



PIERRE JODLOWSKI

SAN CLEMENTE

CREATION 2019



(...)

this secret precipice that is mine
you know my bewilderment when I see a sturdy tree
we are shut in behind bars like naked swallows
I kept the silence locked in my throat
like a trap for victims

(...)

Extract from *La Terra Santa* by Alda Merini

CREATION 2019

SAN CLEMENTE

45'

show for 1 singer-actress (soprano),

3 musicians (clarinet, accordion, keyboard) and 1 filmed dancer



OMBRA DELLA MENTE

30'

show for soprano, bass clarinet and 4 channels electro-acoustic apparatus

Entire duration of the show

75'

DATES

14th of May 2019

World Premiere

LUX, National Theatre, Valence, France

11th of December 2019

Nowy Teatr, Warsaw, Poland

commission : LUX, National Theatre - Valence (France)
coproduction : LUX, National Theatre / école, studio de création musicale
concept, composition, scenography : Pierre Jodlowski
texts : Alda Merini
french translation : Patricia Dao
choreography and dance (filmed) : Annabelle Chambon
soprano : Clara Meloni
clarinet : Megumi Tabuchi
accordion : Silke Lange
piano, keyboard : Malgorzata Walentynowicz
live electronics : Pierre Jodlowski
world premiere : May 2019 - LUX, National Theatre - Valence (France)

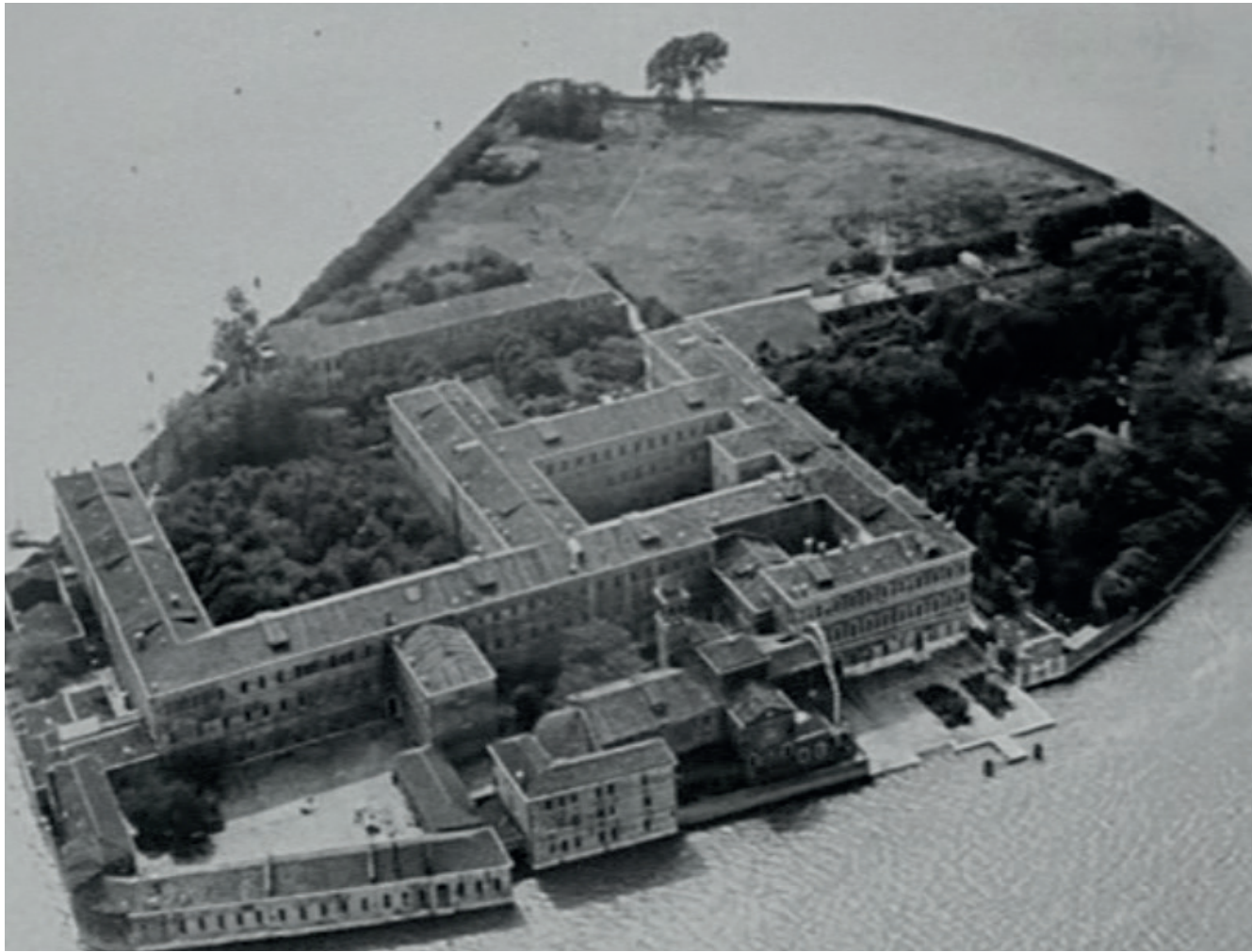
commission : French Ministry of Culture
production : école, studio de création musicale
conception, composition, scenography : Pierre Jodlowski
texts : Alda Merini
soprano : Clara Meloni
bass clarinet : Megumi Tabuchi
live electronics : Pierre Jodlowski
world premiere : 12th of October 2013 - Venice Biennale (Italy)

