



PHILIP GLASS : METAMORPHOSIS
Floraleda Sacchi

| A M A D E U S |
A R T E |

PHILIP GLASS : METAMORPHOSIS

Floraleda Sacchi (Harp and Creative Mix)

01. **Opening** (from Glasswork, 1981)

Helen's Tune (from The Candyman, 1992)

02. Cue 2a

03. Cue 2b

04. Cue 2c

Metamorphosis I-V (1988)

05. I Moderate

06. II Flowing

07. III Moderately Fast

08. IV Flowing

09. V Moderate

10. **Modern Love Waltz** (1978)

11. **Why does someone have to die?** (from The Hours, 2002)

"Trilogy" Sonata (2000):

12. I Knee Play No. 4 (from Einstein on the Beach, 1976)

13. II Act III (from Satyagraha, 1980)

14. III Dance (from Akhnaten, 1983)

15. **Closing** (from Glasswork, 1981)

Total Time: 64'08'

Since 2007 Floraleda Sacchi performs regularly Philip Glass' works on Harp. She realized Glass' music works perfectly on Harp and since then she became for many years the only harpist regularly performing worldwide his music in concerts, tv and radio broadcast: performances were listed on official Glass' website and some Glass' pieces were recorded live for the American Harp Society as important contribution to Harp repertoire.

Beside live performances, in 2007 Floraleda recorded 'Open the Kingdom' for the CD 'Suite en Duo' published by PHILIPS label (Cat. No. 476 5978).

In 2008, she included the five 'Metamorphosis' in her celebrated recording 'Minimal Harp' (DECCA, cat. No. 476 3172).

Finally, in 2012, she recorded this album for Portraits' Collection by Amadeus Arte with a lot of world premières for the Harp and with a completely new sound approach opening a new dimension for this music.

"Ms Sacchi invents a fascinating chapter of modern history of the harp."
Angelo Foletto, La Repubblica

"I'm pretty sure fans of Glass will be stunned by these renditions."
Tokafi Magazine

"The way Floraleda performs Philip Glass goes beyond the wonder."
Tommaso Labranca, Acid Jazz

Opening and Closing (from Glasswork)

"Glassworks was my debut record on CBS. This music was written for the recording studio, though a number of the pieces soon found their way into the Ensemble repertory. A six-movement work, Glassworks was intended to introduce my music to a more general audience than had been familiar with it up to then." Philip Glass

For this reason I opened this CD with "Opening", the first movement of Glasswork, and closed it with the last one "Closing".

The two pieces are even in notes, but arranged with differently with the result of two different sounds/colors: when something starts or ends it's a question of a shade.

This sound treatment is common in Philip Glass' music and work on this level is the most inspiring thing for me. So Opening, for solo Piano is performed here for solo Harp and closing for Strings, Winds and Piano, has some parts overdubbed and the sound is electronically elaborated to open and close a new dimension for the Harp sound and these pieces.

Helen's Tune (from The Candyman)

Candyman is an horror movie dated 1992 with soundtrack composed by Philip Glass. It was directed by Bernard Rose and is based on the short story "The Forbidden" by Clive Barker. This is the plot: Helen Lyle, is a student who decides to write a thesis about local legends and myths. She visits a part of the town, where she learns about the legend of the Candyman, a one-armed man who appears when you say his name five times, in front of a mirror. Of course, Helen doesn't believe all the local legend, but the people of the area are really afraid. When she ignores their warnings and begins her investigation in the places that he is rumored to appear, a series of horrible murders begins. Could the legend be true?

The Candyman soundtrack begins with its most famous theme, or "Helen's Theme". As the story goes by and the reality changes, as well as Helen's life, the theme changes color too, so one can hear it played from Piano, Organ or Celesta. Overdub was not needed, but I played the theme 3 times with different colors respecting the composer's intention, but also working with a creative mixing.

Metamorphosis I-V

Metamorphosis was written in 1988 and takes its name from Kafka's short story. Metamorphosis three and four are from Glass's incidental music to the play, which he wrote to fulfill separate but nearly simultaneous requests from two different theater companies. Numbers one, two and five use themes from Glass's soundtrack to the Errol Morris film The Thin Blue Line, which depicts the true story of a man's wrongful conviction for the murder of a Dallas police officer. Metamorphosis No. 2 was also used in the film "The Hours" in 2002; however, Metamorphosis have often been played (even by Glass himself) to accompany dance performances...

Considering the 5 pieces together, Nos. 1-3 introduce various elements which are mixed together in Metamorphosis No. 4 to come back to their origin in Metamorphosis no. 5 (which is quite the the same as No. 1).

