



Sol io

An interdisciplinary exploration of lost love.

Forces: Kevin Skelton voice/dance

Running time: 17 minutes

Sol io is the first production of Vox Æterna integrating singing and dancing with virtual environments and characters created with videos, lighting, and surround-sound design. The complete piece tells a chronologically-broken narrative of lost love.

Claudio Monteverdi's 'Zefiro Torna' begins the performance with reminiscences of a relationship's playfulness and joy. The pre-recorded tenor duet is complemented by a dance duet between the live performer and video. 'Zefiro Torna' is interrupted by 'Sol io' which continues Ottavio Rinuccini's sonnet and suddenly reverts the protagonist back to his reality of solitude and fear. Szymon Brzóska's 'Hor canto' concludes the narrative by setting the final two words of the poem and leads to the protagonist discovering consolation in singing. The performance concludes with the underlying narrative's beginning in which it becomes clear that the lover was betrayed. In this piece he wanders aimlessly filled with despondency and anger.

Technical requirements:

- sprung dance floor (10m x 8m)
- black dance carpet
- (rear-projection) video screen (7m x 4m)
- (rear-projection) projector
- cordless microphone
- 7 (identical) speakers
- 7 profile spotlights (mounted from above)
- 1 Fresnel spotlight
- floor strip lights
- general stage lighting
- audio interface with 8 outputs
- lighting desk with time code
- (mac) computer to play video
- midi interface
- time code reader

PROGRAMME

Zefiro Torna	Claudio Monteverdi (1567-1643)
Sol io	K. D. Skelton (b. 1978)
Hor canto	Szymon Brzóska
Lamento della ninfa	Monteverdi

Credits:

- Music recording - Yannick Willox (sound engineer), Bart Naessens (harpsichord), Thomas Baeté (viola da gamba), Jorgen De Bruyn (theorbo & baroque guitar)
- Video recording - Cristina Dias (direction, animation, and montage), Joachim Philippe (image), Nixon Fernandez (light)

Press:

‘Through the sepulchral gloom of a vast cold-storage warehouse, the audience is led to a series of stages. In front of a screen of stark video animations, singer/dancer Kevin Skelton creates a haunting blend of movement, Monteverdi and meditation.’

Shirley Apthorp, *The Financial Times*
28 May 2012

‘Bij het volgende onderdeel danst een gracieuze danser in verrassend visueel contrapunt een pas de deux met beelden van zichzelf op een groot videoscherm, terwijl uit de speakers elektronisch verhakselde muziek van Monteverdi klinkt, gezongen door een opmerkelijk fraaie tenorstem. Pas geleidelijk wordt duidelijk dat het de danser, Kevin D. Skelton, zelf is die zingt, wat natuurlijk nog meer respect afdwingt.’

[In the next section a graceful dancer performs a *pas de deux* with images of himself on a large video screen in a surprising visual counterpoint, while electronically divided musical lines of Monteverdi sound out of the speakers, sung by a remarkably beautiful tenor voice. It only gradually becomes clear that it is the dancer himself, Kevin D. Skelton, who is singing, which of course demands even more respect.]

Frits van der Waa, *De Volkskrant*
29 May 2012

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