

**Christine Tivolacci**

DMA FLUTE recital (no.2)

Tuesday 11-20-12, 8pm.

the University of California San Diego

CPMC Experimental Theatre

Selections from Salvatore Sciarrino's

**L'Opera per Flauto**

All'aure in una lontananza

Hermes

Canzona di ringraziamento

Venere che le grazie la fioriscono

L'orizzonte luminoso di Aton

Fra i testi dedicati alle nubi

"With me, music inhabits a liminal region. Like dreams where something both exists and does not yet exist, and exists in something else as well... "

- Salvatore Sciarrino

I received the first volume Salvatore Sciarrino's *L'Opera per Flauto* as a present in late 2005. Since then, I have spent much time and energy studying the intricacies and techniques of each of the individual pieces contained within. The meticulously crafted sound world that Sciarrino has created in this body of work through the use of extended techniques is unparalleled in flute literature. Each of the techniques featured in *L'Opera per Flauto* demands a unique precision and virtuosity. As I approach my seventh year of studying these works, my motivation does not lie solely in the realm of technical mastery, but is rather driven by a need to wholly represent the musical concepts that the techniques illustrate, specifically the concept of liminality. Liminality can be defined as that which occupies a position at or on both sides of a threshold. The pieces that I have chosen for this program highlight the various ways in which Sciarrino illustrates this concept in *L'Opera per Flauto*.

**All'aure in una lontananza** (1977) explores the space in between sound and silence. The piece is comprised entirely of fragile sounds that arrive from and descend into *niente*, encouraging the flutist to ruminate on the exact moment when sound is created via their instrument. These sounds are contrasted with concrete, punctuated air rushes throughout.

**Hermes** (1984) is a piece that represents liminality on several different levels. All of the prominent techniques featured in this piece are derived from liminal (transitional) sounds. The instruction for tempi at the beginning of the work can be translated as "suspended", as the material vacillates between peacefully undulating and aggressive states. The balance of the three sections of this piece shifts uneasily yet methodically from the first to the second and so forth, leaving both the flutist and the audience in a state of constant unrest.

**Canzona di ringraziamento** (1985) is a song that demands the flutist to occupy both the positions of "singer" and "accompanist" simultaneously.

**Venere che le grazie la fioriscono** (1989) explores the act of transitioning between contrasting types of flute sounds. The beginning of the piece establishes a sonic palette of undulating "covered" harmonics and air sounds that slowly become infiltrated by various percussive sounds. The result is akin to a metamorphosis -- one abandons all recollection of the sonic palette with which they began.

**L'Orrizonte luminoso di Aton** (1989) explores the boundary between the flutist's breath as necessity and as musical device. In a similar fashion to *All'aure in una lontananza* (which is quoted at the end of this piece), the majority of the gestures are derived from *niente* and are punctuated with occasional, concrete sounds.

**Fra i testi dedicati alle nubi** (1990) Literally translated as *between the text dedicated to clouds*, this is the first piece that is built upon a rhythmic ostinato (a concept that Sciarrino explores to great length in the second volume of *L'opera per Flauto*). The entire piece is constructed around an eighth note ostinato; it is visible but not always audible. Liminal sounds (multiphonics and covered harmonics) are placed within its staunch foundation.

**Christine Tavalacci** is a flutist who has devoted much of her time and study to the performance of contemporary and experimental music. Christine has traveled across the United States and Europe to study and perform, and has had the pleasure of working with many great 20th and 21st century composers, such as Christian Wolff, James Tenney, Steve Reich, Michael Finnissy, Clarence Barlow, Jurg Frey, Larry Polansky, Stefano Scodanibbio and Gavin Bryars. She has been involved in the premieres of many new works, including those by James Saunders, Michael Pisaro, Chiyoko Slavnic, Catherine Lamb, Eva Maria Houben, Laurence Crane, Michael Winter and Mark So.

Christine has performed with the Vinny Golia Large Ensemble, the Cold Storage project in 2006, and the Difficult Music series at Machine Project. Currently, she is involved with the Dogstar Orchestra, the Tavalacci/Clark duo, and is co-founder of *the wulf. records*, a record label devoted to the promotion of experimental music. Her playing has been released on Slub Music(Japan) and Tzadik. Christine has given many performances at California Institute of the Arts, where she received her BFA in flute performance in 2006. In June of 2008, Christine received her Diplôme de Spécialisation with 'mention très bien' from the Conservatoire National de Région Strasbourg in Strasbourg, France, where she studied flute with Mario Caroli. She currently lives and performs in Los Angeles, CA while simultaneously pursuing her doctorate in contemporary flute performance at the University of California, San Diego.

