

LAURA FAORO CV

Eclectic flutist, specialised in contemporary repertoire, Laura Faoro got her Master in Contemporary Flute Performance (contemporary flute techniques and repertoire) *cum laude* at the Conservatory of Italian Swiss (CH), in 2012, in the class of Mario Caroli. Formerly admitted to the G. Verdi Conservatory in Milan after the high school diploma in classical studies, she graduated in five years with honors under the guidance of G. Gallotta and perfected with J.C. Gerard, D. Formisano and M. Marasco, winning several awards and scholarships (Bruno Martinotti scholarship, Assami Conservatory Award together with Mirella Freni, Melzo Giovani International Competition, 2nd Prize; International Flute Competition “Città di Ovada”, 3rd Prize; Syrinx National Competition, Rome 2nd Prize).

Defined by Fabio Francione (“Il Manifesto”) as “*one of the most promising Italian flutists*” (2015), L. Faoro debuts in May 2019 in **KATHINKAs GESANG als LUZIFERs REQUIEM from SAMSTAG aus LICHT by Karlheinz Stockhausen for flute and electronics, for the season of the Art Center of Padua** (Auditorium Pollini) in collaboration with SaMPL (Pollini Conservatory Sound and Music Processing Lab) and with Alvisè Vidolin as sound director, in a scenic form with video projections, in integral version and, as strictly indicated by the composer, entirely by heart. For the first time an Italian flutist performs this huge masterpiece in this way and under the auspices of the Stockhausen Stiftung, having Laura been working with Kathinka Pasveer on Stockhausen music since 2017.

In August 2019, **selected during the Stockhausen Konzerte und Kurse Kürten 2019 for the last of the three Teilnehmer-Konzerte** organized for the interpreters judged most prepared, **L. Faoro had the honor to play in concert KATHINKAs GESANG in the electronic version with the entire set original**, at the Sülztalhalle in Kürten.

For this interpretation Laura Faoro was awarded the second of the three prestigious Stockhausen Interpretation Prizes offered by the Stockhausen Stiftung für Musik, first Italian flutist to achieve such a result.

Laura has gone on stage again with **KATHINKAs GESANG als LUZIFERs REQUIEM in the new production of Fondazione I Teatri/ Festival Aperto “K&K ELETRO GESÄNGEN”, in October 2019 at Teatro Valli** (Reggio Emilia), for **Festival Aperto 2019**, in collaboration with Massimiliano Viel (who will perform SPIRAL) and Tempo Reale (sound engineering).

She had her debut as a soloist a few weeks later for **Milano Musica Festival 2019** (edition dedicated to **Luca Francesconi**), playing his **Tracce**, for solo flute and – by heart – **PARADIES** for flute and electronics, **from the KLANG cycle by K. Stockhausen**, with M. Marchi (AGON) (sound engineering).

Laura made her debut for the prestigious festival **Serate Musicali** in July 2018 with her multimedia project “BlueTube”, defined by the scholar Valentina Valentini (present at the event) “intermedia concert” (4 dates at the inauguration of the new Water Museum of Milan). The performance dates back to 2016, commissioned by Metropolitana Milanese as a site-specific event for World Water Day 2016 (sold out for all dates), and resumed at LAC in Lugano for the Oggi Musica Festival already in November 2016 .

She regularly performs as a soloist and in ensemble in national and international festivals, with several groups specialized in contemporary music in Italy and abroad (**Serate Musicali 2018** and **LAC**, Lugano 2016 with her multimedia project “BlueTube”; **Rassegna di Nuova Musica di Macerata 2018**, with **Blumine Ensemble**; Italian Institute of Culture at the Haus der Musik im Fruchtkasten c / o Landesmuseum Württemberg, Stuttgart 2017, with C. Saldicco; **Jeunesse Musicale Internationale 2017** with Ensemble Sinestesia, Planetarium of Milan; Festival Sirga 2016, Spain, with Morphosis Ensemble; Schwere Reiter Festival 2016, Munich, with **Blaue Ritter Ensemble**; **Ensemble Champ d’action** Festival, Belgium in duo with violinist Takao Yakutome, 2016 supported by GAI association (Young Italian Artists) by the Italian Ministry of Culture.; Festival Liederiadi 2015 with B. Chilcott; Festival “Arte, musica, abbazie 2015”, Milan; with **mdi ensemble**, Fondazione Cini Venezia; Sala Piatti, Bergamo; Festival ‘900 Presente 2014 **RSI Lugano**, soloist in the **2nd**

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Concerto for flute by A. Jolivet; soloist in the four Quartets for flute by W.A. Mozart at Villa Litta (Lodi), as closing concert of the River Summer Adda Festival; Italian Institute of Strasbourg, France with Eufonè Trio; Darmstadt Ferienkurse, Germany; Klangspuren Schwatz, Austria with **Ensemble Modern**; Festival **Acanthes Metz**, France).

Recently, L. Faoro began working on soundscapes for flute and electronics of her own creation, with particular care for the sound processing and the miking of the flute. (Festival Subculture 2018 Treviso, with her piece *A Gaia – RadioNotturmo (dalle fasce di Van Allen)* for electronics and sampled flutes, selected in the release *From outer space: A leap into the Future* by the collective electronicgirls.org; Parade Electronique 2018 – Arsenale Theatre, with Gak Sato, theremin and Sergio Missaglia, interactive environment; Fondazione Milano 2017, Auditorium Lattuada, with Silvia Cignoli, electric guitar; New Made Contemporary Week Festival 2015).

