

SUMMER COURSE

THE MODERN AND CONTEMPORARY FLUTE

NEW PERSPECTIVES OF STUDY, RESEARCH AND PERFORMANCE IN
MODERN AND CONTEMPORARY FLUTE PRACTICE

PROFESSOR: M^o LAURA FAORO

COURSE TOPICS:

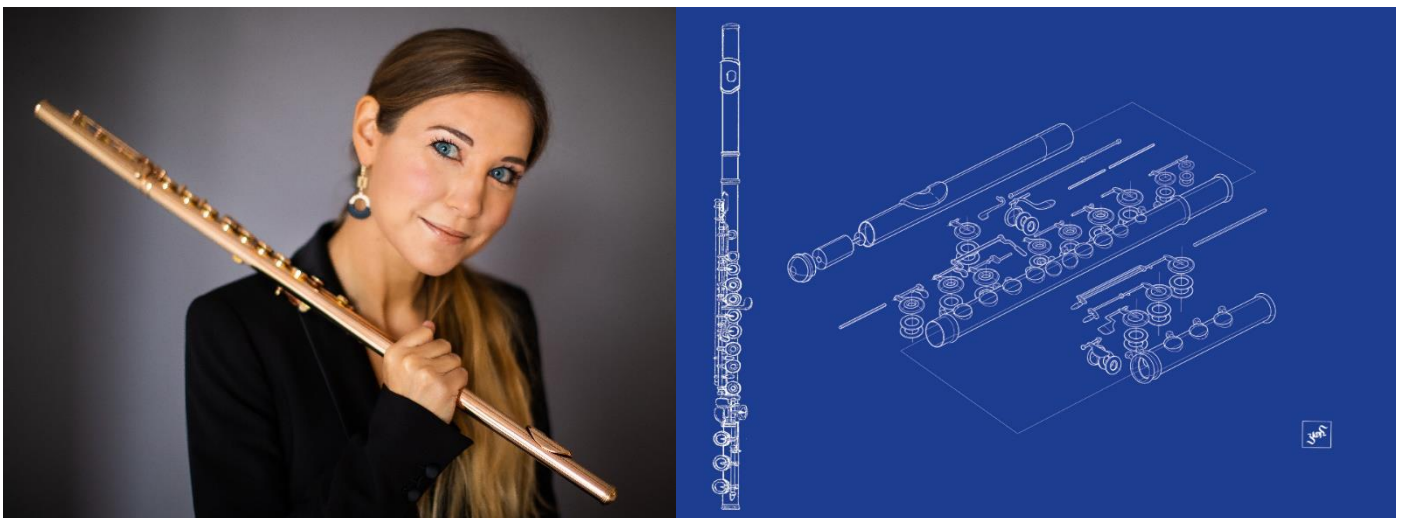
FROM THE REPERTORY BETWEEN THE 20TH AND 21ST CENTURIES
UP TO THE ELECTRIC FLUTE:

- PRACTICE
- INTERPRETATION
- PERFORMATIVE PRACTICE AND PERFORMANCE ART
- ELEMENTS OF INSTANT IMPROVISATION
- ELEMENTS OF SOUND PROCESSING
- EXTENDED TECHNIQUES

Abstract:

Modern and contemporary practice on the flute, from repertoire to extended techniques up to physical scores and the new possibilities of the processed flute.

Course open to composers and instrumentalists.



Laura Faoro, flutes

DESCRIPTION:

The course is open to instrumentalists and composers.

The course offers a **complete and updated focus on the MODERN AND CONTEMPORARY FLUTE**, for both solo and chamber flute repertoire, in a span that covers the 20th and 21st centuries, through a technical, interpretative and performative approach.

The working methodology involves the combination of a theoretical part and a practical part. Teaching is mainly divided into five working areas:

- 1. Modern and contemporary repertoire:** from reading and decoding the score, up to a personal interpretation.
- 2. Extended techniques** for flute, alto flute, piccolo and bass flute: theory, graphic notation and practice.
- 3. Elements of performance art:** how to manage a theatrical score, from scenic gestures to acting both as an instrumentalist and a performer.
- 4. Elements of instant improvisation:** theory and practice.
- 5. Elements of sound processing** (theory and) practice on the TC–Helicon vocal processor¹.

