

At the heart of the creation of this work is the question of what moving means or implies for a group of people. On having to or being able to go elsewhere? Going together can take different forms: it can be a religious or a triumphal procession, a protest, an escape, a migration, a being prisoner, or hiding and getting lost within the group. All these facets coexist and form the backbone of the work.

The idea is to establish a path that initially explores open and porous spaces, and thus defines the sense of going, declining the *raison d'être* of the “procession”. Going also presupposes the possibility of arriving somewhere, stopping the movement and occupying a space, a closed place. Being in a place delimited by a perimeter and walls, allows to build resonances (in a metaphorical and musical sense), to let voices resonate in ways that the European classical tradition has codified over the centuries, but it also offers the opportunity to reach a protected place where the act of saying becomes perceptible, personal, intimate.

The choice of a mixed vocal ensemble and four reciting voices allows to develop the different components of the project in an articulated way. Furthermore, working directly with contemporary poets arises from the need to bring the text alive, present. To make it a pivot of musical creation. Elisa Biagini, Irène Gayraud, Shara McCallum and Evie Shockley are very different writers, in terms of language and aesthetics, but there is at least one element that unites them significantly: it is their work on orality, that is, on the importance of the sonic transmission of the text, essential both in the creative process and in its transmission.

This common ground allows for in-depth work on the text as a sound and its integration into the musical fabric of the entire work. It is even more so through the presence and participation of the poets in the performance.