



Kamchàtka Theatre Company presents

MUSICA FUGIT

WHEN CLASSICAL MUSIC MEETS IMMERSIVE THEATRE

KAMCHATKA.CAT



Musica Fugit is an adaptation of Kamchàtka Street Theatre Company's third production : **Fugit**.

In **Fugit** the desire to continue the company's artistic investigation and give it new meaning has led to focus on the idea of flight / running away as part of a greater phenomenon: Human Migration.

The focus is on fleeing, yet it is fleeing not as a way of escaping, but as a means of fighting for hope of a better world. It examines the grade of freedom one senses within, freedom which drives one to abandon the place one belongs to.

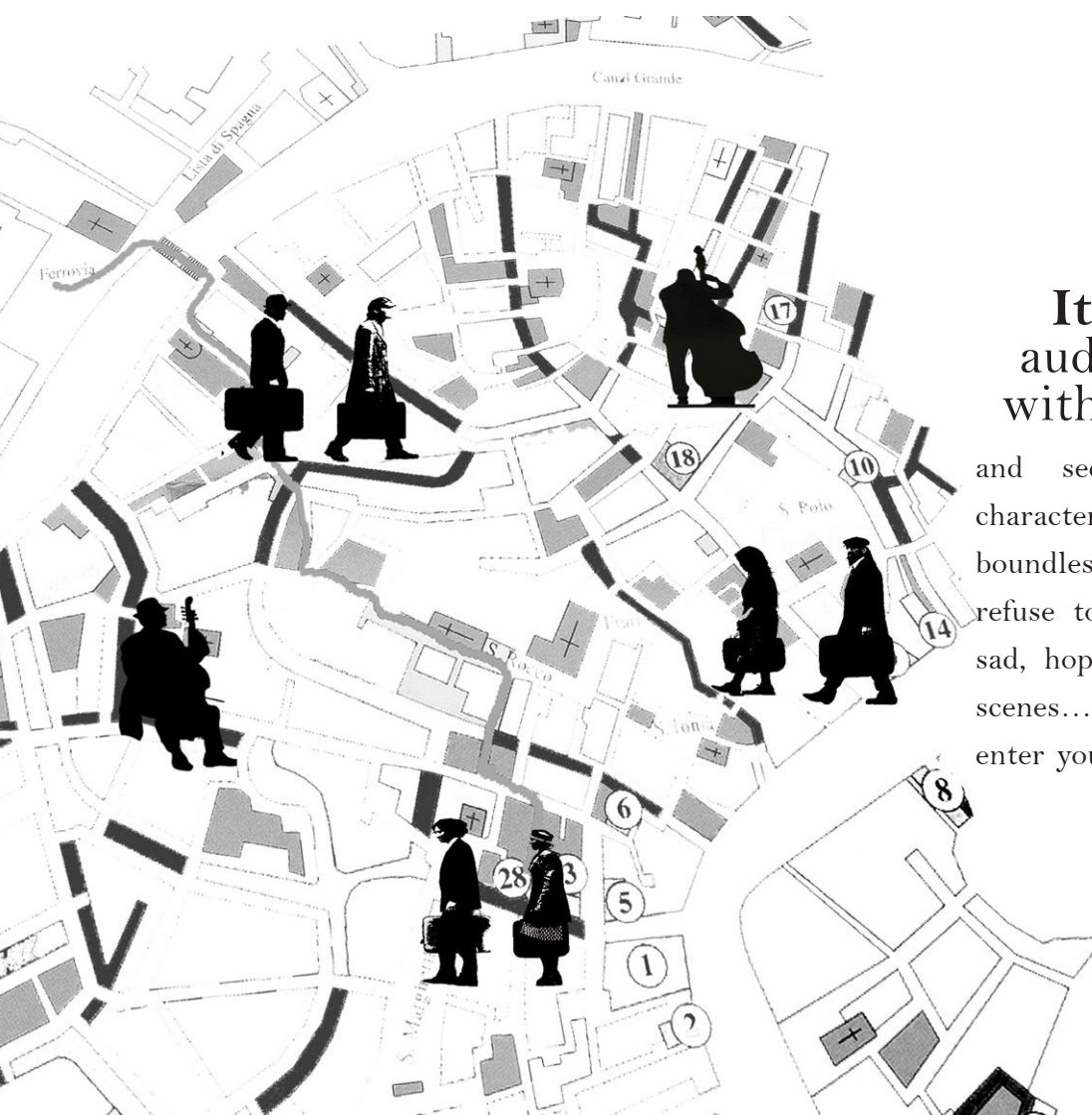
A suggestive and evocative flight in which we will need solidarity from our neighbours and travel mates in order to survive, a flight where in order to exist we will need to first get rid of the excess and the absurdity which nowadays seems fundamental in our life.

