

Lucia Caruso: "We women of today are making history in music"

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The talented pianist and composer from Mendoza is an artist-in-residence with the Orchestra of the Swan, in the city where Shakespeare was born.



"Your only roof is the Cosmos," she said, and that phrase - the great teaching of her father - was forever engraved on Lucia Caruso. That's how she remembers him now. And the lesson repeats.

These days, **Lucia is fulfilling a curious anniversary, which also awakens deep reflections. She, a pianist and composer from Mendoza, now settled in the United States, summarizes:** "As always, I am very happy to come home. This is going to be a very significant year for my career and for my life, because I spent exactly half of my life here and half there. I left in 1998, and now in April it's been 19 years since I've been living there. Nineteen and nineteen," she explains.



Lucia believes in numbers, and is an extroverted woman, although always very correct when talking. When she left our province to study at the Manhattan School of Music she was almost a girl. Barely 19 years old. But although age was short, the dream was long and ambitious: she knew exactly what she wanted to do.

I wanted to make music. **Like Mozart. Like Beethoven. And, in retrospect, she succeeded:** "Because she never had a 'glass ceiling'. And she never had it because she never felt it ", clarifies her husband Pedro Henriques Da Silva, a Portuguese guitarist with a "Shakespearean" appearance.

Both are currently resident composers of the **Orchestra of the Swan, Stratford-upon-Avon**, the city where William himself was born and died. There they are minor celebrities, who play the verses of the great playwright in front of nobility.

But what motivated this interview is different: now she faces a new challenge. She was chosen by the American director David Donnelly to star, along with the famous violinists Eldbjørg Hemsing (Norway) and Tatiana Berman (Russia), in a documentary film about music and women.

"I think the documentary will change my life and my career a lot," she says.

What is the message?

"He (Donnelly) wants to show three cases of women that created great change in the arts. At first there were five of them, and they told me they wanted me to be one of them. It was a great compliment. Then they came to our house to do a camera test, which was going to last an hour at first, but ended up stretching." "Because they were fascinated with her ...", says Pedro, who counters the excessive modesty of his partner Lucia.

Forte, which is the name of the documentary, is in full shooting, with a large production that includes filming in various parts of the world.



This week they were filming in Mendoza, where the filmmaker Felipe Martín Bravo interviewed Lucia's childhood friends and recorded the rocky landscape that Lucia Caruso still in loves. They went to take pictures of the Aconcagua: without roofs, once again.

"After that test, the protagonists became three. And another element was added: they also commissioned me to compose the music, so the documentary will see the creation process, the recording and the result of the music," she says enthusiastically. We will see her sitting at the piano, practicing fencing and even dressed as Wonder Woman. "Because the day of the test was going to the premiere of the movie in disguise," she recalls, laughing.

A present and a future

- How do you see the role of women in music today?

"Well, it's a great time for women. They have always been overshadowed by men in music. There were even composers who had to stop composing, even. Without going any further, when did you see a woman go up to receive the Oscar for Best Soundtrack? Never. That's why the documentary is about women: they want to mark a point in history. The idea, in addition, is that this music is not only for the cinema, but that you can play and tour. They want to promote this. I think we're making history, really. This is a historic moment and must be documented."

Let us add that Lucia Caruso has earned a place of her own when she created and copyrighted the term "transclassic music". It emerged as a cosmopolitan style, capable of merging scales and classical instruments with

others such as the sitar, the buzuki, the darbuka and the bandoneon. It is a term that has already become known through articles, radio and TV.

-How does your path continue?

"I would not like to leave the stage, but I want to be open more to the cinema. That was not what I had planned, but sometimes life gives you opportunities you do not expect. One of the things that furthered our careers, for example, was to write music for an exhibition of photographs that took us to the Louvre Museum, the Palace of Versailles and to record an album at the Abbey Road studios with the London Metropolitan Orchestra. I did not expect it."



-You have taken a course with the famous director Joann Falletta, is this interesting?

"The director has 'arrived'. They are sponsoring me and putting an orchestra in my hands, something that many directors would like to have. It's not my training, but I learned to never say "no" to anything. I do not want to be seen as a director, but as a composer who can direct her own works.

Premiere

On June 5, Lucia Caruso will release her Concerto for piano and orchestra, a work she has been working on for a long time. It will be her crowning piece; her consecration, perhaps. In it she creates cosmos and mountains. It will be called Light and Wind: "Luz y Viento."

[The content has been edited for space and relevance. Any errors in translation are mine, not the author's. ~ MTS]