

Abstracts

Camilla Bork: Audible Bodies. Framing and Transgression in Salvatore Sciarrino's *Lohengrin*

19th century Italian opera as well as the avant-garde monodram in wake of *Erwartung* often stage female madness with the help of the dramaturgical pattern »frame and transgression«. Sciarrino's *Lohengrin* (1983) quotes and deconstructs this historical tradition. He does so by referring to a Lohengrin-parody of the French symbolist Jules Laforgue turning the text into a seemingly incoherent monologue for a female main character Elsa. Although Sciarrino maintains a kind of framing with the last scene, which takes place in a clinic, it is musically undermined. The vocal utterances of Elsa as well as the superimposition of different temporal layers make it extremely difficult for the listener to establish any kind of hierarchy. Thus, the frame only works as an allusion to tradition, while female identity dilutes into a kaleidoscope of identities, it becomes a permanent play between self and other.

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Jörn Peter Hiekel: Sizzling Reductionism. Salvatore Sciarrino's Music Theatre Pieces *Luci mie traditrici* and *Infinito nero*

The idea of reductionist composing is one of those important traditional lines of 20th/21st century music that can also be seen in the work of Salvatore Sciarrino. In this essay, two of the composer's most important and best-known works, *Luci mie traditrici* and *Infinito nero*, illustrate the expressive possibilities and specific accents that can be set within the framework of this line of tradition. In at least two respects, through the use of the gestural vocal style known as *sillabazione scivolata* on the one hand, and in their striking recourse to repetitions on the other, these two musical theatre pieces, which were written almost simultaneously, are closely and highly sensually connected. But their respective core ideas, to significantly change or even blow up a widely uniform atmosphere, take place on the basis of almost opposing expressive basic situations. What both pieces have in common, however, is the enormously suggestive way in which they accentuate such changes in a highly subtle way and without any over-emphasis, in order to sensitize the listener to the finest nuances. It is precisely this that seems characteristic of Sciarrino's compositional attitude. Considering Sciarrino's great interest in music of earlier times, it is not surprising that at this point substantial references to some other important positions in the spectrum of music (not only) of the 20th century emerge.

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Marion Saxer: The Forbidden Eye. Notes on Scene III in Salvatore Sciarrino's *Luci Mie traditrici*

The text discusses Scene III of Salvatore Sciarrino's opera *Luci mie traditrici* as an example for a »discourse of love« which the German sociologist Niklas Luhmann describes in his book *Liebe als Passion*. But the investigation deals not only with the text of the opera but also with the music. In the center stands the situation of love at first sight in which the look at each other is disastrous. This leads to the history of opera-libretti, where the seeing very often negatively connotes. A comparison with the role of seeing in Monteverdi's *L'Orfeo* shows the topicality of Sciarrino's code of love and asks the question if there is a general media-critical narration in the history opera. A further comparison with Verdi's *Othello* gives insight in the special dialogue-structure of Sciarrino's composition.

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Sebastian Claren: The Subject of *Macbeth*. Text Version, Stage Dramaturgy and Musical Realisation by Salvatore Sciarrino

Macbeth (tre atti senza nome) is Sciarrino's only stage work in which he uses a classic stage drama (Shakespeare) and thereby competes with one of the great operatic composers of the 19th century (Verdi). As it turns out, for Sciarrino *Macbeth* is as much about conquering tradition as it is about Shakespeare's plot. In contrast to Verdi, Sciarrino does not adopt Shakespeare's technique of telling the plot by way of many short and contrasting scenes, but assembles fragments from Shakespeare's text into long, nightly scenes filled with images of murder and ritual sacrifices.

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Regine Elzenheimer: »life separated from life«. Perspectives of the Social and Political Present in Salvatore Sciarrino's *Superflumina*

Salvatore Sciarrino's *Superflumina*, his penultimate composition for musical theatre, has a special position in the composer's work because here for the first time he combines his artificial personal style with a subject that is close to our social and political present. The piece focusses on an anonymous homeless woman in a large train station during the course of a night. The contribution examines the relationship between strong formal organization within a mirror-symmetrical and cyclical arrangement of the piece and possible social and political dimensions in Sciarrino's work and self-understanding. The specific

connection of his heterogeneous literary sources and various compositional procedures of distancing with the figure of homelessness will be explored with reference to contemporary thematizations of the theme in literature and social anthropology.

