**UTOPIAN LISTENING**

— The Late Electroacoustic Music of Luigi Nono —

Technologies • Aesthetics • Histories • Futures

TUFTS UNIVERSITY, IN PARTNERSHIP WITH HARVARD UNIVERSITY • MARCH 23–26, 2016

**WEDNESDAY, MARCH 23**

2:00–2:15  **Introductions**  
Joseph Auner & Anne Shreffler

Welcome  
Bárbara Brizuela

Greetings and Remarks  
Nuria Schoenberg Nono

2:15–3:00  **Keynote 1**  
Gianmario Borio

3:00–3:45  **Keynote 2**  
Veniero Rizzardi

4:00–6:00  **Roundtable 1: Technologies and Aesthetics**  
Joseph Auner, moderator. Participants include Angela Ida De Benedictis, Dorothee Schabert, Alvise Vidolin, and Laura Zattra.

6:00–7:30  **Working Dinner for Participants**

7:30–10:00  **Workshop 1**  
*Das atmende Klarsein*  

**THROUGHOUT THE DAY**

**Interstices: The Space Between — Arch-i-pelago**

An installation by John Ellis and The Wentworth Institute of Technology Master of Architecture Advanced Topics Class — *Interstices: Architecture and Music*

**THURSDAY, MARCH 24**

8:30–9:00  **Morning coffee**

9:00–10:00  **Special session**  
Anne Shreffler, moderator  

10:00–12:00  **Workshop 2**  
*A Pierre. Dell’azzurro silenzio, inquietum*  

12:00–2:00  **Lunch break**

2:00–4:00  **Paper Session 1: Winds of Change**  
Joy Calico, chair  
1. Bruce Quaglia, Sonic Ecologies: Aesthetic Landscapes and Simmel’s Frame in the Late Electroacoustic Works of Luigi Nono
2. Christopher DeLaurenti, The Haunted Electroacoustics of *Fragmente-Stille, an Diotima*

3. Jamuna Samuel, At the Threshold of a New Beginning: The Language of Ethics in *Con Luigi Dallapiccola* (1979)

4. Michael Lupo, Non-linearity, Lineage, and Social Engagement in Luigi Nono’s *Risonanze erranti. Liederzyklus a Massimo Cacciari*

4:00–4:30  **Coffee break**

4:30–6:30  **Roundtable 2: Political Contexts and Ramifications**
Gianmario Borio, moderator. Participants include Michael Lupo, Veniero Rizzardi, Friedemann Sallis, Nuria Schoenberg Nono, and Anne Shreffler.

6:30–7:45  **Working Dinner for Participants**

7:45–10:00  **Workshop 3  *La lontananza nostalgica utopica futura***
Anner Shreffler, moderator. Miranda Cuckson & Chris Burns. Discussants include Kyle Kaplan.

**FRIDAY, MARCH 25**

8:30–9:00  **Morning coffee**

9:00–10:00  **Poster session: Software Tools for Analysis**
1. Luigi Pizzaleo, A Three-Dimensional Representation of Sound and Space. The Case of *Omaggio a György Kurtág*
2. Paolo Zavagna, Tools and practices to perform *La lontananza…*
3. Tim Sullivan, What is the score? Analyzing Nono’s works with live electronics

10:00–12:00  **Paper Session 2: Prometeo**
Eric Chasalow, chair
1. Carola Nielinger-Vakil, Drama versus *drān*: the function of the live-electronics in Nono’s *Prometeo* (1985) [delivered by Eric Chasalow]
3. Pauline Driesen, Thinking music – musical thinking: An analysis of *Isola 3ª/4ª/5ª (Prometeo)*
4. Cynthia Browne, Desecrations of Silence: Performing *Prometeo* as a post-industrial future

12:00–2:00  **Lunch break**

2:00–4:00  **Roundtable 3: Technology and the Creative Process**
Friedemann Sallis, moderator. Participants include Joseph Auner, Veniero Rizzardi, Margaret Schedel, and Laura Zattra.

4:00–4:30  **Coffee break**
4:30–6:30  **Workshop 4**  *Post-prae-ludium n.1 per Donau*
Joseph Auner, moderator. Max Murray, Joshua Fineberg, and Alípio Carvalho Neto.

6:30–8:00  **Dinner break**

8:00–10:00  **CONCERT 1**
**Part 1**  FISHER PERFORMANCE ROOM
- *Ricorda cosa ti hanno fatto in Auschwitz* (1966) for tape
  Alvise Vidolin (sound diffusion)
- *La lontananza nostalgica utopica futura* (1988) for solo violin and 8 tapes
  Miranda Cuckson (violin) & Chris Burns (sound)

**Part 2**  DISTLER PERFORMANCE HALL
- *La fabbrica illuminata* (1964) for soprano and four channel tape
  Stacey Mastrian (soprano) & Peter Plessas (tape)
- *Post-prae-ludium n.1 per Donau* (1987) for tuba and live electronics
  Max Murray (tuba) & Joshua Fineberg (electronics)

**SATURDAY, MARCH 26**
9:00–10:00  **Morning coffee**
10:00–11:30  **CONCERT 2**
DISTLER PERFORMANCE HALL
  Claire Chase (contrabass flute), Evan Ziporyn (contrabass clarinet), and Hans Tutschku (electronics)
- *Das atmende Klarsein* (1981) for small chorus, bass flute, electronics & tape
  Claire Chase (bass flute), Triad: Boston’s Choral Collective, David Harris (conductor) & Hans Tutschku (electronics)

11:30–12:30  **Lunch break**  |  **A SPECIAL CHILDREN’S EVENT**
*Nono’s Sound World*
*hosted by the Tufts Community Music Program*

12:30–2:30  **Paper Session 3: Technologies of Sound and Ink**
Thomas Peattie, chair
1. Peter Plessas, Authenticity, originality and the idea of musical interaction in Nono’s works with live electronics (*Omaggio a György Kurtág*)
2. Trent Leipert, Late Nono and the Uncertain Interval of the Subject
4. Anton Vishio, An Articulation of Mobility: *Con Luigi Dallapiccola* and the Musical Object
2:30–3:00  Coffee break

3:00–5:00  Roundtable 4: Performance Practice, the Score, and the Idea of the Work
Angela Ida De Benedictis, moderator (with position paper). Participants include Friedemann Sallis, Nuria Schoenberg Nono, Margarethe Maierhofer-Lischka, and Alvise Vidolin.

5:15–6:45  Workshop 5  ..... sofferte onde serene …
Anne Shreffler, moderator. Julia den Boer, Peter Plessas. Discussants include Martin Ritter and Brent Wetters.

6:45–8:00  Dinner break

8:00  CONCERT 3
Part 1  DISTLER PERFORMANCE HALL
•  ..... sofferte onde serene … (1976) for piano and tape
  Julia den Boer (piano) & Peter Plessas (tape)
•  Post-prae-ludium n.1 per Donau (1987) for tuba and live electronics
  Max Murray (tuba) & Joshua Fineberg (electronics)
Part 2  FISHER PERFORMANCE ROOM
•  La lontananza nostalgica utopica futura (1988) for solo violin and 8 tapes
  Miranda Cuckson (violin) & Chris Burns (sound)

ORGANISERS
Joseph Auner • Anne Shreffler

PLANNING COMMITTEE
Nuria Schoenberg Nono • Alvise Vidolin • Angela Ida de Benedictus • Friedemann Sallis

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