



Muta Imago - Bruno Maderna - Hyperion

ideation and space Muta Imago *direction* Claudia Sorace *dramaturgy* Riccardo Fazi *created with and performed by* Jonathan Schatz *flute* Karin de Fleyt *soprano* Valérie Vervoort *music composition* Juan Parra Cancino *project advice* Alessandro Taverna *ethic and aesthetic consultant* Daniel Blanga Gubbay *research consultant* Brent Wetters *assistant director* Chiara Caimmi *technical direction* Maria Elena Fusacchia *costumes* Jonne Sikkema *organization* Agnese Nepa *production* Muta Imago, Sagra Musicale Malatestiana, Romaeuropa Festival *in collaboration with* Kunstencentrum Vooruit - Gent, Matterhorn VZW Antwerp, Orpheus Instituut - Gent, Santarcangelo International Festival of the Arts 2015, AMAT Marche, L'Arboreto Teatro Dimora di Mondaino, Rialto Sant'Ambrogio, Carrozzerie N.O.T.

Hyperion is the poet who lives misunderstood in the world
and in turn doesn't understand the world around him.
Two worlds, therefore, each one a chaos.
Bruno Maderna

Where is the place of man in the world?

This is the main question raised by this work.

Hyperion is an open opera, because of course there could be no answer to this question: the life of every man is unstable, in constant shifting, and it will always be like this.

"ενδιαφέρον εαυτώ", the one separated in itself: this inner contradiction defines and constitutes ourselves.

The only reality Hyperion can experience is that of the struggle, the fight: a fight that has been fought forever, that doesn't know neither winners or losers. A fight that the Man sometimes decides to battle in order to grasp fragments of beauty and unity, trying to create around him the space and the time to hold a breath that might lift him up from the alienation and the desperate finalism of the world he lives in.

A world that, today more than ever, relentlessly follows its flow, like a wild river, a fierce and blind power that denies any attempt to act, any gesture aimed at opening a breach, at taking a firm position.

Hyperion looks for a space of possibility. And he can't rest in this research. He falls, gets up again, then falls another time. He is a man who acts, plays, and by playing he reviews himself, in order to understand which is his place. This is the condition we want to stage.

Bruno Maderna's work contains one big truth: the place of man is in his humanity, it is close to himself and to his nature. And to claim a right to this nature, he has to fight. He has to back out of his duties, and open a swerve between what is permitted and what is possible.

Hyperion is a child. Hyperion is an artist. Hyperion is a terrorist. Hyperion is a leader.

Who is Hyperion for us, today?

Where does his solitude comes from?

Where does the horror of technique resides for us?

In which nature can we find salvation?

Which is our ideal past?

Where is our home?

So many questions, all laid upon the story of a single man.

Hyperion is not a composition for theatre and is not even an opera: it's a lyric that Maderna launches as a challenge, so to put it in the "shape of a spectacle". It's a mosaic of sparse works, traces, scores connected by a primeval inspiration related to Holderlin's Hyperion main theme: the fight between the individual and the society, between the desire and the nostalgia. Maderna used to recompose these traces everytime in different manners giving shape to his various versions of the Hyperion: while he was still alive, he never staged the same version twice. He always assembled new compositions, from the first occurrence to the last of Hyperion's incarnations: that Suite aus der Oper Hyperion of 1969, the final confrontation with the material he worked on for many years.

On stage we will have a flute, a soprano, a performer, an electronic musician, and a ghostly orchestra. The flute, of course, Hyperion itself, the protagonist in all of Maderna's scores; the soprano, representing Diotima's figure, giving voice to Hyperion's lament: they are both fundamental figures in this work. But the role of the orchestra is also a fundamental one: a continuous counterpoint that the soloist voices of the flute and the singer always have to confront themselves with, dialoguing, indulging, following or guiding it, according to the moments. An essential function. We won't have a real orchestra on stage but we will have it anyway, in the shape of the remembrance of all the orchestras from Hyperion's past. We will look for all the existent past recordings of the Hyperions made while Maderna was still alive and we will use them, building a dialogue between the live execution of the flute and the soprano with this recorded orchestral sound texture. We will go looking for these traces in archives and libraries in Italy, Germany, Belgium. And we will give them back their voices: they will compose our orchestra. An orchestra that will give sound to the utopia that Hyperion looks for: subverting the classical Maderna's characterization, we'll consider the orchestra, in its full, plenty, complete and mechanized sound, as the voice of the future/past world that Hyperion dreams and for which Hyperion fights. And the continuity between past and present, in which Maderna deeply believed, the never resolved relationship with history, will materialize itself on stage, in the action of the performer who will have to confront themselves with these traces and struggle with their soloist, human voice.



