

SILENCE: AN EXPLORATION OF SALVATORE SCIARRINO'S STYLE  
THROUGH *L'OPERA PER FLAUTO*

by

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## ABSTRACT

### **Silence: An Exploration of Salvatore Sciarrino's Style Through *L'opera per flauto***

by

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The purpose of this paper is to examine the works in Salvatore Sciarrino's (b. 1947) collection *L'opera per flauto* written for solo flute and to examine Sciarrino's compositional style, focusing on his characteristic markings, creative sonorities, and other pertinent facts about pieces in the collection. The first chapter in this paper discusses the value of silence in music and how Sciarrino provides the illusion of perceived silence. Chapter Two discusses elements of Sciarrino's compositional style and the presence of complex notation. The final chapter provides flutists with a technical guide to the seven pieces in his *L'opera per flauto* collection. This document is intended to inform composers and performers about these techniques and Sciarrino's philosophy behind them. The performer's guide is intended to assist performers in the execution of various techniques found throughout his pieces, as encountered in the collection.

Although unique and intriguing, Sciarrino's music is rarely considered to be part of today's standard flute repertoire. Few flutists are aware of his work, and his music is typically performed in small venues by ensembles that specialize in avant-garde music. It is the author's intention that flutists become more acquainted with *L'opera per flauto* and Sciarrino's style so that they may elect to explore and program his works more frequently.

## ACKNOWLEDGEMENTS

I discovered Salvatore Sciarrino's music in 2009 while looking into new repertoire with Dr. Jennifer Grim, my advisor and committee chair. I was immediately fascinated with Sciarrino's music and the way it made me lean forward in my chair to try to hear the sounds more clearly. It always seemed to make time stop. I am indebted to Dr. Grim for introducing me to Sciarrino, and thank her for her creative ideas and artistic discussion throughout the time it took me to learn these pieces.

I would also like to extend my thanks to Dr. Cheryl Taranto, Dr. Janis McKay, Dr. Marina Sturm, Professor Louis Kavouras, and Professor Margot Mink Colbert, who graciously served on my committee. Their honesty during the editing process and their patience with scheduling showed academic expertise and professionalism.

I have without a doubt finished this document because I have received so much unconditional support from my family. I extend my sincerest appreciation to all of them. Their shared belief in me has helped me get through the toughest times during this undertaking.

I am especially thankful to my wife Sara, who has been a pillar of strength and encouragement to me, and who has always found a way to make me laugh when I thought it wasn't possible.

Finally, I am thankful to our wonderful daughter Jordan for teaching me what is truly most important in life. The sense of perspective you have given me since you arrived has given my life a renewed purpose. Thank you for making our family (and my life) feel whole.

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## INTRODUCTION

Italian composer Salvatore Sciarrino boasts that he was “born free and not in a school of music.”<sup>1</sup> He was initially interested in the visual arts, but turned to composing music around age 12. He takes pride in the fact that, except for a few private lessons from Antonio Titone and Turi Belfiore,<sup>2</sup> he is largely self-taught. His lack of formal musical training likens him to the art movement’s “outsider artist.” An outsider is one who has not received formal instruction in a particular field, and who typically rejects the established rhetoric of that field. This has been the key to Sciarrino’s autonomous compositional development.

His individual style is most often extraordinarily quiet. His music provides performers with newer, less frequently performed repertoire. Composers and performers who wish to explore his quietness and novel techniques will find Sciarrino’s music to be full of intriguing effects. His use of modern effects and extremely soft dynamics creates music that evokes stillness and transparency, often associated with silence. Because these extremely quiet sounds are sustained almost entirely throughout his works, occasionally punctuated by loud sounds, Sciarrino’s music is unique. These extreme dynamic contrasts set him apart from other composers who are also known for emphasizing silence, such as Morton Feldman and John Cage. Sciarrino believes that softer dynamic levels clarify his music’s delicate features and provide the audience with a heightened listening

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<sup>1</sup> CIDIM: Comitato Nazionale Italiano Musica, “Salvatore Sciarrino,” <http://www.cidim.it/cidim/content/314619?db=bdc&id=242374> (accessed June 2, 2010).

<sup>2</sup> Warsaw International Festival of Contemporary Music, “Salvatore Sciarrino,” Warsaw Autumn 2003. <http://www.warsaw-autumn.art.pl/03/composers/c17.html> (accessed September 14, 2010).

experience. Joel Sachs has remarked, “The quietness of his music forces one to listen well.”<sup>3</sup>

Although musicians have a large canon of modern repertoire available for performance, Sciarrino’s music is an appropriate choice for those wishing to program works with striking and innovative sounds. Many modern composers focus on pushing the boundaries of range and dynamic contrasts, often relying upon extended techniques to add necessary color and variety to their compositions. Some composers may use these techniques extrinsically, while still relying on traditionally produced sounds to create a majority of their music. Conversely, Sciarrino’s works focus on transparency, fragility, and complexity. His individuality lies in a delicate combination of continuous atypical musical sounds combined with newly conceived instrumental techniques.

Performers spend a majority of their time perfecting specific techniques to create sound. Rarely does one provide an audience with opportunities to observe the beauty found within music that lacks traditional sounds. Sciarrino asks listeners to sit and observe these quiet atmospheres for long stretches of time. His unconventional music relies as much on silence for expression as it does on sound. In his article, “The Poetics of Musical Silence,” Thomas Clifton describes why we should examine silence in music:

The focus on the phenomenon of musical silence is analogous to deliberately studying the spaces between the trees in a forest: somewhat perverse at first, until one realizes that these spaces contribute to the perceived character of the forest itself, and enable us to speak coherently of ‘dense’ growth or ‘sparse’ vegetation.<sup>4</sup>

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<sup>3</sup> Joel Sachs, e-mail message to author, October 25, 2009. Dr. Sachs, faculty member at The Juilliard School, has worked closely with Sciarrino on many of the composer’s pieces.

<sup>4</sup> Thomas Clifton, “The Poetics of Musical Silence,” *The Musical Quarterly* 62, no. 2 (April 1976): 163.

As Clifton points out, one must be able to study the role of silence in music to “speak coherently” about the music itself. One simply cannot discuss sound without considering the silent atmosphere that surrounds it. In Sciarrino’s music, performers and listeners are provided opportunities to experience this unique atmosphere and share this fresh approach to music.

