-1650) are intra-actively diffracted throughout the project. Glories to Nothingness is staged as nine open research laboratories based on Belgrano's doctoral thesis from 2011, defended at the Academy of Music and Drama, Univ. of Gothenburg. (This dissertation was the first one presented in the newly established academic research field of Performance in Theatre and Music Drama in Sweden). Each open laboratory presents as a 'spacetime' always part of other instants and realities. Every movement, utterance and articulation performed within each 'spacetime' is consciously honoring Nothingness as an idea and a concept much debated at the time when the first public opera productions were performed in Venice around 1640.

The performance act Glories to Nothingness is methodologically diffracted (Barad 2010) through: a vocal reading of a manuscript in Rome around 1640 / a reading of the same musical manuscript in the library of Cardinal Richelieu in Paris after 1640 / vocal readings, performances and recording sessions of the same manuscript in Gothenburg, Paris, Santa Fe, Boston, Seattle, Bloomington and Rome between 2001-2016 / artistic research, performances and articulated fragments on vocal madness, lamentation and nothingness, 2006-2016 / a reading of the volume *Le Glorie Del Niente* (Glories to Nothingness) from 1634, Biblioteca Nazionale Marciana, Venice, 2009-2010 / a reading of the volume *Le glorie della signora Anna Renzi romana* from 1641, Venice, 2010-2016 / studies of new materialist theories, 2012-2016/ the everyday practice of exploring force and form as paradoxes, dis/continuities and performative acts as part of Everything and Nothing.

*"This is an absolutely phenomenal performance+installation. I hope all those interested in Baroque music--but, in general, those interested in what it means to perform, today, music from the past--will have an opportunity to experience it, either here at the IFTR conference or elsewhere in the future. Like in the shows of, say, The Wooster Group or Romeo Castellucci, performance, critical theory, and historiography all come together--live. Many congrats to Elisabeth Belgrano and Björn Ross!"*

Prof. Mauro Calcagno, University of Pennsylvania



Photo: Björn Ross