In **Musica Fugit** the Kamchàtka actors **are joined by an orchestra of musicians** who blend in un-noticed into the group and together with whom they all portray the same “timeless immigrants” which have come to characterize the company’s work over the years.

Musica Fugit tells us the story of those who have left, of those who will be leaving and of all those who have played a crucial role in assisting them. It is a homage to the people whose reality has changed overnight, leaving their past behind while their future is yet uncertain, insecure and unknown.

The constant intriguing, uneasy and **mysterious atmosphere provoked by the actors**, as well as by the unique spaces the show takes place in and passes through, heightens the role of the music in “Musica Fugit” and reinforces its effect on the spectators.

Thanks to the marvellous **effect of the live music** the show is strikingly charged with melancholy; shifting between a sense of longing for the past and the sense of alertness provoked by the present.



It immerses the audience in a world with numerous paths

and seemingly infinite locations, characters which come and go, boundless instruments whose chords refuse to cease being played, poetic, sad, hopeful and painful images and scenes...a hoard of sensations which enter your guts and move you beyond words.

SYNOPSIS

The audience is invited to a concert in a concert hall. But the musicians appear to be wearing attire which does not suit this type of event ; they seem timeless, as if from another era. Suddenly, more people wearing similar clothes and carrying suitcases enter the concert hall. Unrest unravels in the concert hall... charged with tension.

The recently arrived characters guide the audience out of the concert hall and without uttering a word the fleeing commences, as the public is lead through a series of uncommon spaces.





The spectators, turned refugees, cross streets and enter an array of different private and public spaces; they will be divided into groups, each of which will experience a different flight path, **fleeing together with the actors and musicians**. Some are loaded into a truck, others covered with sacks. Crossing through backyards, hiding behind walls, seeking shelter under plastic sheets...

The route they follow is a physical one, in the streets surrounding the concert hall. In the course of it they will find shelter, places where they can pause, rest and listen to personal stories conveyed to them via **the most universal language : MUSIC**.

Food and drinks will be shared and memories rise, as the actors show worn out photos of their families, allegedly left behind.

Not a word is spoken during the entire show ; **music alone** accompanies this journey, and no matter how much you would have liked to lose yourself in the story conveyed by these **speechless characters and instruments**, they do nothing other than gaze at you, letting their souls and the music speak for themselves. All this results in being caught for over an hour and a half in a fantastic **atmosphere of closeness and affection, of tension and excitement.**



The journey ends with **music, laughter, dance and hugs**, celebrating the reunification of all those who have set out to finish it. However, this is not the end ; the journey is not concluded. The audience is blindfolded, and as they hear the bustling soundscape of their city all around them are silently led to a reverberant close by hall, where Johann Sebastian Bach's "Schlummert ein, ihr matten Augen" echoes from above, as it is played by the same musician they have fled with, only that now they cannot be seen.

After the last note is played, when the audience take off their blindfolds, they are completely alone. Their guides, who helped them make it here, have left.

Now, it is up to them to continue their journey alone. In fact, this show is far more than a simple staged escape ; it is a theatrical and musical piece which aims at waking up **a sensation of solidarity, generosity and coexistence.**



It is an intense production which transforms public space into a stage and which unites music and theatre in a rare and unique way.

