

# Abstracts

Imke Misch: From past to present. Historical consciousness in the œuvre of Luciano Berio

One of the distinctive features of New Music after 1950 is a specific tension between tradition and innovation which is also characteristic of the compositional work of Luciano Berio. Berio, instead of demonstrating a radical dissociation from the past, in a particular way tends to integrate certain cultural and historical aspects in his music. The article examines the origins and the forming parts of Berio's historical consciousness and shows how this consciousness is reflected in both his theoretical ideas and his musical works.

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Flo Menezes: The ›labyrinthine‹ relationship between text and music in Luciano Berio

The present paper aims at explaining Berio's basic compositional principles with regard to the relationship between text and music. In order to illustrate the specific features of his œuvre, his own views as well as those of some other major composers of his time are discussed.

(Übersetzung Claudia Brusdeylins)

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Matteo Nanni: Luciano Berio's way towards electroacoustic Music. The origin of the *Studio di Fonologia Musicale* in Milan

The experience with electronic music at the Italian *Studio di Fonologia Musicale* is related to one of the most important personalities of the 20th Century music: Luciano Berio. This essay illustrates the foundation of the Italian electronic music studio in a parallel exposition of Berio's personal development towards his own musical aesthetics and gives a comprehensive vision of his electronic musical production. The discovery of the electronic medium was for him a fundamental experience, which had a decisive influence on his artistic discourse as a texture of musical gestures. Compositional techniques and formal aspects of early works like *Mimusique*, *Ritratto di città*, *Mutazioni* and *Perspectives* are contemplated under an aesthetical point of view.

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Sabine Ehrmann-Herfort: Teatro per gli orecchi. Luciano Berio's experiments on musical theatre

Luciano Berio is regarded and respected as one of the great European musicians who in the 1960s to the 1980s have reformed and renewed the ideas of the musical theatre reflecting and attacking the untruth of the conventional opera not only in a theoretical way but even more by experiments, creating musical pieces of a new kind primarily for the stage. Being fascinated by all aspects of the human language and voice his thinking and composing was mainly directed towards a »theatre of the ears«. As a musician of a high intellectual mobility he did not »per se« respect the established frontiers between text, music and action, even more he tried to overcome the borders between music and literature, stage and audience and finally in a certain sense between theatre and reality. On his way as an extremely open-minded composer he gained a lot of inspiration by other artists, by writers as well as by women and men of literal sciences. The present paper shall give some insight into his way of his thinking and acting.

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Markus Bandur: »I prefer a wake«. Berio's *Sinfonia*, Joyce's *Finnegans Wake*, and Eco's Poetics of an »open work of art«

Several studies exist on Berio's third movement of his *Sinfonia*. The movement is based on the Scherzo of Mahler's 2<sup>nd</sup> *Symphony* and contains several quotations from musical and literary works, thereby adding a layer of spoken commentary. It is true that this composition has been closely looked at, also by examining the relation between the third movement and the symphony as a whole. With the use of words by Claude Lévi-Strauss and Samuel Beckett as well as the prominent position of Martin Luther King and Mahler, Berio seems to relate music, history and politics in a paradigmatic way. But what is more, this technique mirrors an aesthetic poetic between tradition and avantgarde, following Eco's idea of an »open work of art« and taking Joyce's *Finnegans Wake* as a perfect model.