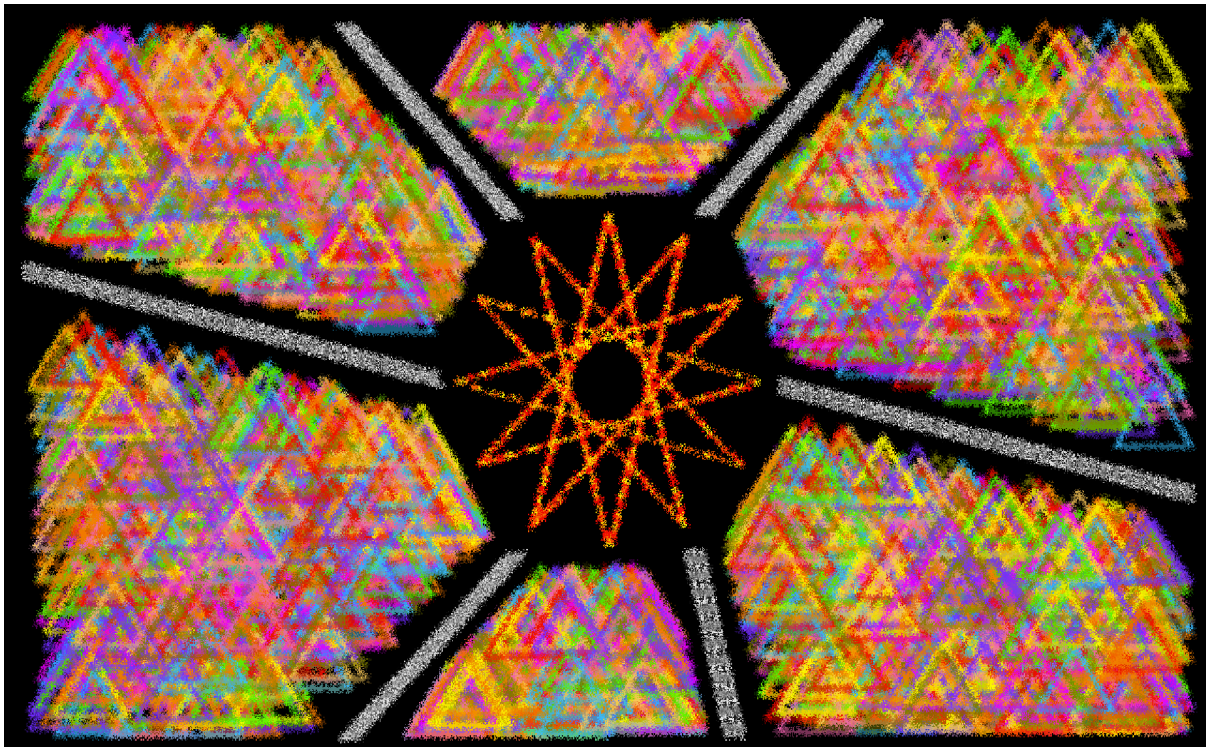


P R I S M A

Enhanced and visualized contemporary flute music



Kalliopi Bolovinou, flute

Jasper Vanpaemel, video and audio electronics

Alissa Maestracci, scenography

Production Kaleidoscope asbl

PRISMA PROJECT

· PRESENTATION

PRISMA is a project that features enhanced/visualized contemporary flute music. Multimedia setups (audio and video electronics, live electronics, projections, light creations...) add an innovative layer to the flute repertoire and augment the absorption level for the audience. The main purpose of the project is the creation of an artistic and versatile language, able to explain or translate the music with some kind of graphic notation, or to expand the dynamic range and expressivity of the main piece through image and light installations. The project has been conceived by the Greek flutist Kalliopi Bolovinou and the Belgian composer and pianist Jasper Vanpaemel.

