

## Presseabteilung

**Sprecher der Intendanz**  
**Leiter der Presse- und Öffentlichkeitsarbeit**  
Thomas Koch  
Telefon +49 (0) 711 20 32 515  
[thomas.koch@staatsoper-stuttgart.de](mailto:thomas.koch@staatsoper-stuttgart.de)

**Presse- und Öffentlichkeitsarbeit Forum Neues Musiktheater**  
Andrea Scheufler  
Telefon +49 (0) 711 55 04 23 21  
[forum.presse@staatsoper-stuttgart.de](mailto:forum.presse@staatsoper-stuttgart.de)

**Pressereferentin**  
Anne-Marie Schwinger  
Telefon +49 (0) 711 20 32 251  
[anne-marie.schwinger@staatsoper-stuttgart.de](mailto:anne-marie.schwinger@staatsoper-stuttgart.de)

Fax: +49 (0) 711 55 04 23 29

Fax: +49 (0) 711 20 32 202

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## Forum Neues Musiktheater der Staatsoper Stuttgart

### INFINITO NERO

**Music theater by Salvatore Sciarrino**

**Estasi in un atto**

**frammenti di Maria Maddalena de'Pazzi ricomposti da Salvatore Sciarrino per 8 strumenti**

**April 11, 2004 at 7 p.m.**

**Additional performances:** 12 -13 April 2004 and 05 - 11 May 2004 at 7 p.m.

**Open rehearsals:** 05 – 08 April 2004 at 6 p.m.

**Direction and Project Management:** Joachim Schlömer

**Video Design:** Philip Bußmann

**Instructors:** Salvatore Sciarrino, Joachim Schlömer, and Prof. Dr. Klaus-Peter Kehr

### ensemble recherche

Maria Maddalena was regarded by those around her as a “madwoman,” who was overcome by mystical inspirations. Her visions often contain satanic images. Because she came from an aristocratic Florentine family, however, she was beatified nonetheless. She did not write down the products of her obsession (or possession), which sometimes seem positively pathological, herself; that was the work of eight novices with whom she surrounded herself. Maria Maddalena spoke very quickly, almost mechanically, interrupted by long moments of silence. The soul that turns into blood, the thorns that pierce the Holy Father, death, virginity, openings of heaven, cavities of the body—these are the subjects of Maria Maddalena’s visions, which also seem invested with erotic obsessions, which express themselves in “devilish” writhing.

Sciarrino’s music takes up these signals and impulses. It acts as a highly sensitive electronic instrument that registers every expression of the psyche: the rhythm of breathing and the heart’s pounding pierce the silence; the music unfolds through barely audible noises, sets tersely formulated sonic particles, and seems, with its sounds, to be ceaselessly listening into the person of Maria Maddalena, intent on illuminating the uncanny darkness of a mysterious soul. However, precisely this deliberate reduction creates a tremendous tension. The music seems to draw the listener along with it imperceptibly on its expedition into the central character’s soul. It radiates great emotional power, precisely in its unremitting drive toward silence.

Gerhard Rohde

Forum Neues Musiktheater  
Staatsoper Stuttgart  
Im Römerkastell  
Naststraße 3  
70376 Stuttgart  
Tel. +49 (0) 711 55 04 23 21  
Fax +49 (0) 711 55 04 23 29

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