Sciarrino reinvented the techniques and expressions one may produce on the flute during the years he worked on the *L’opera per flauto* collection. These unique sounds are often very quiet, and he uses them to create a perception of silence in his music. In these works, he combined traditionally un-musical sounds in a way that created captivating experiences. *L’opera per flauto* is a worthy addition to standard flute repertoire, and it is intended that this document provide the insight and information needed to make these works more accessible to flutists.

This is essentially a document in two parts. The first part discusses the theory behind silence in music and Sciarrino’s compositional aesthetic (Chapters 1 and 2). The second part (Chapter 3) explains in detail how a flutist should approach the techniques found in this collection. It is important that performers understand Sciarrino’s approach to composition in order for them to successfully depict the extremely quiet figures and unique effects. As there are no existing primary sources in English, the author has translated all of Sciarrino’s quoted material. These sources include one interview, one article, and one book chapter. The original languages are Italian and French, and it is important to note that the author is not fluent in either of these languages.

## CHAPTER 1

### VARIOUS ROLES OF SILENCE IN MUSIC

*The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where one ends, and where the other begins?*<sup>5</sup>

-Edgar Allan Poe

In a literal sense silence can be interpreted as the death of music, because it is the absence of melody and harmony. However, if absolute silence does not truly exist, who can say where sound ends? As Edgar Allan Poe remarked, the boundaries that divide life and death (or in Sciarrino's case, sound and silence) are difficult to define. Silence is a crucial component of music because each composer uses it differently, and each listener hears uniquely. Silence can be either literal or perceived, whether through large pauses where the music stops or through softly played chords that are quiet compared to surrounding sounds. It is not a new concept in music, and has been used for various purposes throughout centuries to achieve a variety of effects. It is in Poe's undefined area, this "shadowy and vague" region between silence and sound, between the life and death of music, that Sciarrino chooses to compose his music. Understanding the variety of roles silence can play in a musical performance is crucial when discussing Sciarrino because it forms the foundation of his compositional aesthetic. In his music, perceived silence is the basis on which all of his works are composed. The use of this type of silence provides composers with a unique opportunity to portray new facets of sound that have previously been overlooked.

Many classical composers used extensive pauses to heighten the drama and anticipation in music, including Beethoven and Haydn. Beethoven's *Piano Sonata No.*

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<sup>5</sup> Edgar Allan Poe, *Premature Burial in Tell-Tale Heart and Other Writings* (New York: Bantam Books, 1983), 171.

26, *Op. 81a* “Les Adieux” begins very simply and softly, as if the performer is whispering words from an inner monologue (see Figure 1). The spaces placed between the chords eliminate any feeling of gravity from the opening, and the music floats, weightless. Listeners must wait in anticipation for subsequent phrases.

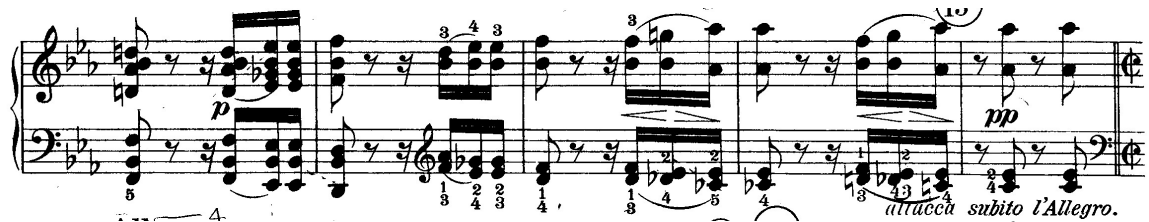


Figure 1: Beethoven, *Piano Sonata No. 26, Op. 81a*, measures 11-15<sup>6</sup>

Throughout the opening of Haydn’s *Die Schöpfung* (*The Creation*), soft dynamics seem almost silent compared to the loud chords in measures 1 and 5. The softness (see Figure 2) provides a sense of perspective between the illustrated existence and nonexistence and makes time feel suspended. In this case, Haydn did not use actual silent pauses, but perceived silence through quiet sounds. The anticipation Haydn created intensifies the drama associated with the creation of the world.



Figure 2: Haydn, *Die Schöpfung*, Einleitung (Die Vorstellung des Chaos), measures 1-6<sup>7</sup>

<sup>6</sup> Ludwig van Beethoven, *Piano Sonata No. 26, Op. 81a* “Les Adieux,” in *Complete Piano Sonatas*, Vol. II, ed. Heinrich Schenker (New York: Dover Publications, 1975), 463.

In addition to creating drama or tension, another objective of soft dynamics and silence in music was to reinforce the harmonic goals in a particular piece of music. The loudest dynamics were commonly indicative of concluding harmonies, and were often preceded by soft sounds to provide the phrase with a greater distance to the conclusion.<sup>8</sup> Sounds grew from nothing into huge chords that reinforced the tonal hierarchies characteristic of Classical and early Romantic era music. Even as Wagner and Mahler tested the bonds of tonality, the goal of extreme dynamic contrast was to strengthen the harmonic language.

To a listener, silence can be the punctuation that adds a sense of finality to the end of a musical statement. It can cause anticipation or impatience, create tension or discomfort, or it can allow a resolution to echo and dissipate. In *Styles of Radical Will*, Susan Sontag describes the effect silence can have in a room:

Everyone has experienced how, when punctuated by long silences, words weigh more; they become almost palpable. Or how, when one talks less, one begins feeling more fully one's physical presence in a given space.<sup>9</sup>

In a typical concert experience, one focuses on the sounds produced. A listener is not only aware of the music on stage, but also of breathing, heartbeats, and other ambient sounds. Louder sounds become more effective when they are balanced or juxtaposed with perceived silence. When quiet sounds are combined to make the majority of a work, a listener may anticipate sounds with more energy. The entire listening experience changes when silence plays a larger role in a performance.

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<sup>7</sup> Franz Joseph Haydn, *Die Schöpfung* (Leipzig: C.F. Peters, n.d.), 4.  
<sup>8</sup> David Gable, "Boulez's Two Cultures: The Post-War European Synthesis and Tradition," *Journal of American Musicological Society* 43, no. 3 (Autumn 1990): 431.  
<sup>9</sup> Susan Sontag, *Styles of Radical Will* (New York: Farrar, Straus and Giroux, 1969), 19-20.