Kalliopi Bolovinou, after her classical studies in Athens, Belgium and Paris, has expanded her knowledge/experience in the contemporary field mainly through her studies with the Ictus ensemble in Gent few years ago and her collaboration with the ensemble Multilaterale in Paris during the recordings of the music of Jacques Lenot at IRCAM and other concerts. As a musician she is always searching how to bring originality into performance and regarding the contemporary music, how to make it more accessible to a larger public (that will not necessary have knowledge/connection with this kind of music). One of the inspirational points for the conception of the project has also been the discovery of her synesthesia while studying in Gent and her personal research on this field. Her mind translates everything in images and it is very intriguing to bring that into life through this project.

Jasper Vanpaemel has become a professional musician after studies in Brussels and The Hague. So far he's been creating around 25 compositions, each of them for different kind of set-ups. As an acoustic and electronic trained composer, he investigates just like Kalliopi how to translate contemporary art/music into concepts designed for a large public, without harming the inner core of the aesthetics. In this project, Jasper will be in charge for everything "enhanced", being it the creating of the multimedia set-ups (both hardware & software) or the construction itself.

CONCEPT & WORK SCHEDULE

We want use this residency period to develop the project from scratch. There will be different phases, from construction to finalizing, as described below.

A/ building a framework

Our first objective will be to create and construct a unique framework. In short, the stage becomes a geometrical house for the performer in the shape of a Prisma, some kind of pyramid with transparent drapes. By using the different planes as a projection screen and enhance the area with light installations, we'll create a lively and expressive dimension and offer a multi-sensory experience to the public, which will be seated around this construction.

B/ integration & creation enhanced flute repertoire into this construction

This set-up will be the starting point for all different audiovisual approaches to all kinds of contemporary flute music. In this domain we did already some experiments together regarding live projections, shadows, live electronics and video art. So far we developed two set-ups based on well-known flute repertoire. The first one was an adaptation of Luciano Berio's *Sequenza I*, combined with Yan Maresz piece called *Circumambulation*. This try-out project premiered at the Onassis Cultural Centre in Athens, Greece in May 2018, see below for a detailed description and video links.

Program notes concert 31/05, Onassis Cultural Centre, Athens

SEQUENZA I
LUCIANO BERIO

In 1958, Luciano Berio started a series of rather short pieces for solo instruments called Sequenzas. First instrument was the flute. This Sequenza I is considered as one of the masterpieces of contemporary solo flute. The piece is famous for its virtual polyphony, this means creating a harmonic texture through a single melody line. Like many works of Berio's earlier period, the ground material is based on a serial-influenced language, lots of virtuosic challenges, contrasts and chromaticism. Berio's flexible proportional notation in the first edition allows a certain freedom to the performer, who can control the narrative of each phrase.

Tonight we'll add another visual layer to the piece. By using shadows (the flute player performs behind a screen and only her shadow is visible to the audience) and other reflections, we create a certain distance towards the audience. The loss of direct impact is compensated by the augmented illusion effect.

Therefore, it develops another factor of indetermination, which will, in the end, transform the piece towards a whole new dimension.

From this atmosphere, we'll start our way back. The multi-layered complexity will dissolve into a single pulsation, which will be the starting point of a new piece, Circumambulation from Yan Maresz.

CIRCUMAMBULATION YAN MARESZ

Circumambulation, written, in 1996, is a short piece for solo flute that is built on the polyphonic perception of a monophonic instrument. A repetitive percussive element is put together with a more traditional melodic line, creating thus a juxtaposition of two contrasted musical materials. The duality of the rhythm and melody is constant through the work. The performer has to overcome the challenges of both rhythmic accuracy and contrast of the two "voices".

For this piece we'll add a visual component, trying to highlight all the different aspects of the score, to augment the absorption level for the audience. It is based on intuitive & geometrical drawings, a kind of music graphic notation, intended to create a certain language according to different motives and other sonic elements.

