

Didier Rotella

CANTATA DELLA GIOIA

A multidisciplinary musical performance after the work of Goliarda Sapienza



ARTISTIC DOSSIER

CONTENTS

Contents	- p.2
Links	- p.2
Notice	- p.3
Calendar	- p.4
Synopsis	- p.5
Note of intent	- p.6
Note on realisation	- p.7
The team	- p.10
Partnerships	- p.16 (<i>section to be completed</i>)
Projected budget	- p.17
Contacts	- p.18

LINKS

Selected works by the composer

[INSOMNIE \(2026\)](#)

[MOGARI \(2022\)](#)

[D'UN SOLEIL ARACHNIDE \(2017\)](#)

[MAUDITS LES INNOCENTS – Act III \(2014\)](#)

NOTICE

Cantata della Gioia

(working title)

A multiform musical creation project based on the work
L'Arte della gioia by Goliarda Sapienza

Musical composition - Didier Rotella

Text - Bruno Rattini, after the original work by Goliarda Sapienza

Partner ensembles - Ensemble Proxima Centauri, Ensemble vocal
Musicatreize, Ensemble Vocal d'Aquitaine

Creative support, residency venues and possible co-production (*subject to support from the Rhizome scheme*) :

For the version without staging :
Abbaye aux Dames, Ferme de Villefavard, TAP de Poitiers, GMEM,
GRAME, La Muse en Circuit, the Abbaye de Royaumont, OARA
(MÉCAscène), IRCAM...

The development of the project into an operatic form is also planned,
conceived as a second, autonomous work, to be proposed to theatres
and opera houses at a later stage.

Genre - Immersive musical performance / musical theatre.

Duration - 50 minutes (cantata version, language : Italian) / 1h30 (staged
version, languages : Italian & French).



CALENDAR

July/August 2027

Requesting rights to use Goliarda Sapienza's text, contacting and connecting with Nathalie Castagné, translator of the French version. Making contact with the various structures identified. Presenting the project to all partners, structures and associations, and holding the first working meetings.

September 2027

Identifying venues interested in hosting the creative residencies and the performance dates, according to the two proposed forms (with priority given to the 'cantata' version). Commitments obtained will shape the rest of the production schedule.

Autumn 2027

First research residencies and libretto-writing sessions, first residencies with the partner ensembles.

Winter 2027

Production of the first sketches (short formats, a few test scenes, experimental material). Residencies with the singers and musicians. From these sessions, an effective mode of collaboration adapted to each ensemble will be established. The writing of the rest of the project will be adapted accordingly.

March/June 2028

Delivery of new scenes, or of one or two autonomous parts (short formats) that could be created in different venues, and lead to young-audience encounters. One of these could interest students at conservatoires in the region, and lead to master-classes. Encounters in all types of cultural and community venues, libraries, etc.

2028-29 season

The final realisation of the overall project (concert version) will depend on the schedule specific to each of the presenting venues involved in the project, as well as on the schedules of the musical ensembles themselves (though not before autumn 2028 for the Musicatreize ensemble). The operatic version is planned for the following season.

SYNOPSIS

Born at the beginning of the 20th century, Modesta lives through crises, wars, fascism and the intransigence of Italian society with a fierce determination to find her own happiness whatever the circumstances. A feminist and an anarchist, she loves and desires without restraint while yielding nothing on her convictions. Goliarda Sapienza shows through in every line of the novel, whose writing spanned ten years (between 1967 and 1976), in a personal style of rare effectiveness that shifts between several registers: sometimes descriptive, narrative, theatrical dialogue, or personal reflection in which the author and the main character merge — but also in the similarities between the heroine's life and the author's own. Indeed, having begun in 1924 in Mussolini's fascist Italy, Sapienza's life bears full witness to her commitment, and her masterpiece, the *Arte della Gioia*, unpublished in her lifetime, is its vibrant cry of freedom.

The project ***Cantata della Gioia***, as well as its operatic version “**MODY**” (working title), will seek to translate this freedom and this cry of love for life into a strong and sincere musical work.

