

OPERA

40

Luca Salvadori  
Marco Attura  
Fabrizio De Rossi Re  
Marcello Panni  
Luca Pelosi  
Francesco Castellani

*"A musical journey of poetry and dream"*

Multimedia work commissioned by the  
Orchestra di Fiumi *Città di Ferentino*  
to celebrate its 40th anniversary and  
dedicated to its conductor **Alessandro Celardi**

## OPERA40

Time, space, and natural phenomena; human beings as part of a whole: the sacredness of life in all of its manifestations.

The “*Città di Ferentino*” Wind Orchestra, in its fortieth year of activity, is proud to present OPERA40, is a musical journey of poetry and dream, and an unprecedented tribute to humanity. As much as ever, we need to recognise ourselves as part of Nature, as part of a whole: without borders, memberships, divisions, and prejudices; without conflicts.

*No man is an island,  
Entire of itself,  
Every man is a piece of the continent,  
A part of the main.  
If a clod be washed away by the sea,  
Europe is the less.  
As well as if a promontory were.  
As well as if a manor of thy friend's  
Or of thine own were:  
Any man's death diminishes me,  
Because I am involved in mankind,  
And therefore never send to know  
for whom the bell tolls;  
It tolls for thee.*

John Donne, 1624

The five scenes of this work were created by five composers. The 5 artists drew on the Italian ethnomusicological repertoire and reworked its traditional popular themes in contemporary fashion. In so doing, they simultaneously looked back at the past, forward to the future, and out towards the contemporary world.

The unifying theme of this work is our cosmic relationship with the four natural elements: Air, Fire, Water and Earth. It ends with an epilogue, which celebrates human life and, with a positive outlook, welcomes its bright future.

OPERA40 is performed by the orchestra alongside a series of videos, titled ***Lebenswelt 40***. Director and visual artist Francesco Castellani created this visual work specifically to be played alongside OPERA40.

## **Orchestra di Fiati “Città di Ferentino”**

The Orchestra di Fiati “Città di Ferentino” was founded in 2005 within the Associazione Banda Musicale “Città di Ferentino”. It is a formation that aims to unite the potential of young instrumentalists from all over the province of Frosinone and the Lazio region. Over the years, the OFCF has distinguished itself in important national and international competitions, winning prizes that have projected it among the most representative Italian formations in the international field. Above all, the results obtained at the “WMC” (World Music Contest) of Kerkrade (NL) in 2009 (second prize in the third division), in 2013 (first prize in the second division and world title with 96.17 / 100 points) stand out, and in 2017 in the first division (gold medal and special mention). It is the Italian Wind Orchestra that has achieved scores of over 90 cents for three consecutive editions of the WMC. The OFCF has also taken part in important musical events, including the “Fiati Festival Ferrandina” (Matera), the “Social World Film Festival” in Vico Equense (Naples), the Concert at the “Bell of the Fallen” in Rovereto and the Promenaden Konzerte in Innsbruck. The group has obtained favorable national and international acclaim and has also collaborated with artists such as Jo Conjaerts, David Brutti, Antonella Ruggiero, Simone Simonelli, Ensemble Micrologus, Raffaello Simeoni, Vanessa Gravina, Gabriele Mirabassi, Musica Nuda, Andrea Giuffredi, Marco Toro, Moni Ovadia, David Short, Enzo Decaro. The OFCF recorded on behalf of the “Corciano International Band Composition Competition”, and in December 2019 the CD “Simply ... George!” was reproduced on Rai Radio Classica and Rai Radio 3, obtaining various awards for the quality of the work. Since 2006, the OFCF has been involved in the commissioning of new band literature. In fact, the works of Antonio D’Antò, Luca Pelosi and Antonio Poce stand out in this regard. The preparation of the Orchestra is supervised by M<sup>o</sup> Alessandro Celardi.