Juan Parra Cancino, composer and researcher at the Orpheus Instituut in Gent will handle these two different sound materials, the recorded tapes, and the live voices of the flute and the soprano, and will try to put these two worlds in constant communication: the relationship between them will reflect the path of the man Hyperion, represented by the performer on stage who will pass through a series of experiments based on the confrontation between his body and the space around him, between a man and his dreams, his present and his dreamt future. The soloist voices and the recorded orchestra will be in a constant and live dialogue that will pass through different phases: the initial mutual discovery, the struggle of the flute to reach the level of the orchestra; the assimilation of the flute's voice into its massive sound and then its rejection; the humanization of the flute's voice into the soprano's one and finally the solo voice who, through the scream, transform itself into the voice of the mass, in the finale of the show.

The sequence of the pieces has been composed trying to respect both the musical aspects and the dramaturgical one, and the final result will be that of an alive and present confrontation between two forces: a narrative sound texture resultant from the continuous live reaction of the performer and the musicians to the suggestions of the material previously produced. A narration that proceeds through a series of utopian musical experiments and their respective failures.

The pieces that will surely enter in the execution are, first of all, the ones that have always been at the heart of all the different Hyperions made by Maderna: *Dimensioni III* and *Aria*. In addition to them we would like to use the pieces *Amanda*, which Maderna expressly composed for the Hyperion's cycle, but for some reasons decided never to use; *Entropia 3*, and *Schicksalslied*, coming from the last incarnation of Hyperion, the *berliner Suite aus der Oper Hyperion* of 1969; some parts of *Stele per Diotima* and different materials extracted from the magnetic tapes that Maderna used especially for the Brussels' *Hyperion en het geweld*.

This is the sequence to put on trial:

- Dimensioni III part 2
- Dimensioni III part 1
- Dimensioni III part 3
- Amanda
- Aria
- Entropia 3
- Schicksalslied

The figure of an electronic composer will be necessary: his task would be to interact with this materials, to make them meet and dialogue, to build a narrative and sound unity out of the different fragments, to create a connective tissue between the different parts. It will be about holding together various elements (the flute, the soprano's voice, the Sprecher's text and the recordings of the orchestra) inside a single musical universe that should be open to the contemporary and to the modern development of today's musical technique.

Our fundamental aim is to give back the joy, the strenght, the élan vital that we always recognized in all Maderna's directions and not to sacrifice it to a strict reposition of a precise score of any past execution. Taking on ourselves the responsibility to fiddle with the scores, to play with the times, the sound materials, the sources in order to stage a battle between past and present, between real and ideal.



On stage there is a man. Alone, he finds himself inside a present world made of traces and ruins: crystallized fragments of nature sit still around him, white branches, stones, pillars. The man slowly rises from the ground, studies his own self in order to understand who he is. Familiarizes with his own physical limits, discovers where his body ends and the world begins. He stands up. He raises his eyes towards the sky. On top of him, a magnificent starry night. The man starts to dream.

Reality on one side and utopy on the other. The feeling of the present and the vision of the future. The possible, the uncertain, the ground, the human instruments and bodies versus the complete, the certain, the sky, the orchestra, the ephemeral nature of the vision. Between them, a single man, who tries, alone, to learn how to live through his own utopian visions. We decided to visualize the conflict narrated by Holderlin and Maderna creating a stage that is built on the conflict between the horizontal and the vertical. A big transparent cloud full of helium will move in the air on top of the performer's space: a living container of projected visions who will be constantly moving and shifting in relationship with the performer's presence. This cloud will be the starry night, the rough water, the sound and the fury that pushes Hyperion to move, to travel. Closed inside his circle, and guided by the voice of his master who will talk to him through the words of Holderlin's book, Hyperion will have to learn how to relate with his own visions, how to live in the present without ever forgetting the dream, passing through a series of experiments that mirrors the different stages of everyone's life: the recognition of the self; the discovery of the other; the struggle of the desire; the forgetfulness of the dream; the creation of an act in the present that tries to change the world. The body of the performer will be a desiring machine that passes through a series of experiments and failures.

His physical struggle will be constantly doubled onstage by the musical struggle of the flute and the soprano who will engage their fight with the recorded, ideal world of the orchestra. The orchestra will be the acoustic equivalent of the cloud, sharing its completeness, its fullness and its apparent movement.