CONDITIONS

Set up D-1

6 people on tour

Detailed technical rider on demand, included in the disposal agreement



San Clemente Island in 1980

1 origin of the project

This project takes as its starting point an island...
... in the bay of Venice, an inaccessible island: San Clemente.

It isn't really possible to visit San Clemente today – nor, for that matter, was it possible to visit in the past! In 1873, a mental hospital was set up on the architectural foundations of a former monastery.

Initially exclusively dedicated to women before becoming a mixed institution, San Clemente became one of the largest psychiatric hospitals in Italy, where all sorts of treatments, even of the most questionable kind, were practised. At the end of the 1960s, this hospital would be plunged into the 'psychiatric crisis' that turned the whole country upside down. This crisis would lead to the gradual closure of these institutions, including San Clemente itself in 1992.

In the last period of its operation, the hospital became a place where its patients were left to their own devices, in a state of semi-freedom, ignored, out of sight and out of mind.

Raymond Depardon made one of his most important documentaries there, called simply *San Clemente*, in 1980. This film has no narrative structure at all; it is an immersive meditation on the island. It reveals to the world an abandoned community, living in wretched conditions, a mere stone's throw from the famous tourist attractions of St Mark's Square.

Today, this island is entirely taken up by a luxury hotel. The hotel's rates make the island, once again, an inaccessible location, reserved for an elite (particularly film stars).

San Clemente remains a place apart: a place where the past is malleable. In the historic background supplied in the hotel's brochures or on its website, nothing is mentioned about the 100 years of psychiatric treatment. Here, the memory of those corridors, of the very bricks and mortar, has been erased, just as the memory of the people was erased...



San Clemente Island nowadays

Pictures of San Clemente Hotel Establishment



2 working principles

The development of this project draws on this geographical and historical starting point, while also interweaving the poetry of Alda Merini, a remarkable figure in modern Italian literature, with this story. Merini, often compared to Antonin Artaud, writes poetry in which life, a form of mysticism, and the upheavals caused by serious mental instability are all combined in the shape of prose texts or modern poetic forms. The lyrics contain the ideal elements for singing: texts in which the sonorities of the language, and its concision, suggest an internal rhythm, as if these lyrics had arisen out of an original musical source.

In 2013, I composed the work *Ombra delle Mente* for soprano, bass clarinet and soundscapes based on two of the author's works: *Delirio amoroso* and *Dopo tutto anche tu* [editions: OXYBIA France – translated by Patricia Dao].

