

3-11-2015

## **Guest Artist in Recital**

Marco Fusi  
*Chapman University*

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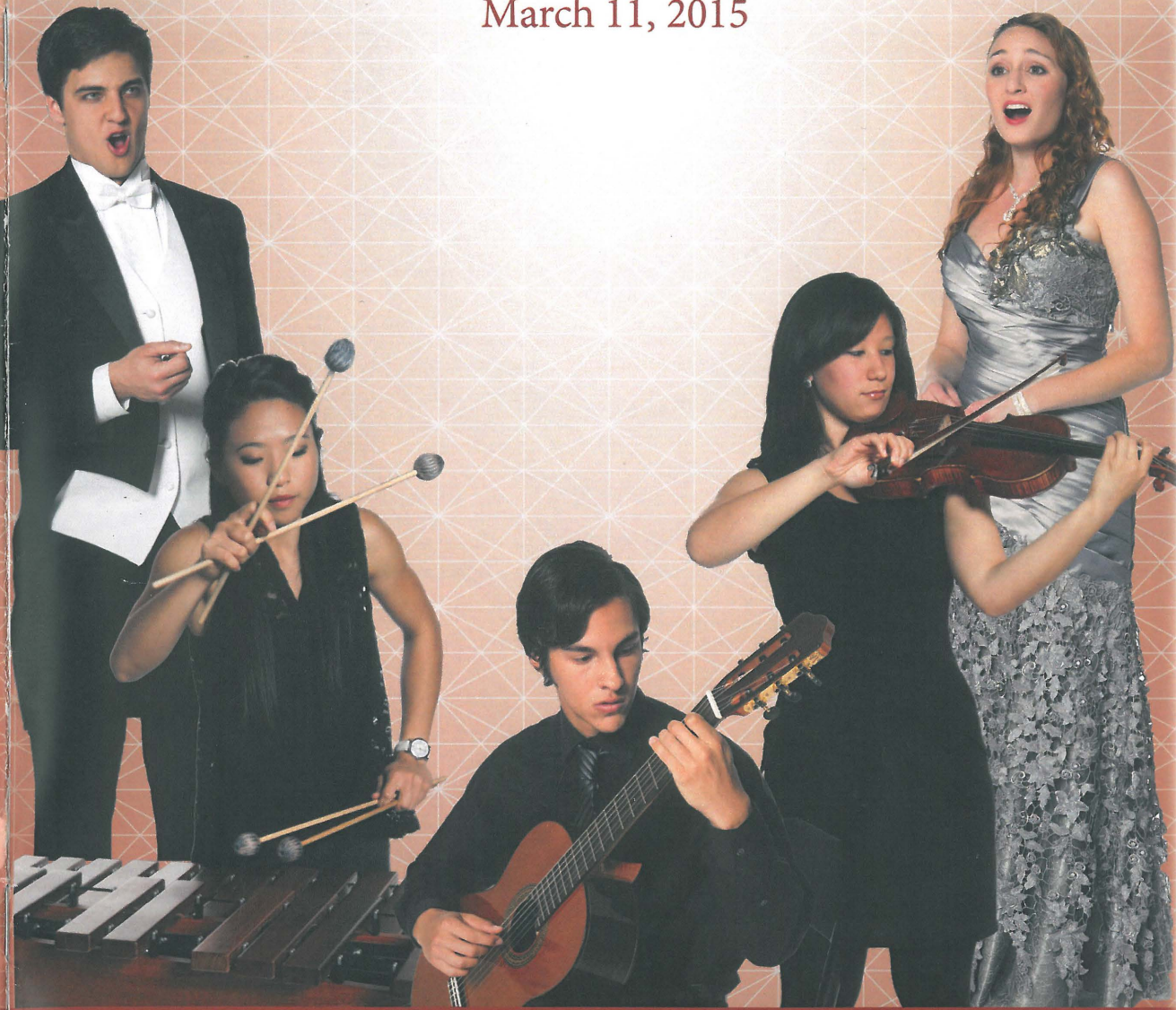