Silence has never been explored as thoroughly as it has been in the past century. Sciarrino says that sound “has an intimate relationship with silence, [but] the consciousness of that connection is new.”<sup>10</sup> The idea that silence can be used as the compositional basis of a piece of music is a product of modern compositions. Its appeal is in the fact that it has been a largely unexplored aspect of music.

Contemporary composers did not invent silent chords, but they have taken these hushed sounds and interpreted them in more experimental ways. In modern compositions, audible note clusters replace what were once quiet chords. The purpose of these soft sounds is to draw attention to the fact that within what we perceive as silence, there are actually varieties of interesting sounds. These sounds are often produced with the help of extended techniques that reflect the qualities associated with silence, such as transparent texture, airy or breathy effects, and extremely quiet sounds that flirt with the onset of silence. This is ultimately a musical paradox, where the performer creates specific sounds in an effort to evoke perceived silence. Many compositions do not give us silence in the literal sense, “but rather qualities of silence, such as stillness, hush, and fragility. It is through these traits that silence, the ideal of nothingness, can be evoked.”<sup>11</sup>

#### Silence in Sciarrino’s Music

Sciarrino’s music creates an environment conducive to active listening, where the listener becomes more aware of his or her surroundings. When commenting on how a

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<sup>10</sup> Salvatore Sciarrino, “Entretien avec Salvatore Sciarrino,” trans. Megan Lanz, remarks collected by M. Kaltenecker et G. Pesson, *Entretiens* 9 (December 1990): 139.

<sup>11</sup> David Metzger, “Modern Silence,” *Journal of Musicology* 23, no. 3 (Summer 2006): 334.

listener experiences his music, he says, “In a general way, in my music, the listener is obliged to lower his threshold of listening, so that at a certain time, he hears more.”<sup>12</sup> Since traditional sonic properties are not enough to make a listener truly aware of his or her presence in an environment, Sciarrino uses the effect of a perceived lack of sound to intensify the listener’s awareness of their surroundings. The challenge presented to an audience member is that he or she may not be accustomed to this type of listening, and it requires one to have an open mind to new experiences. This listening experience requires the performer to concentrate on extremely quiet facets of sound, produced with the use of extended techniques, for lengthy periods of time. These quiet sounds are different from those heard in earlier music because they are produced through extended techniques. This often means that the listener must renounce traditional expectations.

Not all of Sciarrino’s music is devoted entirely to perceived silence, as he uses extreme dynamic contrasts to provide variety. These disruptive sounds fracture the quiet and give a renewed sense of perspective. The punctuations “point to different ways of shaping the relationship between silence and expression, ones in which the figures achieve expression not so much through embracing silence as by reacting against it.”<sup>13</sup> With these interruptive clusters and other interjecting sounds, Sciarrino both creates and disrupts silence. In this sense, Sciarrino not only illuminates the beauty of silence for the listener, he successfully reinvents the impact of loud dynamics, something that has been almost lost in an era of increasingly powerful music.

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<sup>12</sup> Salvatore Sciarrino, “Entretien avec Salvatore Sciarrino,” 139.

<sup>13</sup> David Metzger, “Modern Silence,” 364.



For his exploration of the quieter side of music, Sciarrino invented *niente* (“nothing”) crescendo and diminuendo signs (see Figure 3, below).<sup>14</sup> In this figure, the open circles at either end should be interpreted as a “zeros,” indicating the performer produce no sound. These crescendos from nothing and diminuendos to nothing are extremely effective tools for conveying extremely quiet sounds and portraying events occurring at extreme distances.

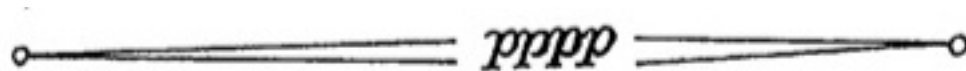


Figure 3: Sciarrino’s *niente* crescendo to *pppp*, followed by a *niente* diminuendo, taken from *All’aure in una lontananza*<sup>15</sup>

These symbols helped Sciarrino to more effectively communicate dynamics that begin and end with a “zero-sound.” Although Sciarrino did not create the concept of *niente* in music, his symbol very accurately conveys the composer’s desire to the performer. He could not have predicted the symbol’s popularity nor that other composers would choose to incorporate the same symbol into their works.<sup>16</sup> A number of other composers have expressed an interest in beginning and ending various sounds with silence, including George Crumb (*Apparition: Elegiac Songs and Vocalises for Soprano and Amplified Piano*, 1980, Figure 4), György Ligeti (*Requiem*, 1965, Figure 5) and Luigi Nono (*Polifonic– Monodia–Ritmica*, 1951, Figure 6). While the concepts behind

<sup>14</sup> Salvatore Sciarrino, “Entretien avec Salvatore Sciarrino,” 139-140.

<sup>15</sup> Salvatore Sciarrino, *All’aure in una lontananza* in *L’opera per flauto* (Milan: BMG Ricordi Music Publishing, 1977), 4.

<sup>16</sup> Salvatore Sciarrino, “Entretien avec Salvatore Sciarrino,” 139-140.

the use of silence are similar and the composers indicate the performer should approach *niente*, these composers did not use Sciarrino's *niente* symbol.



Figure 4: George Crumb, *Apparition: Elegiac Songs and Vocalises for Soprano and Amplified Piano*<sup>17</sup>