The project *San Clemente* represents a larger-scale development of the previous work: a musical and visual

piece [one singer/actress (soprano)/three musicians (clarinet, accordion, keyboard), one filmed dancer].

The libretto is made up of extracts from the author's third collection translated in France, *La Terra Santa*, a text in which the nightmare of the asylum (Alda Merini spent many long years in the hospitals) coexists alongside a fierce outburst of life and love addressed to the 'other':

Perhaps we have to be stung by a venomous bee in order to send messages, and pray to the rocks to send you light.

Extract from *La Terra Santa* by Alda Merini

The poet Alda Merini



The soprano Clara Meloni performing
Ombra della Mente by Pierre Jodlowski.



© Pablo Fernandez

2.1 music

The musical writing is structured as an echo of the poetic prose, drawing on a corpus of texts that are alternately sung and spoken. Here, the orchestration rests on three instrumental perspectives:

- the clarinet [a kind of virtuosic vocal double that breaks up the words and spins them round]
- the accordion [used in its most extreme ranges – both low and extremely high; with its organic noises it is the ensemble's lungs, providing a constant injection of the air it needs]
- the keyboard: acoustic piano, digital keyboards, interplay of hands [with an orchestral dimension but also, when the pianist plays on the screen, a kind of fragile choreographic echo of the images]

A soundtrack that is both immersive (whether in sync or in counterpoint with the film) and electric (basses, guitars) indicates the points of rupture and demarcates the different sequences. This soundtrack is composed in multichannel form (5 + 1), starting out from sounds directly recorded in this format (interior and exterior spaces restored as close as possible to the human perspective).

2.2 prosody, vocal setting

Alda Merini's verses seem to take their impetus from the basis of an original vocal line. Even in her prose, where her language seems to become more expansive, there seems to be an internal pulse guiding the poetry forward.

The musical development thus follows, or rather seeks to reveal, these archaic musical traces. Taking this vocal line as a starting point (in Italian, and in an operatic style), various emotional trajectories can seem to crystallize which offer a different take on the original statement, bringing out a new and different depth in the setting.

Each poem has its own approach to writing, ranging from the spoken to the sung and even ranging into those intermediate zones where the voice can also break, be submerged and become the sonic and introspective substance of the poet's innermost thoughts.

2.3 choreographic method

The film produced for this project incorporates the participation of a female dancer. Here the choreographic method draws directly on the work of Raymond Depardon. In this documentary, the author does not seek to develop a narrative, he simply shows [but using the inflections and characteristic camera movements of this director].

We thus observe in our turn the patients' bodies, their postures, their compulsive movements. Here we have something approximating to a template, or a vocabulary, which serves as the basis for the dancer's movements. This method does not necessarily aim for the dimension of empathy. It develops from these bodily states and goes on to complicate their nature further.

The writing of the choreographed movements borrows just as much from more directly musical processes: counterpoint, development, morphologies; just as many techniques as are implemented within the musical narrative that can find a way, in this context, of avoiding an excessively obvious evocation of insanity. In the search

to introduce complexity into the dancer's movements, for instance by means of their rhythmic development, the original gestural material is reappropriated and transformed.

Finally, it is also in the relationship to objects, clothes and the surrounding environment that a material connection can be established, one which finds its expression in the stage area. In Depardon's film, beyond the men and women themselves exists the relationship of those people to other things. Even then, the documentary approach in this film is of supreme importance, since it allows time itself to blossom, and lets the viewer's gaze identify structures within the image (framing) which can then in turn generate a truly powerful inspiration for the dancer's role and the resulting images.

Pictures extracted from the documentary film
San Clemente by Raymond Depardon, 1980











2.4 staging and video production

The stage design of this project is based on a fundamental division of the stage area into two distinct spaces. This division manifests itself in a panel set up in the centre of the stage – the effect being achieved by a material that allows for images to be projected on to one side, with a shadow theatre on the other.

