

## La Notte Trasfigurata e Il Canto della Colomba Raffaella Giordano

### Excerpts reviews 1998/2000 (partial for the website)

#### The inner score

A long applause sealed the end of the quartet, choreography by Raffaella Giordano on music by A. Schönberg. A relevant consensus, in recognition of the quality of the work. [...] The dance pulsates in a continuous concentric motion that opens into spacious, complex, airy passages which allow each couple's structured movements to find a moving reunification. The bodies meet at the limit of tension, they hold their breath almost as if they wanted to hold and hold the breath of life, sometimes they give in, revealing a disturbing mechanical ancestry [...].

*The chant of the dove* attracts from the beginning, with the protagonist in backlight and dark tutu, from which feathers will slightly detach. The desperate dove has nothing white, her hue approaches purple, the color of frozen blood. A hard, intense dance, with the trunk immobile and the legs that, bending over, draw broken lines almost expressionist. The flow of gestures melts into levity, the arms are finally freed to try one last flight before the end.

Slowly the dancer advances towards the audience, in her desire to unite with them before the light dissolves her into shadow. An excellent proposal, stimulating for that being constantly on the razor's edge of a dramatic emotion and an apparent coldness of restrained feelings [...].

Nicola Viesti, **Barisera**, 3/4 February 1998

#### Dance freed from story-telling. Giordano: pure feeling on the wings of Schönberg

[...] Recreated in dance form, *Verklärte Nacht* adopts a narrative-free choreography that expresses strong, instinctive tension of universal significance; singly but at the same time fracturing into multiple realities.

R. Giordano has brilliantly resolved this complex choreographic task in a design whose bare essentiality explodes powerfully, expressively, at times in exasperated almost convulsive movements in which the four dancers' bodies create and break highly evocative figurations. Schönberg's composition dates from 1919; therefore we are still in the age of tonality, and the lyricism that soaks the music – today it seems less explosive than when it was first performed – is in a constant dynamic play, the essence of which R. Giordano has captured and re-expressed with exemplary proprietorship. She performs in her own dance together with the no less fine and talented Cinzia de Lorenzi, Bianca Papafava and Anja Röttgerkamp.

R. Giordano then performed her own solo piece to Schönberg's lieder *The Chant of The Dove*; less aggressive music but just as intense. The choreography is defined by brief, expressive almost tender onomatopoeic gestures, if this term is appropriate for movements rather than sounds. The large audience, almost entirely young and genuinely interested, bestowed their appreciation warmly and resoundingly.

Nicola Sbisà, "**La Voce Repubblicana**" 4 February 1998

#### Dancing with the soul

[...] *The Transfigured Night* and the less known *Chant of the Dove*, two undoubtedly suggestive pieces, seized the large audience's attention. [...] Raffaella Giordano has developed and followed for a long time her personal and peculiar idea of dance as a place as space and mind, which must suggest through fragments and rarefied dynamics the soul's motions and feelings within a frame suspended on time ...

It is a female quartet, four tenuous and pastel figures, excellently interpreted by the four dancers wearing exuberant blond wigs on a backdrop of vibrating light. They interlace an elegant dialogue, which is melted in the distance of a very fluid, determinate as well as essential, neoclassicism. The solo [...] shatters every aerial resistance and gives life to a rigorous and subtle performance made of edges, traumas and perfect trajectories. About the great success we have already spoken.

Gabriele Rizza, **Il Tirreno**, 6 April 1998

#### Giordano marvelous "dove"... Two pieces of dance of rare beauty...

Two dance pieces of rare beauty, applauded by an attentive and grateful audience. In the first one the music wants to be dominant and it is, but the ability of these dancers and the originality of the choreographies signed by Raffaella Giordano, create images so strong and intense that they stem Schönberg's intrusiveness. More essential, clean, characterized by an extraordinary freshness, which is difficult to find in today's dance, the second part it is a solo in which Giordano is simply wonderful. The sound texture, on which are imprinted the flight, the suspended steps, the vibrations and the quivers of the dove, is less strong than the first score, but she, sets in motion every little muscle of the body and every particle of the soul. A show not to be missed.

Rita Giannini, **Corriere di Rimini**, 9 July 1998

### **Epiphany of gift and pure dance themes**

In the last results of Raffaella Giordano's path, it is the plan of a complex existential elaboration that defines the syntactic *corpus* of her choreography. Gathering together a poem of pain - perhaps with Pasolini's accents - with dance imaginaries that rework Carolyn Carlson's rarefied sign or Pina Bausch's gravity, transforms the choreographic work into a high tale, a sort of epiphany of gift which graft in the spectator different correspondences of thought, points of conjunction, to say it in another way, with literature, art, up to a reflection on the communication of dance that does not end in the reductive time of a performance. But which finds in that modality exhibited on the stage a basic completeness. An approach that ultimately enhances the essential character of the movement, so that dance returns from being the absolute protagonist without sinking into it.

