

telam::ensemble:.

a room for the living

On this first production of **telam::ensemble:.** we are presenting ourselves to the audience with a performative based repertoire.

With this choice of pieces, we aim to open a maximised window towards the audience on how relationships develop. We urge to emphasise the roles of language, its possibilities and to what degree these relationships intertwine all of us.

Like an invisible thread guiding our paths, comparable to spiders knit ting their living rooms, the *norns**, also called spinners in mythology are usually represented in iconography with threads, which weave and cut. They wield an incredible power: having the task of spinning, measuring and cutting the thread of human existence.

The performance will start with **TAPE piece**, a three-stage interaction piece where the two performers have to literally attach one another whilst breaking free and consequently tearing apart the visible thread that connects them. The piece embodies on each stage a higher stage of intrusive and combative attitude to one another until the damages are irremediable. In a different manner, **Contre no.1** takes us on a journey where the relationship is build by self-body exploration until it bridges to the other one, to merge as one sonic figure.

Interlaced with it, **LIVING ROOM MUSIC** comes afloat as if it would have always been there. Did it once start or did it just simply never stop? With this composition, John Cage intents to recreate a stereotyped living room of anyone's house empowered by Stein's poetry. Contrasting to the ceaseless tone, **TLÖN** is a score that awakens the inner ear, as it is based on silent movement where the result of such movement can only be heard in the *imaginarium* realm.

To conclude, the entire ensemble will incarnate the story of Franco **Serantini's funeral**. An explosive mixture of injustice, rebellion, solitude and passion. Starting with a sort of ritual, after the initial minute of silence there is a journey inside Serantini's tortured mind and body, then the whistles are heard, the sounds of sirens, the police whistles and yes it goes towards the second part where there is all that construction of sounds with the mouth, with the hands and feet, which represent the approach of a marching platoon and then it goes towards the ending, with the screams of pain caused by the beatings. In this piece the performers are totally committed not only from a physical point of view but also emotionally.

repertoire::

- TAPE piece, Andy Ingamells & Maya Verlaak 2012
- LIVING ROOM MUSIC, John Cage 1967
- TLÖN, Mark Applebaum 1995
- Contre no.1, Kuba Krzewiński 2016
- I Funerale dell'Anarchico Serantini, Francesco Filidei 2006

members::

- **Mar Sala Romagosa, flutes**
- **Mateusz Rybicki, clarinets**
- **Danuta Drogowska, violin**
- **Miłosz Drogowski, violoncello**
- **Jan Kołacki, doublebass**
- **Malwina Lipiec, harp**
- **Adrian Schmid, percussion**