### **Alessandro Celardi** *Conductor*

After finishing his classical studies he obtained diplomas in Piano, Composition, Wind Band Instrumentation and the two years specialization in Conducting and Instrumentation for Wind Orchestra at the conservatories of Frosinone and Bologna. He majored in conducting with Maestro Jo Conjaerts (NL) and took part in master-classes at the Panula Academy in Helsinki with Maestro J. Panula and at the Accademia Musicale Pescaresc with Maestro F. Creux. Mainly engaged in the educational environment and wind music, he conducts, since 2009, the Wind Orchestra “Città di Ferentino”. With the same he obtained prestigious awards at international competitions such as the “Flicorno d’Oro” in Riva del Garda (TN) and the “WMC” in Kerkrade (NL) also winning special mentions for the conduction. He regularly gives concerts in important festivals and music festivals, he recorded CDs and performed Italian and absolute premieres of original pieces for wind band. His recordings have been reproduced in Rai Radio Classica and Rai Radio 3. He is called to the jury of wind band performance and composition competitions, as a guest conductor and in training courses for conductors as teacher. His activity as conductor-arranger-composer ranges in different musical fields allowed him collaborations with artists of national and international fame including Antonella Ruggiero, Hamii Stewart, Enzo De Caro, Vanessa Gravina, Raffaello Simeoni, Ensemble Micrologus, Musica Nuda, Oblivion, Tosca, Gabriele Mirabassi, Andrea Giuffredi, Marco Toro, Katrina Marzella, Moni Ovadia, Silvia Mezzanotte, Allen Vizzutti, David Riondino, Steven Mead e many others. He is constantly engaged in the enhancement of the original repertoire for band both as conductor and reviewer of important pages of the Italian twentieth century. His works are published by Scomegna, Baton Music and Accademia 2008 and are performed regularly in Italy and abroad as well as presented as obligatory pieces in wind band competitions.

## **Luca Salvadori** *Composer*

Composer and organist, has composed more than of 70 stage works, orchestral and chamber music, performed by prestigious interpreters both in Italy and abroad; most of his works are published by the RICORDI, CARRARA, EDIPAN publishing houses. Intense and prestigious his collaboration (alongside Andrea Guerra) are, in quality of orchestrator for soundtracks in many movies, including "Le fate ignoranti", "Prendimi l'anima", "La finestra di fronte", "Hotel Rwanda", "Cuore Sacro", "Pursuit of happiness", "Donkey Xote", "Accidental Husband", "Parlami d'Amore", "Un giorno perfetto", "Pa-ra-da"; as well as it is in several TV-Series: "Nerone", "Soraya", "La guerra è finita", "Un posto tranquillo", "Gente di mare", "Il mio amico Babbo Natale", "Zodiaco", "Il commissario De Luca", "Coco Chanel". He also wrote music for dance ("Don Giovanni: il Gioco di Narciso", choreography by Mauro Astolfi, for the Venice Biennale Danza 2008), for theatrical performances - collaborating with Achille Millo, Mario Roberto Cimnaghi, VenetoTeatro, Teatro di Roma - and radio programs (RAI). He has recorded various organ CDs, including: "Italian Organ Works" (MUSIKSTRASSE), "Donizetti all'organo" (CARRARA CLASSIC), "Pastorali italiane dell'Ottocento" (TACTUS), "L'avvenuta profezia" (FINISTERRE). He is editorial co-editor of the magazine "Arte organaria e organistica", on whose pages he has published, from '94 to today, about 40 articles and essays on musical analysis; he is a member of the scientific committee which is taking care of the publication of the Opera Omnia for organ by Marco Enrico Bossi (CARRARA, Bergamo). He is Professor of Composition at the Conservatory Licio Refice of Frosinone.

## **Marco Attura** *Composer*

He graduated in Piano, Choir Music and Choir Conducting, Composition and Conducting (Cum Laude) to then improve his studies at Regia Accademia Filarmonica of Bologna, at Städtische Bühnen of Münster in Germany, the Teatro Lirico Sperimentale of Spoleto and the Accademia del Teatro alla Scala in Milano. He's also graduated in Conservation of Cultural Heritage. He starts his concert activity as a pianist and a conductor very young. At the early age of twenty-three, he makes his debut on the podium of Teatro degli Industri with Puccini's Gianni Schicchi and later Mozart's Don Giovanni. On the occasion of the tenth edition of Premio Internazionale "Giuseppe Sciacca" for young scholars, he receives the first prize at Pontificia Università Urbaniana of Rome. His compositions are published by Casa Musicale Sonzogno and Universal Edition, and they are performed in music festivals and seminars at Auditorium Parco della Musica in Roma and broadcasted by Rai Storia. He edited for Edizioni Musicali Curci the Italian version of Cantafavola "Aucassin et Nicolette" by Mario Castelnuovo-Tedesco, performed for the very first time at Jesi. He records for Brilliant Classics, Tactus e Warner Classics.