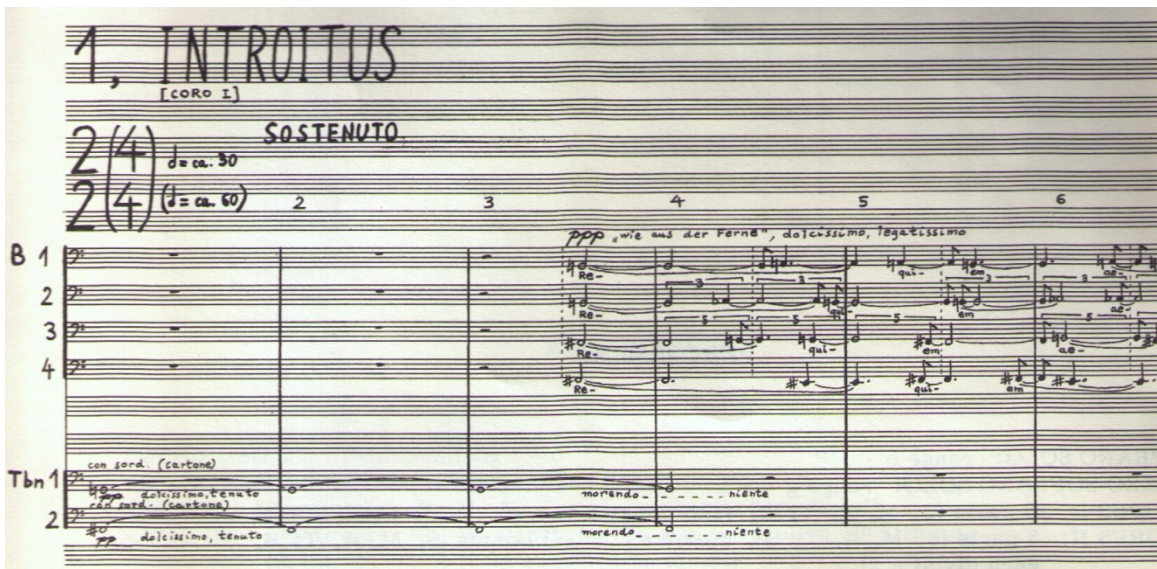


Figure 5: In the beginning of the Introit from György Ligeti's *Requiem*,<sup>18</sup> the trombones are instructed to diminuendo to *niente*.

<sup>17</sup> George Crumb, *Apparition: Elegiac Songs and Vocalises for Soprano and Amplified Piano* (New York: C.F. Peters Corporation, 1980), 7.

<sup>18</sup> György Ligeti, *Requiem* (New York: C.F. Peters Corporation, 1965), 2.

The image shows two systems of a musical score for Luigi Nono's *Polifonica-Monodi-Ritmica*. The first system covers measures 41 to 45, and the second system covers measures 46 to 50. The instruments listed on the left are Piano, Tamb. mil., Tomtom, Tamb. (with sub-staves for c.c. and s.c.), Cassa chiara, Gran cassa, and Piatto 1. The score is characterized by dense, complex rhythmic patterns and dynamic markings, including *ppp* and *pppp*. The notation includes various note values, rests, and articulation marks. The score is printed on a white background with black ink.

Figure 6: Luigi Nono, *Polifonica-Monodi-Ritmica*<sup>19</sup>

Gerard Grisey and Tristan Murail, both part of the spectral music movement, adopted Sciarrino's *niente* crescendo and diminuendo symbols into their music (see Figures 7 and 8). Spectral composers use the capabilities of electronics to examine the microscopic components of sound and use these individual facets as building blocks for sounds in their compositions.

<sup>19</sup> Luigi Nono, *Polifonica - Monodia - Ritmica* (Mainz: Ars Viva Verlag, 1965), 5 and 20.

Figure 7: Gerard Grisey, *Partiels pour 18 musiciens*<sup>20</sup>

Figure 8: Tristan Murail, *Unanswered Questions pour flûte*<sup>21</sup>

<sup>20</sup> Gerard Grisey, *Partiels pour 18 musiciens* (Milan: BMG Ricordi Music Publishing, 1976), 4.

<sup>21</sup> Tristan Murail, *Unanswered Questions pour flûte* (Paris: Editions Henry Lemoine, 2001), 1.

Sciarrino, like the spectralists, composes using the smallest dimensions of sound possible on an instrument. The fact that Murail and Grisey use Sciarrino's *niente* symbol further strengthens the connection between them. It is interesting to note that Sciarrino, like the spectralists, composed some pieces with electronics.

Sciarrino's extremely soft dynamics and very subtle changes in timbre may produce the effect of experiencing an event from a distance, recalling a memory, or hearing a distant echo of sound after it has begun to dissipate. Sciarrino's perceived silence aims to prove to listeners that silence is not an absolute lack of everything. "It is not the null set. Silence is experienced both as meaningful and adhering to the sounding portion of the musical object. Silence is experienced as embodied substance or activity."<sup>22</sup>

Another prominent composer who promoted the idea that absolute silence does not exist was American composer John Cage (1912–1992). Any discussion about the use of silence in music would be incomplete without mentioning him. Toru Takemitsu has said that John Cage "evoked silence as the mother of sound."<sup>23</sup> Even though sound is the antithesis of silence, it is its necessary partner because sound is born from silence. Cage cultivated his fascination for silence during the 1940s, after developing an interest in Indian and Japanese cultures of Zen Buddhism. In his exploration of these new cultures, he developed the belief that it was the purpose of music to silence the mind and help it

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<sup>22</sup> Thomas Clifton, "The Poetics of Musical Silence," *The Musical Quarterly* 62, no. 2 (April 1976): 163.

<sup>23</sup> Toru Takemitsu, *Confronting Silence* (Berkeley: Fallen Leaf Press, 1995), 137.

become more open to divine influences. Music was not just for entertainment. It was an opportunity for self-exploration, meditation, and enlightenment.<sup>24</sup>

The effects of Cage's music, particularly *4'33"*, vary from person to person, depending on one's receptiveness. Perceived silence is not a flat plane of inactivity; it is a buzzing atmosphere experienced in an infinite amount of different ways by each person. The quiet pieces that resulted from this period in his life are often static in progression, therefore evoking a sense of silence.<sup>25</sup>

Instead of using soft dynamics to portray the infinite distance, Morton Feldman is remembered for combining them with an absence of time indications to create sounds that remain suspended. Feldman's static progressions, which create a sense of perceived silence, are executed through non-traditional notation. Like Sciarrino and Cage, Feldman disliked established compositional rhetoric. He expressed this dislike through his use of graphic notation in pieces such as *Projection 2* (1951) for flute, trumpet, violin, and cello (see Figure 9). About graphic notation, he said, "I was not only allowing sounds to be free – I was also liberating the performer."<sup>26</sup>

Like Cage, Sciarrino believed that silence does not truly exist. He said, "Even in an empty room there are again the beatings of the heart: as long as there is man, there is not silence, and where there is perception, there is music."<sup>27</sup> He draws attention to smaller sounds and quieter effects in pieces such as *Aspern Suite* (1978, see Figure 10). His

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<sup>24</sup> James Pritchett and Laura Kuhn, "Cage, John," *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49908> (accessed June 27, 2010).

<sup>25</sup> Ibid.

<sup>26</sup> Edward Dudley Hughes, "Softly, Softly," *The Musical Times* 137, no. 1845 (November, 1996), 22.

<sup>27</sup> Salvatore Sciarrino, "Entretien avec Salvatore Sciarrino," 140.

music presents an opportunity quiet the mind, to hear sounds in different ways, and to re-evaluate how we listen.