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- The storyboard of the Cologne “Musica Fugit” version, march 2016 :

fugit-zamus.weebly.com/storyboard.html

“ For some people, concerts of early music are retreats, small islands of relaxation in a noisy world. For us it should be the opposite : current, contemporary and political.” Thomas Hoefft, ZAMUS, Cologne



THE MUSIC IN MUSICA FUGIT

(Based on the creative work done in co-production with Cologne Zamus Musical Ensemble between 2016 and 2017 and under the musical direction of Michael Hell.)

We prefer to perform with the Zamus Ensemble, in view of the musicians familiarity and understanding of the show's repertoire and dynamics, but we also can perform with your favorite musical ensemble.

The Music can be further adapted, in collaboration with the selected ensemble.

I The Concert

1) Johann Jacob Froberger (1616 - 1667)

Plainte faite à Londres pour passer la Mélancolie in a

for harpsichord solo

from the Manuscript SA 4450 of the *Sing-Akademie* in Berlin

2) Barbara Strozzi (1619 - 1677)

L'eraclito Amoroso or Udite, udite in e

for soprano and basso continuo

from *Cantate, Ariette e Duetti di Barbara Strozzi, Opera Seconda. Consecrata alla Cesarea Maesta di Ferdinando Terzo.* (Venice, 1651)

3) Anonym

An Italian Ayre Fuggi, fuggi, fuggi diletta amante in e

for soprano and basso continuo

II Transit

Anonymous / Arrangement: Michael Hell
El Cant dels Ocells in a

III In the Streets

Anonymous
An Italian Rant in a

IV Bread

a
1) Robert Johnson (c. 1580 - 1633)
Almain in d
for lute solo
from a manuscript in *British Museum* in London
2) Anonymous (Irish traditional: Londonderry
Air) / Frederic Weatherly (1848 - 1929) /
Arrangement : Michael Hell
Danny Boy in D for soprano and lute
b
Anonymous (English ballad) / Arrangement:
Georg Kroneis
Scarborough Fair
c
1) Anonymous / John Playford
Tune

2) Jan Jacob van Eyck (c. 1590 - 1657)

Daphne

from *EUTERPE OFT SPEEL-GODDINNE*
(Amsterdam, 1644) and *DER FLUYTEN LUST-HOF*
... *EERSTE DEEL* (Amsterdam, 1648 & 1649)

d and e and f

1) Anonymous

An Italion Ground or An Italian Ground in d
from *The Delightful Companion* (London, 1686) and *The*
Second Part of the Division Flute (London, 1708)

2) Francesco Barsanti (1690 - 1775)

Lochaber (Slow)

from *A COLLECTION OF OLD SCOTS TUNES With*
the Bass For VIOLONCELLO OR HARPSICHORD
(Edinburgh, 1742)

V Exile

a

1) Andrea Falconiero (c. 1585 - 1656)

La suaue Melodia. in d (2'00")

from *IL PRIMO LIBRO DI CANZONE, SINFONIE,*
FANTASIE (Napoli, 1650)

2) Claudio Monteverdi (1567 - 1643)

Si dolce e'l tormento in d (4'00")

from *Quarto scherzo delle ariose vaghezze* (Venice, 1624)

b

1) Salamone Rossi Hebreo (c. 1570 - c. 1630)

Sinfonia 16 in F (2'00")

2) Biagio Marini

Sonata XXI Sopra fuggi dolente (Grave / Allegro) (2'48")

for two violins, violoncello and basso continuo

from *PER OGNI SORTE D'STROMENTI MUSICALE
Diversi generi di Sonate, da Chiesa, e da Camera A Due, Trè,
& à quattro ... Opera XXII* (Venice, 1655)

c

Salamone Rossi Hebreo

Sinfonia 16 in F (02'00")

Salamone Rossi Hebreo

**Sonata Ottava sopra l'Aria è tanto tempo
hormai** (04'00")

from *IL QUARTO LIBRO DI VARIE SONATE* (Venice,
1642)