We made some video recordings, which are found below:

<https://www.youtube.com/watch?v=6QliyeiYbA8>

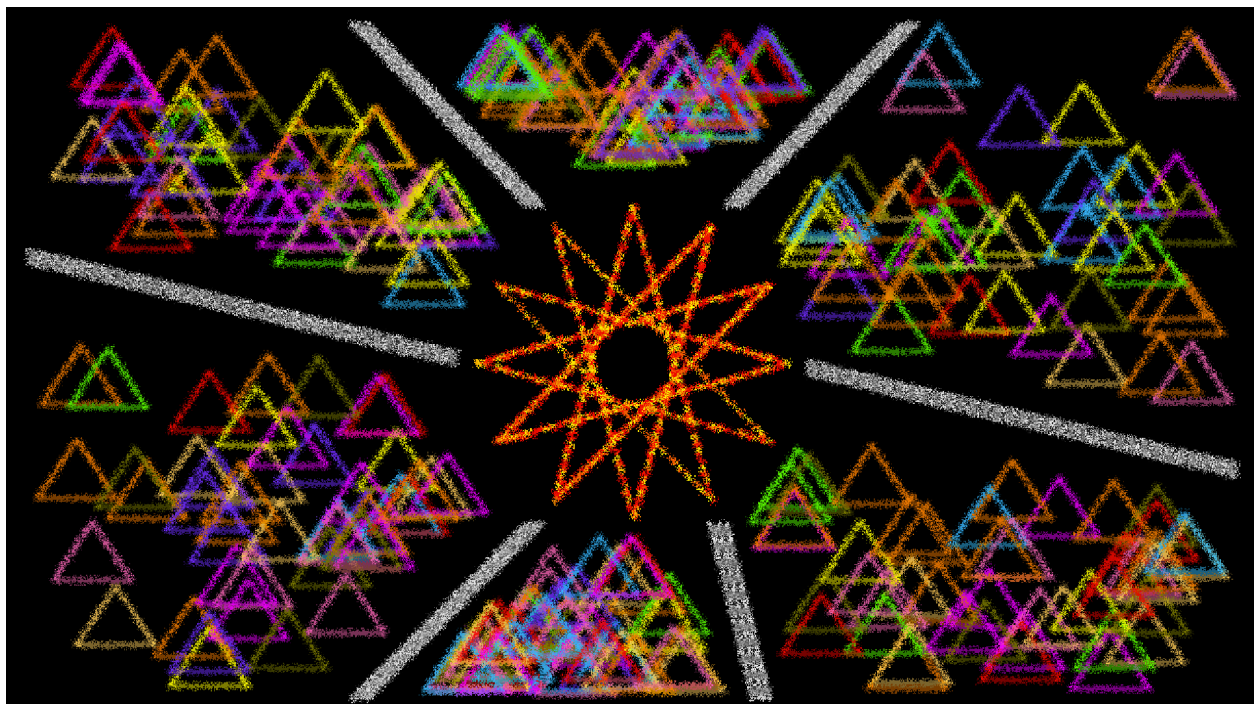
[Sequenza I, live in Athens]

<https://www.youtube.com/watch?v=u0M0cpb3VFw>

[Circumambulation, live in Athens]

https://www.youtube.com/watch?v=P_LOictCHOI

[Circumambulation, sound + graphics]