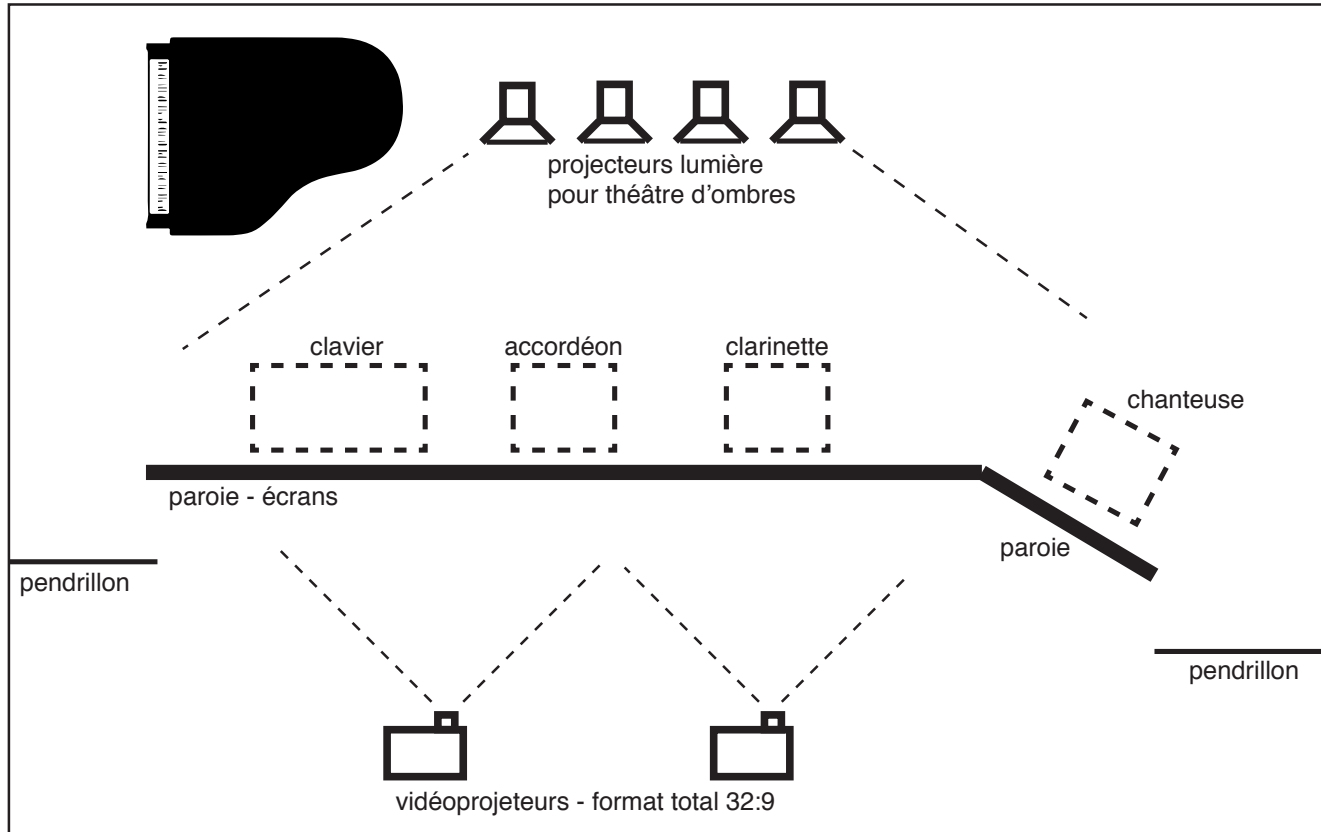
This division makes part of the stage invisible to the spectator. By means of the play of shadows – or simple transparency – we can see the bodies of the singer and the musicians; all the while allowing the images, filmed or otherwise arranged, to appear in the foreground, themselves possibly divided in two (the connection of two video projectors enables a single ultra-panoramic image to be produced – which may itself be split into two).