THE FIVE WORKING AREAS:

- 1. The REPERTORY** taught during the course can be freely chosen by the student, but it must necessarily concern one or more works of the XX and XXI Century². It is possible to perform scores from beginner to advanced level, already prepared or to be prepared.
- 2. The approach to EXTENDED TECHNIQUES** is gradual and systematic, contextualized with the most representative examples from the most eminent authors of the contemporary flute repertoire (Stockhausen, Sciarrino, Ferneyhough, Nono, Fedele, Maderna, Berio, Takemitsu, Saariaho). These examples will be explained and shown to the students.

The extended techniques mainly addressed include: aeolian sounds/breaths/air sounds; hollow tones (ghost sounds); flatterzung by throat and by tongue; throat, diaphragm and lip vibrato; internal and external whistle tones; pinched; key clicks; glissandi; whispering; harmonic trills; tremolos and trills on double keys; tongue ram divided by type; jet whistles; shakuhachi sounds; cluster sounds; microtonal technique; multiphonics; Posaumentönen (trumpet sounds), kissing noises; Xhosa pops (Zungenschmalzer); voice and sound; singing and playing.

Learning different types of techniques includes:

- Training and practice
- An analysis of their corresponding graphic notation, for their correct use by composers. In this fashion, different styles and handwritings of the most significant authors will be examined.

¹ The equipment is made available to the students by the Professor.

² A list of the most significant suggested pieces will be provided, anyway.

3. The elements of **PERFORMANCE ART** will present to the students the basic cultural, theoretical and practical theatrical tools to stimulate the potential of body on stage and acquire awareness of it, merged with flute playing.

The topics are: using of the space, theatrical gesture, powerful presence on stage, free body movement and movement of the body engaged in instrumental playing, mixing rhythm and coordination.

4. The elements of **INSTANT IMPROVISATION** will provide students with the theoretical and practical tools to know how to act instrumentally on open scores, on free scores or in situations of total independence from a written text, with examples and exercises taken from modern and contemporary flute literature.

5. Regarding the **ELECTRIC FLUTE** and its potential, a theoretical introduction is planned to present to the students the useful elements to understand principles and methods of miking techniques and basic elements of sound processing. This will be followed by a practical focus on how the flute sound can be processed through a sound processor incorporating all the standard effects of electric instruments within it. There will be a laboratory moment of direct practice by the students with their flute connected to the TC-Helicon processor.

MATERIALS:

All the example materials necessary for the students will be made available by the teacher.

Specific handbooks and books will also be suggested, and a detailed bibliography will be provided.

FINAL CONCERT:

The course will end with a concert held by the participants, where the instrumentalists will perform pieces both from the repertoire and – if possible - by the composers attending the course.



LAURA FAORO

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An eclectic flautist, defined in 2023 by Grazia Lissi of Il Giorno (a national newspaper) as "an absolute talent, with a unique ability to make every art form dialogue with music", she has won multiple international awards, such as **two consecutive Stockhausen Prizes**.

The first and only Italian flautist to have ever won this prize - awarded by the Stockhausen Stiftung of Cologne to the best world interpreters of Stockhausen's music - won the prize in 2019 for the interpretation of KATHINKAs GESANG from the SAMSTAG aus LICHT, in the rare version with electronics, by heart and in stage form, with notable response from the public and specialized critics, and then in 2022, for the interpretation of AVE for flute in G and basset horn in duo with the clarinetist Roberta Gottardi.

In 2023 NoMus - Center for Studies and Research on Modern and Contemporary Music awarded her the **2023 Donatella Giudici Culture Award** for her interpretative and research activity in the field of

modern and contemporary music.