He's given the direction of the Italian premiere of the dramatic opera in three acts "The Juniper Passion" by New Zealand composer Michael F. Williams on the libretto by John Davies. He conducted the ensemble "I Solisti Aquilani" for the opening night of Festival "L'Aquila contemporanea plurale" at Auditorium del Parco, same ensemble he also recorded with the album "Faust in the Sky" by composer Cristian Carrara. He works along with M° Donato Renzetti in "Aida" for the staging of the Teatro alla Scala version of Franco Zeffirelli at Grand Theatre in Guangzhou. For a production of Teatro Carlo Felice in Genova he works on Puccini's "Turandot" sung by soprano Giovanna Casolla on the occasion of the inauguration of Harbin Opera House (China), where he's back to conduct Il Barbiere di Siviglia (direction by Enrico Stinchelli) for a production of Teatro Comunale of Modena.

In July 2017 he conducts Bernstein's "west side story" with the Orchestra Filarmonica di Benevento for the inauguration of the I Festival Nazionale del Cinema e della Televisione, to be back in August 2020 with the roman artist Max Gazzè for the sixth concert of his tour #scendoinpalcotour . With the Orchestra of Padova and of Veneto, he conducts the final concert of "29° Concorso Città di Porcia" at Teatro Verdi of Pordenone, and the Suite "Pulcinella" by Stravinsky for the festival Families & Kids closing the Festival Fattore H. Haydn & Friends at Teatro Giardino di Palazzo Zuckermann. He was the assistant of M° Muhai Tang for the first performance of the opera "Marco Polo" performed at Teatro Carlo Felice di Genova for the opening season 2019. He composes and directs "Il Lato nascosto", a music opera commissioned by Fondazione Pergolesi – Spontini of Jesi. He inaugurates the XX edition of Festival Pergolesi conducting compositions by Salvatore Passantino for the show dedicated to Raffaello Sanzio "Rispondimi, Bellezza" with the actor Neri Marcorè, and he closes the same festival with a new commissioned work which involves him as a composer and conductor for the live addition of sound to three short films by Buster Keaton. He teaches Lettura della Partitura (Score Reading) in Italian Conservatoriums and he carries out conducting activities especially related to 20th century and contemporary opera repertoire.

### **Fabrizio De Rossi Re** *Composer*

Ha studiato al Conservatorio di S. Cecilia di Roma diplomandosi in Composizione con He studied at the Conservatory of S. Cecilia in Rome, graduating in Composition with Mauro Bortolotti and in Band Instrumentation with Raffaello Tega. The meetings with the jazz pianist Umberto Cesari, with Sylvano Bussotti (School of Fiesole), with Salvatore Sciarrino (Advanced Courses in Città di Castello) and later with Luciano Berio, who commissioned him several compositions, were important for his training. His production includes numerous works of musical theater, symphonic-choral works; chamber and radio works, for the national broadcaster RAI. He teaches Elements of Composition for Music Education at the G. B. Pergolesi Conservatory in Fermo. He was a teacher of Improvisation and Composition Didactics at the SSIS School of Specialization at the University of Lazio (Music and Entertainment - University of Roma Tre). He has held various courses and stages of improvement in musical composition applied to basic teaching, entertainment and multimedia (International Courses of Ancient Music of Urbino, School of Specialization in Assisi, Ars Nova Group of Scenic Arts of Livorno, MirabilEco Lago Laboratory of Piediluco, The Other Notes Valtellina). The practice and knowledge of different musical genres, from the cultured tradition to jazz, have influenced in a decisive way the developments of his musical research.

The ability to assimilate different musical techniques, and to carefully evaluate the potential implicit in the most varied experiences matured by the twentieth-century avant-gardes, is resolved in the definition of an autonomous and personal language capable of effectively combining the needs of experimentation with those of communication. His compositions are published and recorded by Adda Records, Agenda, ArsPublica, BMG RICORDI, CNI, Domani musica, Edipan, Edition Tre Fontane, Fonit Cetra, I Move, QQD, RAI Trade, RCA, Semar, Sonzogno.

### **Marcello Panni** *Composer*

He graduated in Piano, Composition and Conducting at the Conservatory of Santa Cecilia in Rome, specializing in Composition with Goffredo Petrassi at the Academy of Santa Cecilia (1963-64) and in conducting with Manuel Rosenthal at the National Conservatory of Paris (1965-68). After his debut as conductor at the Biennale di Venezia in 1969, those of composer and conductor became his main activities. As a composer he made his debut with

