

POLYCHROME

GIORGIO NOTTOLI composer and live electronics
Gianni Trouvalusci Flutes Antonio Caggiano Percussion

7Isola (7Islands) flute, percussions and live electronics

01. Isola VI	03:37
02. Isola II	01:20
03. Isola V	02:12
04. Isola IV	01:54
05. Isola I	01:11
06. Isola III	01:44
07. Isola VII	05:43
08. Trama sospesa (<i>Weft Suspended on Yoghi Manuela</i>)	08:46
09. Trama pulsante (<i>Pulsating Weft</i>)	12:02
10. Traiettorie tesa (<i>Tense Trajectory</i>)	16:55
11. Cometa (<i>Comet</i>)	17:38

Total Time: 73:02



Sound engineer **Tommaso Cancellieri** Recording **Abbey Rocchi Studios** (Rome)

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GIORGIO NOTTOLI
COMPOSER AND LIVE ELECTRONICS

GIANNI TROVALUSCI FLUTES
ANTONIO CAGGIANO PERCUSSION

Giorgio Nottoli

Giorgio Nottoli's "compositional gesture" traces a well-defined luminous mark in contemporary musical thought. His is a sound that is constantly thought, internally constructed, architecturally inserted in a perspective space where the score becomes an inclusive space-time concept. To create sound, Nottoli has always used technology as a means to open new fields of infinite possibilities. Never as a place of esoteric utopia or smug exoticism, but as an amplifier of details, a tool to enter into a material that is both listening and language. For much of Nottoli's sound research, that of digital synthesis was the ideal place to develop extensive research on timbral matter and to analytically describe its spatial migrations. An experience of great intensity, a sort of direct and profound gaze that accompanied the listener within a new spatiality and a compositional practice that crosses technology without mediation. However, the profound knowledge of synthesis has not canceled in Nottoli the equally ancient and profound fascination for the acoustic instrument, understood as a complex system of timbre-constructive relationships, on which to graft a project of compositional relationships. Antonio Caggiano and Gianni Trovalusci are the architects of this extraordinary encounter in which the instrumental sound *literally* changes its space-time dimension in a path of multiple and infinite metamorphoses, of internal dialogues to matter. A path that opens with *7Isle* (7Islands), composed in 2015, for flute in C, bass flute, percussion and live electronics, where each "island" is characterized by a particular combination of movement, pitches and colors of the sound. In *Trama Sospesa* (Suspended weft), from 2020, the flute emerges from a constantly changing timbral background, like a texture that favors the timbral and vertical aspect of the sound. *Trama pulsante* (Pulsating weft), composition of 2019 for prepared bass drum and synthetic sounds, made using a virtual instrument, *Texture*, designed by the composer. *Traiettorie tesa* (Tense trajectory) (2012), for flute and live electronics, extends into an archaic and concretely "physical" breath. Starting from the almost inaudible, the sound follows a long and complex path, which from the breath, a primordial call to the origins, through the construction of complex rhythmic and melodic structures, defines colors located far beyond the usual. Finally, in *Cometa* (Comet), of 2014, for gong and live electronics, a timbral "fusion" is performed with processing possibilities that significantly expand the instrument's sounds and make it capable of creating complex sound textures.

Nicola Sani

Gianni Trovalusci - photo Peter Langovits



Antonio Caggiano - photo Roberto Testi

Mitchell, Thomas Buckner, Hamid Drake, Ken Vandermark, Luigi Ceccarelli, Nicola Sani, Walter Prati, Giorgio Battistelli, Walter Branchi, Gabriella Bartolomei, David Ryan, Fabrizio Ottaviucci, Michele Rabbia, Daniele Roccato, Tommaso Rossi, Antonio Caggiano, Gianluca Ruggeri, Rodolfo Rossi, Alvis Vidolin etc.

He has held masterclasses, workshops, lectures and conferences in Europe, USA and China and recorded for Catalytic Records, Wide Hive Records, Auditorium Editions and numerous European radio stations.

Antonio Caggiano trained as a percussionist at the Conservatory of L'Aquila and as a composer at the Conservatory of Santa Cecilia in Rome. In 1987, together with Gianluca Ruggeri, he founded the Ensemble Ars Ludi with which he took part in important national and international festivals and exhibitions, collaborating with some of the most important contemporary composers: Andriessen, Battistelli, Bussotti, Curran, Duckworth, JacobTV, Part, Reich, Volker-Heyn, Wenjing.

Active as timpanist and percussionist in the major Italian lyrical-symphonic institutions, he has collaborated with important conductors such as L. Bernstein, G. Sinopoli, L. Maazel, D. Gatti, W. Sawallisch, M.W. Chung. As a soloist he has worked with several generations of international composers (Battistelli, Bryars, Ceccarelli, De Pablo, Filotei, JacobTV, Lupone, Nottoli, Pagliei, Sani) who have dedicated new compositions to him, actively contributing to the enrichment of percussion literature. He collaborates as a soloist with prestigious ensembles and teaches percussion instruments at the Conservatory of Santa Cecilia in Rome. He writes music for theater, dance and often collaborates with visual artists. He has held courses at the Cantiere Internazionale d'Arte in Montepulciano, at the Sibelius Academy in Helsinki and seminars and workshops in various parts of the world. He has recorded for radio and television in many countries and has made recordings for RCA, EMI, Edipan, Lovely Music (USA), Stradivarius, and D.G.G. with the Accademia di S.Cecilia. He has been the first professor of percussion instruments at the Accademia Chigiana since 2015.