Since 2014, she has had an extensive solo and chamber music activity in Italy and Europe for: Festival Traiettorie, Parma (in duo with R. Gottardi); 2022 season of the Teatro Lirico Gaber in Milan (with KATHINKAs GESANG and AVE); Festival Milano Musica (soloist in PARADIES by K. Stockhausen and Tracce by L. Francesconi); soloist for MA/IN Matera Intermedia Festival; soloist in KATHINKAs GESANG for Festival Aperto - I Teatri (Teatro Valli) and the Art Center of Padua; Macerata New Music Festival; Festival Novecento with A. Corti; soloist with the Trio Broz for Gioventù Musicale d'Italia; soloist for Serate Musicali since 2018; musician and leading actress for the Piccolo Teatro in Milan; soloist at LAC in Lugano for OggiMusica with the intermedia concert "Blue Tube", this year selected among the special projects of FUS 2023 (national public fund for performing arts) for the "L'Antico e il Nuovo" festival organized by the Pasquale Anfossi Association of Genoa; soloist in the 2nd Flute Concerto by A. Jolivet at the RSI Swiss Italian Radio in Lugano; selected by the GAI Giovani Artisti Italiani and by the Italian Ministry for Culture as part of the MOVIN'UP call, for a concert tour in Belgium invited by ChampdAction ensemble; invited by the Italian Cultural Institutes of Stuttgart (Italien Musiziert festival), Strasbourg (Festival de Musique Contemporaine, "Tracce di Ivan Fedele" cycle) and Melbourne ("Incroci" exhibition).

She has also played for: Darmstadt Ferienkurse, Klangspüren Festival, Kürten Sulzthalle, Metz Arsenal, Teatro Dal Verme, Fondazione Cini in Venice, Sala Piatti in Bergamo, Sala Umberto in Rome, Amici della Musica of Florence, Teatro La Perla in Naples, Auditorium Pollini of Padua, PactaSoundZone festival (Milan), Bari Shakespearian Festival, Festival Parade Electronique at Arsenale Theatre, Estate Sforzesca festival, Vapore d'Estate festival, Sala Piatti in Bergamo, Società del Giardino, Amici della Musica of Lodi, SpazioTeatro'89 Festival.

She collaborates with AGON; Tempo Reale; A. Vidolin; MMT; Syntax Ensemble; mdi ensemble; Ensemble Horizonte (DE); Blumine Ensemble; SIMC Italian Society of Contemporary Music; Jeunesse Musicale; Morphosis Ensemble (S); Der Blaue Ritter Ensemble (DE) and she plays regularly with Roberta Gottardi, Silvia Cignoli.

In 2022 she is part of the ensemble of instrumentalists / improvisers curated by Giovanni Mancuso for the Italian premiere of Feminine by Julius Eastman curated by the Centro d'Arte di Padova, then broadcasted by Radio3 Suite/Battiti.

Flutist with a multidisciplinary education, Laura - who entered the G. Verdi Conservatory of Milan as a self-taught student - graduated there in five years in the class of G. Gallotta and in the same years graduated in Archeology from the Università Cattolica of Milan (in both cases cum laude). Awarded with several prizes and scholarships (among the others the "Bruno Martinotti" flute scholarship and the "Assami Prize" from the Milan Conservatory), Laura studied with D. Formisano, J.C. Gerard and M. Marasco and then specialized in the contemporary repertoire cum laude at the Musikhochschule of Italian Switzerland in Lugano, where she studied with Mario Caroli, subsequently perfecting herself with Annamaria Morini. Thanks to a scholarship

from the Ministry for Culture she continued her studies in the same Swiss Musikhochschule, specializing as a chamber musician under the guidance of M. Caroli, A. Tamayo, O. Zoboli and D. Rossi. In 2023 she also obtained a Master of Theatre Direction with full marks at the Teatro Oscar / PACTA dei Teatri, a qualification valid at European level.

