

FEMTEC SUITE

"Ubi thermae ibi Salus"

S

33

vi ve re sed_ va le *mp* re vi *p* ta

Pno.

33

mp *p*

Musical score for the first system of the hymn. It features a soprano line and a piano accompaniment. The soprano line starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are 'vi ve re sed_ va le' followed by a measure rest, then 're vi' followed by a measure rest, and finally 'ta'. The piano accompaniment consists of block chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Dynamics include mezzo-piano (mp) and piano (p).

S

31

vi ta Non est vi ve re sed va le re

Pno.

31

mf *f*

Musical score for the second system of the hymn. The soprano line continues with 'vi ta' followed by a measure rest, then 'Non est vi ve re' followed by a measure rest, and finally 'sed va le re'. The piano accompaniment continues with similar block chords and rhythmic patterns. Dynamics include mezzo-forte (mf) and forte (f).

S

33

vi ve re sed_ va le re vi *mp* ta *p*

Pno.

33

mp *p*

Musical score for the third system of the hymn. The soprano line continues with 'vi ve re sed_ va le re' followed by a measure rest, then 'vi' followed by a measure rest, and finally 'ta'. The piano accompaniment continues with similar block chords and rhythmic patterns. Dynamics include mezzo-piano (mp) and piano (p).

FEMTEC SUITE

"Ubi thermae ibi Salus"

- Three Hymns for Soprano & Piano -

No. 1 in **A minor** (1' 29")

No. 2 in **A major** (2' 32")

No. 3 in **E minor** (1' 37")



Music by **Livio Claudio Bressan**

An idea of **Umberto Solimene**

Texts by **Cicero, Pliny the Elder, and Martial**

Preface

THE PURPOSE. This “FEMTEC SUITE”, based on texts by Cicero, Pliny the Elder, and Martial – and subtitled with the famous Latin adage “*Ubi Thermae Ibi Salus*”- consists of three “Hymns” for Piano and Soprano composed by **Livio Claudio Bressan** based on an idea of Prof. **Umberto Solimene**, President of FEMTEC. Listening to and singing their own Hymns, both at times of scientific work and leisure during the association’s life, may enhance the **Members’** sense of belonging to the association and their collective identity.

THE TEXTS. The texts are provided by Cicero, whose legacy includes the Latin adage «*Quamdiu ad aquas fuit, numquam est mortuus*» - he survived as long as he went to the baths; by Pliny the Elder, who states that medicine at his time used waters as some sort of refuge: «*medicina... quae nunc aquarum pertugio utitur*», because no natural element was more miraculous than water itself «*in nulla parte naturae maiora essere miracula*»; as well as by Martial, who believed that life does not consist in living, but rather in being fit: «*non est vivere, sed valere vita*».

THE MUSIC. While composing the three hymns, the Author aimed at turning “verbal images” into “tunes,” trying to make the Piano arpeggios and the Soprano’s melodies as “aquatic” as possible. Water is, in fact, a living entity, because it has a body, a soul, and a voice. The language of water also has an intrinsic poetry, and there is continuity between water’s language and man’s language. In other words, man’s language is *fluid*, because you can perceive the presence of water in the flow of music and singing.

Livio Claudio Bressan



Livio Claudio Bressan. Chief Neurologist at ASST Nord Milano and Adjunct Professor at the Bicocca University and State University of Milan, as well as Coordinator of the Three-year Course on Music Therapy at the State Conservatory of Mantua, Mr. Bressan alternates clinical activity and teaching. Having achieved several Music Certificates and Degrees (*Degree in Composition, Classical Guitar, and graduating in Flute*), he authored multiple scientific papers in the field of *Music Neurology* and *Music Therapy*. His compositions were performed in June 2015 at the International Festival of Contemporary Music of Strasbourg and in 2018 he received the Rosa Camuna Award from the Lombardy Region “for his internationally acknowledged medical and scientific achievements in Complementary Re-education of People with Alzheimer’s and Parkinson’s disease”.

The Work on the cover (oil on canvas) was created by **Painter Marina Anzani** for FEMTEC.



A “real” professional painter, **Marina Anzani** developed perfect technical skills at classical and ancient painting by devoting her life to painting and cooperating with galleries specializing in painting, decoration and furnishing.

True to the principle “*Mens sana in corpore sano*”, Marina is also a competitive sportsperson, Italian and World Champion (in 2012 of 2016) of in-line artistic skating in the Solo Dance speciality.

Her unprecedented approach rejects artistic ambiguities and trendy painting styles, and her original research consists in shedding a new light and giving a new meaning to objective reality.

The Romans at the Thermae Daily Life in Ancient Times

Translation of an Abstract from *Archeologia Viva* No. 4 – March/April 1989
pp. 28-33

by Clotilde D’Amato

The use of thermal baths, broadly discussed for its positive health and sanitary effects, was also a very important social activity throughout the Roman world

Waters have been used for therapeutic purposes ever since the remotest times, particularly in Greece and in the Hellenized East. Only in Rome, however, was such use widely popular.

In this respect, Cicero’s legacy includes a very descriptive Latin adage: : «*Quamdiu ad aquas fuit, numquam est mortuus*» (Cic., *De Orat.* II, 67, 274) – he survived as long as he went to the baths. And Pliny the Elder states that medicine at his time used waters as some sort of refuge: «*medicina... quae nunc aquarum pertugio utitur*», because no natural element was more miraculous than water itself «*in nulla parte naturae maiora essere miracula*» (Plin., *Nat. Hist.* XXXI, 1, 2 6). Water is, in fact, used both externally, in the form of hot and cold baths, showers, ablutions, and inhalations, and internally, as a pure or mineral beverage.

However, waters were not seriously and rationally used until Greek physicians came to Rome. One of these, Asclepiades, who came to Rome from Prusa, in Bithynia, at the time of Pompey the Great, is acknowledged for giving a therapeutic value to baths. The influence of the Hellenistic civilization also contributed to the popularity of water use by introducing in Rome, alongside a much more luxurious and comfortable lifestyle compared to previous standards, a few diseases typically connected with wellbeing, including gout and calculi, and very sensitive to the benefits provided by thermal treatments.

No other population can boast the construction of such a high number of public and private baths as the Romans, particularly in the Empire age. Such a high number of facilities demonstrates that hydrotherapy played a true social function – everyone attended the thermae, throughout the year. Alongside grand thermal facilities in Rome, baths were also built in small provinces, humble villages still have remains of comfortable and elegant public baths, albeit limited in size. Ruins of baths were also found in sumptuous urban and suburban mansions, as well as in rural villas and farms, where labour gathered in high numbers.

Water was surely most broadly used for therapeutic and sanitary purposes in thermal establishments, which provided a broad range of health instruments to physicians and health operators, fit to counter several diseases and to keep the body healthy and agile, in harmony with Martial’s principle by which life does not consist in living, but rather in being fit: «*non est vivere, sed valere vita*» (Mart., *Epigr.*, VI, 70). [...]