For further information, I recommend watching the documentary [*Desire and Rebellion: The Art of Joy – Goliarda Sapienza*](#)
Password: SAPIENZA_23



NOTE OF INTENT

At a time when the place of women and the defence of freedoms are a genuine societal issue — and, too, when the temptation to give in to fear and to the obscurantism of the past is growing stronger — the *Arte della Gioia* has always struck me, since I discovered it on its French publication in 2016, as a fundamental and inspiring text. On a personal level, it speaks to a commitment that is at once human, political and artistic — a commitment that has, for instance, driven my most recent works (see links, p.2) and which I have theorised in the chapter “*Toward an Anarchist Theory of Musical Creation*” forthcoming in the next edition of my PSL-SACRe composition doctoral thesis, conducted at the ENS and at CNSMDP.

In this pursuit of sincerity and authenticity, the text used — reworked and/or rearranged for greater musical effectiveness — will be drawn from the author’s original work, in the Italian language. In the staged version, and depending on the venues where the piece is performed, spoken sections corresponding to certain monologues by the heroine or the author may be delivered in French, so as to weave together these two languages that are dear to me, with two distinct yet interlocking modes of delivery. This recomposition, meant to render the meaning of the work more faithfully while also expressing my own personal vision of Goliarda Sapienza — what her life story inspires in me, and how that story resonates with my own experience — is not new in my musical work; examples can be found in my other vocal works such as *Insomnie* (2026), *Anamorphose-b* (2020), *Instants Mêlés* (2014), *D’un Soleil Arachnide* (2017) and several others (see works catalogue p.11 and links p.2). Using the Italian text will also make it possible to build partnerships with structures in Italy for future performances of the work, whether in its concert version or for the opera project. As with my previous project *Insomnie*, a residency period will be devoted to recording chosen passages of the text performed by native Italian-speaking actors, and to rewriting the overall libretto to align it with the musical project, which will necessarily be shorter than Sapienza’s novel.

With ***Cantata della Gioia***, more than an ode to freedom and a feminist work, I seek to bring together two ways of thinking about artistic anarchism, both literary and musical, in the composition of a singular work, rearranged in the form of interlocking tableaux. The expressiveness of the original text will be supported by a light staging extended by a spatialised, inclusive electronic system. Engaging with different venues will also be a priority: the project aims to be multi-faceted (from the concert or theatre hall to public space).

NOTE ON REALISATION

Work on the libretto

I envisage a general form built from tableaux that will link to one another in a non-linear way, forming a whole that plays on density (certain tableaux may combine or overlap, while keeping the understanding of the text — or at least its intention — intelligible), as in this excerpt for instance: « *Nessun fulmine cadde sulla mia testa mentre la pioggia fuori continuava a battere sui vetri della finestra. Il mio corpo nudo, accaldato dal piacere, la sentiva scendere lieve. Dolce pioggia d'aprile fra i seni, le anche spalancate ad accogliere quella frescura di primavera. Avevo ritrovato il mio corpo* ». In this excerpt (*L'Arte della Gioia*, chapter 15, p.41-42), as sensual as it is poetic, which also corresponds to the young Modesta's first moment of self-assertion — rebelling, “hating with pleasure” the convent sisters in charge of her education — I see a first moment to illustrate musically.

Multiform residency periods are essential for developing the libretto, and for creating the electronic part, which will be based above all on material worked out with the musicians or singers during initial, semi-improvised rehearsals; the performance of short sequences may also lead to the production of a teaser, etc.

Vocal work

The 12 solo voices of the Musicatreize ensemble will be distributed across the various tableaux or groups of tableaux, sometimes associated with characters (sometimes different voices for the same character, at different ages, at different moments in the novel), to produce a work that is musically varied in vocal density, ranging from soloist to duo to richer combinations (I foresee polyphonies of 8 or 10 voices depending on the combination), up to the full tutti.

The work, during residency periods, with the 12 singers of the Musicatreize ensemble, as well as with the choir(s), is essential to the mise en abîme of the different musical embodiments of the heroine, Modesta, that I envisage.

As for the vocal treatment of the 12 soloists, it will continue the research carried out in my past works, notably *Insomnie* (2026), where not only is the theatricality of the argument integrated into the music, but the music itself becomes a fully-fledged character, genuinely *acting* on the singer's dramaturgical response (see link no.1, p.2). With this in mind, a light staging will be introduced during dialogue scenes involving several protagonists, in a style that spans every vocal register from lyrical singing to laughter, cries and whispers, etc. (see *ibid*).

