

Allegro cantabile



with

Lucia Giordano
Marco Andorno
Francesco Micca
Paola Bordignon
Sebastiano Amadio
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musical direction

Antonella Talamonti

devised by

Faber Teater

supervision

Paolo Nani

- ▶ trailer
- ▶ making-of
- ▶ short video

“Buonasera, good evening. Tonight we won’t talk, we will just be singing. Just listen and...”

This is the beginning of the musical show *Allegro Cantabile*, a written message.

The written, silent messages and the singing voices “talk” to the audience and accompany the audience in an ironic itinerary through sound, rhythm, timbre.

Six voices on the scene are conducting this crossing, six actors-musicians not only singing, but becoming interpreters of a cross repertory, including ballads, work songs, serenades. It starts with the tradition of Italian popular music, with songs from Piedmont, Veneto, Lazio, Campania, Abruzzo... to go on elsewhere.

The visual and auditive level are mixed in a game whereby the audience gradually become an accomplice. Thus you can “see” the polyphony and “listen to” the movement.

Thanks to a means of listening which evolves into something active, the audience turn into a musician of an orchestra, as a sound necessary among sounds and creator of music itself. Music capable to convey emotions, music telling stories hidden among the notes, evoking sonorous universes, leading an experience without getting in the chair. Eventually becoming a collective singing, a unique orchestra at the end, with joy and lightness.

And if an applause arrives well, even this is sound, even this is music.

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The dramaturgical research that supports the show is oriented to articulate on the stage the different forms of phonè (understood in the triple sense of ancient Greek as sound, speech and voice) that the six actors-musicians will offer to the audience.

The weaving of the show creates a journey to accompany the perceptual experience of the audience from the simple to the complex (from silence to noise and then to sound, and then from monody to polyphony).

The show is a journey into an phonetic dramaturgy, but it is also an ironic game with the various ways in which the theatrical phonè comes to life on the stage: the sound, the sung word, the written and projected word, the spoken word, the word in language and the word in dialect, the voice without word, the silence.



“Uno spettacolo originale, ironico, con una scienza della voce mai esibita.”
Luciano Nattino

“Uno spettacolo sorprendente e di estrema bravura, interpretato con leggerezza priva di ogni ostentazione e un’originalità che diverte e stupisce senza sosta.”
Nicoletta Cavanna

“Da ricordare: una versione polifonica de “Il giorno ad urlapicchio” di Fosco Maraini. Sublime.”
Michele Pascarella, Hystrio





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