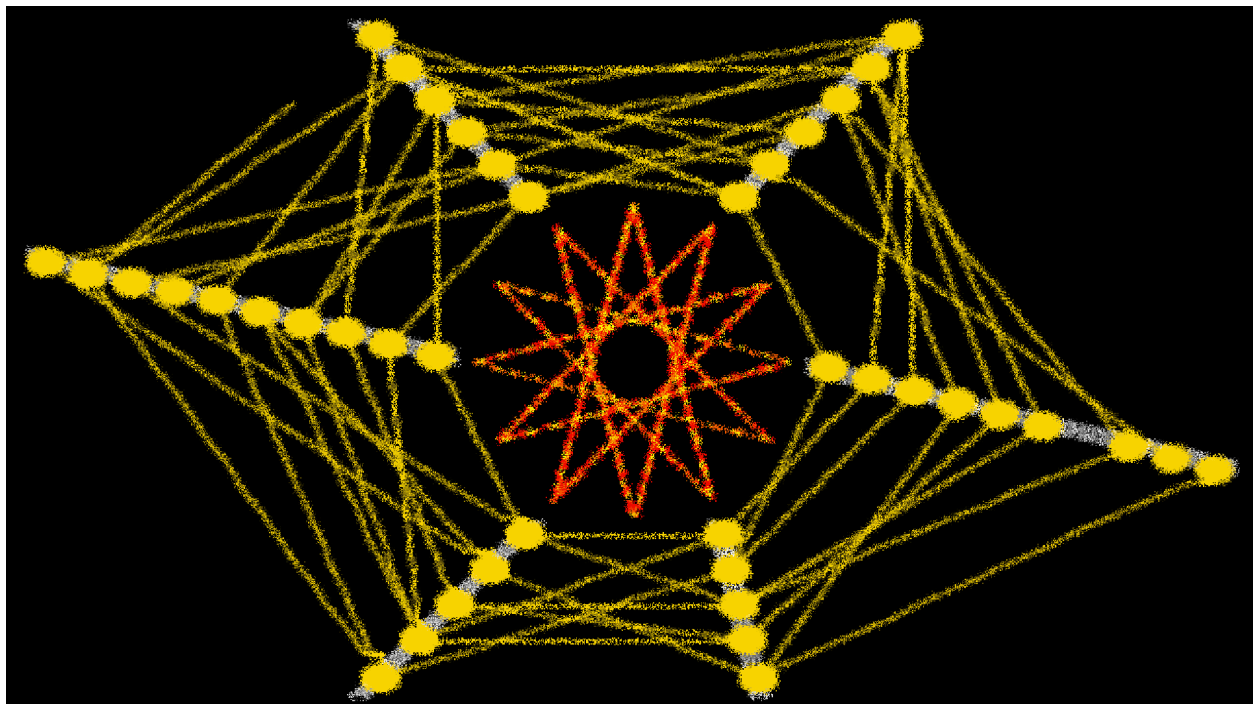
During residence we would like to elaborate these primary experiments, using the Prisma-construction (as described above) as the key ingredient. If these results are satisfying, we want to continue working on new experiments with other contemporary flute repertoire (might be in combination with piano or guitar). We made a list of possible targets:

Doina Rotaru	Austerus for alto flute
	Mithya for flute
	Japanese Garden
	Libellule for piccolo
Kaija Saariaho	Laconisme de l'aile
Steve Reich	Vermont Counterpoint for flute and tape
Jonathan Harvey	Nataraja for flute and piano
Edison Denisov	Sonata for flute and guitar

We don't exclude the possibility of composing own material.

C/ try-out program

Our final part of the residence will be the creation of a 50 minutes program, combining all experiments and multimedia repertoire we developed during this period.



RESIDENCY OBJECTIVES

- The creation of the challenging Prisma setup requires a workplace that can offer us the necessary technical support.
- The two artists would benefit from a common workplace where they could focus on the project and have technical material installed. It would solve the practical difficulty of not living in the same area (Kalliopi lives in Brussels and Jasper lives in Leuven)
- Technical and artistic feedback from the QO2 team and other artists in residence.
- Interaction with other Belgian and international artists in residence that are active in the contemporary music and multimedia field.
- The artists wish to prepare a dossier in order to apply for subsidies funding at the Belgian state for the development and diffusion of the project.
- Construction of a diffusion plan of the project, which would include possible Belgian and international festivals, other residency places to apply for, contemporary creation platforms, etc.
- The opportunity to an “end of the residency” concert where the artists could invite programmers and fellow contemporary artists.
- Discussion of a pedagogic project that brings contemporary creation and music technology to the reach of secondary school students.