pieces such as “Prétexte” for orchestra (Rome, 1964), “Empedokles-Lied (from Holderlin)” for baritone and orchestra (Venice, 1965), “Arpège” for harp and percussion (Paris, 1967), “D’Ailleurs” for string quartet (London, 1967), “Patience” for choir and orchestra (New York, 1968). In 1971 he was one of the founders of the Teatro-Musica Ensemble, with which he will produce concerts and performances throughout Europe, with compositions by Schnebel, Cage, Pennisi, Berio, Bussotti, Clementi, Donatoni and Feldman. His composition “Klangfarbenspiel”, a musical pantomime in collaboration with Piero Dorazio and Mario Ricci (1972), is performed at the Piccola Scala in Milan, while at the Maggio Musicale Fiorentino the work “The departure of the argonaut” inspired by Savinio is performed, in collaboration with Memè Perlini and Antonello Aglioti (1976). Since the late 1970s he has been a regular guest of the main Italian musical institutions and of the most important international opera houses such as the Paris Opera, the Metropolitan of New York, the Bolshoi of Moscow, the Staatsoper of Vienna. His commitment to the dissemination of contemporary works is noteworthy, leading him to direct the first absolute performances of Morton Feldman’s “Neither” at the Rome Opera (1976), Silvano Bussotti’s “Cristallo di Rocca” at the Scala in Milan (1983), “Civil Wars” by Philip Glass at the Rome Opera (1984). From 1980 to 1984 he was a teacher of composition at Mills College in Oakland, California, as the holder of the Milhaud Chair. Among his main compositions: “Trenodia, per viola solista e 11 archi” (Rome, 1991), “Missa brevis”, for children’s choir, winds and percussions (Nice, 2000), “Sinfonietta” for chamber orchestra (Milan, 2001), “Le Madri (Trenodia II)” for strings with one percussion, “Calatafimi!” for reciting voice and orchestra (Rai di Torino, 2008), “Apokalypsis oratorio” for two reciters, wind orchestra and percussion, mixed choir and children’s choir (Spoleto Festival, 2009), “16 Popsongs” for seven performers, (Lecce, 2014), “Concerto per violino e orchestra dalla Terra del Rimorso” (Lecce 2015), Zodiac, 12 Lieder for soprano and orchestra, commissioned by the Orchestra della Toscana (Florence 2015), “Nocturne” for bassoon solo, “Nocturne / Rituel” for solo bassoon and twelve strings (L’Aquila 2019). Artistic Director of the Orchestra dei Pomeriggi Musicali since 1994 and later also musical director of the Bonn Opera. In September 1997 he took up the position of musical director of the Opera and the Nice Philharmonic Orchestra. From 1999 to 2004 he was artistic director of the Accademia Filarmonica Romana. In autumn 2000 he was artistic consultant at the San Carlo Theater in Naples (where he stayed for two seasons). Since 2003 he has been an Academic of Santa Cecilia. In 2007 he resumed the artistic direction of the Accademia Filarmonica Romana, of which he is currently Vice President. From 2011 to 2014 he was artistic and permanent director of the Tito Schipa Orchestra of Lecce. Since 2018 he has been Artistic Director of the Sicilian Symphony Orchestra for two seasons.

### **Luca Pelosi** *Composer*

Luca has been playing piano since he was eight years old. He got his diploma (with honours) in piano, chamber music, and composition at the Licinio Refice Conservatory, Frosinone, Italy. He studied piano with Maria Vittoria Forgîa and Roberto Cappello; composition with Antonio D’Anò and Ivan Fedele; and chamber music with Francesca Vicari. Today, Luca is a pianist and a composer. He performed as a soloist in the evocative setting of the cavea at Parco della Musica in Rome; he performed Carl Orff’s *Carmina Burana* (piano reduction for two pianos and percussions) at the EuroMediterranean Festival in Rome; he performed as a pianist in “Esculapio al neon”, a work by by Ennio Porrino at the Ghione Theater, again, in Rome. Other works in which he played include: “Cecilia” by Licinio Refice, “Gianni Schicchi” and “Tosca” by Giacomo Puccini; “Adriana Lecouvreur”

by Francesco Cilea; “The Secret Wedding” by Domenico Cimarosa, and several master-classes including one held by clarinetist Fabrizio Meloni. Finally, he is the author of various compositions for ensembles, including: “Sonata for piano” (premiered at the Noto Music Festival), “Quartet for strings”, “in Limine - Concerto for piano and orchestra”, performed at the “Comparing Composers” initiative at Istituto Musicale Pareilato in Reggio Emilia, Italy and two works commissioned and performed by the OFCF, titled “...in the breath of the last shadow” and “5 August 1916 - lied”.

