

[Title](#) || Seigradi_ concerto per voce e musiche sintetiche (2008) - presentation

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Seigradi_ concerto per voce e musiche sintetiche, 2008

ideation Diana Arbib, Luca Brinchi, Maria Carmela Milano, Dario Salvagnini, Pasquale Tricoci, Roberta Zanardo

live video processing Diana Arbib, Luca Brinchi, Pasquale Tricoci

body and voice Roberta Zanardo

sound and live processing Dario Salvagnini

recordings H.E.R. , *voice and violin* – Viola Mattioni, *cello* – Giacomo Piccioni, *wind instruments*

costumes Maria Carmela Milano, *in collaboration with* Fiamma Benvignati

3D visual designer Piero Fragola

3D animation (water) Alessandro Rosa

organization Elena Lamberti

stage photography Laura Arlotti

production Santasangre 2008

co-production Romaeuropa Festivalal 2008/Romaeuropa Promozione Danza, Sistema Teatro Marche / In teatro

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by Mauro Petruzzello

Seigradi was the third play that Santasangre included in its *Studi Per Un Teatro Apocalittico* cycle. As with *84.06* (2006) and *Spettacolo Sintetico Per La Stabilità Sociale* (2007), the first inspired by George Orwell's *1984* and the second by Aldous Huxley's *Brave New World*, *Seigradi* had as its touchstone a secular reflection on the meaning of apocalypse, a concept developed from the dual polarities inherent in the term: on the one hand revelation and on the other a metamorphosis that encompasses the process of death and (re)birth. Unlike its previous plays, *Seigradi* had no literary link but took shape from scientific theories on global warming generated by high carbon dioxide emissions. The six degrees of the title referred to the rise in temperature that produce both floods and desertification. *Seigradi* was generated by a series of preliminary studies whose title alluded to its musical nature: *Concerto per voce e musiche sintetiche*. The word "concerto" was meant in the sense of concertation, where countless languages (sound, video, use of light, the performer's presence on stage) united to form an entire spectacle. The theme evoked – the birth of a form of life, its evolution and death due to the desertification generated by rising global temperature – adopted a sonata form (exposition-development-recovery and coda), which became the modeling device of all the scenic languages. As for the reference to music being its modeling system, the fact remains that all the languages, by virtue of their interconnections, had equal importance in a perspective that implied no hierarchy of signs. Through her gestures, actress Roberta Zanardo evoked the cycle of birth, growth and death. The features of the human body in the scene were constantly being redefined, thanks to a hologram system that in bombarding her redesigned her. The sound texture referred to the evolutionary cycle that was the theme of the play. In this case it was organized through glitch sounds and a vocal range that went from silence to infantile babbling and then from song to violent sounds and a return to a silence indicating death. The chromatic range went from white to blue, blue to red and finally to burnt yellow. The theater becomes the only medium in which the short circuit between heterogeneous languages can take place by virtue of its being live – occurring in real time – which is what distinguishes it. The sign produced by this interconnection, whose logical force is in its liveness, does not withdraw into itself, but in contact with the other signs multiplies its linguistic potential.