· BIOGRAPHIES

KALLIOPI BOLOVINOU



Kalliopi Bolovinou, born in Greece, started her musical studies in an early age, and soon she pursued her musical career abroad in the class of the soloist Marc Grauwels at the Royal Conservatory of Mons in Belgium, where she received her “Master” degree with Great Distinction. She continued her flute studies at the “Ecole Normale de Musique-Alfred Cortot” in Paris with Mihi Kim, where she gained the “Diplome Supérieure de Flute” and the “Diplome Supérieure de Piccolo”. She has been a student at the Musicology department in the University of Athens.

Driven by her interest and curiosity in the contemporary music techniques and expression she has attended the 1st year of the “Advanced Master” in contemporary music, organized by the Ictus and Spectra ensembles at the Conservatory of Gent in Belgium.

She is a flute pedagogue, holding a flute Pedagogy degree from the Royal Conservatory of Brussels and she has also broadened her knowledge into music pedagogy at the Dalcroze Institut of Brussels. She is the flute teacher at the

International School of Brussels (ISB) and teaches *Formation Musicale* at the “Academy de Musique de Woluwe St-Lambert” in 2018-2019.

She has won the 1st prize at the national Flute Competition in Belgium in 2006. She has been awarded scholarships from the Department of State Scholarships in Greece, the Concert Hall of Thessaloniki in Greece (Megaro Mousikis Thessalonikis), the Foundation Aleksandros Onassis in Greece and the “Ecole Normale de Musique de Paris Alfred Cortot” in Paris.

She has been part of different orchestras in Greece and Belgium and she has performed the Nielsen Concerto for Flute and Orchestra at the Athens Concert Hall in Greece (Megaro Mousikis) with the State Orchestra of Athens.

In the contemporary scene, she has collaborated with the ensemble of contemporary music “Multilaterale” in Paris, recording in IRCAM the compositions for ensemble by Jacques Lenot (disc Chiaroscuro). She has worked in creations with contemporary composers as Yan Maresz, Matteo Franceschini, Jacques Lenot, Mark Applebaum, Yannis Kyriakides and participated in various festivals and workshops. Together with the Belgian composer and pianist Japer Vanpaemel she is currently working on the Prisma project.

Her interest in chamber music has lead her to collaborate in different ensembles and repertoires in the classical and contemporary scene, such as flute and guitar, flute and piano, flute quartet, and recently a multi-disciplinary project the “Balkan Express” that combines the arts of music, theatre and illustration and promotes the culture of her Balkan heritage.

Since 2017 she is the co-founder of the Kaleidoscope asbl, an artistic company that promotes multidisciplinary projects.

JASPER VANPAEMEL



Already at an early age **Jasper Vanpaemel** was influenced by a wide variety of musical genres. He studied piano, violin and percussion at the Conservatory of Leuven. From 2004 to 2013 he studied piano & composition with Jan Michiels, Peter Swinnen & Franklin Gyselinck at the Royal Conservatory of Brussels. In 2009 Jasper studied electronic music (sonology) at the Royal Conservatory of The Hague with Richard Barrett and Kees Tazelaar.

Jasper's compositions include original works and arrangements, both solo and ensemble pieces, varying between traditional instrumentations and interdisciplinary multimedia set-ups. His works have been performed at several Contemporary Music Festivals by Spectra Ensemble, Nadar Ensemble, Frascati Symphonic, "Mono", for piano solo, won the prestigious Stephan De Jonghe Award and was selected for the ISCM World Music Days 2015 in Ljubljana, Slovenia.

As a performing musician Jasper is active in various fields. With Jasper Braet he explores new ways of dynamic and aesthetic expression and performance. As Jasper & Jasper they performed at concerts in Belgium, The Netherlands, United Kingdom and Norway. With (H)elektron, Jasper investigates new ways of multimedia music theatre.

This innovating approach towards new music creation also reflects in his educational activities. He has frequently been asked to give lectures and seminars about New Music and Multimedia projects. He leads an experimental music group at the Music Academy De Vonk in Oud-Heverlee and another group at SLAC, the Music Conservatory in Leuven. He is the creator of [Prima Piano](#), a software application for pianists which provides a new approach on dealing with classic learning difficulties. This software has been used in many Music Academies in Belgium.