In November 2017 she had her debut in **Arianna... il suon de' bei lamenti drammatizzazione sonora in quattro stazioni** – a performance realized for the “Monteverdi 450” Festival 2017 and created together with Silvia Cignoli, electric guitar; Mario Mariotti trumpets; Elia Moretti, percussion – had its debut at the church of San Giovanni in Laterano in Milan. It is an **experimental research project from the Lamento d’Arianna by C. Monteverdi, matching contemporary improvisation, sound spatialization and stage performance**. It reinvents the sacred place in terms of installation, a labyrinth in which the public is immersed, in close contact with the dramatic action of the performers.

In December 2017 L. Faoro made her debut with **Aria Contemporanea**, a recital for flute and electronics between baroque and contemporary music in collaboration with Cesare Saldicco (electronics) for the Italian Cultural Institute at the Haus der Musik im Fruchtkasten c / o Landesmuseum Wurttemberg, Stuttgart (DE).

In 2017 she was selected by **Eugenio Barba** for the **Odin Festival Week 2017** with Odin Teatret, also performing in front of Barba during a “Barter” of his company; in the same summer she took part in **Stockhausen Kurse und Konzerte** in Kürten, organized by the Stockhausen Foundation.

In april 2016 she had her debut at **Piccolo Teatro of Milan** (Teatro Studio Melato) as a performer (theatre + music) in the contemporary music/theatrical *pièce* **The merry wives of William** (director Laura Pasetti, Charioteer Theatre, Edinburgh; music Roberto Andreoni). This is a play in which the musicians are involved at the same time in playing and acting, matching contemporary music with theatrical gags and abstracts from Shakespeare’s plays and Sonnets in original language. The play has been selected by **Teatro Pubblico Pugliese** national call for the Bari Festival – Mese Shakespeariano. The show was one of the three winners of the 2016 **Sonia Bonacina National Award** (2nd Prize), out of 115 shows presented.

The show has recently made its debut in **Rome** at **Sala Umberto** (February 2018) with excellent feedback from the public (also adolescent) and critics: “The show is a successful experimental work, which manages well to blend the atmosphere of Shakespearean words and magic of classical music. Words and music, these are the protagonists of the show “...” The performance of Maria Calvo, Laura Faoro and Firmina Adorno convince, while giving the best of them in the musical parts. The English language (it’s all in the original language) in the dialogues is extremely simple and does not result as a limitation for the staging “. “The final outcome is that of a well-designed work, where the homage to Shakespeare is evident and extremely stimulating, the acting, in its minimal being, convinces and everything is skilfully linked by the use of classical music. An excellent idea that encourages and surprises, for a cultured operation that marks a trend that should not be underestimated”.

At the end of March 2016 L. Faoro eas performer in “**BlueTube**“, a multimedia installation of her own creation, commissioned by Metropolitana Milanese for the World Water Day 2016, which combines video projections (by **Fabrizio Rosso**) and live electronics (by **Luca Congedo**), with a selection of masterpieces from

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contemporary repertoire for solo flute and with electronics, ranging from the historical twentieth century repertoire to Minimalism, to Spectralism up to the most prominent young authors.

The project was **sold out** for all the dates and has been replicated at **LAC**, Lugano for the Festival Oggi Musica in November 2016. It is replicated four times for **Serate Musicali** in July 2018 in occasion of the inauguration of the Centrale dell'acqua di Milano, a new museum dedicated to water.

In December L. Faoro had her debut in a solo recital with loop station and electronics, a new performance created by her for the New Made Contemporary Week Festival 2015.

From September 2015 she is a member of **Quartetto Lunatico** (flute, piano jazz, drums and double bass) involved in jazz/classical music, whose debut achieved a critical and audience success on february 2016 (Cascina Roma, San Donato 2016; Teatro Villoresi, Monza 2016 – 2017 – 2018; Palazzina Liberty, Milano 2016).

With her company **Note di Quinta** she was on stage for Pacta dei Teatri in Milan in 2014 with **Alice: 88 tasti nella storia**, pièce dedicated to Shoà, combining acting, mime and romantic repertoire music, winner of the 2013 Fersen Prize (directed by L. Pasetti).

In occasion of her performance in RTSI Auditorium – in presence of Salvatore Sciarrino – Enrico Colombo has written about her: “I want to spend a particular mention for Faoro, and for the way she has performed the hard articulations of the sounds and – moreover – the existence anxiety which goes across thinking and music of Salvatore Sciarrino. I will remember the concert for the wonderful performance of Canzona di ringraziamento”. (La regione Ticino 17/11/11). Recently, her experiment on **Come vengono prodotti gli incantesimi** performed by her for the first time on bass flute was very much appreciated by the Maestro.

She has recorded for RAI, ORF and CSR and **Radio Festival Gwensival** (music/poetry project “*Liturgia Horarum*” with Eufonè Trio) produced by Radio Gwendalyn.

In 2006 she graduated in Scienze dei Beni Culturali at Università Cattolica del Sacro Cuore (110/110 cum laude) discussing the thesis “Musical instruments in high-medieval society”.

She is currently Professor at Civica Scuola di Musica “Licitra” in Cinisello Balsamo, at Civico Istituto “Sammartini” in San Donato and at Liceo “Appiani” in Monza.