The choir

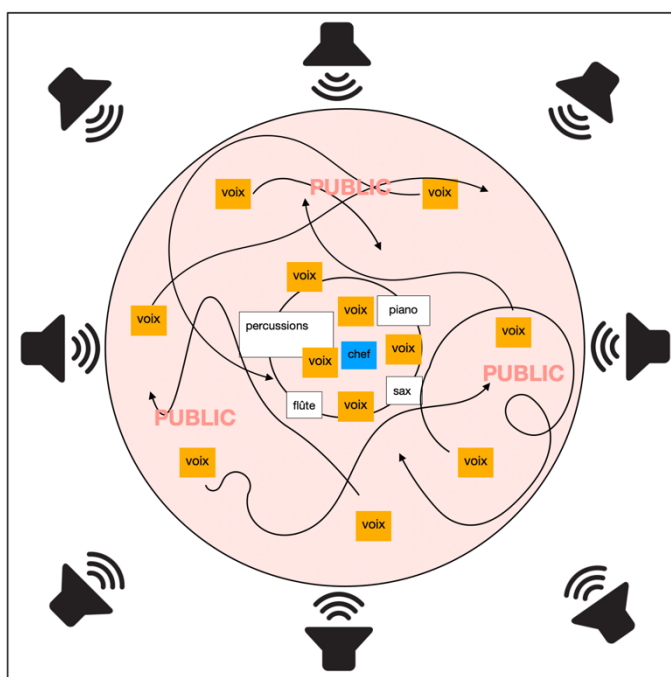
Written with less virtuosity than the 12 solo voices, the choir's part will nonetheless be their extension, responding to the opening of the sound space created by the electronic system, and rethinking the listener's place within the very space of creation itself. A residency period with the Ensemble Vocal d'Aquitaine will also make it possible to record the material needed for the electronic part. Work on the sheer mass of sound will be invested in for this project. In the "short" forms of the project (see below), this electronic part could also stand in for the choir, which will thus be reserved for the full-length version.

Instrumental work and the electronic

The instrumental ensemble is the quartet proposed by the Proxima Centauri ensemble, with whom I have already collaborated several times in recent years (see link no.2, p.2): flute(s), saxophone(s), percussion and piano, with a substantial electronic part combining real-time processing effects — concerning mainly the vocal parts, the flute and the saxophone — with audio files and live spatialisation processing. Here too, recording sessions of instrumental sequences with the musicians will be necessary ahead of producing the electronic part.

Work on space

The 12 solo voices will be distributed throughout the hall, with movement, where possible, adapted to the performance space and the chosen texts, so as to include the audience within the scenic space itself. The instrumentalists will be placed at the centre, and, somewhat in the manner of Karlheinz Stockhausen in his opera *Licht*, at least two of them (bass flute and alto saxophone, piccolo and tenor saxophone, etc.) will be associated not with characters from Goliarda Sapienza's novel, but with different ages of its heroine, Modesta. A minimum of eight loudspeakers will be arranged in a circle around the hall to reinforce the spatialisation of the voices, and to play with acoustic projections to heighten the theatricality of certain tableaux.



Proposed staging layout for Cantata della Gioia

Composition by sequences

Shorter forms — conceived either as distinct scenes or as complete works in a more compact format — will be proposed according to the interests of local partners or of different practitioners (to develop the performance angle, the mixing of electronics with theatre-music improvisation, as in the MISUK workshops). These forms may also occupy different spaces and multiple productions, and be presented before the full ensemble is realised, notably at PESMD or the Bordeaux Conservatoire.

