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New Horizons Concert Series: Gianni Trovalusci, Flute

Gianna Trovalusci

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CHAPMAN UNIVERSITY PRESENTS
AS PART OF THE NEW HORIZONS CONCERT SERIES

Gianni Trovalusci, *flute*

March 3, 2016



SPRING 2016 calendar highlights

february

February 5
University Singers Post-Tour Concert
Stephen Coker, *Conductor*

February 18-20, 25-27
A Flea in Her Ear
by David Ives
Tamiko Washington, *Director*

march

March 19
Musco Center for the Arts Grand Opening

april

April 2
Musco Center for the Arts Community Open House & Arts Festival

April 7-9
Concert *Intime*

April 8
University Choir & Singers in Concert
Stephen Coker, *Conductor*

April 15, 16, 23
The Merchant of Venice
by William Shakespeare
Thomas F. Bradac, *Director*
Starring Michael Nehring as Shylock

April 22-24
Opera Chapman presents:
Gianni Schicchi* and *Suor Angelica
Peter Atherton, *Artistic Director*
Carol Neblett, *Associate Director*
Daniel Alfred Wachs, *Conductor*

april (cont'd)

April 29
Chapman University Wind Symphony
Christopher Nicholas, *Music Director and Conductor*

may

May 3
Jumpin' with Stan Kenton
The Stan Kenton Legacy Orchestra
Mike Vax, *Director*
Chapman University Big Band & Jazz Combo
Albert Alva, *Director*

May 4-7
Spring Dance Concert

May 6
University Women's Choir in Concert
Chelsea Dehn, *Conductor*

May 14
42nd Annual Sholund Scholarship Concert
The Chapman Orchestra
Daniel Alfred Wachs, *Music Director and Conductor*
Chapman University Choirs
Stephen Coker, *Music Director*
The 2016 Vocal and Instrumental Competition Soloists



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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music
and

"New Horizons Concert Series"

presents

Gianni Trovalusci, flute

March 3rd, 2016 ■ 8:00 P.M.
Salmon Recital Hall

Program

Laconisme de l'aile (1982) Kaija Saariaho
for flute and electronics

no sun, no moon (2012) Jorge García del Valle Méndez
for bass flute and electronics

Nel tempo si disperde (1997) Paolo Rotili
for flute and live electronics

~ BRIEF INTERMISSION~

Cendre (2008) Dominique Schafer
for flute and eight-channel electronics (reduced version)

Cento giorni dopo... (2003) Walter Branchi
(One hundred days after...)
for bass flute and electronic sounds

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Program Notes

Gianni Trovalusci graduated in flute at the Santa Cecilia Conservatoire. He specialized in the contemporary repertoire with Pierre-Yves Artaud in Paris and in the performing practices of early music with Jesper Christensen and Oskar Peter at the Schola Cantorum Basiliensis. Since the 1970s he has been active in the field of contemporary music, in music theatre and avant-garde performance; he has worked with artists like Evan Parker, Dagmar Krause, Tim Hodgkinson, Studio Azzurro video production, Ars Ludi, Giorgio Battistelli, Michelangelo Lupone, Walter Prati, Gaincarlo Schiaffini, Alvin Curran, David Ryan, Christian Wolff, Giorgio Nottoli, Sonia Bergamasco and many others, performing at major Italian and European festivals (Munich Biennale; Strasbourg Opera; Nuova Consonanza, Museo Casa Scelsi, Musicae Scienza, Musica Verticale Festival, Rome; MilanoOltre; Italy in Houston, Texas; Manca Festival, Nice; Rheinisch-Westfälisches Music Festival and WDR, Cologne; GAS Festival, Goteborg; Udine Jazz Festival, EMUFest “Santa Cecilia” Conservatoire Rome, REC Reggio Emilia Contemporanea, British Film Institute London, Nancy Opera, Kettle’s Yard Cambridge, Flanders Opera, Scompiglio Lucca, Ars Electronica – BrucknerHaus Linz, Neue Alte Musik Colonia, M.A.N.C.A. Opera di Nizza, Biennale di Monaco, Opera di Strasburgo, New York University, Massey College – Toronto University, Houston International Festival Texas, Festival di Musica Elettronica Italiana – Centro Reina Sofia Madrid, CCA Glasgow, Stockholm New Music Stockholm, Nits de Musica Mirò Foundation of Barcelona, etc.) His musical research has led him to discover parallel artistic areas and traces, like theatre, dance and poetry, as is evidenced by the wide range of instruments adopted: modern, classical and ethnic flutes, new specially designed instruments and live electronics. He is Artistic coordinator of the SONORA Project and is also coordinator of the activities of Federazione Cemat (Centres – Music Art Technologies).