The video production is based on a theatrical staging of the choreography in the setting of Venice – more specifically the island of San Clemente. The scenario is a simple, gradually shifting one, taking Venice as a frame of reference from which the journey sets out. Thus we soon leave the main part of Venice, arriving at San

Clemente via the lagoon. Then the camera enters the hotel, in an attempt to reveal what has been buried, hidden to visitors.

The dancer reinterprets a narrative of gestures born within this very space, with her movements shot in rooms and corridors. What the walls of this institution have witnessed must not be totally dissolved in this apparent luxury – because here is the very spot where, for over a century, people who were weak but – as we now recognize – still deserving of dignity were kept out of the world's sight. Their memory, too, has the same right to dignity.

As it proceeds on its journey – and once more showing a preoccupation with our complex relationships with the past and with this story – the camera tends to move in an increasingly abstract direction. It gets very close to bodies and objects, to walls both external and internal, as if seeking to give us free rein to interpret the material as we see fit.



Scenographic project for *San Clemente*

3 project completion schedule

Summer–autumn 2018

- a selection of textual extracts taken from Alda Merini's collection La Terra Santa
 - musical sketches
 - sound recordings
- compilation of documentation in preparation for film sessions and choreography

Autumn 2018

- preparatory rehearsals with the dancer
 - score starts being written
- Venice workshop and shooting of images

Winter 2018–19

- editing the film
- writing up the score
- construction of stage design element

Summer 2019

- rehearsals, finalization of video and stage elements
- premiere in May 2019

4 programm

FIRST PART

OMBRA DELLA MENTE

30'

soprano : Clara Meloni
bass clarinet : Megumi Tabuchi
live electronics : Pierre Jodlowski

ABOUT OMBRA DELLA MENTE :

On Pierre Jodlowski's official website

<http://www.pierrejodlowski.com/index.php?post/OMBRA-DELLA-MENTE>

On vimeo

<https://vimeo.com/141382051>

SECOND PART

SAN CLEMENTE

45'

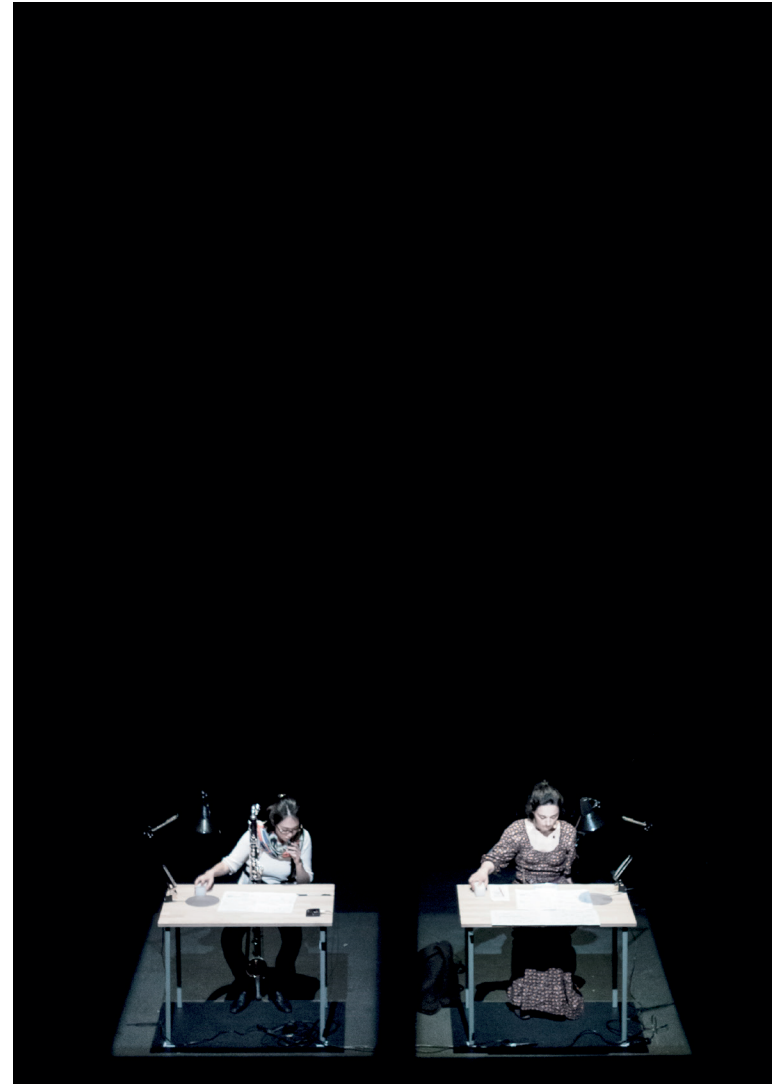
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5 about Ombra della mente

