

The Three Suites, united by the song, are independent as regards the compositional idea, each one being founded on a different guiding principle that feeds them from top to bottom.

The inspiring principle that guides the **Lagunaria** is the idea of the fog that envelops the imaginary lagoon. Verses and choruses are as if wrapped in a mist and, distorted in metrics as well as in rhythm and harmony, they are perceived with poorly defined contours, sometimes even being unrecognizable.

The **Grottesca** is instead inspired by the idea of the Rondò, of the periodic return of a musical episode alternating with interspersed sections of a different and contrasting nature. In the end, the Ritornelli are the only moments of the song that sound the same as the original and are therefore recognized as authentic. Of the verses, i.e. the interspersed moments, only the poetic text remains, this time adorned with music of an original conception.

The **Introduction and Vesuviana** wants to represent the happy encounter between the musical genre of the song - in this case that of the great Neapolitan tradition - and the sonata form. The songs, set like pearls within the formal sonata architecture, integrate within the musical discourse, and adapt to the dramatic and dialectical strength of the eighteenth-century form without losing dignity and expressive identity.