UTOPIAN LISTENING
A Workshop on Luigi Nono’s Late Electroacoustic Works —— Technologies, Aesthetics, Histories, Futures ——
TUFTS UNIVERSITY, IN PARTNERSHIP WITH HARVARD UNIVERSITY • MARCH 23–26, 2016

WEDNESDAY, MARCH 23
2:00–2:15 Welcome Joseph Auner & Anne Shreffler
Greeting 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
Claire Chase, Hans Tutschku, Triad: Boston’s Choral Collective.

THURSDAY, MARCH 24
8:30–9:00 Morning coffee
9:00–10:00 Special session
Ian Burleigh & Friedemann Sallis, A spectral examination of a performance of Luigi Nono’s A Pierre, dell’azzurro silenzio, inquietum (1985) for contrabass flute, contrabass clarinet and live electronics
10:00–12:00 Workshop 2 A Pierre. Dell’azzurro silenzio, inquietum
Claire Chase, Evan Ziporyn & Hans Tutschku. Discussants include Ian Burleigh, Friedemann Sallis & Ioannis Angelakis.
12:00–2:00 Lunch break
2:00–4:00 Paper Session 1: Winds of Change
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 Carola Nielinger-Vakil, Friedemann Salis, 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**  
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**


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 Salis, moderator. Participants include Veniero Rizzardi, Laura Zattra, and Joseph Auner.

4:00–4:30  **Coffee break**

4:30–6:30  **Workshop 4  Post-prae-ludium n.1 per Donau**

Max Murray & Joshua Fineberg. Discussants include 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)

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**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
  Triad: Boston’s Choral Collective, David Harris (conductor) & Hans Tutschku (electronics)

11:30–12:30 **Lunch break**

12:30–2:30 **Paper Session 3: Technologies of Sound and Ink**
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 Salis, Nuria Schoenberg Nono, Margarethe Maierhofer-Lischka, and Alvise Vidolin.

5:15–6:45  **Workshop 5  …… sofferte onde serene …**
Julia den Boer, Peter Plessas. Discussants include Stefan Litwin, 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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