

**SFUMATURE
SONORE**
Nuances of Sound
Dissonances
Between Tradition
and Innovation
(2025)

Original music
Luigi Polimeni and Chiara Rinciari

Texts and poetic performance
Massimo Barilla

Dancer
Aurora Galteri

Choreography
Sarah Lanza

Piano, theremin, marranzano,
and synth: **Luigi Polimeni**
Guitars, synth, and sound
design: **Chiara Rinciari**

Translation of texts into
English
Elizabeth Grech

Production
Mana Chuma Teatro

*A multidisciplinary
performance of music,
performative poetry, and
dance.*



Nenti nasci cchiù Nuddu mori cchiù

*(Nothing comes to life anymore
No one leaves this world anymore)*

"Sfumature Sonore is more than an artistic performance – it is a full sensory experience, a convergence of worlds that touch, collide, and ultimately merge into a new language that goes beyond interdisciplinarity itself: beyond music, beyond words, beyond the body."

INTERWOVEN LANGUAGES

<https://manachumateatro.it/en/sfumature-sonore-nuances-of-sound>

Sfumature Sonore is an ongoing dialogue, a dynamic tension between different universes and languages.

It simmers like magma, at once sulphureous and fragrant, wild and delicate, perpetually anchored to the moment just before the eruption – a breath away from the breaking point.

Suspended between harmony and sonic edge, body and word, energy and life, it unfolds through the notes and breaths of Luigi Polimeni and Chiara Rinciari.

Amid this continual recomposition of forces, where ancestral echoes meet synthetic sounds – evoking a new ritual electroacoustic music – the poetic text and songs in the dialect of Reggio Calabria by Massimo Barilla take root and bloom with a secular transcendence, in the impossible quest to grasp the deepest meaning of a bond that exists beyond time and space.

Loosely inspired by contemporary physics, it evokes an entanglement of the soul, where matter, sound, and spirit are inevitably intertwined. The notion that souls, like distant particles, remain connected by an invisible bond beyond space and time finds expression in a poetry that translates it into resonant flesh.

In the living body that vibrates and resounds through Sarah Lanza's choreography, inhabited by the pulsating movements of Aurora Galteri.



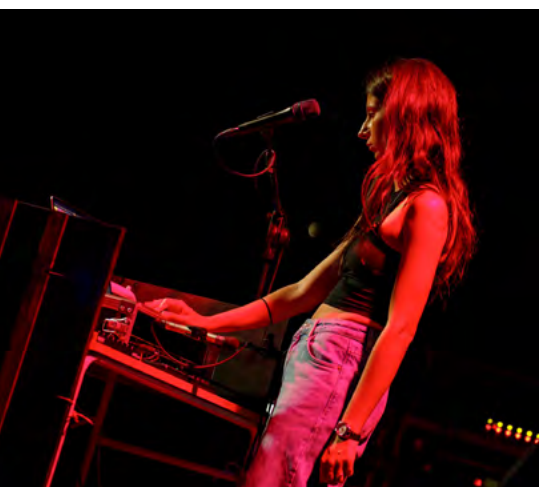
SOUND TEXTURES

A surreal atmosphere, where classical tradition merges with electronic innovation, creating a unique and immersive sensory experience. Around and alongside the piano, a range of instruments - from the theremin, iconic for its mysterious and fluid tones, to the marranzano, whose vibrant metallic timbres lend an almost folkloric and primitive character - are all enveloped in surrounding, resonant frequencies.

The classical sounds of a prelude drift through the air, only for the atmosphere to shift: the synths awaken, and a subtle wave of electronic bass begins to permeate the space, barely perceptible at first, then ever more present. With its ethereal, airy legato, the theremin seems to speak an unknown language, blending seamlessly with the delicate classical melodies.

Alongside this, the marranzano, with its characteristic tinkling, brings echoes of folk tradition, reimagined through the interplay of synths and electro-acoustic transformations. The guitars do not transcend mere accompaniment, becoming instruments of tension, with distortions that intertwine and dissolve like waves of sound in the air, creating a striking contrast between the rounded warmth of classical music and the angular edge of electronics.

The interaction between acoustic and electronic melodies is flawless: each instrument converses with the others, forming a constantly evolving sonic landscape. The acoustic voices of the piano and marranzano are carried into an ocean of synthetic sounds, flowing like impetuous waves, yet never overwhelming. Gradually, the sonic fabric builds toward an explosive tension, as synthesizers and electric guitars take the lead, while the piano and theremin continue to trace a melodic thread, like a star shimmering amid the chaos of an expanding universe. The audience is swept into a vortex of sound, traveling between past and future, between serenity and intensity, until reaching a sonic climax where everything merges into a single wave - a wave that slowly fades, leaving all suspended in an almost magical silence.



LUIGI POLIMENI

Pianist, arranger, and composer.

He studied classical piano at the Conservatory of Vibo Valentia, specialising in composition and arrangement at the CPM (Centro Professione Musica), and further developed his skills with Dino D'Autorio, Marty Robertson, and Maestro Gianpiero Reverberi.

In the early 90s, he was one of the founders (keyboardist and author) of the progressive rock group LuToDo, and winner of the orchestral conducting section of the International Composition Competition Orchestra Giovanile di Spoleto.

He is mainly a composer and author of original music for theatre, and collaborates with theatre directors and actors such as Marco Baliani, Salvatore Arena, Maria Maglietta, Nicolaj Karpov, and Massimo Barilla.

For the film industry, in addition to a structured collaboration with various national and international production companies for the creation of soundtracks for documentaries, he has also written the original music for feature films including *Primula Rossa* by Franco Jannuzzi and *Ferdinando il duro* by Bloom Kolektiv and Alberto Valtellina.