**Francesco Castellani** *Director and Visual Artist*

Francesco Castellani works as a television and film director, filmmaker, screenwriter, and video artist. He has been directing several TV programs, talk shows, documentaries, commercials, series, reportages, and institutional campaigns for Italian broadcasting companies, institutions, and corporations. Alongside these works, he has been on a personal journey of artistic research in different languages, with a focus on video art and photography. He regularly holds personal showcases and features in collective exhibitions and events with other artists. He is also an active critic, curator and essayist. Since 2019, Francesco Castellani has been working as a professor of History of Television and TV Entertainment at the Brera Academy of Fine Arts. Among his movies: “Black Star”, a film produced by Rai Cinema; the TV series “Liberi Nantes Football Club”; and the film “Locating Little Wing - notes for a film to do in West Africa”.

## **FIRST SCENE**

### *AIR*

**L'ALBERO DEL MAGGIO** (The May Tree) by *Luca Salvadori*

The ancient pagan rituals of May in Molisean culture inspired this dialogue between orchestra and human voice. The scene celebrates the mystery of nature, the cycles of the seasons, myths, legends, and the eternal and magnificent repetition of natural phenomena, which are so influential on folklore. Humanity, and its fragility, is thus embraced by both peasant magic and the forces of nature in a propitiatory search for a lost balance, which is to be found in harmony with the Universe.

*Solists*

**Cherries on a swing set** (Veronica Troscia *soprano*, Sara Paragiani *soprano*, Chiara Dragoni *alto*, Daniele Batella *tenor*, Stefano Benini *bass*)

**Danilo Zovini**, ciaramella

**Davide Rosica**, zampogna

**Manuel D'Armi**, zampogna

**Luca Natali**, didgeridoo

**Alessandro Cola**, voce narrante

## *Texts and notes by the Composer*

### **The May Tree**

*Ecchite Maje! Here you are, May, and who wants to see you.  
Welcome May, brimful of flowers.*

*We nonchalantly perceive the footsteps of May,  
the voice of the goat, and the smell of wet turf.  
The tree comes from crumbling barns,  
from vast sheep tracks that point to the sea.  
It stamps on the stones broken by hooves and chipped by hail.*

*Songs of the pierced pipes,  
water trembling in the copper basins,  
wide open windows; the sundial has lost  
the shadows: the tree enters the village.*

*Quick! Leave your shoes at the door,  
throw the lambs at its feet,  
go get the bagpipes, the tambourine, the woodwind,  
or the wet and green blades of grass, and whistle louder.*

*Here comes May, with the voice of a goat;  
the tree that stamps its feet in the streets:  
the moon is pregnant with all the Saints,  
the manure of festive days:  
dress it in water at each stop.*

*Leave your families and your keys at the doors,  
throw all written papers  
and the promises of tomorrow: here is the tree of May,  
it comes back every year to catch its breath.*

*We nonchalantly perceive the footsteps of May,  
the voice of the goat, and the smell of wet turf.  
It comes back every year to catch its breath,  
it comes back every year to catch its breath.*

This work celebrates the tradition known as Pagliara maie maie, from Fossalto (Campobasso, Molise) and is intended to be a tribute to Italian folklore. Simultaneously, it combines allusions to ancient songs and traditional instruments, such as the bagpipes. Interestingly, these bagpipes are related to the wind instruments of today.

«Every year, in Fossalto, on the morning of the first day of May, there comes the Pagliara maie maie, literally, the straw stack of May. A man is dressed in a cone made up of branches, weed, and flowers; with a large cross of flowers on its top. The man/straw stack walks through the village in the company of a bagpipe player and a singer. The trio goes from house to house; the bagpiper plays a traditional song, and the singer sings the song of May. All villagers stand in front of their houses, on the doorsteps, or at the windows, and wait for the straw stack to pass. They filled various kinds of containers with water, which they overturn on the approaching stack. They mostly target the man's face, which can be seen through a small opening in the rear part of the straw cone. At each attempt they cry: "Grascia, maie!", literally "Abundance, May!"».

«Originally, the music of the "Pagliara maie maie" was played with a particular type of bagpipe. This archaic bagpipe had two chanters and a staff, both made of cane. It was a small instrument, unknown in the rest of Molise, and even the rest of Italy. In other words, in the Italian ethnomusicological heritage, this small bagpipe is unique to Fossalto».