CHAPMAN  
UNIVERSITY

COLLEGE OF PERFORMING ARTS  
CONSERVATORY OF MUSIC

GUEST ARTIST IN RECITAL  
*Marco Fusi, viola & violin*

March 11, 2015



COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
CONSERVATORY OF

music

Spring 2015



# SPRING 2015 calendar highlights

## february

February 5

### **The President's Piano Series**

Eduardo Delgado, *soloist*

February 6

### **William Hall Visiting Professor in Recital**

Jeralyn Glass, *soprano soloist*

February 19-21, 26-28

### ***The Tragedy of Hamlet, Prince of Denmark***

by William Shakespeare

Directed by *Thomas F. Bradac*

February 27

### **Faculty Recital**

Rebecca Sherburn, *soprano*

with Louise Thomas, *piano*

April 9-11

### **Concert *Intime***

presented by *Chapman student choreographers*

April 9-11, April 16-18

### ***Rosencrantz and Guildenstern Are Dead***

by Tom Stoppard

Directed by *Gavin Cameron-Webb*

April 10

### **University Choir & University Singers in Concert**

Stephen Coker, *Conductor*

April 24-26

### **Opera Chapman presents: *The Elixir of Love***

by Gaetano Donizetti

Peter Atherton, *Artistic Director*

Carol Neblett, *Associate Director*

## march

March 5

### **The President's Piano Series**

Dan Tepfer, *soloist*

March 13

### **The Chapman Orchestra: *A Midsummer Night's Dream***

Daniel Alfred Wachs, *Music Director and*

*Conductor*

Angel Vázquez-Ramos, *Music Director*

Michael Nehring, *Director*

## may

May 2

### **Chapman University Wind Symphony**

Christopher Nicholas, *Music Director and*

*Conductor*

May 6-9

### **Spring Dance Concert**

presented by *Chapman student choreographers*

May 8

### **University Women's Choir in Concert**

Angel Vázquez-Ramos, *Director*

May 16

### **Sholund Scholarship Concert**

## april

April 2

### **The President's Piano Series**

Abbey Simon, *soloist*

## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents a*

### Guest Artist Recital: Marco Fusi, viola and violin

### Imaginary Soundscapes Contemporary Music from Italy

1st 33 165  
~~2nd~~ 174 247  
2nd 279 1069  
3rd 1124 ~~1668~~  
1668

March 11, 2015 8:00 P.M.

Salmon Recital Hall

# Program

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L'Âme Ailée - L'Âme Ouverte (1973) for solo violin	Giacinto Scelsi
ITI. KE. MI. (1995) for solo viola	Pierluigi Billone

~Brief Intermission~

6 Capricci (1976) for solo violin	Salvatore Sciarrino
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## About the Artist

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**Marco Fusi**, violinist, violist and viola d'amore player, has studied with Dimitrios Polisoidis, Ernst Kovacic and Jeanne-Marie Conquer.

Marco has performed with conductors and soloists including Pierre Boulez, Lorin Maazel, Peter Eötvös , Beat Furrer, Susanna Mälkki, Vladimir Ashkenazy, Gustav Kuhn, Jürg Wyttenbach, Jean Deroyer, and Marco Angius. He has premiered new works by composers Castiglioni, Eötvös, Sciarrino, Vacchi, and Cattaneo, among others. Marco has had the opportunity to perform concerts in renowned halls such as the Muziekgebouw in Amsterdam, Auditorium Parco della Musica in Rome, KKL Konzertsaal in Lucerne, Beyond Baroque in Los Angeles, Experimental Intermedia in NYC, Tchaikovsky Concert Hall in Moscow, and the Béla Bartók Concert Hall in Budapest.

Marco has collaborated with Ensemble Algoritmo (Rome), Interface (Frankfurt), Proton (Bern), Linea (Strasbourg), Phoenix (Basel), l'Arsenale (Treviso), MotoPerpetuo (NYC), Ecce (Boston), Handwerk (Köln).

His complete recording of John Cage's Freeman Etudes was released by Stradivarius; he has been invited to present this project, giving concerts, masterclasses and lectures at University of Southern California, Columbia University, Arizona State University, Basel Musikhochschule, University of Chicago.

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# Program Notes

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## L'Âme Ailée - L'Âme Ouverte

A frequent technique Scelsi used is to sustain a central pitch or pitch complex, based on active figuration around it, or by narrow fluctuations of pitches surrounding long-held notes. *L'âme ailée -- L'âme ouverte*, which can be translated into “winged soul – open soul”, is one of his more austere pieces. In this solo work for violin, the musical material is restricted to the microtonal interweaving of lines and a sustained monody.