Laconisme de l’aile appeared in 1982. Kaija Saariaho had then moved to Paris, where she had become familiar with the use of the computers in music making. Laconisme de l’aile although composed at the same time as the tape

Program Notes

work *Vers le bland* prepared at the IRCAM studio, is nevertheless a purely handwritten work. The work begins with a text recited by the flautist, before gradually going over the sounds of the flute. It realizes an idea, already conceived in *Sab den Vogeln*, of a scale formed by tonal colors, one end of which is very brilliant and pure, whilst the other has a coarse, harsh sound. This idea has been carried even further in later works: by regulating the timbre, the tone of the sound, Saariaho tries to create tensions within and between the different musical forms. In *Laconimse de l'aile* this procedure has been used to create highly colored and plurivalent lines.

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg and Paris, where she has lived since 1982. Her studies and research at IRCAM have had a major influence on her music and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Although much of her catalogue comprises chamber works, from the mid-nineties she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de loin* and *Adriana Mater* and the oratorio *La Passion de Simone*. Saariaho has claimed the major composing awards in The Grawemeyer Award, The Wihuri Prize, The Nemmers Prize and in 2011 was awarded The Sonning Prize. In May 2013, Saariaho was awarded the Polar Music Prize. In 2015 she was the judge of the Toru Takemitsu Composition Award. Always keen on strong educational programmes, Kaija Saariaho was the music mentor of the 2014-15 Rolex Mentor and Protégé Arts Initiative and will be in residence at U.C. Berkeley Music Department in the autumn 2015.

no sun, no moon (2012) immerses into another world: a world without reference points, where everything which looks like real it's not necessarily... This world reflects ours, but with a different sense, other logic, other course. Reality is considered by two different points of view, and we do not know

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Program Notes

which is the real and which is not.
In *no sun, no moon*, the bass flute and the electronics are the two worlds, reality and parallel reality, the two sides of the mirror. Both are the same thing and simultaneously its opposite, interacting and reacting one another

Jorge García del Valle Méndez was born in Germany, but grew up in Spain, where he studied bassoon and composition. Since 1996 he lives in Dresden, Germany where he studied composition and electronic music. His compositional style is based on the articulation of time through sound structures, often through electronic means as sound generators or as a method of composition. Through electronic music he became interested in digital analysis and sound processing, which he has applied to theoretical and musical works. He has also researched into digital analysis of bassoon multi-phonics and their sound possibilities in the application to contemporary music. His works are performed and broadcast worldwide. He frequently receives commissions from various international institutions. Several prices gave international recognition to his music: the Salvatore Martirano Composition Award of the University of Illinois (USA), the Sächsischer Musikrat Composition Award (Germany) and the Concours International de Composition de Musique Electroacoustique de Monaco. He has participated in numerous festivals, including the Electronic Music Midwest Festival EMM (USA), the SICMF Festival (South Korea), the NYCEMF (USA), the ICMC, the EMUFest (Italy) and the WOCMAT (Taiwan).In 2012 he was invited at the Härjedalens Summer Academy in Sweden as composition's lecturer.

Nel tempo si disperde (Dispersing in Time) (1997), for flute and live electronics, begins with a particularly rich musical gesture, expanding some implicit elements. This expansion, essentially based on repetitions, creates and increases large and defined musical panels. Through time the material finds its initial potential, but it disperses this energy to a gradual fade.

Program Notes

Paolo Rotili studied at the Santa Cecilia Conservatory. He received a diploma in experimental composition with Mauro Bortolotti and Raffaello Tega. Of importance to his formation were his studies in aesthetics and linguistics at La Sapienza University (De Mauro, Garroni), the meetings with Giacomo Manzoni (advanced course of Scuola di Musica di Fiesole), and the musical analysis courses with Marco De Natale.

As a composer he wrote primarily instrumental works performed in Italy, France, Germany, Hungary, Yugoslavia, Denmark, Argentina and China. He wrote *TRINO, ovvero le tribolazioni di un creatore* for musical theatre, a parody of the Genesis, with the libretto of the famous designer Altan (Teatro Giordano - Solisti dauni). He is published and recorded by Edipan. He carries out many other activities: didactic, analysis and musical organization, in order to promote the reflection and diffusion of contemporary thought. His analytic and didactic works are published in the journals *Analisi* and *Diastema* and in the volume *Intorno a J. S. Bach* edited by Graphis, Bari. He is a member and the vice-president of Nuova Consonanza. He has been teaching in conservatories since 1987; he taught Theory and Analysis and is a full professor of Experimental Composition at the Conservatorio di Latina.

Cendre draws on the concept of impermanence and materiality. The title of the piece (ashes), while referring to organic material that has been incinerated, represents a symbolic meaning of transformation and renewal. It implies the meaning of fragility and volatility, but also the potential of ashes as a fertilizer for the new.