## SECOND SCENE

### *FIRE*

**AD ASTRA** (To The Stars) by *Marco Attura*

The scene is set in Salento, in the Puglia region, a land well known for the ardent character of its inhabitants. Here, music is fire and the body is magic. The serenade of this scene celebrates beauty and desire with solo voices and a dance. The emotional depth of the ancient song mixes with musical innovations in an elegant and rarefied fashion. Here, music becomes a ritual offering to the gods in exchange for protecting love and letting it flourish, freely.

*Soloists*

**Adele Demetrio** *dancer*

*Notes by the Composer*

Based on the song "Beddhra ci dormi" of the "Canzoniere Grecanico - Salentino".

*Sleeping beauty on the pillows, and I stand out here, and I stand out*

*here. Sleeping beauty on the pillows, and I stand out here, sighing. And I sigh until I die. Get up, you beautiful, and let me in.*

A dandelion seed, graceful and delicate, is blown by the wind, leaves the constellation in which it was generated, and loses itself in the lulling rhythm of a melancholic berceuse. Initially, the poem is soft, then it timidly lets itself be absorbed by an ardent and frenetic orchestral counterpoint. Finally, it is diluted in a nostalgic song, a serenade between two lovers. “Ad Astra” is a journey through the shadows of consciousness and self-knowing. Simultaneously, it is a wish for achievement, conquest, and becoming one with the universe.

## THIRD SCENE

### WATER

**DITTICO DEL MARE** (Diptych Of The Sea) by *Fabrizio De Rossi Re*

This scene celebrates the sea as the symbol of water from which everything is born, and as a natural power that engages human forces. Two ancient work songs of the Sicilian tradition intertwine into a musical wave that mixes the energy of the sea with human fatigue, danger and darkness. Sailors hoist the sails, fishermen hunt tuna and play an ecstatic and dark game between life and death.

*Solisti*

**Alessandro Cola** voce narrante

### *Notes by the Composer*

The “Diptych of the sea” is based on two Sicilian songs of the Italian Mediterranean tradition and is divided into two parts. In the first part, a fragment of a tuna fishing song from Mazzara del Vallo beats the rhythm of the fishermen’s work. It is a dramatic, overwhelmingly ecstatic, and multi-voiced song of fishermen who shout and sing while killing tuna. In the second part, a fragment of a Song to hoist the sails from the Neapolitan and Sicilian seas accompanies the work of the sailors on the great merchant ships. As the lyrics were quite flexible, it was possible to alter, lengthen, or shorten the song depending on the circumstances.

## **Song of the tuna fishers**

*It Touched! Oh!*

*Let's pull this boat. Pull! Pull! Let us pull this boat.*

*Let's pull up. Let's pull up. Pull! Pull!*

*Let's pull up together, we're going to catch two hundred tunas!*

*Let's pull up together, we're going to catch three hundred tunas!*

*Let's pull up together and go under. Let's carry on, head first!*

*Let's pull together!*

*Oh oh, let's drop the net.*

*Let's drop the net, let's drop the net.*

*Let's pull up, pull up, pull up.*

*We all respond as one voice...*

*Let's pull up, pull up, pull up. Let's carry on, head first!*

*Let's prepare the hooks.*

*Let's kill a hundred fish ... Let's shoot together... Let's hit with the harpoons. Let's pull from the corners...*

*In the name of St. Francis.*

*And the name of Jesus. Oh!*

## **The song to hoist the sails**

*It is a seafaring work song once used to accompany the work of sailors aboard large merchant ships.*

*The lyrics were quite flexible, and allowed for improvisation and the possibility to lengthen or shorten the song, depending on the circumstances.*

*O---I-----O---I-----*

*I left the land, and now I am here on the sea, the sun on my head*

*O---I-----O---I-----*

*(Chorus, repeat once) A --- E ----- A --- E -----*

*I see the fishes singing with me...*

*I see them, I see them...*

*Too much sun on the head... O---I-----O---I-----*

*(Chorus, repeat once) I see my beloved who flies over the sea.*

*I call her, I want her, I hear her singing.*

*I call her, I want her, I hear her crying. O---I-----O---I-----*

*Too much sun on the head ...*

*O---I-----*

*Too much wind on the sail ...*

O - - - I - - - - -

*Let's pull! Let's pull!*

*Pull the sail up, pull the sail up!*

*Behind Death there is another life.*

*Let's pull! Let's pull!*

*(Chorus, repeat twice, louder and louder).*

## **FOURTH SCENE**

### *EARTH*

#### **QUATTRO CANTI POPOLARI CIOCIARI**

(Four Popular Songs From Ciociaria) by *Marcello Panni*

This scene celebrates popular wisdom and irony, typical traits of the Ciociaria culture. Ciociaria is located in the heart of the Lazio region and was once called “terra di lavoro”, literally “land of labour”. Centuries-old weariness, sweat, but also sweetness and melancholy mark the character of this region and its inhabitants. Four traditional songs have been re-worked into an imposing piece for the Wind Orchestra, with a triumphant human voice in the final part.