"7Isle" (7Islands) (2015) flute, percussion and live electronics [19:29]. In 7Islands, each "island" is characterized by a particular combination of movement, pitches and colors of sound. The work consists of small pieces separated from each other, which can be performed in any order, however strongly linked by the way of forming the sound material and by a unitary structure. The electronics sustain and extend the sound of the instruments and, where necessary, become an instrument itself, completing the construction of the sound field. The world premiere took place on 15 October 2015 in Rome as part of the EMUfest festival at the "Santa Cecilia" Conservatory.

"Trama sospesa" su Yoghi Manuela (Weft suspended on Yoghi Manuela) (2020), flute and recorded media [8:34] - live recording. A flute line is superimposed on the acousmatic work "Yoghi Manuela" (2020) composed by Giorgio Nottoli himself. "Yoghi Manuela" is a meditative composition based on the Ujjayi breath of the Yoga teacher Manuela Frascarelli to whom the piece is dedicated. The composition "Trama Sospesa" is written for the flutist Gianni Trovalusci and is dedicated to Bruno Maderna on the centenary of his birth. The world premiere took place in live streaming on November 27, 2020 in the opening concert of the 57th Nuova Consonanza festival.

"Trama pulsante" (Pulsating weft) (2019), prepared bass drum and recorded media [12:02]. The work consists of a complex sound band, built with different lines and timbres, which develops by changing its internal harmony. The percussion realizes the weft that develops in relief on the warp, consisting of synthesized sounds integrated by processing of the same percussive sounds. The work is dedicated to the percussionist Antonio Caggiano. The world premiere took place on 25 July 2019 in Siena within the Accademia Chigiana festival.

"Traiettorie tesa" (Tense trajectory) (2012) flute and live electronics [16:55]. The composition consists of a long path or trajectory that unfolds through a large subset of the sounds producible by the instrument. The electronics uses the sounds of flute to build live many timbral colours, stratifications and immediate answers to the instrumental gestures. The composition "Traiettorie tesa" is dedicated to the flutist Gianni Trovalusci. The world premiere took place on June 18, 2012 in Latina as part of the "The forms of sound" festival at the "Ottorino Respighi" Conservatory.

"Cometa" (Comet) (2014) gong and live electronics [17:38]. The title "Cometa" wants to recall mainly the idea of cyclicity on which the form of work is built. To achieve all aspects of the musical idea, the potential of the instrument was been increased using an electronic system capable of reacting in real time to the sound stimuli produced by the performer. The work is dedicated to the percussionist Antonio Caggiano. The world premiere took place on 8 November 2014 in Lucca at the "Tenuta Dello Scompiglio".



Giorgio Nottoli - photo Federica Lotti

Giorgio Nottoli

Italian composer, born in 1945, he studied composition with Domenico Guaccero and Mario Bertoncini and electronic music with Walter Branchi. Giorgio Nottoli taught "electroacoustic music composition" at the Conservatory of Frosinone "Licinio Refice" and the Conservatory of Rome "Santa Cecilia". At the same as working as a composer, he carried out research and development in the field of computer music in academic and industrial contexts designing numerous systems for synthesis and processing of sound. He has composed mainly electroacoustic works, both acousmatic and mixed. His more recent works have been for acoustic instruments and fixed media or, with particular emphasis, for acoustic instruments and live electronics. The major part of his compositions are created by means of electro-acoustic media both for synthesis and processing of sound. The objective is to make timbre the main musical parameter and a

"construction unit" through the control of sound microstructure. In the works for instruments and live electronics, the aim of Giorgio Nottoli is to extend the sonority of the acoustic instruments by means of complex real time sound processing. In his compositions one can often find the presence of both fast and slow timbral transformations, which, in some works, take place in the form of a finely variegated continuum. The works composed by Giorgio Nottoli have been performed at national and international events at various institutions. His discography comprises various CDs edited by Aulicus Classics, Fonit Cetra, Limen, 21th musicale. In 2008, he founded EMUfest "International Festival of Electroacoustic Music at the Conservatory of Rome "S.Cecilia". In 2018, with four other musicians, he founded the association "Sabina elettroacustica" and the related festival "EMUfestSABINA".

Giorgio Nottoli currently teaches History, Analysis and Electroacoustic Composition at the Master in Sonic Arts of the University of Rome "Tor Vergata".

For further details: https://en.wikipedia.org/wiki/Giorgio_Nottoli

Gianni Trovalusci, flutist and performer, has been invited to important festivals and reviews, including: Musicacustica - Beijing, Ravenna Festival, Tectonics Festival - Glasgow, Angelica Festival/Orchestra del Teatro Comunale di Bologna, NYCEMF - New York City Electroacoustic Music Festival, Flanders Opera Orchestra, Ars Electronica - Linz, Munich Biennale, Strasbourg Opera, EMUFest Conservatorio "Santa Cecilia" - Rome, REC Festival Aperto - Reggio Emilia, Istituzione Universitaria dei Concerti, Fondazione Scelsi, Musica e Scienza, Nuova Consonanza - Rome etc.

Of particular note are the collaborations with: Giorgio Nottoli, with whom he created the works for flute featured on this CD, deepening the expressive and technical possibilities of the instrument; the leader of the Free Jazz movement Roscoe Mitchell, founder of the legendary Art Ensemble of Chicago, who invited him as soloist for the world premiere of Frenzy House for Improviser and Grand Orchestra in Glasgow with BBC Scottish Symphony Orchestra in May 2017.

He is the interpreter of music by many composers, most of them composed for him, and has worked with numerous ensembles, among which stands out the long collaboration with the Ensemble ArsLudi of Rome and Dissonanzen of Naples. He has also collaborated with many artists, among them Roscoe