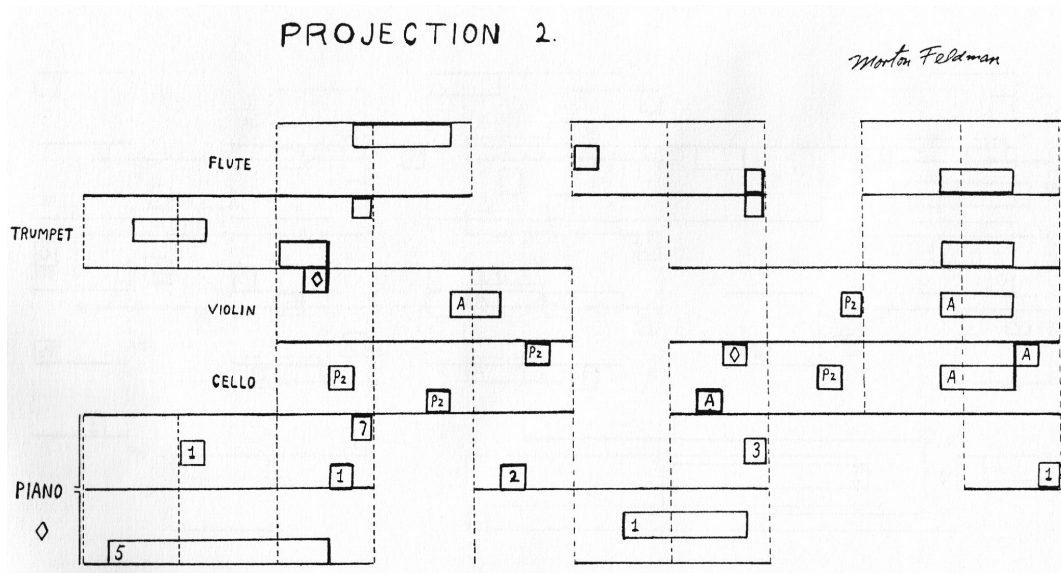


Figure 9: Morton Feldman's *Projection 2*<sup>28</sup>

Figure 10: Salvatore Sciarrino, *Aspern Suite*<sup>29</sup>

<sup>28</sup> Morton Feldman, *Projection 2* (New York: Edition Peters, 1951), 1.

<sup>29</sup> Sciarrino, *Aspern Suite* (Milan: BMG Ricordi Music Publishing, 1978), 3.

Both Cage and Sciarrino shared a fascination with portraying silence and sharing the experiences of quiet environments with performers and listeners. This fascination was born in each of their creative attempts to depict what silence must sound like,<sup>30</sup> heard in pieces such as Cage's *Branches* for percussion solo, duet, trio, or orchestra of any number of players (1976) and Sciarrino's *L'orizzonte luminoso di Aton*. In Cage's *Branches*, the performers insert segments of silence, up to 8 minutes long, between improvisations on his *Child of Tree* (1975) for non-traditional percussion instruments<sup>31</sup>. The prolonged stretches of silence between variations neutralize any sense of progression, creating an undirected work (see Figure 11).<sup>32</sup> Sciarrino's *L'orizzonte luminoso di Aton* uses motives and techniques based on the breath that do not evolve as the piece progresses, creating a sense of static space (see Figure 12). When a room is silent, one may only hear the breath. In *L'orizzonte luminoso di Aton*, the quiet breath is that which creates the music.

Cage and Sciarrino both understood that the threshold of silence is a place where music is perilous, where it is on the brink of vanishing. However, the two incorporate the effects of silence differently in their music.

John Cage drew attention to such sounds to make the point that silence, the absolute kind, does not exist. Sciarrino, in contrast, uses them to evoke silence, the kind we sense. Presenting the sounds by themselves, his works suggest the mysterious realm behind them. The noises are the last thing between us and nothingness.<sup>33</sup>

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<sup>30</sup> David Metzger, "Modern Silence," 335.

<sup>31</sup> Cage specified the criteria for choosing instruments to be used in *Child of Tree*: "No conventionally pitched instruments are to be used and none made of animal or metal materials." (New York: Henmar Press, Inc., 1975), 3.

<sup>32</sup> Pritchett and Kuhn, "Cage, John," *Grove Music Online, Oxford Music Online*.

<sup>33</sup> David Metzger, "Modern Silence," 369.



Since Sciarrino uses very quiet sounds to create the perception of silence, his compositions are paradoxical. Cage, conversely, uses quiet sounds to promote his belief that absolute silence does not exist.

Branches

percussion solo, duet, trio or orchestra (of any number of players)

Study See Guild of Tree. The player or players If Branches is to be performed as a solo, it begins with a performance of C. of T. followed by an period of silence of 1, 2, 3, 4, 5, 6, 7 or 8 minutes acc. to an I-Ching determination. Use the table for 8.

The silence is then followed by an variation of Guild of Tree specifically a performance using an ensemble of 10 instruments. Use the table for 10.

1-7 = 1	33-38 = 6
8-14 = 2	39-44 = 7
15-20 = 3	45-50 = 8
21-26 = 4	51-57 = 9
27-32 = 5	58-64 = 10

Having determined the number of instrs, use the table for 9 to determine which. Distribute these in the a structure (non sound of tree).

Figure 11: John Cage, page 1 of 2 from *Branches*<sup>34</sup>

<sup>34</sup> John Cage, *Branches* (New York: Henmar Press, Inc., 1976), 1.



Figure 12: Salvatore Sciarrino, *L'orizzonte luminoso di Aton*<sup>35</sup>

Sciarrino's use of literal and perceived silence is his way of freeing himself from compositional rhetoric. It is a successful reaction against the formal structures and rigidity of all earlier music, including the strictness of the serial techniques. Sciarrino's works embody this compositional perspective, as he rejects the formal approach and aims to make his compositions flow organically, not mechanically.

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<sup>35</sup> Salvatore Sciarrino, *L'orizzonte luminoso di Aton* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1989), 28.

## CHAPTER 2

### SCIARRINO'S COMPOSITIONAL STYLE

Since Sciarrino is mainly self-taught, he has been able to express his true self through his music without the excessive influence of conventional structures and rigidity. His style is a product of his unyielding desire to experiment with new techniques, and he considers the “Sciarrino sound” to have evolved from his personal compositional journey.<sup>36</sup> Sciarrino’s style is comprised of many different components, including silence, unconventional sounds, complexity, and subtlety. He believes that music is a balance between intuition and construction<sup>37</sup>, and there are aspects of both mechanical and reflection in his pieces.