Since 2014 she has conceived and created various projects as performers aimed at enhancing contemporary musical language combined with other artistic forms for which he has won other prizes and recognitions: the home-video performance "COMFORT ZONE", created during COVID19, commissioned by the Padua Art Center, then selected as a video installation among the best Italian works produced in lockdown, for the grand-opening of Festival Aperto 2020; the site-specific sound installation project "Profumi di suoni al sapone", winner of the Artistic Director's Mention at the 1st Edition of the 2020 Sermoneta "Festival del Tempo" International Call, out of 54 artistic/installation nominations; the site-specific BlueTube installation, defined by the scholar V. Valentini as an "intermedia concert" (show created for World Water Day 2016; replicated the same year at the LAC in Lugano and then chosen as the inauguration event of the Water Museum of Milan for Serate Musicali in 2018, revived in 2023 at the Genoa Aquarium for the Pasquale Anfossi association); the sound dramatization "Arianna: il suon de' bei lamenti" (PACTA dei Teatri 2021; Festival Monteverdi 450° 2017 and 2019); the musical theater show "The Merry Wives of William" as a musician/actress (directed by L. Pasetti; music by R. Andreoni; produced by Piccolo Teatro di Milano 2016; Roma Sala Umberto 2018; Mese Shakespeareano di Bari 2016; winner of the 2nd Prize at Bonacina Award 2016); the theatrical concert show "Alice: 88 tasti nella storia" (with Note di Quinta company, PACTA season 2014, winner of the Fersen Prize 2013).

Since 2015 she has also been working on her own sound environments for flute and electronics (guest performer live on RAI Italian national TV for STEM and the City 2021 festival, curated by the Municipality of Milan; Festival Vapore d'Estate 2020 and festival Change of Season 2020, for the Centro d'Arte di Padua and the Arcella Festival in duo with W. Prati; Teatro Arsenale, Parade Electronique 2018, for MMT; Festival Subculture 2018 Treviso; Suoni in cammino festival 2019).

In autumn 2021 she published her first solo CD for flute and electronics for Stradivarius label, called "Ceci n'est pas une flûte – Flute metamorphoses between the 20th and 21st centuries", in collaboration with AGON, with Massimo Marchi, sound director, a CD which obtained various awards from the specialized press, from Blow Up to the Anglo-Dutch magazine specialized in extended techniques Flute colours, to Radio 3 Suite. The CD was reviewed with 5 stars by Amadeus, 5 stars by Classic Voice (Petazzi) and winner of 5 stars and record of the month of MUSICA magazine. E. Garzia of Percorsi Musicali says about it: "Faoro's interpretations are always very effective, perfect vehicles for transposing the authors' thoughts but also demonstrations of incredible timing. Laura makes things that are damn difficult for a flautist appear simple and she is able to explore any situation while maintaining natural control over the instrument."

Her performances have been broadcast on Rai Radio 3 (Battiti, Radio3 Suite, Piazza Verdi), RSI Rete 2, ORF, Rai Scuola, Radio Marconi, Radio Popolare, Radio Classica, RTVE (Spain), RadiostART, Radio Canale Italia, XRAY. FM Oregon (USA). He has also recorded for Amirani Records, Da Vinci Classics, the ECO music label, New Focus Recordings.

Her next recording project METALLICUM - for flute and electric guitar - to be released by Stradivarius in 2024 with guitarist Silvia Cignoli was the winner of the "Life is Live" selection, by Smart and Fondazione Cariplo. She is currently a flute teacher at the Toscanini Conservatory in Ribera (AG). In 2022-2023 she was a teacher of the composition seminar "From theatrical music to instrumental theatre" at the G. Verdi Conservatory in Milan together with R. Gottardi.

In 2022 she was called as a flute teacher at the Bellini Conservatory in Catania.

In 2019 she curated the seminar and concert IL FLAUTO 2.0 New trends in Contemporary Music, sponsored by the Contemporary Music Hub at the Fabbrica del Vapore, sharing the teaching with Karin de Fleyt and Carla Rees and curating the section dedicated to the electrified flute.

Since 2022 she has been the artistic director of the SPIRITO DEL TEMPO | Teatri del Suono d'Oggi festival.