Outreach activities

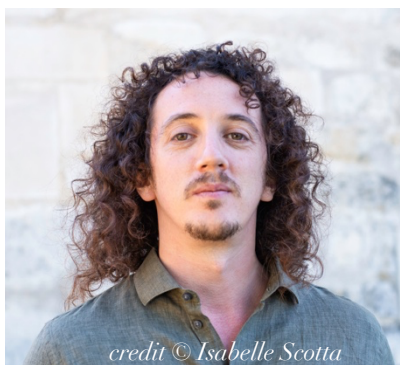
The libretto, developed beforehand with Bruno Rattini (professor at the Bordeaux Conservatoire and a researcher specialising in Italian literature) in connection with Sapienza's official translator, Nathalie Castagné, could give rise to encounters and discussions throughout the Nouvelle-Aquitaine region, such as the Franco-Italian Festival of Literature & Culture and the Association Dante Alighieri. Other outreach activities are planned in Bordeaux cinemas (Cinéimages festival) and libraries (talks / discussions / inviting the translator, etc.). It also seems essential to emphasise the feminist and unconventional dimension of the author's work and of the figure of Modesta, notably by engaging structures or associations such as the collective "La foudre prend racine," the WOW festival, or Equality and Diversity Week... Finally, I also envisage activities for young audiences ahead of concerts or during residency periods: conservatoires (instrumental, vocal and academic classes, etc.), universities, schools...

Opera project

Alongside the realisation of *Cantata della Gioia*, action will be taken to promote the project and interest opera houses in France and Italy in producing *MODY*, an opera that will take up the general argument but in a more linear, theatrical form, and will require a complete rewrite to achieve a coherent and musically relevant libretto. The composition, radically different (this will be a wholly distinct work), will depend on the dramaturgical and acoustic research carried out for the *Cantata* project. Promising avenues are already under way with motivated partners.

Musical composition

Didier Rotella



credit © Isabelle Scotta

Composer and pianist, Didier Rotella trained at IRCAM, at the CNSMD of Paris and Lyon, and at the École Normale de Paris, with A. Gorog, F. Thinat, A. Queffélec, G. Pludermacher and G. Moutier for piano, and E. Canat de Chizy, A. Louvier, Y. Maresz, L. Naon, F. Durieux and H. Parrà for composition. He has also received guidance from F. Filidéi, N. Baba, D. Kourliandski, E. Reiter, F. Bedrossian, A. Posadas and M. André. The notion of energy is central to his works, in his research into instrumental or vocal gesture, and in

his handling of sound density — sometimes abundant, sometimes pared down to the point of a single vibration. His aesthetic transposes traditional tension and release into the domain of timbre, ranging from the noisiest modes of playing to the smoothest frequencies, in a discourse that is often de-tempered. In his works with electronics, this approach has been pushed as far as the concrete deformation of physical instruments that become hybrid. He has composed for the ensembles Intercontemporain, Cairn, Musikfabrik, Links, Proxima Centauri, Regards, HanatsuMiroir, Paramirabo, Multilatérale, Divertimento, NeueVocal Solisten, the CNSMDP Laureates Orchestra, the Ensemble Orchestral Contemporain, the Diotima and Tana quartets, and pianists Wilhem Latchoumia, Tanguy de Williencourt, Lise Baudouin and Ninon Hannecart-Ségal.

His work has earned him several distinctions: 1st prize at the Jurgenson Competition, 2nd prize at the Sorodha Competition, laureate of the Franco Donatoni Competition and of the Fondation de France; in 2014 he won the Chevillond-Bonneau Prize at the Orléans Piano Competition and the Fondation Salabert prize. He has been a laureate of the Villa Médicis and an artist in residence at the Casa de Velázquez. Selected for the 2023 Grand Prix Lycéens des Compositeurs, he received the SACEM's 2025 Georges Enesco Composition Prize. A tenured piano professor (C.A.) at the Clamart Conservatoire (CRD, France), he performs as a soloist and chamber musician and gives numerous premieres, alone or with contemporary music ensembles (Regards, Proxima Centauri, Divertimento, Multilatérale...). He is involved at every level of the creative process, often as both pianist and composer, as with ensemble Ars Nova, with whom he was in residence for the 2024-2025 season. Between 2022 and 2026 he pursued a doctoral thesis in composition (SACRe) at Paris Sciences & Lettres University, based at the CNSMD of Paris, a programme that allowed him to develop and patent an innovative hybrid device, the Méta-piano. In 2026, his monographic album "Zone Grise," released on Kairos with ensembles Links and Proxima Centauri, received a Coup de Cœur from the Académie Charles Cros. Didier Rotella is published by Billaudot, Lemoine, Impronta, BabelScores and Lacroch'.