Sciarrino considers his compositions that date before 1966 as his “apprenticeship” compositions, where he was working to develop a more personal style.<sup>38</sup> Very few of his apprenticeship works have been published. Sciarrino’s early pieces often have traditional and classically inspired titles, such as *Minifuga* (1965) and *Sonata* (1966) for two pianos, *Siciliano* for flute and harpsichord (1975) and *Trio* for piano, violin, and cello (1975). Other examples of this early period include string quartets, rondos, ricercares, sonatinas, and variations.

When looking at Sciarrino’s works, it is evident that there is a gradual shift from classically inspired titles to unique, culturally derived titles. His titles very generally suggest culturally or naturally inspired themes or imagery present in his music.<sup>39</sup> Some of

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<sup>36</sup> Salvatore Sciarrino, “Entretien avec Salvatore Sciarrino,” trans. Megan Lanz, remarks collected by M. Kaltenecker et G. Pesson, *Entretiens* 9 (December 1990): 137.

<sup>37</sup> Ibid.

<sup>38</sup> CIDIM: Comitato Nazionale Italiano Musica, “Salvatore Sciarrino.”

<sup>39</sup> Salvatore Sciarrino, “Entretien avec Salvatore Sciarrino,” 141-2.

his later pieces were still influenced by traditional forms, such as the sonata, quartet, or concerto, but he did not give these works traditional titles.

Not only do his later pieces exhibit more thematically suggestive titles, they sometimes involve more unconventional groupings of instruments. Although Sciarrino generally uses conventional instruments and groupings, such as the wind quintet, soloist with orchestra, piano quintet, or string sextet, his *Studi per l'intonazione del mare* (2000) was written for contralto, four solo flutes, four solo saxophones, percussion, and an orchestra of 100 flutes and 100 saxophones. The number of performers needed to play this piece is significantly higher than any of his other compositions. However, Sciarrino's frequent use of soft effects and airy sounds make this piece very quiet.

In addition to unusual groupings of instruments, Sciarrino's use of electronics is most evident in his post-apprenticeship pieces. In 1969, Sciarrino was introduced to electronic music in his studies with Franco Evangelisti at the Academia di Santa Cecilia in Rome. He regarded Evangelisti, in addition to Stockhausen, as extremely influential in the development of his compositional style.<sup>40</sup> A few of his most successful pieces using electronics include *Immagine Fenicia* for amplified flute (1996–2000) and *Noms des airs* for live electronics (1994).

While he has familiarized himself with music of the past, the result of this knowledge is that Sciarrino has been able to distance himself from it and create music that specifically reflects his own style. The biggest challenge he faces is to make instruments

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<sup>40</sup> IRCAM – Brahms, Base de documentation sur la musique contemporaine, “Salvatore Sciarrino.”

and music exceed their own limits.<sup>41</sup> For him, “composition is played out in the space between the artifice of compositional procedures and abstractions and the physicality of the sounds of the real world.”<sup>42</sup> Just as his music inhabits the borderland between silence and sound, his compositional process hovers between that which is natural and that which is man-made.

Sciarrino refuses any dogmatic thinking regarding compositional techniques and previously formed structures because they were not inventive or organic enough to satisfy him. When developing his style, Sciarrino was determined to see music in an entirely new way. He said, “If this refusal of every certainty produces some anxiety, the discoveries one makes become continuous sources of new wonders.”<sup>43</sup> By renouncing all that was established as musical rhetoric of the past, Sciarrino has been able to approach conventional instruments in new ways.

Sciarrino writes for conventional instruments such as flute, violin, piano, cello, and voice, and uses them with unconventionally. The majority of his music is a combination of extended techniques. In *L’opera per flauto*, he uses the flute’s percussive and transparent air capabilities in every piece, as well as the performer’s ability to add vocal effects. His breathy air sounds vary from jet-like and loud to transparent and very quiet. Some softer sounds involve the performer inhaling and exhaling into the embouchure hole (see the discussion on *L’orizzonte di Aton* in Chapter Three), making the stillness

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<sup>41</sup> Salvatore Sciarrino, *Carte da suono*, ed. Dario Oliveri, trans. Megan Lanz. (Roma: CIDIM; Palermo: Edizioni Novecento, 2001): 139.

<sup>42</sup> Gavin Thomas, “The Poetics of Extremity. Gavin Thomas Introduces the Remarkable Music of Salvatore Sciarrino,” *The Musical Times* 134, no. 1802 (April 1993): 194.

<sup>43</sup> Salvatore Sciarrino, “Salvatore Sciarrino sulla Coscienza compositiva,” trans. Megan Lanz. *Hortus Musicus* 5, no. 18 (2004): 52.

alive and breathing, thus providing a “breathed intimacy”<sup>44</sup> to the music, to which the flute is so well-suited.

In addition to breathy air sounds, Sciarrino makes use of the performer’s voice in *Canzona di ringraziamento* (see the description of this technique in Chapter Three). This technique was previously used by George Crumb (b. 1929) in *Vox Balaenae* (1971) and by Toru Takemitsu (1930–1996) in *Voice* (1971). Sciarrino may have been influenced by these particular pieces, but it could also have been that this technique had become popular and commonly used by many composers of the time.

Crumb, Takemitsu, and Sciarrino all require performers to transform traditional sounds through the use of extended techniques and tone color changes in many of their works. Sciarrino uses standard extended techniques, including harmonics, harmonic timbral trills, glissandi, and multiphonic note clusters (see Chapter Three for discussion and figures). These clusters create a sense of disruption to the soft music, and they contrast the surrounding material not only in dynamic level but also in register. They are rarely played at low dynamic levels, and are often used in juxtaposition with extremely quiet effects. Sciarrino’s pieces often exhibit an “unstable balance” between repetitive, hypnotic motifs and disruptions to those repetitions.<sup>45</sup>

Combinations of these unique effects with dynamic extremes and perceived silence are the most defining characteristics of Sciarrino’s music. Joel Sachs, who has worked with the composer on many occasions, describes Sciarrino’s characteristic sound as

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<sup>44</sup> Osmund-Smith, “Salvatore Sciarrino,” *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25228> (accessed June 13, 2010).