#### *Text and notes by the Composer*

The Ciociaria region comprises all the area to the south-east of Rome, where Lazio borders with Campania. Its ancient villages include: Frosinone, Anagni, Ferentino, Veroli, Alatri, Arpino, Sora, Pontecorvo, and Roccasecca. Ciociaria has been an agricultural town until the first half of the 20th century. For the local inhabitants (ciociari) existence was inextricably linked to the earth and its agricultural products. For them, singing was a way of life.

In the Ciociaria region, singing was not about beauty, aesthetic appearance, or luxury. Singing was first and foremost the simplest expression of life and the human soul.

Sometimes, singing has a purpose. For instance, the following song is intended to offend the mother of a fiancée who abandoned her promised husband. The character of the original Gregorian chant has been maintained. However, the diatonic scale with the altered fourth, which is typical of songs from Ciociaria, makes its tonality vague and uncertain.

## **Mother of my love**

*Mother of my love, take her with a knife  
and leave large wounds on her body.*

*Leave large wounds on her.*

*So big that her bad heart will break open, like turnips.*

*Mother of my love, if only she could be killed!*

*She was going 'round, saying that the dowry was small.*

*She was going 'round, saying that the dowry was small,  
and that the son doesn't even own a shirt.*

*And my love told me "the brunette!"*

*and I replied "the scrap".*

*And I replied "the scrap".*

*Oh, how sorry we were to hear this word.*

In Ciociaria there are two fundamental types of song. One is the slow-moving song called Canzona. This has no strict rhythm and is made up of free, passionate phrases, inflated with long and repeated notes; a sort of stentorian declamation. The other, called "saltarello", is characterised by rapid movements in 6/8 beat or 2/4 beat. Although its name suggest a sort of jumping rhythm, the song is not supposed to be danced with jumps. The dancers, in pairs or groups of up to five people, hold each other with their arms tied on the shoulders, their bodies slightly bent forward, and their heads that almost touch each other in the center. Their feet, usually without shoes, glide gently on the ground. Usually, saltarello is accompanied by an accordion playing simple tunes. In general, the tunes are limited to the dominant and subdominant chords. Furthermore, the accordion player may perform solo interludes, melodically derived from old songs of various origins. These are fast, lively, and strongly accented pieces without any connection with the singing part. The accordion player often dances the saltarello too, leaning against the dancers to energise them, and make their dance more lively and sensual. That, in Ciociaro language, is referred to as "nazzicare", literally "to excite".

## **Saltarello Nazzicareglio**

*The name of my love is... The name of my love is...*

*I cannot tell you because that would spoil my love.*

*His name is Gelsomino: what a beautiful reputation!*

*And my love is called Nicola,*

*and he has so much money that he needs a shovel to stir it  
and a wheelbarrow to carry it around!*

*And my love is called Peppino,  
when he walks in the procession  
he goes slowly, and carries the banner rope.*

*They gave me a beautiful diamond,  
I wear it around my neck and mom knows nothing about it.  
Who gave it to you? – The first lover.*

Until the unification of Italy in 1860, Ciociaria was ruled by the Pope and remained artistically isolated for centuries. As mentioned above, Ciociaria was once called “terra di lavoro”, literally “land of labour”. Work, in Ciociaria, usually meant working in the fields. Arguably, no other repertoire of popular songs maintained the influence of Gregorian chant as clearly as Ciociaria. The chants that can be found in the Roman countryside, which are closely related to this tradition, retain some Gregorian features. However, they are also mixed with other, degraded versions. Ciociaria, on the other hand, was one of the few regions of Italy where opera houses were never built, as they were disliked by the Church. The only formal kind of music practiced in the area was the Gregorian chant. Still, the Ciociari could only practice in the churches, alongside the statues of saints and martyrs. The following Lullaby is, essentially, a religious litany. However, in some respects it actually looks more like an aria from a seventeenth-century Baroque play.