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Stefan Drees: Orientation on the »logic of the body«. To a Central Aspect of Salvatore Sciarrino's *Sei Capricci per violino* (1975/76)

With his *Sei Capricci per violino* (1975/76) Salvatore Sciarrino refers to the historical model of Niccolò Paganini's *24 Capricci per violino solo* op. 1. However, he does not communicate this reference through quotations, but by using characteristic gestures and movements, whereby the virtuosity and associated physical challenges are brought into focus. At the same time, the composer transforms these characteristics by connecting them with the specific timbres of his own musical language.

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Julia Kursell: Listening at Night and Under Water. Piano Pieces by Salvatore Sciarrino

The contribution investigates Salvatore Sciarrino's piano music against the background of the claim that his music figures has a particular physiological appeal. It starts off from Sciarrino's statement that his music explores worlds of sound that he experiences as autopoietic, organic entities. The three pieces that are analyzed for this purpose – *De la nuit*, *Notturmo N. 3* and *Perduto in una città d'acqua* – all allude to altered conditions of hearing. I inquire, which barriers the attempt to convey this way of hearing encounters in the trained analytical faculties of listening, and which layers of implicit knowledge on sound, time and movement it reveals.

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Lukas Haselböck: Audible Silence? Visible Sound? »Ecology of Perception« in Salvatore Sciarrino's string trio *Codex Purpureus* (1983)

In his music, by implementing specific compositional strategies, Salvatore Sciarrino leads human perception towards its extreme limits. These strategies are investigated due to sketch-based analysis and software-based sound analysis by examining Sciarrino's *Codex Purpureus* for violin, viola and violoncello (1983). However, sharpening our senses is only one of Sciarrino's artistic aims. In his writings, he also comments on »ecological« aspects of listening which

manifest themselves in »ideal and common« processes of perception. Within the scope of analytical, theoretical and historical considerations, these complex (and sometimes also contradictory) aspects of Sciarrino's thinking are discussed.

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Tobias Schick: Classicalism and Aura in the Music of Salvatore Sciarrino. *Allegoria della notte* and *Recitativo oscuro*

In Salvatore Sciarrino's music, the combination of structural clarity and mysterious sound quality leads to a unique personal style. By means of *Allegoria della notte* for violin and orchestra (1985) and *Recitativo oscuro* for piano and orchestra (1999) the essay explores these aspects of classicism and aura. Following Charles Rosen, the subtle lucidity of the musical structure is analyzed. In connection with Walter Benjamin and Dieter Mersch, the text examines further the auratic moment of Sciarrino's music, which appears in the distinct tension between proximity and distance and is manifested in sounds and gestures, which provoke awareness and hide themselves in the same time.

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Christian Utz: Inescapable Endings. Formations of Closure in Works by Salvatore Sciarrino and the Semanticization of Musical Structures

Taking its cue from the problem of formal closure in musical modernity in general and Salvatore Sciarrino's interpretations of two works by Anton Webern (orchestral pieces op. 6, no. 4 and op. 10, no. 4) in particular, this essay discusses a broad number of Sciarrino's works as reflections of historical and semantic modes of musical listening and understanding. Emerging from a type of composing based on a comprehensive theory of perception, these works aim at problematizing and deferring the boundaries between musical and everyday listening. Sciarrino's readings of Webern point us at musical situations, where conventional formal functions of beginning, middle, and ending are no longer evident. Later achievements of serial and postserial music radicalize such a re-definition of musical temporality while continuing to employ elements of conventional trajectories of musical form. Analytical discussions of Sciarrino's music-theatrical works (*Vanitas*, *Lohengrin*, *Infinito nero*, *Luci mie traditrici*), orchestral music (*Autoritratto nella notte*, *Efebo con radio*), and chamber music (*Introduzione all'oscuro*, *Raffigurar Narciso al fonte*, *Lo spazio inverso*, *Omaggio à Burri*, *Muro d'orizzonte*) show how changing constellations of duration, density of information, and types of (open) closure communicate particularly evident and transparent »markings« of a semanticized musical material. Retained difference, open questions, and unresolved

conflicts revealed in the final moments of these works reflect formal fissures and topical impasses, making them keys to an understanding of the composer's unique staging of reflexive musical form.