**Giacinto Scelsi**; (8 January 1905 – 9 August 1988) was an Italian composer who also wrote surrealist poetry in French.

He is best known for writing music based around only one pitch, altered in all manners through microtonal oscillations, harmonic allusions, and changes in timbre and dynamics, as paradigmatically exemplified in his revolutionary *Quattro Pezzi su una nota sola* ("Four Pieces on a single note", 1959). His musical output, which encompassed all Western classical genres except scenic music, remained largely undiscovered even within contemporary musical circles during most of his life. (B. Sanderson, allmusic.com)

**ITI. KE. MI.** (New Moon. Mouth. Feminine) for Viola is the result of a long period of study and research with the instrument by the composer followed by actually working together with the performer.

It should be stated here at the outset that neither the stringing nor the tuning of the viola are standard: two fourth strings, one third and one first string are tuned E, C, G and A in that order. Further, both score and notation - the latter also uses a system of colours - are inevitably very complex because their job is to define, differentiate between and represent a veritable maze of techniques and sounds which the performer is required to employ and produce.

These techniques and sounds make huge demands on the performer's physical and interpretative abilities since the work is a total rethink of the instrument and the huge number of roles required of the viola mean that at times the results sound utterly unlike music for a stringed instrument. The sophisticated combination of various approaches to fingering and bowing separates out the individual components of a sound and puts them back together in such a way that a whole new horizon opens onto vibrations.

In the composer's own words, "Some 'rough', unstable vibrations of the strings contain shorter surface vibrations: traces of apparent vocal vibrations or from some indecipherable source which are created only when there is movement and which cannot be separated from the rough vibration generating them. There is an unheard background which initially becomes apparent only under certain conditions and particularly in what might be defined the "shade" cast by techniques and vibrations which are already familiar to the listener. This

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## Program Notes

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background or "elsewhere" is the very place over which thousands of fingers have passed back and forth as they played. These thousands of fingers did not notice those traces of sound vibration and merely ignored them because they had nothing to do with what was most obviously (and certainly) musical and because those traces shift the attention to where the most familiar distinctions become blurred or simply fall away. These precariously unique vibrations are that elusive point where various kinds of connections join each other, just as an eclipse - a "moment" on a planetary scale - reveals a new order of things awaiting discovery."

ITI-New Moon is an allusion to the absence of traditional sound. The connection with the moon is that its light prevents the appearance of the background and what that background contains. And at the extreme opposites of this background content lie vibrations of the metal or wooden parts of the viola, (direct contact between wood and metal or wood and wood), and elusive traces of vocal sound (KE-Mouth) which combines speaking and singing, (particular fingering and bowing techniques and combinations of both thereof).

The pace of this work develops as though it were moving through a number of spaces where, against a constantly differing background, traces of vocal sound appear and vanish with all their particular variety of characters and accents. In some cases, these traces acquire a dramatic quality because of the nature of the vibrations from which they emerge. This occurs, for instance, at the climax dominated by the mechanical vibrations of the wood of the bow directly upon the strings: it is difficult here to tell the difference between the penetrating oscillation of the hyperebbles harmonics and the screeching of metal wheels on a steel rail or the cry of a bird or of a human being. And the same is true of what happens next, when the player's left hand is well beyond the bridge of the instrument and on the short stretch of string between bridge and tailpiece, conjuring up an unlikely sort of "stuttering" sound which might just as well be the irregular vibration of a car exhaust.

The first person to experience shock and disbelief at all this is obviously the performer and although I myself have played this work in public many times, that shock and disbelief are undiminished. The third monosyllable of the title MI-Feminine remains obscure, nor does the quotation on the score itself throw any light on the music. The only thing that can be done with it is let it in and give it room.

The quotation is from the film "Nostalgia" directed by Tarkovsky. Under a protest banner that read "We are not mad. We are serious", the character Domenico recites the following haiku in farewell before setting himself on fire:

*"Oh mother, oh mother, the air is that lightness surrounding your head which becomes clearer when you laugh. Now music!"*

(Barbara Maurer, pierluigibillone.com)

## Program Notes

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Born in 1960 in Italy, **Pierluigi Billone** lives in Vienna.