The bass flute is processed through the electronics that extends space and timbre, at times to a degree that it is detaching itself from its own identity, and in turn is absorbed into the electronic soundscape. During the performance the sound of the instrumentalist and the electronically generated sounds are in constant interaction and are both live-processed. Within the eight-channel projection, the sound of the flute is spatially enlarged, and transformation through the dynamic change of parameters is dissolving the singularity of the instrument within a new musical context. First



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COLLEGE OF PERFORMING ARTS

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Sincerely yours,

Giulio M. Ongaro, Dean

New Horizons

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April 25

Vicki Ray and Eclipse Quartet



Chapman University–Salmon Recital Hall

April 25 at 8 p.m.

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"Spinal Dance" by Kenneth Johnson – KAJgallery.com

Program Notes

conceptualized as an adaptation of *Ashes in the Air* (tenor recorder and electronics), *Cendre* became a radically different work, in a way its sister piece. The piece was written for and premiered by Mario Caroli on May 24 2008 in Cambridge, Massachusetts.

A native of Fribourg, Switzerland, **Dominique Schafer** is a composer whose breadth of musical expression encompasses both, acoustic instrumentation and electroacoustic media. His music has been performed by ensembles and performers such as the Arditti String Quartet, Dinosaur Annex Ensemble, Ensemble Fa, Boston Modern Orchestra Project (BMOP), Talea Ensemble, Frances Marie Uitti, Alarm will Sound, and the California EAR Unit, at festivals such as Musica Nova Finland, June in Buffalo, and Festival Archipel, Geneva. Recent performances include works commissioned by the Philharmonia of the State-Theater Cottbus, Germany, the quartet *Inverspace*, and a nonet for *Ensemble Proton Bern*. In 2011-12 Dominique Schafer was awarded a 12-month fellowship from Switzerland to reside at the *Atelier Jean Tinguely* of the *Cité Internationale des Arts* in Paris, France.

His compositions have received international recognition, and he is the recipient of numerous awards, which include the Adelbert Sprague Composition Award, George Arthur Knight Composition Prize, twice regional winner of the ASCAP/SCI commission competition, and second prize of the Kempten Orchesterverein composition competition in Germany, and grants from New Music USA and the American Music Center.

Dominique Schafer holds a PhD degree in Composition from Harvard University. He is currently an Assistant Professor of Composition and Theory at the Hall-Musco Conservatory of Music of Chapman University, California.

Cento giorni dopo... (One hundred days after...), for bass flute and electronic sounds (2003). According to Balinese tradition, one hundred days after the passing of a loved one it's common to perform a ceremony, which involves relatives and friends from their lifetime.

In this version of the work, adapted specifically for Gianni Trovalusci, the

Program Notes

bansuri flute, originally used in the piece, has been replaced by the bass flute, whose timbre, so dark and veiled, makes the meditative nature of the composition even more evocative.

The electronic material has been generated through a sound synthesis process, and therefore invented and composed for the occasion. The two natures of sound: mechanical and electronic, natural and artificial, show two worlds, that even so far away, can live together harmoniously. – Walter Branchi

Walter Branchi is a gardener and a composer. He taught Electronic Music Composition at the Conservatory of Santa Cecilia in Rome and at the Conservatory G. Rossini in Pesaro as well as both the United States and in Canada. In 1979 Branchi won a Fulbright fellowship to Princeton University where he first began his major work on the composition of “Intero”. In 1983 he was invited by Stanford University as visiting composer at the CCRMA (Computer Centre Research Music and Acoustics) where he composed “Le ali di Angelico”; another part of “Intero”. In 1984 he was composer in residence at Simon Fraser University in Vancouver (British Columbia, Canada), where he also taught composition.

Walter Branchi was member and of the “Gruppo di Improvvisazione Nuova Consonanza” from 1966 until 1975. He founded and directed one of the state of the art electronic music studios in Italy LEMS (Electronic Studio for Experimental Music). He is the author of the first text book in Italy on the technology of Electronic Music: “Tecnologia della musica elettronica”. He worked with Unesco in Italy publishing theoretical and technical articles and books on contemporary music theory, including “Intervalli e sistemi di intonazione” (“Intervals and Tuning Systems”) and “Verso-l’uno”.

Mr. Branchi is also one of the most renowned expert in the world of roses especially Tea, China and Noisettes.

Gianni Trovalusci is a John Koshak Visiting Professor

Program Notes

This concert is made possible by a generous contribution from the John Koshak Visiting Professorship, which is a Chapman University visiting professorship that honors and celebrates our distinguished Conductor & Professor Emeritus, John Koshak.

This event has been organized in collaboration with the Italian Cultural Institute in Los Angeles.