He was a finalist in the International Composition Competition for Orchestra of the Metropolitan of New York in 2015.

He curated the audio design and original music of artistic and technological productions for the interactive immersive room of the Fondazione Horcynus Orca, applying the Ambisonic technique.



CHIARA RINCIARI

Musician and composer

She has been playing the guitar since the age of nine — a magical encounter that led her to a diploma in Jazz Guitar. She has taken part in numerous festivals on the Calabrian jazz scene and performs as a session guitarist in various musical ensembles.

Her greatest passion has always been composition, which has driven her to explore new creative worlds. A diploma in Electronic Music allowed her to engage with contemporary music and synthetic sounds, broadening her artistic vision towards a more eclectic approach.

She collaborates regularly with Mana Chuma Teatro, pursuing sound-based research that weaves together music and theatre.



MASSIMO BARILLA

Playwright, poet, theatre
director, and producer.

Former director of the Teatro Siracusa in Reggio Calabria and former cultural manager of the Hocynus Orca Foundation in Messina.

He is the director of Mana Chuma Teatro (Premio della Critica ANCT 2019), within which he has written and directed, among others, *Spine* (finalist of the Premio Ustica per il Teatro 2003); *Di terra e di sangue* (2005); *'70voltesud* (2007); *Come un granello di sabbia*. Giuseppe Gulotta, storia di un innocente (Premio Selezione In-Box Blu 2016); *F-Aida* (2019); *Calmaria* (2022), *Un'altra Iliade* (2024) and *Searching for Hamlet* (2025).

He wrote and directed the film *26 settembre 1970 / Il cielo limpido*, and he also wrote the screenplay of the feature film *Primula Rossa* (2019), in which he appeared as an actor.

He has published *Ossa di crita* (Mesogea, 2020), a collection of poetry in the dialect of Reggio, some of which are included in the literary guidebook *Stretto di carta* by Dario Tomasello (*Il Palindromo*, 2021); the short story "Tre ombre piccole davanti al mare" in *Dentro più dentro dove il mare è mare* (Historica, 2021); and long excerpts from two of his plays in 1990–2020. *Le théâtre italien en résistance* (Les Éditions Théâtrales, Paris, 2020).

He translated from Maltese into Italian, together with the author and Virginia Monteforte, Elizabeth Grech's poetry collection *Terre sospese* (Capire Edizioni, 2019).

As a poet and writer, he represented Italy at the Malta Mediterranean Literature Festival in 2018.



AURORA GALTERI

Dancer, teacher, and
choreographer

She graduated in 2021 from ArteMente – Centre for Advanced Dance Training in Milan, where she trained as a contemporary dancer and qualified as a teacher.

In the same year, she took part in the MoDem PRO programme at Scenario Pubblico/Compagnia Zappalà Danza. She later completed additional training courses in Pilates and Yoga RYT 250, further expanding her expertise in movement and physical and mental well-being.

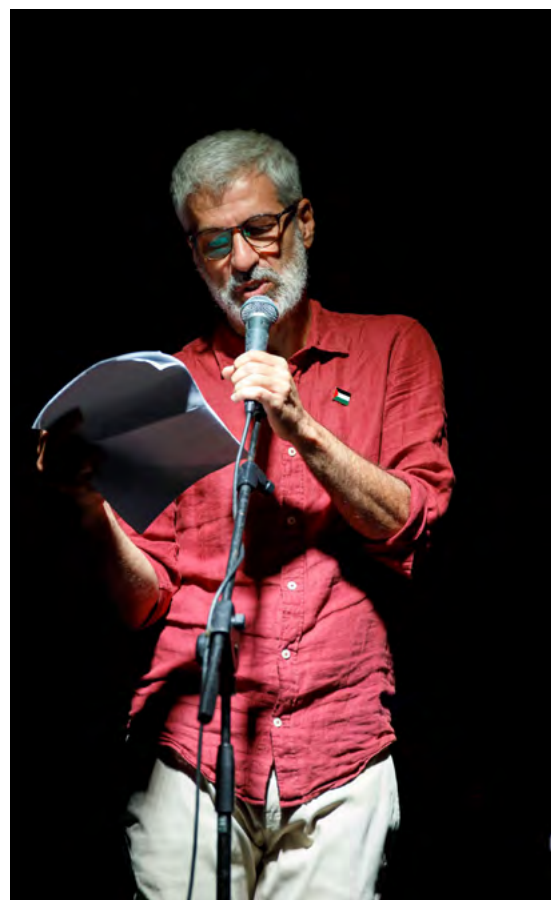
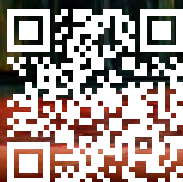
She has danced in various productions by contemporary choreographers in and around Milan, such as Nicolò Abbattista, Silvia Gribaudo, Alessio Maria Romano, and Aida Vainieri, as well as in other smaller productions. In 2023, she performed in Inferno, directed by Daniele Onorati (8th edition of Teatro dei Calanchi in Pisticci), for which she also created the choreography. In 2025, she will take part in the opera Aida, staged in several Sicilian theatres.

She currently teaches in various institutions across the Messina area and has been dancing since 2023 with Collettivo Spazio22, directed by Sarah Lanza. The collective takes part in national festivals, showcases, and events, receiving wide public acclaim. A distinctive feature of its work is the use of a language based on the cross-pollination of different performing arts. This led to a collaboration with Mana Chuma Teatro in the production Sfumature Sonore – Dissonanze tra Tradizione e Innovazione.



FOTO DI SCENA

MARCO COSTANTINO







national contact

+39 3803240740

international contact

+33 662480113

+39 3880956321

direzione@manachumateatro.it

elizabeth.grech@manachumateatro.it

www.manachumateatro.it