Website : www.didierrotella.com

[Works catalogue](#)

Text

Bruno Rattini



credit ©

Artist and researcher, professor of musical writing and improvisation at the Bordeaux Conservatoire and at PESMD Bordeaux–Nouvelle Aquitaine, Bruno Rattini is a doctoral candidate in comparative literature at Sorbonne Université, under the supervision of J.-C. Abramovici, for a thesis co-supervised with A. Metlica (Università degli Studi di Padova). He specialises in the study of obscene and libertine Italian speech and has spent several years working on a Venetian corpus, largely unpublished manuscripts, from the 17th and 18th centuries. He holds a grant from the Université Franco-Italienne.

Holder of a Master's in musical writing from the CNSMD of Paris and a first prize in keyboard improvisation (CRR de Saint-Maur-des-Fossés), his training is completed by Master's degrees in pedagogy (CNSMD de Lyon), organ and musical disciplines (conservatoires of Trento and Vicenza) and modern literature (Université Bordeaux Montaigne). In 2012, he was admitted to the Pordenone Masterclasses for silent-film accompaniment, an internationally renowned residency programme centred on improvisation for cinema.

Bruno Rattini is the author of a Practical Method for Chorale Harmonisation after J. S. Bach, Éditions Delatour France

Website : <https://www.brunorattini.com/>

Performers

Ensemble PROXIMA CENTAURI



credit © Frédéric Desmesure

Proxima Centauri is an ensemble that has been committed to musical creation for over thirty years. With a distinctive sound palette (piano, flute, percussion, saxophone, electronics), it challenges the boundaries of chamber music by making electroacoustics a full member of the ensemble.

Since its founding, Proxima Centauri has collaborated with numerous musicians, performers and improvisers, as well as artists from dance, the visual arts and theatre. The

ensemble champions a multidisciplinary artistic approach at the crossroads of the arts, combining musical creation with the visual arts.

Under the artistic direction of Marie-Bernadette Charrier, the ensemble aims to be a driving force for contemporary music through an active commissioning policy, creating numerous works by today's composers while keeping alive the great figures of the 20th century. Proxima Centauri engages with every dimension of creation, from research into contemporary instrument-making to passing on know-how to young performers.

Based in Bordeaux since 1991, the ensemble is active in concert halls, community and alternative cultural venues, and schools and music-education institutions, and runs its own Festival M&D in the Bordeaux metropolitan area, offering various formats for encountering musical creation.

Internationally renowned, the ensemble is invited to numerous festivals and tours Europe, the Americas, Asia and Oceania every year.

Musicians : Marie-Bernadette Charrier, artistic direction and saxophone ; Sylvain Millepied, flute ; Hilomi Sakaguchi, piano ; Julien Pellegrini, percussion ; Christophe Havel, electronics.

Website : www.proximacentauri.fr

Performers

MUSICATREIZE - Centre National d'Art Vocal



A National Centre for Vocal Art (CNAV) for the Sud region since 2020, the Musicatreize ensemble promotes choral singing and training through arts and education projects such as “Chanter au quotidien,” which has students singing every day throughout the year. The CNAV also enables amateur choirs to reach

new audiences during several key moments of the year: Rentrée des chœurs (September), Week-end des chœurs (May), and Chants libres (June).

For more than 35 years, Musicatreize has championed 20th- and 21st-century repertoire, building a body of more than 300 works by major artists such as Alberto Posadas, François-Bernard Mâche, Edith Canat de Chizy, Oscar Strasnoy, Lucien Guérinel, Zad Moulta, Gérard Grisey, António Chagas Rosa...

Founded by Roland Hayrabedian in 1987 and originally conceived as a 12-voice a cappella choir (three per vocal register: soprano, alto, tenor, bass) with a conductor,

Musicatreize is now a variable-geometry ensemble, performing works for choir alone, choir and orchestra, or musical theatre. A key instrument for composers, Musicatreize is closely tied to the creation of new pieces. In recent years, numerous cycles have emerged, bringing together composers from different backgrounds around a shared theme: Les Berceuses, Les Sept Contes, Odyssées dans l'espace, Trois Cantates policières, and, since 2023, Les Douze Travaux d'Hercule. Thanks to the CNAV's mission, some Musicatreize commissions are now conceived as "nested" works, containing an insert that can be entrusted to an amateur choir, which may take part in performing it alongside the ensemble and/or take it up for its own concerts, helping to spread today's music.