VI The Tower / The Rooftop

Anonymous

An Italian Rant in a

VII The Party

1) Gasparo Zanetti

La Mantouana. in a

from *IL SCOLARO DI GASPARO ZANNETTI PER
IMPARAR A SVONARE DI VIOLINO, ET ALTRI
STROMENTI.* (Milano, 1645)

2) Anonymus / Arrangement: Michael Hell

Monferina 19 in A and Monferrina 24 in D

3) Anonymus / Arrangement: Michael Hell

All in a garden green in A

from *The Dancing Master* (London, 1653)

4) Anonymus / Arrangement: Michael Hell

The Duke of Norfolk or Pauls Steeple. in d

from *The Dancing Master* (London, 1653) and *The
Division=Violin* (London, 1684)

VIII The End

1) Henry Purcell (1659 - 1750)

Chacony in g minor

2) Johann Sebastian Bach (1685 - 1750)

Schlummert ein in G major

from Cantata Ich habe genung BWV 82a (second
version from the 1730s)

3) improvised **Chaconne** in G major

THE MUSICIANS

Dame Emma Kirkby Soprano

or

Gerlinde Sämman Soprano

ZAMUS-ENSEMBLE

Mónica Waisman	Violino I (Maestra di Concerto)
Andreas Hempel	Violino II or Lucia Froihofer Violino II
Christine Moran	Viola
Edward John Semon	Violoncello
Georg Kroneis	Violone / Viola da Gamba / Baritone
Darja Großheide	Flauto Traverso
Ulrike Neukamm	Baroque Oboe
Nora Hansen	Baroque Bassoon
Sören Leupold	Theorboe & Guitar
Sofie Vanden Eynde	Lute & Guitar or Stephan Rath Lute & Guitar
Michael Hell	Harpsichord, Recorder and Organ
	Musical Direction and Musical Conception

NB :

To make Musica Fugit work the minimum combination of instruments is 1 singer and 9 instrumentalists, ideally it would be 11 musicians.

With fewer musicians a lot of the music will have to change.

FINDING THE MUSIC FOR MUSICA FUGIT



When Thomas Höft (director of Zamus, Cologne) contacted me, he couldn't stop speaking excitedly about a project called *Fugit* by this Catalan theatre group Kamchàtka that he just saw in Kopenhagen. I was immediately fascinated and already deeply touched just by listening to his story. I couldn't believe that he wanted me to be part of this project, even better, to find a way in which music could make an important contribution to *Fugit*. To choose the appropriate music for this project was a challenging, but wonderful task.

Weeks later the Kamchàtka's artistic director Adrian Schvarzstein, Thomas and I sat together to discuss the music. I had already a kind of *leitmotif* for the evening : a simple melody that was both important for the development of Early Music and absolutely timeless, a tune that was known under a lot of different names and inspired a lot of composers to write about it : *Fuggi, fuggi, fuggi diletta amante, La Mantovana, An Italian rant*, etc. In the end this tune found its way into Israel's national anthem and you can hear some bits of it as main theme of Bedrich Smetana's *The Moldau / Vltava*. While discussing the background of the different pieces I had chosen, Adrian and me simultaneously thought about another song, that starts in a similar way : The famous *Cant dels Ocells*, an old Catalan christmas carol, that Pau Casals played (in a very romantic arrangement) as encore in every single of his exile concerts starting from 1939. I had gotten to know this haunting melody years before in the wonderful recording of Jordi Savall (*Cançons de la Catalunya Mil·lenària*), on a trip to Israel. It was the perfect melody for our Transit scene, offering at the same time a positive yet melancholic message to the audience.

But let's start at the beginning of the evening, with the first scene, the Concert: As our show starts more or less as a 'regular', but perhaps a little bit strange concert, we needed some music that was more complex, but nevertheless told stories. What better piece to start than Froberger's *Plainte faite à Londres pour passer la Mélancolie*, a haunting lament for the harpsichord, that he wrote directly after being robbed twice (!) while traveling from Paris to London. In the end, he must have felt not like a world famous musician, but rather like a poor fugitive or a beggar. Barbara Strozzi's lament *L'eraclito Amorososo* tells us the story of total sorrow because of a lover's rejection : *Udite, udite*.