### **Lullaby**

*Sleep peacefully in your bed,  
sweet little mouth, sugar-coated almonds,  
mom is out and will come back  
when she has milk in her breast.*

*Lullaby, this son makes the Madonna fall asleep,  
sleep well and quietly, and the ogre will go away;  
Don't come home, you beggar, because dad is here,  
don't come home because dad is here,  
Daddy will hit the bad man with his cane.*

*Lullaby, may my sleep reconcile yours,  
Sleep, my hope, sleep sound,  
for your mother is the guardian of the walls.  
Sleep peacefully, and gold, pearls and diamonds  
will appear next to you.*

*Lullaby, I'll make a bed of violets, for you,  
and a pillow of April leaves.*

The chants of Ciociaria are mostly diatonic and syllabic. The association between music and words occurs with one syllable for each note. There are neither melisms nor chromatic passages or embellishments. It is bare, essential, rectilinear expression. For a word of three syllables, like “amore”, three notes are enough. Among the work songs, the Stornello di Anagni deserves particular attention. During the harvest, farmers were hired to sing it with an accordion while the peasants worked in the fields. The song encouraged them to work, making their fatigue lighter and more bearable. It was like a gentle whip on the nerves. Only when the peasants had finally reached the edge of the field, they could rest. The singing stopped, and the singer rested with them too.

A sense of perfect love between men and Earth emanates from this unforgettable sight: nothing but a fact of everyday life, which the humble stornello can transcend and idealise.

### **It pinches me, it bites me**

*It pinches me, it bites me, damn it pinches!*

*They are pinches of love, so beautiful that they don't hurt you.*

*I had a dream, mom,*

*I dreamed of Peppe, Peppe marrying me.*

*I had a dream, mom,*

*I dreamed of Peppe, Peppe pinching me.*

*It pinches me... it teases me... it intrigues me...*

*It pinches me, it bites me, damn it pinches!*

## **FIFTH SCENE**

### *EPILOGO (Epilogue)*

#### **FOR AN ANCIENT AND NEW HUMANITY by Luca Pelosi**

As we approach the end of “OPERA40”, the epilogue sends a message of unity and sharing intended to embrace humanity as a whole. Four moments mark the plot and unfold seamlessly. They evoke and combine the themes of the four previous scenes in a concluding reinterpretation. This reworking transforms tradition into experimentation, with new possibilities of language, and a search for a “song of a new humanity”, one to be built together.

### *Notes by the Composer*

Originally, this piece was created as the concluding section of a larger work commissioned to the Orchestra di Fiati “Città di Ferentino”. The musical structure is divided into four moments: allegro, adagio, allegretto, and allegro. The four moments unfold seamlessly and recall and reformulate the themes of the four scenes of “OPERA40”. The timbre, the instrumentation (at times chamber music, at times suddenly vigorous), and the virtuoso moments, make this piece a suggestive evocation of the twentieth century, as well as an opening to new possible languages in the field of wind orchestra.

## THE VIDEO WORK

**LEBENSWELT40** by *Francesco Castellani*

It is not usual for a visual artist to conceive a video work that does not take the whole space on the stage. This collaboration with the Ferentino Orchestra gave me the very special opportunity to put my creativity at the service of music, to imagine a fabric of visual suggestions to play alongside “OPERA40”, without ever taking over the musical dimension. “Lebenswelt40” is a natural continuation of my artistic research on “The vital world” as defined in Husserl's philosophy, literally Lebenswelt, in German. The flow of images is articulated according to the musical pictures, without necessarily pursuing synchronicity or a didactic interpretation of the sounds. The vital world identified in the four elements and in the infinitely variegated and surprising human existence in every place on the planet, melts into the images of natural phenomena, fragments of past memories, photographs, faces, words, colours, life scenes, phrases and shapes in motion.

This a visual music sheet dedicated to the marvellous complexity of the world, of life, and to the healing, dreamlike, and poetic power of music.

## CREDITS

### *Concept and organisation*

Alessandro Celardi

### *Authors*

Luca Salvadori, Marco Attura, Fabrizio De Rossi Re, Marcello Panni,  
Luca Pelosi

### *Introduction and preface, Videomaker*

Francesco Castellani

### *Editorial Board*

Manuel Caruso, Andrea Picchi

### *Graphic project*

Antonio Poce

### *Sound Technician*

Giuseppe Saltarelli

### *Musical Assistant*

Marco Salvaggio

### *Translation from Italian*

Rodolfo Maggio

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**Fabio Caputo**, Vice President of the Associazione Banda Musicale "Città di Ferentino"

**Tiziana Mosca, Giulia Panfili, Zoe Cocco and Andrea Picchi**, representing the Staff of the Associazione Banda Musicale "Città di Ferentino"



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