<sup>45</sup> Nicholas Hodges, “‘A Volcano Viewed from Afar’: The Music of Salvatore Sciarrino,” *Tempo*, New Series, No. 194, Italian Issue (October, 1995): 22.

“wonderfully but not obviously expressive, and extraordinarily beautiful and dramatic.”<sup>46</sup>

Sciarrino describes his sound as somewhat elegant and delicate in dynamics, but not

“happy.” He says:

Its prettiness rises from some secondary aspects, owing to the fact that it is softer than normal music, and for those people who are accustomed to the modern life, with night clubs, it can be seen as an ant on the back of an elephant. I would rather see it like the eruption of a volcano seen from afar.<sup>47</sup>

Sciarrino’s statement provides us with the spirit that is the epitome of his work. His musical expressions do not have to be bombastic to be significant. An erupting volcano is a clearly audible and naturally significant event. Seeing it erupt from a distance does not diminish its importance or impact, but simply provides a different perspective for something that is extraordinarily powerful and loud. As a performer, knowing Sciarrino’s intent behind the quiet sounds is invaluable. Once his intent is understood, one can focus on bringing the subtlest facets of his works to the listener’s attention. The performer is better prepared to convey a sense of distance and detachment that is so necessary in most of his works.

Besides subtle dynamics and timbral changes, another component of Sciarrino’s subtlety resides in his treatment of mimetic gestures. Despite his music’s abstract qualities, Sciarrino continually experiments with the ways people perceive sound. In contemporary culture, imitation is often viewed as something negative and unoriginal, so we tend to favor abstraction in music as a reaction to direct imitation. If one chooses to write music that imitates sounds found in nature, it should be done in a way that makes the artifice of the imitation audible. It is nearly impossible to reproduce a sound exactly

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<sup>46</sup> Joel Sachs, e-mail message to author, October 25, 2009.

<sup>47</sup> Salvatore Sciarrino, “Entretien avec Salvatore Sciarrino,” 137.

as it is heard elsewhere.<sup>48</sup> Sciarrino's imitations, therefore, are very abstract and only vaguely produce images of the source. With his abstract mimetic gestures, Sciarrino believes one is capable of forming new relationships with nature. He sees music and nature as existing symbiotically.

I do not see that there is a difference, for the listener, between the cry of a real cricket and its imitation by an instrument: it is not an imitation on another plane; they exist on the same plane, in the same temporal field.<sup>49</sup>

If a composer attempts to recreate sounds with an effort to hide the instrument being played, there is essentially no purpose to recreating the sound. Sciarrino does not try to fool the listener, but instead attempts to recreate vague images and stir up recollections. For the performer, knowing that these images are intended to be vague allows the performance to flow as naturally as possible. The performer does not have to spend time making a phrase sound like something else, and can let the subtlety of his music speak for itself. The effect is less cerebral and more organic, as Sciarrino intended (see Figure 13).

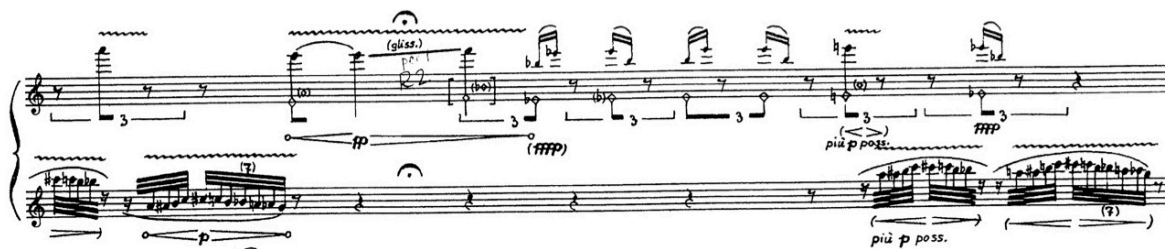


Figure 13: Salvatore Sciarrino, *Canzona di ringraziamento*<sup>50</sup>

Sciarrino is conscious of the difference between the real and imitated sounds, and attempts to portray his mimetic gestures so the listener does not recognize the object of

<sup>48</sup> Ibid., 138-9.

<sup>49</sup> Ibid.

<sup>50</sup> Salvatore Sciarrino, *Canzona di ringraziamento* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1985), 19.



imitation. This approach is different from Olivier Messiaen (1908-1992), who quoted bird sounds very literally in many of his works. Sciarrino's abstracted imitation is something that is at once connected with and detached from the subject being imitated. He places a mental and physical space between the listener and the imitated subject,<sup>51</sup> again implying that the listener is observing a scene or an event from a distance.

### Analyzing Sciarrino's Music

Purely suggestive effects are most convincing when experienced through the subtleties of performance, not when identified on paper. An analysis of Sciarrino's works should be done with the intention of understanding the atmospheres and effects his works create, not with the intention of trying to fit it into pre-existing formal conventions.

Analyzing a work with the intent of assessing its musical value destroys the personal connection formed between the listener and the music, which is of the utmost importance. Sciarrino calls this a "quantitative approach,"<sup>52</sup> which is similar to our traditional chordal and formal analyses. Quantitatively analyzing music involves breaking it apart, fragmenting larger sections, and listing its characteristics in an effort to more completely understand the work. Dissecting music in this way requires one to make many assumptions about the way works are composed, and Sciarrino refuses the conventional formal structures and systems. He sees these analyses as pointless and harmful to the music's integrity.

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<sup>51</sup> Salvatore Sciarrino, "Entretien avec Salvatore Sciarrino," 141.

<sup>52</sup> *Ibid.*, 135.

Sciarrino believes one should renounce the traditional analytical rhetoric and ask how the music relates to culture. He calls this type of analysis a “qualitative approach,”<sup>53</sup> which analyzes the effect of the piece instead of an assumed formal structure. He believes that “the relationships that are established [between the music and the listener] make works complex; make them resist time, and analysis.”<sup>54</sup> Composers write with the intent of forming a relationship with the listener, and Sciarrino is no exception. It is this relationship that resists a quantitative analysis and allows any listener to form one of a variety of connections with what they hear.

Those who choose to analyze Sciarrino’s music should simply discuss the effect of the music. It is a more subjective analysis, but one must find the point at which the music comes into contact with the listener and discuss the relationships formed at that instant. This is how Sciarrino intended his music to be experienced, and it is how one should approach his works.