An Italian Ayre is the first appearance of our *Fuggi, fuggi, fuggi*, printed in London for one voice and basso continuo it is one of those ballads that tells a story in many verses while always using the same melody. In the end some people might think back looking at the beginning of the show, and ask themselves if the story of *L'eraclito Amorososo* and of *An Italian Ayre* weren't really about losing a lover but rather about losing one's home or homeland.

While the public is in the Streets, some of the musicians are on the lookout, disguised as ... street musicians: Of course, they are all playing one or another version of the leitmotif again : *An Italian Rant*.

In the Bread scene, we live a moment of peace: shared food and shared music. We don't know how some of our pieces travelled through Europe: but the melodies of this evening are more than background music: while playing one Playford tune and then some variation by the blind recorder player Jacob van Eyck, I lived an intense moment of warmth and sympathy with the audience that I never had in a normal concert. The english ballad of *Daphne* reached the Netherlands quite fast : *Daphne* tells the story of a nymph that tries to escape from lecherous Apollon and turns into a laurel tree.



Let me tell you about some of the other pieces: *An Italian Ground* was extremely popular in England where it was printed both in the Division Violin and the Division Flute. The simple row of falling fifths (so popular in Italian music) gives us a feeling of security and hope. Francesco Barsanti was no fugitive, he came to England to earn his living and was (at the beginning) quite successful. When his fate changed in London, he went to Scotland: But he didn't only take his and other Italian music with him, he started to learn about the folk music and arranged some of the most haunting songs for instruments and basso continuo.

When Frederic Weathersly wrote Danny Boy in 1910, he first chose a different melody for it, before he replaced it with the old Irish traditional *A Londonderry Air*. This love song is tellis the tale of a love so strong that it survives separation not only in life, but also through death. The story is quite different with the English ballad *Scarborough Fair*, here the two lovers challenge each other with impossible tasks before he or she shall be *a true lover of mine*.

In the Exile scene, the audience is listening to some more pieces : let's single out the compositions of Salamone Rossi : He was and is still the most famous Jewish baroque composer, living and working at the court of Mantova as a concertmaster. He was so well esteemed that he didn't have to wear the yellow badge Jews had to wear at that time. When the Austrian troops defeated the Gonzagas and destroyed the Jewish ghetto, we lost all tracks of him... Whereas the Sinfonia is just a miracle piece full of melancholy and sad memories, the *Sonata ottava sopra l'Aria E tanto tempo hormai* takes another of the most famous melodies from around 1600, also known as *La Monica*, *Une jeune fillette*, *Von Gott will ich nicht lassen* etc. The special effects in this piece are the little unexpected pauses in the music.



Biagio Marini's Sonata a tre sopra *Fuggi, Fuggi, fuggi dolente* core is a very surprising arrangement of our leitmotif: a lot of counterpoint and musical science for such a small melody, the musician's of this group seem to be obsessed with this melody and play it over and over again.

Our third group plays a very sweet melody by a Spanish composer living in Italy: *La suave Melodia*, this prepares the mood in Monteverdi's famous Aria *Si dolce è il tormento* perfectly.

While waiting for the audience to arrive at the Party, the musicians are passing their time with yet another version of *Fuggi, fuggi, fuggi : La Mantouana* that appeared in a simple, but beautiful, four part setting in Gasparo Zanetti's violin treatise *Il Scolaro*. As more and more audience members arrive at the scene, the music gets quicker and quicker : *Two Monferrine* from Montferrat in the Italian region of Piedmont invite the audience to dance to music that has the same joyful energy as the more famous Italian *Tarantelle*. They bring happy memories of a better time, moments where one could relax at home in a garden : *All in a garden green*, again a tune that didn't stay confined to England but was also known in the Netherlands, where Sweelinck wrote beautiful variations to it under the title *Onder en linde groen*. After this little break, there is another dance tune Playford showing that the English could be as wild and sultry as the Italian : *The Duke of Norfolk or Pauls Steeples*.