He studied composition with Salvatore Sciarrino and Helmut Lachenmann. Billone's music has been performed by ensembles such as Klangforum Wien, Ensemble Intercontemporain, Ensemble Modern, Ensemble Recherche, Instant Donné, Ensemble Contrechamps and others in festivals such as Donaueschinger Musiktage, Wien Modern, Wittener Tage für neue Kammermusik, Ars Musica Bruxelles, Festival d'Automne à Paris. His music is regularly broadcasted from the most important radios in and beyond Europe.

A close artistic collaboration binds him with the conductor Emilio Pomárico, with the percussionists Christian Dierstein and Adam Weisman, with the bassoon player Lorelei Dowling, the violist Barbara Maurer, the duo Stump-Linshalm and the singers Frank Wörner and Alda Caiello, all to whom he has dedicated solo pieces and studied important solo techniques.

**6 Capricci, per violino** (6 Caprices for Solo Violin) is considered a contemporary masterpiece that is technically and musically demanding of the violinist, opening a sensuous and imaginative soundscape.

The *Capricci* take a surface inspiration from those of the Italian's celebrated forebear, Paganini, but the music goes in a completely opposite direction. Woven entirely in harmonics, inward, hushed and meditative, Sciarrino's *Capricci* are the antitheses of Paganini's blazing fiddle fireworks. *Capriccio I* and *II* bear a thematic link to Paganini's *Caprices* Nos. 1 and 6, but explore a singular brand of anti-bravura. *Capriccio II* is especially striking, with its subtly graded hues and barely audible distant avian-like calls. For such intensely concentrated music, there is a sweet, disarming innocence that makes one want to explore the rest of the *Capricci* and Sciarrino's prolific chamber output. (L. A. Johnson, <http://chicagoclassicalreview.com>)

**Salvatore Sciarrino** (Palermo, 1947) boasts of being born free and not in a music school. He started composing when he was twelve as a self-taught person and held his first public concert in 1962.

But Sciarrino considers all the works before 1966 as a developing apprenticeship because that is when his personal style began to reveal itself. There is something really particular that characterizes this music: it leads to a different way of listening, a global emotional realization, of reality as well as of one's self. And after forty years, the extensive catalogue of Sciarrino's compositions is still in a phase of surprising creative development. After his classical studies and a few years of university in his home city, the Sicilian composer moved to Rome in 1969 and in 1977 to Milan. Since 1983, he has lived in Città di Castello, in Umbria.

## Program Notes

He has composed for: Teatro alla Scala, RAI, Teatro del Maggio Musicale Fiorentino, Biennale di Venezia, Teatro La Fenice di Venezia, Teatro Carlo Felice di Genova, Fondazione Arena di Verona, Stuttgart Opera Theatre, Brussels La Monnaie, Frankfurt Opera Theatre, Amsterdam Concertgebouw, London Symphony Orchestra, Tokyo Suntory Hall. He has also composed for the following festivals: Schwetzingen Festspiele, Donaueschinger Musiktage, Witten, Salzburg, New York, Wien Modern, Wiener Festwochen, Berliner Festspiele Musik, Holland Festival, Alborough, Festival d'Automne (Paris), Ultima (Oslo).

He was published by Ricordi from 1969 to 2004. Since 2005, Rai Trade has had exclusive rights for Sciarrino's works. Sciarrino's discography is pretty extensive and counts over 100 CDs, published by the best international record labels and very often awarded and noted. Apart from being author of most of his theatre opera's librettos, Sciarrino wrote a rich production of articles, essays and texts of various genres some of which have been chosen and collected in Carte da suono, CIDIM – Novecento, 2001. Particularly important is his interdisciplinary book about musical form: Le figure della musica, da Beethoven a oggi, Ricordi 1998.

Sciarrino taught at the Music Academies of Milan (1974–83), Perugia (1983–87) and Florence (1987–96). He also worked as a teacher in various specialization courses and master classes among which are those held in Città di Castello from 1979 to 2000.

