

Entre la sombra y el alma
(Between the shadow and the soul)

PROGRAM NOTE

This play was born within me when I met Manuela; at a time when she was playing another piece of mine: “O Papagaio” (*The Kite*).

This former piece talked about rescuing one’s childhood. And Manuela brought other contours to the piece, which were perhaps there subliminally, but she made me see them.

From there, I took a lot from her, from the texts she brought me, from the discussions we had, from the timbre of her voice, from her gestures, vivacity, theatricality, from her lullabies... I mixed everything up and transformed it into “Entre la sombra y el alma”, a monodrama for piano and voice.

That’s why I say that Manuela is the engine and the life of the piece, to whom it is dedicated. In this new, Manuelistic world, I reinvented her within my dreams and made her embody Violeta, a singer who accidentally comes into contact with old and deep wounds within herself.

So far, four different texts from Italian folklore, by Brazilian poet Cecília Meireles and Ana Martins Marques and by Chilean poet Pablo Neruda, have been used to model this monodrama. They create this complex web that goes from the planet to the endless, from the shadow to the soul, from the woman to her inner child.

As the path is far from being linear or logical, I bring yet another text to serve as a program note, this one written by Marguerite Yourcenar at the beginning of her book “Alexis, or the Treatise of Vain Struggle.” I will quote it:

“There is one thing I have observed, Monique: people say that old houses contain ghosts. I never saw any, and I was an easily frightened child. Perhaps I understood already that ghosts are invisible because we carry them within us.”