

Composer 's Notes

"Under the shadow of the mountain man " is a short opera for children from "Gulliver's Travels" by Jonathan Swift, libretto by Rosa Mogliasso. It was commissioned by the Orchestra Regionale Toscana and represented by the group Controluce Teatro d'Ombre at the Teatro Verdi in Florence in January 2011.

Having been designed for a very young audience has of course an educational cut: to introduce to the listening of musical theater through a famous story and to explain the mechanisms and models that have been developed during the course of this form of entertainment's history. To get, to "earn" the attention of young listeners, I felt that a key ingredient to highlight the various situations should be the rhythm . Of course, words, music and images are the indispensable basis, but the rhythm is something primordial that goes straight to the point . What's better than a rhythm of waltz and one of Habanera to tell the mischievous and amorous seduction scene between Gulliver and the emperor's daughter?

Furthermore, to describe the corrupt Yahoo a rhythm of Java, the dance of the slums of a time, today a little smile for his ingenuity. In addition to a wide range of dance rhythms alongside with some of the most usual patterns of opera, musical, musical comedy: storms, barcarolles, battles, descriptions of monsters ...

There are also a number of variety show, in the scene where the two ministers argue about how the eggs should be broken up to go to war. It seemed to me that the paradoxical nature of the scene could well be made in this way. In other words, this short work is also a way to tell how musical theater has always used other forms, borrowed from other genres and have them transformed into something unique.

In little more than forty-five minutes you fly, like the protagonist of our story , through imaginary fantastic worlds accompanied by gavotte, jigs, fox-trot and valzerini. Thus, we find that every rhythm, every dance tells us about a character, about a mood and that rhythms which came to us from ancient times are still today, with few changes, the precious tool which describes and tells us the motions of our feelings and our passions.

Bruno Moretti