Awarded a Victoire de la Musique Classique in 2007 (Ensemble of the Year category), Musicatreize regularly tours internationally. The ensemble has recorded numerous albums, including a complete Maurice Ohana collection, musical tales, and, more recently, "Trois Amours" by Michel Petrossian. In 2024, Musicatreize will record the choral works of Steven Gerber.

Since 2012, on the occasion of Marseille European Capital of Culture, Musicatreize has had its own concert hall, where it performs and hosts numerous ensembles and artists in residence, it challenges the boundaries of chamber music by making electroacoustics a full member of the ensemble.

Website : <https://www.musicatreize.org/>

Performers

Roland Hayrabedian, conductor



A tireless traveller and talent-scout, conductor Roland Hayrabedian pursues a body of work that traces, among other things, the contours of a modern Mediterranean. A faithful companion to composers such as Maurice Ohana in the past and Zad Moulata since 2007, Roland Hayrabedian commissions and premieres works by artists from around the world every year. With his ensemble Musicatreize, he works closely with today's composers: Edith Canat de Chizy, Oscar Strasnoy, Michel Petrossian, Philippe Schoeller, Alexandros Markeas...

Attentive to passing on both repertoire and knowledge, Roland Hayrabedian teaches the conducting of vocal and instrumental ensembles, whether at institutions (CRR de Marseille, the Institut d'enseignement supérieur de la musique (IESM) d'Aix-en-Provence) or through masterclasses. He has conducted numerous ensembles including the Choir and Maîtrise of Radio France, the Orchestre philharmonique de Radio France, the Orchestre national de Lorraine, the Orchestre philharmonique de Marseille, the Orchestre régional d'Avignon, the Orchestre régional de Cannes, the National Choir of Ireland, and the Nederlands Kamerskoor... His passion for musical creation, and for what it says about today's world, has also led him to collaborate with ensembles such as Les Percussions de Strasbourg,

Musique Vivante, Musique Oblique, 2e2m and TM+, as well as the ensemble Itinéraire, and to perform around the world.

In 1987, he founded his own ensemble, Musicatreize, which he still directs and conducts as artistic director, and for which he has set up major creative cycles (Les Berceuses, Les Sept Contes, Odyssées dans l'espace, Trois Cantates policières and, since 2023, Les Douze Travaux d'Hercule). A champion of amateur practice, he opens the doors of his hall and his ensemble to spread and promote choral singing.

Website : <https://www.musicatreize.org/l-ensemble/roland-hayrabadian/>

Performers

Polifonia Éliane Lavail – Ensemble Vocal d'Aquitaine



Polifonia Éliane Lavail is an association that coordinates, manages and produces the musical activities of various choirs and vocal and instrumental groups made up of both amateurs and professionals. Under the artistic direction of **Damien Sardet**, conductor and choirmaster, the ensembles tackle a varied repertoire ranging from the Renaissance to the contemporary era. The association presents several concerts throughout the year (both in the metropolitan area and across the Aquitaine region) and promotes access to classical music for all.

Damien Sardet, alongside his clarinet studies in Richard Rimbert's class at the CRR de Bordeaux, was fascinated from an early age by orchestral and choral conducting. After conducting wind orchestras from the age of 13, he entered Éliane Lavail's choral conducting class at the same CRR de Bordeaux at 15, where he obtained his DEM. He also trained further alongside choral conductors such as Gunnar Eriksson, Didier-Marc Gervais, Nicole Corti, Geoffroy Jourdain and Loïc Pierre.

