

# STABAT MATER

creation for six voices and a Cathedral



with

**Lucia Giordano**  
**Marco Andorno**  
**Francesco Micca**  
**Paola Bordignon**  
**Sebastiano Amadio**  
**Lodovico Bordignon**

original music and musical  
dramaturgy

**Antonella Talamonti**

production

**Faber Teater**

► **documentary**

Sit. Sit back and listen.

Listen to the voices of pain and mourning, voices telling us about the scandal of death, the voices of injustice against the innocent, the voices of the unbearable loss, the voices searching for consolation.

Listen to the sounds coming from different languages and worlds: the Latin of “Miserere” and “Stabat Mater”; the nuorese (Sardinian dialect) of “Sette ispadas de dolores”; from the Arbëreshë, the Albanians who moved in Italy in the 15th century, singing the laments of the Madonna; of the colloquial and the Italian of today of “Donna del Paradiso-Crucifige” and “Senza”.

Listen to the voices sung to us by the church, bouncing against the vaults and columns and reimagine the space with us: from the apse; from the center of the transept, in front of the altar; from the balcony of the organ, at the top; from the central nave; from the side chapels; from the entrance.

Stabat Mater is an acoustic experience linked to the ‘Duomo’ or church. The chant that speaks of the pain of humanity, of the suffering of a mother who loses her child. The denunciation of injustice, of the scandal, the need to live with the tragedy, to endure it together and to share it, in order to overcome it.

Traditional texts in Latin, Italian and dialect combine with original music composed by Antonella Talamonti based on the experience of years of her research, travel and recordings of Italian music alongside Giovanna Marini.

FABER TEATER - Loc. Baraggino, Campus Associazioni 7, 10034 Chivasso (To) - Italia

+39.349.3323378 - [www.faberteater.com](http://www.faberteater.com) - [info@faberteater.com](mailto:info@faberteater.com)



**FABER  
TEATER**

Consider the place, the Duomo, as a large, enormous musical instrument.

Listening to the acoustic suggestions of the place: how much does the sound reverberate? How does the sound move? Using voices and the chants we “play” the instrument-Duomo. We arrange the actors-singers in different spaces (the choir, the apse, the pulpit, the naves, the altar...) to immerse the participants in the sound.

In a certain sense it is a guided tour of the Duomo, a visit to hear it before you see it.



*It was a strong, deep experience. The songs so expertly delivered whilst in movement made the audience feel completely and totally involved.*

**Gabriele Allevi (Festival Desidera, Artistic Director)**

*The result is a form of theatre that does not end in theatrical fiction, but brings real life to the stage, in the awareness that the truth of life can also make the spectators feel more real and more beautiful.*

**Mons. Francesco Ravinale (Bishop)**

*The movement of the singers meant that the sound enveloped the listener in an internal and spiritual experience, deeply emotional and exciting. Even for non-believers.*

**Enrica Maccari (Journalist)**

*Choose an opportunity to be part of these moving songs, of these lines that redesign the space between vaults, arches, domes, columns, apse and pulpit. Through the voice, everything is recreated in the form of time. A time different from everyday life. A time that, beyond any religion, can be recognised as sacred.*

**Gian Luca Favetto (Author and journalist)**

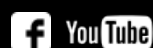


From 2016 Stabat Mater gave voice to:

Duomo and Cappella della Sindone (Torino), Duomo (Asti), Santuario della Cornabusa (Sant'Omobono Terme, Bg), Real Chiesa di S. Lorenzo (Torino), Chiesa di S. Michele Arcangelo (Rivarolo Canavese), Chiesa di S. Giovanni (Racconigi, Cn), Chiesa di S. Nazario della Costa (Novara), Abbazia di S. Fede (Cavagnolo, To), Cattedrale di Sant'Evasio (Casale Monferrato, Al), Santuario della Madonna di Crea, (Serralunga di Crea, Al) Chiesa di S. Croce (Rivoli, To), Cappella dei Mercanti (Torino), Chiesa dei SS. Mrtiri (Torino), Chiesa di S. Maria di Cerrate (Lecce), Chiesa dei S. Vincenzo e Anastasio (Ascoli Piceno), Abbazia di S. Maria di Vezzolano (Albugnano, At), Chiesa del Beato Odorico (Pordenone), S. Giovanni Battista alla Creta (Milano), Chiesa di S. Nicolao della Flue (Milano), Chiesa dei S. Giovanni Battista e Paolo (Milano), Chiesa della Collegiata di S. Maria Assunta (Lugnano in Teverina, Tr), Grosse-Kapelle (Bern, Svizzera)

FABER TEATER - Loc. Baraggino, Campus Associazioni 7, 10034 Chivasso (To) - Italia

+39.349.3323378 - [www.faberteater.com](http://www.faberteater.com) - [info@faberteater.com](mailto:info@faberteater.com)



FABER  
TEATER

# TECHNICAL SHEET

## Scenic space

churches, sanctuaries, buildings and sacred spaces, with specific and differentiated adaptation for each space.  
The show is not amplified and requires to be performed in a **ACOUSTICALLY SHELTERED PLACE**.

## Lighting

we use the existing lighting in the place

## On-the-spot inspection and rehearsal

One day of residency is required for the preparation of the show in the place: the day before the show: full availability of the space is required for visual, acoustic inspection and adaptation, for a time of about 5 hours (with the possibility of accessing the choir, the apse, the pulpit, the balcony of the organ and other raised or underground spaces where present).

## Duration

50 min

## Dressing Room

a heated room for dressing rooms and voice heating, equipped with electric light, power outlet, toilet

## Stage Management

a person is required to liaise with the company during the on-the-spot inspection and during the whole show

## Faber Teater technical manager

Lodovico Bordignon cell. +39.328.0218698 - lodovico@faberteater.com