This composition is organised between narration : parts entitled « Shadows », alternating with poetry - parts entitled « Singing ». This is emphasized by the scenographic use of two tables creating two spaces devoted to writing, autopsy, friction, and unstable matter.

Music then, gives way to spaces where noises, rustlings and blowings can grow, thus trying to point out the gap which separates the individual and the world, their failure to reach a possible harmony in spite of all their efforts.

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6 artistic team

PIERRE JODLOWSKI – COMPOSER

www.pierrejodlowski.com

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor.

His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as others artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas : films, interactive installations, staging. He is defining his music as an «active process» on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory and visual dimension of sound].

In parallel to his compositions, he also performs on various scenes (experimental, jazz, electronic), solo or with other artists. Since 1998 he is co-artistic director of éole (research and production studios based in Odysud - Cultural center in Blagnac) and Novelum festival in Toulouse (from 1998 to 2014).

He has been collaborating with various ensembles such as Intercontemporain (Paris), Ictus (Belgium), KNM (Berlin), the Ensemble Orchestral Contemporain (France), the new Ensemble Moderne (Montreal), Ars Nova (Sweden), Proxima Centauri (France), Court-circuit (France), Ensemble Les Éléments (France), the Berg Orchestra (Prague), Soundinitiative (Europe) and various soloist from the international contemporary music scene. He also conducts collaborations with musicians such as preferred Jean Geoffroy - percussion, Cedric Jullion - flute, Wilhelm Latchoumia - piano, for works and research on the new instruments capacities. He performed in a trio with Roland Auzet (percussion) and Michel Portal (sax & clarinet), a duo with drummer Alex Babel and different projects with musicians from improvised music scene in Europe. His work led him to develop collaborations with visual artists, in particular, David Coste for specific projects with video. He also works as a stage designer on several projects at the intersection of theater, installation, concert or oratorio.

He has received commissions from IRCAM, Ensemble Intercontemporain, the French Ministry of Culture, Akademie der Künste (Berlin), CIRM, GRM, the Donaueschingen Festival, Radio France, the Piano Competition in Orleans, GMEM, GRAME, Siemens Foundation, the Opera of Toulouse, the European project INTEGRA, the studio EMS - Stockholm,

the Royaumont Foundation, Cabaret contemporain, Venice Biennale music festival, Polish Ministry of Culture...

Winner of several international competitions, he won the Prix Claude Arrieu SACEM in 2002, the Prix Hervé Dugardin SACEM in 2012, and was in residence at the Academy of the Arts of Berlin in 2003 and 2004. In 2013 he won a Prize awarded by «Academie Charles Cros» for one of his CD. In 2015 he is the winner of The Great Lyceum Prize in France for his piece *Time & Money*. His works are performed in key places devoted to contemporary sound arts in France, Europe, Canada, China, Corea, Japan and Taiwan and the United States.

His works are partly published by Editions Jobert and are the subject of several CD and video recordings on the labels éole Records, Radio France and Kaïros. He is living in France and Poland.



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6 artistic team

ANNABELLE CHAMBON – DANCE AND CHOREOGRAPHY

Annabelle Chambon is a French performer. She got in 1997 the Diplôme National d'Etudes Supérieures Chorégraphiques at the Conservatoire National Supérieur de Musique et de Danse de Lyon (France).