Three lone figures will inhabit the stage as a laboratory, a post-human space where to perform a totally joyous and totally sad experiment. The stage will be their dwelling, a circle of stones that surrounds a dirty ground: a circus, a rodeo, with the world at its back. An apparently empty and void world that will stage the struggling of the performers: Hyperion is a beauty-seeker, he doesn't stop for a second, he is constantly moved by a restlessness that prevents him to stop, in the effort of producing a swerve from reality. He is an Orpheus chased by the Furies, he is Ulysses fighting with the sirens: step by step, note by note, we participate to the tale of the construction of an identity made of passages, sacrifices, losses, moving from a situation of present solitude that foresees the advent of a future spring.

A visionary stage cutten by the words of consciousness and memory: written, told, sung words that fight against the language of music and the language of nature.

A stage crossed by words and images, projected onto moving screens and sets; a stage like a moving ring, where all the set elements will be alive and never still, constantly building up and destroying Hyperion's world and images of desire.

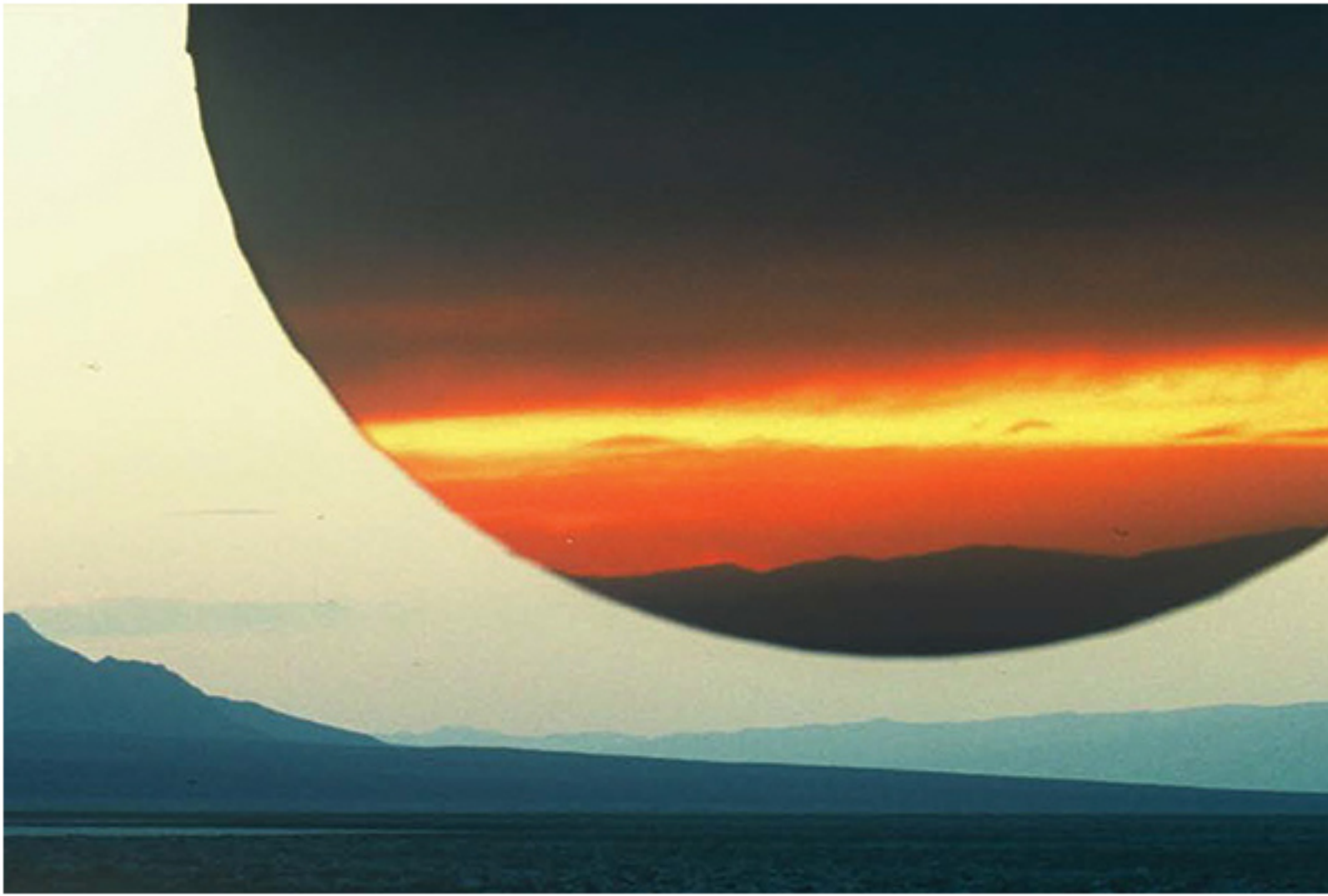
We want to commit the realization of these images of nature to an artist who works with the cinematographic image and who seeks, in his work, in the relationship between the camera and nature, the same marvel that Hyperion seeks: a vision of armony, condivision, discovering and joy.