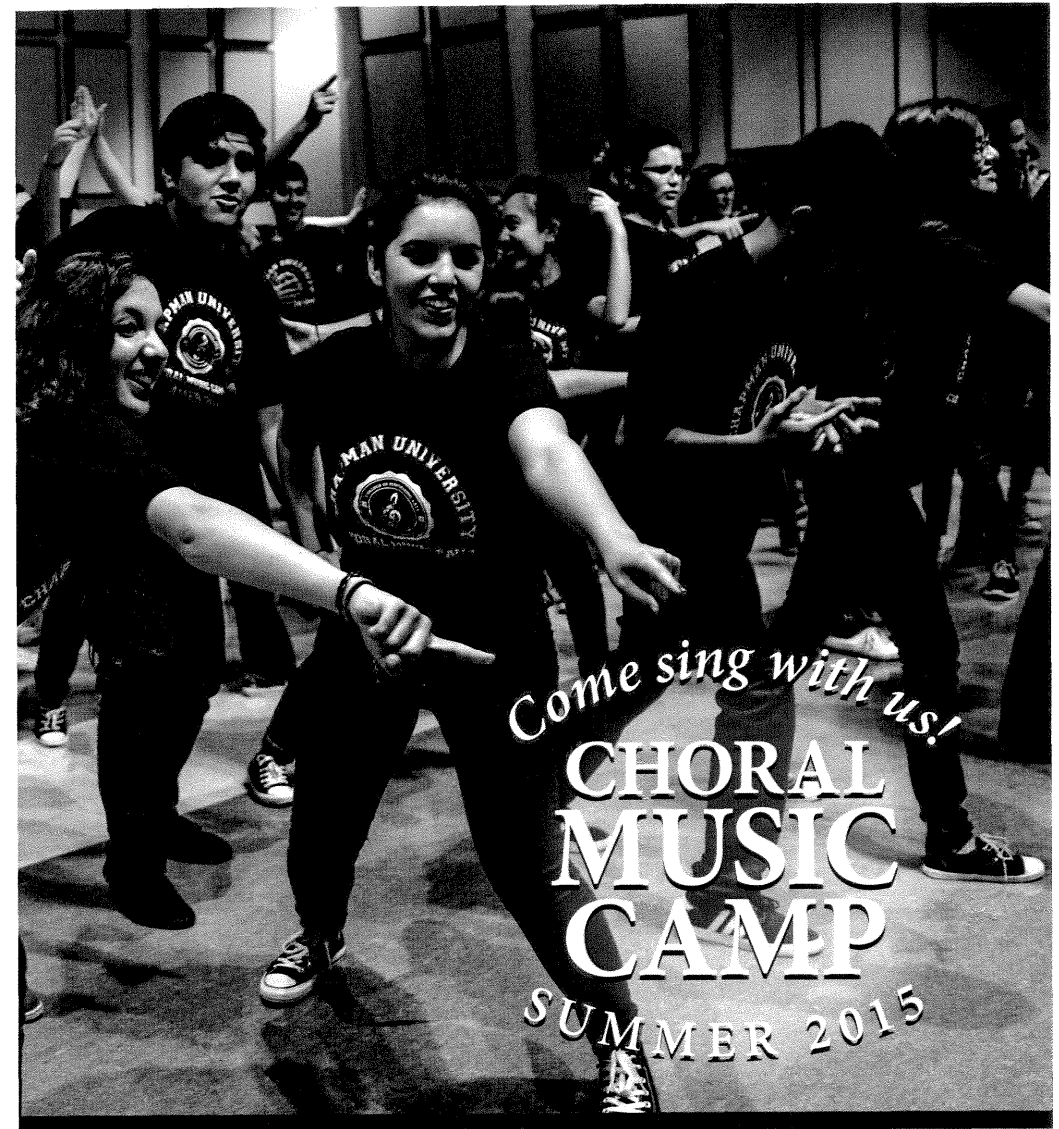
From 1978 to 1980, he was Artistic Director of Teatro Comunale di Bologna, Academic of Santa Cecilia (Roma), Academic of Fine Arts of Bavaria and Academic of the Arts (Berlin), Sciarrino has won many awards, among the most recent are: Prince Pierre de Monaco (2003) and the prestigious Feltrinelli International Award (Premio Internazionale Feltrinelli) (2003). He is also the first prizewinner of the newly created Salzburg Music Prize (2006), an International Composition Prize established by the Salzburg Land.

In 2006 his new opera Da gelo a gelo, coproduced by Schwetzingen Festspiele, Opéra National de Paris and Grand Théâtre de Genève, was performed to great acclaim. In 2008 La Scala Philharmonic Orchestra performed his 4 Adagi and 12 Madrigali were premiered in the summer of the same year in a portrait series dedicated to him by the Salzburg Festival.

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Dale A. Merrill  
Dean



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