In all five Metamorphoses there is a union of major and minor tonalities and binary and ternary rhythm (2 + 3 = 5) in an attempt to find a point of equilibrium between opposites. This attempt creates the dynamism and static quality that coexist in these compositions.

When played on the Harp, Metamorphosis become pieces of great strength and virtuosity, integrating with the Harp perfectly. Metamorphosis is the piece by Glass I played more and it's "the piece" that brought me to play his music on Harp.

Modern Love Waltz

Written for Constance DeJong's performance of her novel Modern Love. DeJong's writing is closely tied to performative practice. Her first book, Modern Love, was published in 1977 by Standard Editions. In 1978, this text was adapted into a 60 minute radio program accompanied by the piece by Glass called "Modern Love Waltz". DeJong created also the libretto for stage work Satyagraha by Glass.

I love this piece and like to play it a bit faster than indicated: modern love can be a bit more biting and unquiet.

Why does someone have to die? (from The Hours)

Music for the film by Stephen Daldry The Hours. The Hours is the story of three women searching for more potent, meaningful lives. Based on Michael Cunningham's 1999 Pulitzer Prize winning novel, the film interweaves the stories of three women - a book editor in New York (Meryl Streep), a young mother in California (Julianne Moore) and author Virginia Woolf (Nicole Kidman). Their stories intertwine, and finally come together in a surprising, transcendent moment of shared recognition.

Again, in this piece I worked elaborating the sound of the Harp to create the effect of strings, working restlessly in a lower register, and piano adding sparkles and rays of light on a dark background.

"Trilogy" Sonata

The Sonata consists of piano transcriptions from the trilogy of "portrait" operas of Philip Glass, Einstein on the Beach (1976), Satyagraha (1980), and Akhnaten (1983). These three operas were described by Glass as portraits of men whose personal vision transformed the thinking of their times through the power of ideas rather than by military force. These three people - Akhenaten, Einstein and Gandhi - were all driven by an inner vision which altered the age in which they lived, in particular Akhenaten in religion, Einstein in science, and Gandhi in politics.

Einstein on the Beach is an opera in four acts (framed and connected by five "knee plays" or intermezzos), scored by Philip Glass and directed by theatrical producer Robert Wilson. The opera has not a plot, but nine scenes are connected by Knee Plays, musical moments that permit to change the scene.

Satyagraha (a Sanskrit word meaning "truth force") is an opera loosely based on the life of Gandhi. The libretto by Constance DeJong is based on Bhagavadgita and the text is used in the original language.

Akhnaten is an opera in three acts based on the life and religious convictions of the pharaoh Akhenaten (Amenhotep IV). The passage included in the sonata depict the building of the holy city and the happy dance celebrating the transposition of an ideal place into reality.

Floralda Sacchi

Described as an 'artist of exceptional talent', Floraleda has always dedicated herself to the harp solo and chamber music repertoire trying to develop original projects and a personal way of making music.

She has performed as soloist all over the world in major halls and festivals such as: Carnegie Hall-Weill Recital Hall (New York), United Nations Palace (New York), Klang-Bogen (Vienna), Gewandhaus (Leipzig), Konzerthaus (Berlin), Sala Verdi (Milan), Teatro Valle (Rome), Matsuo Hall (Tokyo), Prefectural Hall Alti (Kyoto), Salle Varese (Lyon), Gasteig (Munich), Hypo-Kunsthalle (Munich), Concerts de la Croix Rouge (Geneva), Theatre Bellevue (Amsterdam), Gessler Hall (Vancouver), CBC Glenn Gould Studio (Toronto), Teatro Bibiena (Mantova), etc. revealing herself as one of the most interesting and original harpists on the international concert panorama.

She is the only harpist recording for DECCA, Philips, Universal Music and Deutsche Grammophon, but beside the 'majors' she recorded many other CDs with original music for Harp. In 2011 she created Portraits' Collection for Amadeus Arte label: each CD is dedicated to a composer with a tight relationship to Flora.

Floraleda Sacchi, born in Como, initially dedicated herself to dance. Inspired to play the harp by Annie Challan recordings, she started studying with Lisetta Rossi when she was 14. She later studied with Alice Giles (Frankfurt a/M), Alice Chalifoux (Salzedo School, Camden, ME, USA) and with Judy Loman (Toronto, Canada).

"Sacchi delivers the best harp playing I've ever heard."
Gil French, American Records Guide

www.floraledasacchi.com

CREDITS

Recorded on October 27, 2012 and mixed on October 29, 2012 in Como (Italy) by Filadelfo Castro and Francesco Ambrosini.

Tracks 2, 4, 11 and 15 were overdubbed and creatively mixed.

Floraleda plays a Lyon&Healy Harp, Style 30, No. 16516

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