Dazzling, enormous images; the splendour of nature of a country, Greece, still in our minds like the place where everything started.

A cinematographic vision made of a sudden and close beauty, free and objective. The more the performer will try to grasp or tell, the more it will get distant and far away.

A vision of nature that unfolds its presence in the gods and the constellations, but also in stones, plants and animals, but also in rivers and thunderstorms. An omnipresent and pervasive nature that enchants and fascinates. A vision that Hyperion will follow for the whole performance, for a whole life, trying to be part of it, hoping to embody it, at least once, to give her voice and sound, to bring it to the ground.

Only then, he will be ready to enter into the world, only then, his story will become everyone's story, the history of all mankind.



Onstage there will be a continuous dialogue between the background projections and the visions contained in the suspended circle.



The dancer will perform a series of scientific experiments connected with the themes of Hyperion and related to the use of natural materials.



The black circle on the ground will be made of a black pvc surface onto which the performer will be able to write with chalk. What the performer will produce will be visible through the reflection on the suspended circle. The images will be inspired by the first paintings made by human beings in the caves of Europe 30.000 years ago.

biography

Muta Imago is a theatre company and an artistic research project.

Born in 2006, it now moves between Rome and Bruxelles.

It is guided by Claudia Sorace and Riccardo Fazi, but it is made by all the people that are every time involved in the realization of the works.

It is constantly looking for shapes and stories that put in relationship the sphere of imagination with that of the present reality: human, social and political. It creates shows, performances, installations, where space is that of relationship and conflict between human being and its time.

The show Pictures from Gihan that premiered on November 2013 at Romaeuropa Festival, the projects Q-lab (2014), Una settimana nella vita (2012) and Art you lost? (2013) co-realized with lacasadargilla, santasangre and matteo angius are the last works produced.

(a + b)3 (2007), Lev (2008), Madeleine (2009), La rabbia rossa (2010), Displace (2011) have been hosted by the most important national festivals like RomaEuropa Festival, Napoli Teatro Festival Italia, Vie Scena Contemporanea Festival, Biennale Teatro of Venice, Santarcangelo International Festival of the Arts, Inteatro Festival, Bassano Opera Festival, Primavera dei Teatri, Biennale dei Giovani Artisti d'Europa e del Mediterraneo; and in various international festivals like Premières Festival (Strasbourg), Festival International des Brigittines (Bruxelles), Théâtre de la Ville (Paris), Festival Cyl (Salamanca), Sirenos Festival (Vilnius), Mot Festival (Skopje), Fadjr Festival (Teheran), Bipod Festival (Beirut), Clipa Aduma Festival (Tel Aviv), Unidram Festival (Potsdam), Temps d'Images (Cluj-Napoca, Budapest), Teatro/Theater: Italienischer Theaterherbst (Berlin), Escrita Na Pasaigem (Evora), Na Strastnom (Moscow), Sirenos Festival (Vilnius), Mot Festival (Skopje).

Through the years Muta Imago has been financially supported by: RomaEuropa Festival, Napoli Teatro Festival, Festival delle Colline Torinesi, Fabbrica Europa, Bassano OperaEstate Festival, Artlink Association Romania, Centro Valeria Moriconi, Inteatro Festival, The Orchard Project (NY).

In 2009 the company has won the Premio Speciale Ubu, the Premio della critica from the Associazione Nazionale dei Critici di Teatro and the Prize DE.MO./Movin'UP.

In the same year Claudia Sorace has won the Premio Cavalierato Giovanile della Provincia di Roma and the International Prize Valeria Moriconi as "Future of the stage".

In 2011 Claudia Sorace was awarded best director in Tehran's XXIX Fadjr Festival.

video links to previous works

Pictures from Gihan (2013): www.vimeo.com/mutaimago/pfg2014 (password: pfg2014)
Art you lost? (2012): www.vimeo.com/61826691
Displace (2011): www.vimeo.com/mutaimago/displace (password: displace)
Madeleine (2009): www.vimeo.com/mutaimago/madeleine (password: madeleine)
Napoli. P.p.n.c.s. (2009): www.vimeo.com/19063855
Lev (2008): www.vimeo.com/mutaimago/lev (password: lev)
(a+b)3 (2007): www.vimeo.com/mutaimago/ab (password: ab)

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