

IL SEGRETO DI SUSANNA / LA VOIX HUMAINE

Friday, 11 March, 21.00 h.

Sunday, 13 March, 19.30 h.



Ticket sale: 20 January

Prices: A 60€ B 45€ C 33€ D 20€

IL SEGRETO DI SUSANNA

(Susanna's Secret)

Comedic intermezzo in one act by Ermanno Wolf-Ferrari
to a libretto by Enrico Golisciani.

The premiere of the opera was in German at the
Hoftheater in Munich on December 4, 1909.

Susanna Isabel Rey

Gil Javier Franco

Sante Nigel Leach

LA VOIX HUMAINE

(The Human Voice)

Lyrical tragedy in one act by Francis Poulenc; libretto by Jean Cocteau.

Opened in the Opéra-Comique in Paris on February 6, 1959.

La voix Michelle Canniccioni *

* substitutes to Elisabete Matos

Stage co-production of the

Foundation Teatro Villamarta de Jerez de la Frontera,
Gran Teatro of Córdoba, Teatro Arriaga of Bilbao and
Teatro Cervantes of Málaga
Musical production of the
Teatro Cervantes of Málaga

Philharmonic Orchestra of Málaga

Stage direction José Luis Castro

Musical direction Lorenzo Ramos

SPECTACLE SUBSIDIZED BY THE NATIONAL INSTITUTE OF
THE SCENIC ARTS AND OF THE MUSIC (INAEM)

IL SEGRETO DI SUSANNA

Despite being worthy of recognition, *Il segreto di Susanna*, like the majority of Wolf- Ferrari's oeuvre, is relatively unknown. This intermezzo is an example of the composer's eclectic (but not necessarily diffuse) style. The piece also constitutes a musical, structural (a soprano, a baritone, and a mute actor) and plot-line homage to 18th- Century Neapolitan opera, ushered in by Pergolesi with his *La serva padrona*, and to its descendents.

Il segreto di Susanna is one of the most hilarious works in the history of opera. The plot revolves around a recently married couple: the man sees lovers on every corner and hates tobacco; the woman is an avid smoker. The misunderstanding occurs during a conversation in which Susanna, thinking that they are speaking of smoking, reassures her husband that all women do it, even his mother. The husband is obviously shocked, thinking that they are speaking of the habit of taking lovers, and disapprovingly disagrees with the argument that this is commonplace behaviour for women.

Exquisite, melodic, fluid, *Il segreto di Susanna* makes plain the magnificent "madness" of Wolf-Ferrari, whose music at times calls to mind Leoncavallo, Cimarosa, R. Strauss, or Wagner.

LA VOIX HUMAINE

Francis Poulenc's last lyrical work, with text by Jean Cocteau, is an example of the seamless integration of music and text on stage. Every movement, every word, each one of the orchestra's responses together constitute a monologue (or false dialogue) that explores the soul of the protagonist. Perhaps the most interesting here is the use of circumlocution as a recourse in the context of a rhetoric in which every word is charged with an essential discursive value and in which each repetition uncovers new details about the only character on the stage.

What *La voix humaine* proposes is deceptively simple: as waiting turns to hope, as hopelessness becomes desperation, the drama of a woman unravels: she has been abandoned by her (invisible and inaudible) lover, with whom she maintains a forty- minute telephone conversation. It is through this conversation that we begin to understand the causes of the demise of the relationship, and at the same time the protagonist's interior geography is unveiled to us. The telephone is the only tie that binds these two people, as well as the last

hope of "the voice."

The telephone serves as the perfect tool through which Cocteau can explore the necessity and practice of human communication and *La voix humaine* is the account of his ideas, sensations and conclusions on the subject.