

Abstracts

Laurent Feneyrou: C'era una svolta

The premiere of *Fragmente – Stille, An Diotima* sparked heated debates in 1980–81 about what critics called Luigi Nono's »turn« (svolta). But is there such a thing as a »turning point«? What does it mean? In musicological discourse, the temptation is great to construct a unity of the musical work under the seal of the unity of its creator. Is this temptation effective here? If, at the end of the 1970 s, Nono's collaboration with Massimo Cacciari reconfigured his cultural, literary and philosophical universe, opening up his scores and writings to new references that had sometimes been banned until then, what about the transformations in his writing techniques, the affects that *Fragmente – Stille, An Diotima* aim at, and the essence of the musical that is expressed in them? And what are their sensitive implications?



Paulo de Assis: Turning Point Piano? On Luigi Nono's Reorientation starting with*sofferte onde serene*...

Luigi Nono's*sofferte onde serene*... (1976–77) initiates a profound transformation in his compositional strategies, shifting from overt political messages to more nuanced explorations of sound. Focusing solely on one instrument, and recalibrating his compositional techniques, Nono took this piece as an opportunity to reconsider his musical thought and to deeply rethink the act of listening. Scrutinising this transformation from a musical perspective, this essay highlights Nono's renewed engagement with canonical and variation techniques taught by his early mentors Scherchen and Maderna, while also discussing the seamless integration of live and electronic sounds. Taking Nono's redefined musical language as an appeal to rethink listening as a critical process, this paper asserts the political potency of Nono's late style, suggesting that attentive listening is a political act, urging a reconsideration of musical engagement and the ethos of listening in a turbulent world.



Pauline Driesen: Map of a Musical Thought. On the Benefits of Sketch Research for the Survival of the Performance of Luigi Nono's *Prometeo*

Embracing the call embedded in Nono's *tragedia dell'ascolto* prompts a realization that the score of *Prometeo* serves merely as a departure point: performers must transcend strict notation »to perform the *process* that carried out the compositional intention«, as Rizzardi argues. Commemorating Nono's centennial in 2024, it becomes imperative to explore novel avenues for preserving the oral tradition vital to this dynamic performance praxis. This paper proposes a reconstruction of *Prometeo's* compositional genesis through extant sketch materials. Understanding the creative process preceding the work can empower performers to keep this process alive, enabling them to interpret the score in a way that honors the compositional intention.



Jörn Peter Hiekkel: »Breaking up the Banal Consistency ...«. Sound, Literary and Intellectual Crystallization Points of Observational Perception in *Prometeo*

Nono's *Prometeo* dispenses with a narrative dimension, but draws all the more comprehensively on the potential of some musical, literary and philosophical approaches from earlier times as well as from Nono's own time. And this is what happens in this piece, which takes a lot of time to unfold all the sound situations and semantic constellations, with extremely finely nuanced mixtures of familiar and unfamiliar, often only hinted at moments that need to be deciphered. In this way *Prometeo* leads to a reception situation that can be described as »observational perception« and as a counterpoint to the often emphasized contemplative and magical side.



Matteo Nanni: After the Dialectic. On the Way to *Prometeo*

The narrative of a »turning point«, according to which Luigi Nono withdrew into a transfigured, a-political and solipsistic inwardness after a longer phase of political-aesthetic engagement, will be examined more closely on the basis of correspondence with Massimo Cacciari. Nono's own view of his political-artistic commitment from 1980 onwards is discussed here on the basis of unpublished sources and placed in a new light. Building on the findings of Nono's own statements, the philosophical path to »*Prometeo*«, which is characterized by the crisis of dialectical thinking, is then reconstructed. Finally, the question of the political valence of listening and its role in Nono's late work is discussed.



Julia Kursell: Without Score. Luigi Nono's Subversive Composing
for Edmond Jabès

This article analyses Luigi Nono's »*Découvrir la subversion*.« *Hommage à Edmond Jabès* (1987). The piece was not included into his list of works, as a printed score could not be securely reconstructed post mortem. My analysis therefore addresses a recording of the broadcast as well as archival sources, including the text Nono composed from Jabès' *Le petit livre de la subversion hors de soupçon* (1982). I argue that Nono's interest in a multi-phonetic layering of musical utterances is in line with his method of subtraction that is seen throughout the composition process.