At 18, he conducted his first choirs in La Teste de Buch and Talence. Teaching at the École de Musique et de Danse de Talence, he heads the Voice department and created a complete vocal curriculum, where choristers discover choral singing from the age of 7, and he also teaches choral conducting there. He regularly works with the French National Education system on teacher training and major projects bringing together orchestras and children's choirs, notably with two premieres by Sally Galet, as well as with the Opéra national de Bordeaux. His passion for contemporary music finds particular expression through the women's choir Eurydice, which he has led since 2007. This ensemble regularly performs bold programmes and has collaborated notably with Salvatore Caputo on *Le Verfügbar aux enfers*, by Germaine Tillion. Damien Sardet has also been a guest conductor for Pierre Cao with the Arslys Bourgogne choir and for Salvatore Caputo with the Choir of the Opéra national de Bordeaux. Within Polifonia, he was Éliane Lavail's assistant for more than 20 years. It is through this association — with both the

Ensemble Vocal d'Aquitaine and the Symphonic Choir — that he has been able to explore the immense choral repertoire, from a cappella Renaissance singing to the scale of a Berlioz Requiem. Éliane Lavail finally passed the role of Polifonia's music director to him in 2022. As conductor of two choral ensembles, Damien Sardet has built a repertoire that is as demanding as it is varied, spanning different centuries and formations. He has presented major landmark works such as Bach's *St John Passion* and *Mass in B minor*, Puccini's *Messa di Gloria*, Dvořák's *Stabat Mater* and Rossini's *Petite Messe solennelle*. The final project of the 2026 season is devoted to contemporary music in collaboration with Laurent Couson. His work, *The Book of Life*, will be performed by the Ensemble Vocal d'Aquitaine as part of the summer 2026 Festival du Cap-Ferret, conducted by the composer himself.



The Ensemble Vocal d'Aquitaine, founded in 1971 by Éliane Lavail, is a choir of 60 to 80 amateur singers selected for their vocal and musical quality.

A major regional choir, the ensemble prepares new programmes every year and has, in recent years, returned to the a cappella repertoire with Rachmaninoff's *Vespers*, the most demanding 8-voice (and more!) pieces by Penderecki and Martin, and major works by Lili Boulanger, Saint-Saëns, Verdi, Honegger, Handel and Fauré...

In 2023 it returned to Johann Sebastian Bach with his *St John Passion* and continued following in the German master's footsteps with a project alongside the Bachgesellschaft choir of Berlin in January 2025, performing the *Mass in B minor* to a sold-out concert at the Auditorium. It returned to the same hall with the same success in June 2025 for the *Vesperae solennes de confessore* by W.A. Mozart and the *Messa di Gloria* by G. Puccini.

In 2026, the Ensemble Vocal d'Aquitaine met its audience again with the *Petite Messe solennelle* by G. Rossini and the deeply lyrical *Stabat Mater* by A. Dvořák.

PROJECTED BUDGET

As things currently stand, and given the limited information available to us, we are not yet able to consolidate a definitive overall budget. We will only outline the concrete production elements relating to partners already committed.

Expenditure (non-exhaustive list)

Libretto writing	€8,000.00
Composition (50 min of music for 12 voices, instrumental ensemble, choir and electronic system)	€18,000.00
Presentation / production costs	_____
Promotional video (EPK / teaser)	€3,000.00
Proxima Centauri ensemble fees (to be detailed)	_____
Musicatreize ensemble fees (to be detailed)	_____
Ensemble Vocal d'Aquitaine preparation	€4,000.00
Total	€21,000.00

Income (non-exhaustive list)

SACD Beaumarchais Foundation writing grant	€2,000.00
French Ministry of Culture musical composition grant	€15,000.00
RHIZOME grant for the composer	€2,000.00
RHIZOME, coverage of travel/accommodation and outreach costs (not disclosed)	
Musician fees via Rézo MUSA with support from the DRAC and SACEM (maximum amount)	€2,000.00
SACEM commissioning and promotion grant	€_____
SPEDIDAM image promotion grant	€2,500.00

MMC grant	_____
SPEDIDAM grant	_____
Other contributions	_____
Total	€23,500.00
Shortfall	- €5,500

CONTACTS

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Ensemble Proxima Centauri

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 Laurent **Pla-Tarruella** – Communication and outreach communication@proximacentauri.fr

Ensemble Musicatreize

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Polifonia Eliane Lavail - Ensemble Vocal d'Aquitaine

Damien SARDET, artistic director – damiensradte@hotmail.fr
 Bernard SIMON, president of Polifonia Eliane Lavail – bernard.simon0380@orange.fr



Goliarda Sapienza, c. 1969, personal archives