Three years later, she joined the Troubleyn / Jan Fabre company for *As Long As the World Needs a Warrior's Soul*. She then performed in *Les Guerriers de la beauté* (a film by Pierre Coulibeuf, 2001), *Je suis sang* (2001/2003/2005), *Parrots and guinea pigs* (replacement-2003), *Tannhäuser* (2004), *The Crying Body* (2004), *History of Tears* (2005), *Orgy of tolerance* (2008), *Prometheus Landscape II* (2011), and the successful solo *Preparatio Mortis* (2005/2010), which is still touring. Annabelle Chambon is also part of Jan Fabre's 24-hour project, *Mount Olympus* (2015).

Besides her work with Fabre she founded the Label Cedana, together with Cédric Charron and performed with Coraline Lamaison (*Ex/stase*, 2010; *Narcisses 2.0*, 2012), Kris Verdonck (*I/II/III/IIII*, 2008), Thierry de Mey (*Ma mère l'oye*, 2004) and others.



SILKE LANGE – ACCORDION

www.silkelange.info

Silke Lange is one of the outstanding accordionists in Germany. She studied at the Hochschule für Musik Hanns Eisler Berlin. The centre of her musical interest is New Music.

She gave concerts at e.g., the festival for New Music Ultraschall and at MaerzMusik in Berlin, at the Internationale Ferienkurse für Neue Musik in Darmstadt, at the MoselMusikfestival, the Oberstdorfer Musiksommer, the Festival Mitte Europa as well as at Young Euro Classic.

Together with saxophonist Ruth Velten she co-founded the ensemble for contemporary music LUX:NM Berlin and performs together with trombonist Florian Juncker in the Duo LangeJuncker.

She regularly appears in theatre productions and is working together with international performance collectives. (e.g. Deutsches Theater Berlin, Staatsoper Berlin, HAU, Künstlergruppe »club real«, Schauspiel International, Staatsoper Hamburg, Staatstheater Mainz, Duo Randgruppe, Berliner Festspiele).



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6 artistic team

CLARA MELONI – VOICE

www.clarameloni.com



Clara Meloni gained a degree in vocal performance and pedagogy from the Conservatoire de musique de Neuchâtel, Switzerland, then perfected her skills at London's Guildhall School of Music and Drama.

recently she won first prize unanimously and the Contemporary Music special prize with Ambroise de Rancourt and their Duo Aura at the latest Lyceum Club Suisse international competition.

Awarded first prize unanimously at the XXIst FLAME song contest in Paris and at the Nicati contest in Lausanne, winner of the Pour-cent culturel Migros song contest and the Elvira-Lüthi Stiftung contest, Clara was also a finalist in the Ernst Haefliger song contest.

She has given recitals in Europe in the City of London Festival and Leeds Lieder Festival, in England; Schloss Mirabell Konzerte in Salzburg, Nikolauskirche in Leipzig and Internationale Musikfestwoche in Bad Berleburg, Germany; International Festival for Early Music in Daroca, Spain; Les Sommets du Classique, Usinesonore and Concerts de Musique Contemporaine, as well as various Swiss theatres. Clara Meloni has recently made her debut in Kazakhstan in an opera gala concert with tenor Jesus León.

Clara has performed under the direction of conductors such as Shlomo Mintz, Nir Kabaretti, Christian Zacharias, Anthony Bramall, Philippe Krüttli, Nicolas Farine, Joseph Cullen, Franco Trinca, Titus Engel, Rolf Gupta, Jan Willem de Vriend and Srboljub Dinic.

She took part in several contemporary music creations throughout Europe: at the Lucerne festival and at the Basel opera house in Michael Wertmüller's opera Anschlag, at the Schwetzingen Festspiele in Bernhard Lang's opera Re:igen and at Maastricht's Festival Musica Sacra in the american composer Mike Svoboda's Das Buch der Zeichen, not to mention several creations and contemporary music concerts in Switzerland.