Paolo Ruffini, **Primafila**, November 1998

### **The Transfigured Night a performance in search of the self**

[...] The choreographer and dancer has marked out a path of anxiety and pain, of exhausted physical work, of sharp intensity.

Mario Pasi, **Corriere della Sera**, 19 March 1999

### **In the "Transfigured Night" the magic around Schönberg. A fascinating piece ...**

[...] In this extraordinary solo, the dancer expresses all her delicate interpretative feelings, like a languishing, undefended and quivering creatures between the earth and the sky. She is the mistress of a language full of the true colors, which are inspired by Bausch, but also by the abstractness of her teacher Carlson. Giordano seems to draw from the school of the famous Dore Hoyer.

Manuela Binaghi - **La Repubblica**, 20 March 1999

### **Raffaella's night**

Raffaella Giordano has signed the most choreographically complete performance of her rigorous career of author and dancer. Both pieces show a deep respect for music, successfully united to the realized desire of paging in an autonomous alphabet of gestures, the inner tensions that strongly transpire from this symphonic poem [...].

Giordano aims to paint out through her and the other three performers' dance and her that intimate seethe of feelings, that anxiety, that expectation, that fear and that moment of final catharsis, which burst out from Schoenberg's music, beyond the plot. The choreography is full of meaning: it lives thanks to wide openings and breast closing, arms and feet careful turns, falls and holds among the protagonists, ruled by a single inner tension. The gesture explodes, retires into itself, then it casted in the space with the impulsive strength of the extreme languages linked to the exactitude of a solid composing construction.

Giordano's interpretation is incomparable: [...] her dance is generous, communicative, winning. A cameo is then her solo *The Chant of the Dove*. Giordano in a smoky black tutu narrates the work of living with passion and bitter sweetness... Each gesture ends with a distorted attitude: a clear spokesperson of poetry and lost beauty.

Sincere and fully deserved applause for the dancer: certainly the most intense of Italian contemporary dance.

Francesca Pedroni, **Danza&Danza**, April 1999

### **Fly dove... Giordano, fly the critics' price to the dancer**

The second of June, the prize of the critics Danza&Danza will be awarded to Raffaella Giordano as the best contemporary interpreter / choreographer of the present season [...] an important protagonist of our dance and choreography. In her last work Giordano, has come to a turning point in her creative adventure, producing the most pregnant, certain and esthetically complete performance of her world wide-admired repertoire. Her meeting with the still tonal music of the young Schoenberg has been crucial: the music is penetrated by her emotional and painful gesture.

[...] In the *Transfigured Night*, steps, rushes and jumps produce deep vibrations in the dancer's body through the hard work of proceeding in the inner night; and to make the music legible, she uses a simple, but rich dictionary. In the *Chant of the Dove* it is impossible to resist to the charm of this magic vision full of memories: there are Pavlova and Isadora Duncan in this post-modern swan-dove, which immolates with pain.

Marinella Guatterini, **L'Unità**, 27 April 1999

### **A dedicated day to Raffaella Giordano**

A perfect ballet, which marks Giordano's creative and choreographic maturity really reached, for its balanced harmony with space and music. Because in this example of pure dance, with its fluid and limpid choreographic writing, the dancing body appears harmoniously fused with the space of the scene, without prevaricate it and without being overwhelmed by it, as happens to Raffaella in the best moments.

Valentina Bonelli, **La Gazzetta di Parma**, 26 January 2000

**The ghost of Pavlova is a tragic dove for Raffaella Giordano...**

The ghost of Anna Pavlova can be glimpsed behind Raffaella Giordano who in the long burnt brown tutu moves in the half-light while the mezzo-soprano sings *The Chant of the Dove* from Schönberg's *Guerrelieder*. There is, palpable, almost a century of tragedy and disillusionment.

In the "Death of the Swan" Anna Pavlova, at the beginning of the 20th century, danced the end of the romantic dancer killed by modernity. In *The Chant of the Dove*, now, only nostalgia, distant memory, the impossibility of the dancer to return to soar on her toes, to seem once again airy and impalpable. And Raffaella Giordano is extraordinary in making us the yearning, the pain of this impotence. And she does it with dramatic, broken, expressionist gestures, just the dove's song hovers in the balance between sonorities and late-Romantic expressionistic hardness.

Sergio Trombetta, **La Stampa**, 17 February 2000