



1958

AN ORIGINAL OPERA

FILICE/DIBONA&SANGIOVANNI

SYNOPSIS

1958 is a psychological thriller. The story takes place in the United States, in Seattle. The plot is brought into motion by bewildering, fragmentary and rarefied states of consciousness which in turn express the confusion of the protagonist's personal identity.

The main character is a middle school **TEACHER** who experiences an unexplicable empathy with one of his students, **ALICE**, and begins to believe that he himself has become her. However, this is to be revealed in the final step of the story.

The opera begins as a breathtaking adventure which winds through various narrative levels. The protagonist, believing that he is **ALICE**, awakens in a theater, unaware of how he has gotten there. From that point on, the story flashes between real actions, mental delirium, and memories. At this point, the other narrative levels come into play: the death of his/her father on a mountaintop, the conflictual relationship with his/her uncle, the tired and diaphanous figure of his/her mother.

At the end, the protagonist comes to the his psychiatrist's office, and here he gradually puts together the pieces of his true identity. He is not **ALICE**, but her **TEACHER**.



CONCEPT

This one-act opera experience becomes modern, immersive, blurring the lines of genre: libretto, production design, and music culminate in a stimulating mixture of cinema, theater, and virtual reality flavors. It is accessible, yet intellectually sophisticated.

SET DESIGN

1958 aims to be a point of intersection between opera and cinema. The use of projections and video-mapping will be predominant. The audience's spectacular visual experience will be created by a mélange of real actions and mental visions, which involve both continual and sudden transitions and transformations.

MUSIC

The music itself defies the usual limitations of genre, making use of both traditional and technology-based creative processes and performance practices. It demonstrates both theatrical and cinematic aesthetics, yet pays due homage to the classical opera style. A live pit ensemble combining chamber orchestra, electronics, and live digital effects brings a fresh sound to today's opera, appealing to traditionalists as well as proponents of listenable avant-garde.

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Seta

Anche se questo filo di seta
scompare
e ricompare tre volte lontano,
sopra al mare
della folta pineta
di cime sparse
che il vento muove in vano

e queste righe in giro senza meta,
e amare,
segnano la mano,
a parlare
di un futuro strano,
di aspettare
nel giardino di una casa lieta.

io fumo senza sosta
e senza voce il fumo sale
dai piedi della costa
e per le tue scale
scosta
la notte di zanzare.

Silk

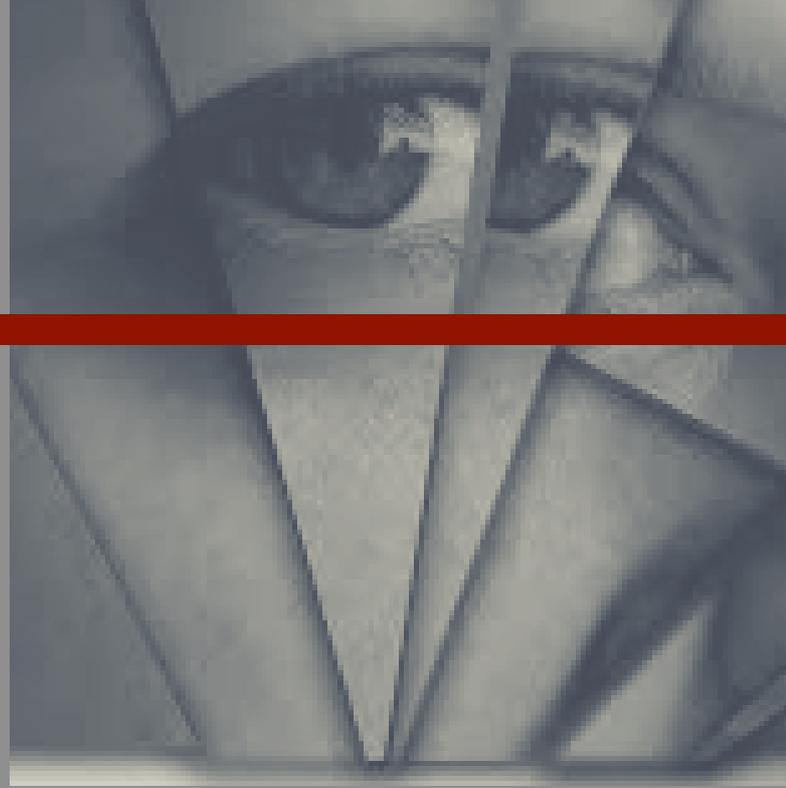
Even though this silken string
disappears
and reappears three times afar,
upon the sea
of the thick pine forest
of varied tops
that the wind moves in vain

and these lines aimlessly spinning,
and bitter,
mark the hand,
to talk
about a uncanny tomorrow,
to wait
in the garden of a contented house.

Incessantly I smoke,
and smoke rises voicelessly
from the bosom of the coast
and through your stairs
it deviates
the mosquitoes' night.

The theme *Seta* is an aria in antique form based on the four notes which form the diminished chord, a formula which unites esoterics and string theory. By invoking this magical formula, the composers envision the access into various temporal and psychological dimensions. The musical discourse develops through the interplay of *recitativ* and lyricism, embracing both *canto barocco* and late *verismo*.

THE ARTISTS



NATALE FILICE / LIBRETTO

completed his Ph.D. in Italian at the University of Leeds with a Dissertation on the Italian writer/performer Ascanio Celestini, one of the most important voices within the European context of the so-called Storytelling-Theatre. He also received an MA in Stage Direction for Opera from the Accademia Nazionale D'Arte Drammatica "Silvio D'Amico" in Rome [National Academy of Dramatic Arts "Silvio D'Amico"], and a Laurea (MA equivalent) in letters (cum laude) from the University of Calabria. Natale worked as an instructor at the University of Calabria, teaching graduate and undergraduate courses in theatre and opera. In addition, he served as a supervisor and Director of Thesis for undergraduate and graduate students. He was Professor of "History of Theatre" and "Stage Direction" at the Academy of Fine Arts in Lecce, the Academy of Fine Arts in Vibo Valentia, the State Conservatory of Music in Cosenza, and the State Conservatory of Music in Potenza. He published and submitted for publication various articles dedicated to the interplay between Storytelling-Theater, new media and public intellectuality, Dario Fo's theatrical techniques, and acting for film. His writings make particular reference to the "Commedia all'italiana", focusing specifically on theories and methodological approaches developed in the United States. In addition, he directed several operas (e. g., Rigoletto, Cavalleria Rusticana, Il trovatore, L'elisir d'amore, Ernani, Il campanello, Madama Butterfly, Il barbiere di Siviglia, La serva padrona) and dramas, and wrote numerous plays and opera libretti.

SUSAN DiBONA & SALVATORE SANGIOVANNI / MUSIC

are a multi-award-winning composer duo. They have composed over 25 original film scores which have been featured in movie theaters worldwide, on numerous major European TV channels (up to 10 million viewers on the first primetime broadcasts), and over 40 international film festivals (including Cannes, Berlinale, Sitges, Film Society Lincoln Center).

Susan DiBona (USA) studied piano and composition with Leopold Godowsky, the nephew of George Gershwin, and has served as conductor of the Berliner Symphoniker, session ensembles comprised of players from the New York Philharmonic and the Metropolitan Opera, and various US- and European musical theater tours.

Salvatore Sangiovanni (Italy) is not only a film composer, but has also composed 2 lyric operas produced by Giorgio Albertazzi and has won many prestigious national and international competitions as a concert pianist.