

on Lucia Ronchetti
by A.D.

Nomos Alpha

Sounds frontier

Leçon de ténèbres: a Portrait of Lucia Ronchetti

24/07/2013 · by [Sonimage](#) · in [ascolto](#), [attualità](#), [compositori](#), [composizione](#), [contemporanea](#), [critica](#), [ronchetti](#).



(http://nomosalpha.files.wordpress.com/2013/07/lucia_ronchetti.jpg) This week we dedicate a profile to **Lucia Ronchetti**, a composer who has earned the public's attention in recent years. After studying composition and electronic music at the Conservatory of S. Cecilia, Ronchetti has studied with **François Lesure** at the Sorbonne (Paris) devoted to research around the works of authors such as Wagner, Debussy and Chausson. It dates back to 1995-96, however, her attendance at the annual courses of IRCAM where she met **Gerard Grisey** and **Tristan Murail**. From the beginning, the musical education of Ronchetti takes place in the international environment and is therefore characterized by attention to the phenomenon of sound that characterizes the French and German schools of thought. Today the catalog of the works is

already impressive: chamber music, compositions for orchestra, plays and radio while you wait for 2014 the work for soloists, orchestra, choir and live electronics *Invisible Cities* (working title). As you move away from the biographical references or those stylistically more apparent, the need arises to give a portrait of the composer to represent him better. Unfortunately, this rarely happens in Italy, the country where Lucia Ronchetti was born and studied at the Conservatory (in an interview with Guido Barbieri, you can read the Italian situation is referred to as unfavorable by the same composer). Therefore the question is what characterizes his approach to musical composition, at least from the point of view of the repertory. There are, in fact, some recurring elements that may be highlighted.

The initial ideas of the Ronchetti's works are often linked to the work of composers of the past, especially of the Preclassic period: Francesco Cavalli and Gesualdo da Venosa are two good examples. From works such as *Coins and crosses*, *A Yessong*, from radioplay (*Astolfo on the moon*, *Il Castello di Atlante*), opera (*Pinocchio – a parallel story*, *Le voyage d'Urien*) until the recent *Blumenstudien*, a study on the form of the madrigal... The presence of the voice is imposed often also because of the increasing commitment in the theater that features the composer since the early nineties. Musical theater, designed from the sound ("proceed to groping like a blind man," she admits in the interview cited above, "and just imagining the sound aspect I can gradually see a possible staging"), where the voice is not the support of the dialogue or action, but the subject matter of a sound evolution more or less in real time.

Among the most prolific references for Ronchetti is, therefore, the voice and choral music. More generally, one can say that his work is placed in the surroundings of a voice "expanded" whose cultural matrix and performing arts can be traced around **Luciano Berio**, **Luigi Nono**, **Sciarrino** and some French music. It's a large matrix, perhaps coarse for a systematic survey, but already perceptible at first listen. Sometimes, rather, you can have the impression that in certain aesthetic choices of Ronchetti have more weight the cultural influences, a trait familiar to many composers since the sixties (think of the insatiable curiosity of Berio and Maderna). I do not think that there are many thoughtful attention to have reflected on the past that composers of the last forty years have shown, probably because the focus of the criticism is directed more to matters of language than the sociology of music. Not only critical, but also the composers not care very little communication as an element of rupture with the past, it is almost always a break with the present that they perceive as "negative" (perhaps in the sense of Adorno's term). (a.d.)

Web site: www.luciaronchetti.com (<http://www.luciaronchetti.com/>)