She sang at the Opéra de Lyon, Opéra national de Lorraine in Nancy, the Opéra-Théâtre in Metz, the Lausanne and the Basel opera house amongst others and her repertoire includes many different roles: Lauretta (Gianni Schicchi, Puccini), Luigia (Viva la mamma, Donizetti), Thérèse (Les Mamelles de Tirésias de Poulenc), Oscar (Un ballo in maschera, Verdi), Zerlina (Don Giovanni, Mozart)...

Recently Clara made her debut at the Opéra de Lyon in Viva la mamma of Donizetti, alongside Laurent Naouri and Patrizia Ciofi and the staging of Laurent Pelly.

MEGUMI TABUCHI – CLARINET

After studying at Tokyo University of the Arts from 1998 to 2002, and attended Thomas Friedli classes at the Music Conservatory of Genève from 2003 to 2005, Megumi gained a soloist degree in Ernesto Molinari classroom at Berne Haute École des Arts receiving a special distinction with the Eduard-Tschumi Price for the best 2010 Soloist Performance. She also attended to Georges Aperghis and Françoise Rivalland Musical Theatre courses.

She collaborates with various orchestras (Chamber Orchestra of Geneva, Lucerne Festival Academy Orchestra, Tokyo Symphony Orchestra) and contemporary music ensembles such as the Lucerne Festival Academy Ensemble, Namascae Ensemble (Annemasse), the Nouvel Ensemble Contemporain (La Chaux-de-Fonds), and plays under the direction of greatest conductors as Pierre Boulez, Peter Eötvös, Seije Ozawa...

She is often involved in creating new projects mixing theatre and music (Histoires d'Elles with Yvette Théraulaz, Stabat Mater Furiosa et paradis perdu staged by Heidi Kipfer...



6 artistic team

MALGORZATA WALENTYNOWICZ – PIANO, KEYBOARD

www.mwalentynowicz.com

Walentynowicz graduated from the Academy of Music in Gdańsk, Hochschule für Musik und Theater in Hannover, and from the Hochschule für Musik und Darstellende Kunst in Stuttgart, where she obtained an honours degree in the interpretation of contemporary music after studies with Nicolas Hodges.

Currently she dedicates her performing work to new music as a soloist, in ensembles, and with orchestras. She increasingly takes part in projects with multimedia, performance art, and elements of music theatre.

Małgorzata Walentynowicz won the 1st Prize at the 37th Gaudeamus Interpreters' Competition in Amsterdam (2009) and 1st Prize at the Yvar Mikhashoff Trust for New Music Competition in Buffalo, New York (2010).

For her interpretations of contemporary music, she was also granted a scholarship for excellency in performance from the Darmstadt International Summer Courses for New Music. She was nominated for the Classical:Next Innovation Award 2017 in Rotterdam.

Małgorzata Walentynowicz has performed both as a soloist and as a chamber musician in festivals and venues such as MaerzMusik, Ultraschall Berlin, Warsaw Autumn Festival, Wittener Tage für neue Kammermusik, Rainy Days in Luxembourg, ECLAT Stuttgart, Klangspuren Schwaz, ISCM World Music Days, the Summer Courses for New Music in Darmstadt, SPOR in Aarhus, Acht Brücken Festival Cologne, Huddersfield Contemporary Music Festival, European Weeks Festival in Passau, Sacrum Profanum in Cracow, Tzllil Meudcan Tel Aviv, Cairo Contemporary Music Days.

As a soloist she has appeared notably with the Warsaw Philharmonic Orchestra, Polish Radio Orchestra, Sinfonia Iuventus, the New Music Orchestra, Illinois Modern Ensemble, and Neofonia Ensemble.

Her interpretations have been released on CD's by Wergo, Genuin Classics, Bôlt Records, DUX and Polmic and were recorded by polish and german radio stations.

Małgorzata Walentynowicz performs with Ensemble Garage Köln and Ensemble LUX:NM Berlin.





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