The Music for the End scene suggests being blind (or blindfolded), yet seeing. The last part opens up with a piece that leads us from the early baroque and folk/early fusion of the evening towards the eighteenth century : Henry Purcell's *Chacony* in g minor is an astonishing work that shows the limits of what is possible while composing upon a ground (people will be reminded of An Italian Ground and of the *passacaglie* in the cantata by Barbara Strozzi): heartbreaking dissonances, a daring counterpoint combined with a swing that shows the steady movement of destiny's wheel. It is a piece about trust and acceptance preparing for the finale aria of the evening : *Schlummert ein, ihr matten Augen* from Johann Sebastian Bach's cantata *Ich habe genug* BWV 82a shows the calm at the end of the circle of life.



Michael Hell

Musical Director and Conceptor

Kamchàtka



THE KAMCHÀTKA THEATRE COMPANY is an artist collective of diverse nationalities and disciplines who's members first met in Barcelona in 2006. Driven by the same interests and concerns and under the artistic direction of Adrian Schvarzstein, they started training intensely in group improvisation on the streets of Barcelona and researched the subject of immigration.

In March 2007 they performed their show 'Kamchàtka' for the first time, a show which after impressing producers and being critically acclaimed in the 2007 FiraTàrrrega festival went on to become an international success, performing more than 400 times in 27 different countries, winning the grand jury prize for best show in the MiramirO International Street Arts Festival in Gent (Belgium) in 2008.

In 2009 the company created an indoor production, as part of Barcelona's Grec festival, together with the city's symphonic orchestra : "Music for Wild Beasts", a show which succeeded in bringing classical music closer to audiences of all ages.

In 2010 they premiered a new production in “FiraTàrrega” : “Habitaculum”, which continues their work on the issue of human migration. “Habitaculum” has been performed in numerous festivals across the globe, in places as diverse as the Arctic Arts Festival in Harstad, Norway and SPAC open air performing festival in Mishima, Japan.

In 2014 they complete their “immigration trilogy” with their third street theatre production : “Fugit”. A show which after several appearances in venues across Europe has gone on to be shown and receive accolades worldwide in places such as Moscow, Russia and in festivals such as Mirada in Brasil and Cielos del Infinito in Chile.

In an attempt to share its research work and unique theatrical language, developed in over 10 years of investigation, the company has also developed “Migrar”, a workshop aimed at anyone who has an interest in theatrical improvisation in public space and in the topic of immigration.

In May 2019, Musica Fugit officially premieres at the Diaghilev International Music Festival in Perm, Russia, after a long period of co-creation with the Zamus Musical Ensemble. Previous to the premiere, open rehearsals and a pre-premiere are performed in Köln, Germany and Utrecht, Holland respectively.

The company is currently working on a its next project: “Alter” (2021), while continuing to perform its repertoire in venues and festivals worldwide.



CAST

A selection of 7 Kamchàtka Theatre Company performers : Cristina Aguirre, Maïka Eggericx, Sergi Estebanell, Claudio Levati, Andrea Lorenzetti, Amaya Minguez, Judit Ortiz, Lluís Petit, Josep Roca, Edu Rodilla, Santi Rovira, Gary Shochat, Jordi Solé, Prisca Villa.

Artistic direction : Kamchàtka Theatre Company / Adrian Schvarzstein.

CREDITS

Musica Fugit is a CARRER 88, S.L. production, accompanied by Melando.

Co-producer : ZAMUS, Cologne, Germany.

Supported on tour by :



**TECHNICAL RIDERS, FINANCIAL & HOSTING CONDITIONS,
PRESS CLIPPING at kamchatka.cat/en/musica-fugit/**

Photos : Zamus, Sonia Nieto



PRODUCTION

KAMCHÀTKA


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