

SONGS FOR FEMALE VOICES

Luca Fialdini, *composer*

Ophelia's voice for soprano and viola (2024) [14:33]

1. Nocturne	03:36
2. Elegy	02:34
3. Ballade	01:24
4. Recitative	01:54
5. Dirge	01:16
6. Arioso	03:49

Claudia Belluomini, soprano - Niccolò Corsaro, viola

L'amour obscur for coloratura soprano and bass clarinet (2025) [22:13]

7. Fragilità	06:29
8. Rossignol	06:49
9. Noir	08:55

Chiara Maria Fiorani, soprano - Edoardo Lega, bass clarinet

June Stars Cantata for soprano and five instruments (2025) [26:59]

Part I – Sea-nocturne

10. Distant lights	01:40
11. Mirroring	04:24
12. Sea breath	04:07

Total time: 68:33

Recording: September-November 2025, RecPulsing Studio, Milan, Italy

Recording, post-production and mastering **Diego Pugliese**

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Part II – Visions

13. Night bells	00:19
14. Seduction of fragrances	02:04
15. Masquerade serenade	

a) entrance, b) minstrels, c) cadence 03:08

16. Chorale of distant lights 02:22

Part III – Cosmic awakening

17. Stars interlude 04:02

18. Echo 00:40

19. Prayer 02:59

20. Postlude 01:14

Elisa Balbo, soprano - Selene Silicani, flute

Tommaso Andreotti, clarinet - Chiara Mura, violin

Sara Galanti, viola - Riccardo Vicari, double bass

21. Ombre vivante en moi for three sopranos (2025) [04:48]

Claudia Belluomini, Elisa Balbo, Chiara Maria Fiorani, sopranos



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The works collected in *Songs for female voices* originate from different periods and contexts, yet are unified by three central cycles - *Ophelia's voice*, *L'amour obscur* and *June Stars Cantata* - while *Ombre vivante en moi* was conceived specifically for this recording as a tribute to the performers. The expression "female voices" operates on several levels: it refers to performance, as all works are written for soprano, but also to the female figure as a recurring source of inspiration, both dramatic and structural. It appears not as a symbol, but as an active force shaping musical thought, from Shakespeare's Ophelia to poetic and historical sources. The four works form an open cycle: independent pieces connected by instrumentation, textual affinity and dramaturgical approach. Pre-existing literary materials are recontextualised in new dramaturgical frames within a tradition spanning early vocal music and contemporary practice. Text is not quoted, but reactivated: as long as it generates music, it remains open. A central aspect is dramaturgy, understood not as staging but as a principle of form. It governs the relationship between text, gesture and structure, generating tension and expectation. Music follows the logic of speech, fragmenting language into sound while preserving its semantic trace. Clarity of perception is essential. Each work is built from a limited set of elements, not as reduction but as focus. Silence is a structural material, shaping resonance and spatial perception. Transparency emerges as an aesthetic condition where absence is as active as presence. Sound is defined by relations rather than material density: silence, resonance and texture form a unified field of listening. *Ophelia's voice* (2024) The cycle transforms Shakespearean fragments into six miniature theatrical scenes. A single thematic cell is varied throughout, generating a fragile, shifting landscape. *L'amour obscur* (2025) Based on texts by Chabanceau de la Barre, Drouard de Bousset and Paul Verlaine, the cycle contrasts poetic registers in the dialogue between coloratura soprano and bass clarinet. Each piece defines a distinct dramaturgy, from repetition to fragmentation. *June Stars Cantata* (2025) From Vima Sheard's *Nocturne*, the cantata reorganizes poetic material into musical form. Its segmented structure creates a continuous cycle in which text and music evolve as interdependent layers. *Ombre vivante en moi* (2025) For three sopranos and dedicated to the performers of the project, the motet is based on Étienne de Jouy's *La Vestale*. It explores phoneme, syllable and harmonic space, balancing textual clarity with vocal expansion.



Niccolò Corsaro, viola
photo by Luca Fialdini



from the left: Chiara Mura, violin
Sara Galanti, viola
Riccardo Vicari, double bass
Selene Silicani, flute
Tommaso Andreotti, clarinet
photo by Luca Fialdini



from the left: Claudia Belluomini, soprano
Elisa Balbo, soprano
Chiara Maria Fiorani, soprano
photo by Luca Fialdini



Luca Fialdini
composer
photo by
Erik Iemane



Edoardo Lega
bass clarinet
photo by
Stefano Longo

LUCA FIALDINI, composer - Italian composer active in vocal, chamber and operatic music, with a particular focus on dramaturgy and musical perception. Winner of several international composition competitions, his works have been performed by ensembles and institutions across Europe, Japan, South America and the United States. Alongside composition, he works as a music critic and essayist.

ELISA BALBO, soprano - Active internationally, she has performed at Teatro dell'Opera di Roma, Arena di Verona, Maggio Musicale Fiorentino, Ravenna Festival and Wiener Konzerthaus, collaborating with conductors such as Riccardo Muti, Daniele Rustioni and Francesco Ivan Ciampa. Her repertoire ranges from Rossini to Puccini, as well as symphonic and contemporary music.

CLAUDIA BELLUOMINI, soprano - Trained at the Bernstein School of Musical Theatre and the Conservatory of La Spezia, she has appeared in productions by As.Li.Co., at the Puccini Festival in Torre del Lago and at Teatro alla Scala. Her principal roles include Violetta, Gilda, Donna Anna and Musetta.

CHIARA MARIA FIORANI, soprano - She has performed at Arena di Verona, the Festival della Valle d'Itria and Teatro Carlo Felice in Genoa, appearing in Mozart and bel canto repertoire and receiving recognition in several international competitions.

SELENE SILICANI, flute - Graduated with honours from the "Boccherini" Conservatory of Lucca, she is principal flute of the Accademia del Maggio Musicale Fiorentino Orchestra. She also collaborates with Teatro del Giglio and the Puccini Festival.

TOMMASO ANDREOTTI, clarinet - Active in both orchestral and chamber music settings, he collaborates with the Orchestra of the Puccini Festival, Camerata Strumentale di Prato and Ensemble Symphony Orchestra.

EDOARDO LEGA, bass clarinet - Specialised in contemporary repertoire, he has collaborated with Teatro alla Scala, Filarmonica della Scala, Teatro La Fenice and I Pomeriggi Musicali.

CHIARA MURA, violin - Graduated with honours from the "Boccherini" Conservatory of Lucca, she continued her training at the Accademia Teatro alla Scala and collaborates with ORT and Filarmonica Toscanini.

NICCOLÒ CORSARO, viola - A student of Danilo Rossi and Bruno Giuranna, he is the winner of the "Piero Farulli" Prize and collaborates with the Italian Youth Orchestra, the Puccini Festival and Teatro Carlo Felice in Genoa.

SARA GALANTI, viola - Having studied with Danilo Rossi and Marco Fornaciari, she is active as a performer, composer and teacher.

RICCARDO VICARI, double bass - Graduated with honours from the "Boccherini" Conservatory, he collaborates with Maggio Musicale Fiorentino, ORT, Orchestra Sinfonica Siciliana and Filarmonica Toscanini.