### Complex Notational Style

Salvatore Sciarrino’s music is notationally complex. Quiet, breathy, fluttering figures are often written with the use of quick rhythms and groups of multiple notes in quick succession, making the music seem complicated and loud (see Figure 14, below). Sciarrino’s notational style is often quite deceiving. His extended rhythmic passages give one the impression that he or she will be producing sounds that should be much more audible than they really are.

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<sup>53</sup> Ibid.

<sup>54</sup> Ibid., 135-8.

In addition to the multitude of figures on each page, Sciarrino often requires the solo flutist to read two or three staves at a time. This is a foreign concept for most instrumentalists who play monophonic instruments. The presence of multiple staves occurs when various techniques and gestures are used within a single phrase or musical event.

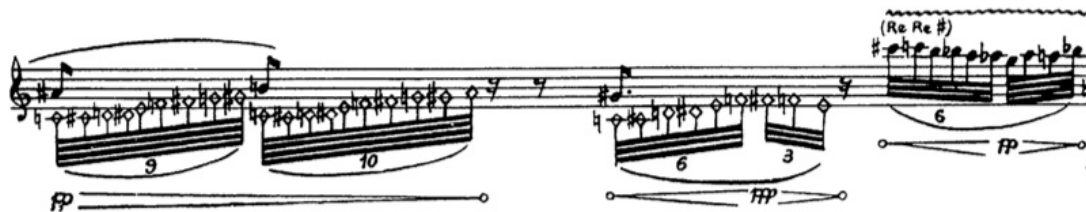


Figure 14: Passage from *Come vengono prodotti gli incantesimi?*<sup>55</sup> This excerpt may look busy and loud, but never reaches a dynamic level above *pianissimo*.

These gestures include combinations of harmonics, timbral trills, vocal effects, extreme dynamics, glissandi, and multiphonics, all presented within a brief period of time.

Although the combination of these effects is complex in nature, the multiple staves give the performer the opportunity to separate the techniques and organize them. Once organized, the performer combines the techniques and is able to create a graceful alternation between sounds. As each technique or effect is often given its own staff, the multiple staves visually organize them, making the piece easier to manage, understand, and perform (see Figure 15, below).

<sup>55</sup> Salvatore Sciarrino, *Come vengono prodotti gli incantesimi?* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1985), 14.



Figure 15: Excerpt taken from *Venere che le Grazie la fioriscono*<sup>56</sup>. In this excerpt, pitched air sounds, tongue rams, and key clicks are all incorporated through the use of the bottom two staves.

In the performance notes of *Venere che le Grazie la fioriscono*, Sciarrino writes, “Changing from one staff to the other should be done without gradual variations in pressure or dynamics, but rather should be almost automatic.” While separating the techniques onto different staves assists the performer visually and mentally, one must then become familiar with the physical transition between techniques. Because Sciarrino notated the techniques on separate staves, he gives the performer greater opportunity to execute the piece according to his directions.

There are other composers who write with complex notation, and not all of them write with the intention of facilitating the musician’s performance. Sciarrino’s complex style contrasts with that of the New Complexity School. The “New Complexity” label pertains to a group of mostly British composers whose unique compositional style was prominent in the 1970s-1980s. Composers from this school include Brian Ferneyhough (b. 1943), Michael Finnissy (b. 1946), and James Dillon (b. 1950). The New Complexity

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<sup>56</sup> Salvatore Sciarrino, *Venere che le Grazie la fioriscono* in *L’opera per flauto* (Milan: BMG Ricordi Music Publishing, 1989), 23.

style is characterized by extremely detailed notation in all aspects, including articulation, rhythm, dynamics, and pitch. Composers of this school were challenged by the traditional limitations of our standard notation system because their music required so much detail. They pushed the boundaries of notated articulation, pitch, and rhythm because they demanded such complexity and precision in performance.<sup>57</sup>

New Complexity music is so detailed and meticulously notated that it is nearly impossible to execute all aspects correctly (see Figure 16).

Figure 16: Page taken from Brian Ferneyhough's *Unity Capsule* for solo flute<sup>58</sup>

<sup>57</sup> Christopher Fox, "New Complexity," *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51676> (accessed January 20, 2010).

<sup>58</sup> Brian Ferneyhough, *Unity Capsule* (New York: Edition Peters, 1975), 1.

There are many performers who find this music fascinating, but there are others who object to this compositional style due to its difficulty and their reluctance to dedicate time to mastering pieces.<sup>59</sup> Ferneyhough and the other New Complexity composers make no attempt to conceal the fact that their pieces are remarkably difficult to master. The difficulty of this music is part of the effect. In the preface of *Cassandra's Dream Song*, Ferneyhough writes:

No attempt should be made to conceal the difficulty of the music by resorting to compromises and inexactitudes (i.e. of rhythm) designed to achieve a superficially more 'polished' result. On the contrary, the audible (and visual) degree of difficulty is to be drawn as an integral structural element into the fabric of the composition itself.<sup>60</sup>

Other composers who use complex notation include Pierre Boulez (b. 1925) and Luciano Berio (1925–2003). After World War II, Boulez and Berio both envisioned a musical community that would escape from tradition and create something new.<sup>61</sup> Both Boulez's *Sonatina* (1946) for flute and piano and Berio's *Sequenza I* (1958) for solo flute embody a complexity that resides in their use of complex rhythmic ideas and extended techniques. The audible complexity present in these pieces defines part of each composer's aesthetic.

Contrasting to Boulez, Berio, and the New Complexity style, Sciarrino's music only appears complex in the score. It is not intended that the performer reveal any of this complexity on stage during performance. Contrary to Ferneyhough's principles, Sciarrino

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<sup>59</sup> Richard Troop, "Ferneyhough's Dungeons of Invention," *The Musical Times* 128, no. 1737, Gluch Bicentenary Issue (November 1987): 624.

<sup>60</sup> Brian Ferneyhough, *Cassandra's Dream Song*, Preface (New York: Edition Peters, 1970).

<sup>61</sup> David Gable, "Boulez's Two Cultures: The Post-War European Synthesis and Tradition," *Journal of American Musicological Society* 43, no. 3 (Autumn 1990): 426.

believes “as much work as possible must be given to the listener.”<sup>62</sup> The effect of Sciarrino’s music is more atmospheric and graceful than that of many other notationally complex works.

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<sup>62</sup> Salvatore Sciarrino, “Entretien avec Salvatore Sciarrino,” 137.

## CHAPTER 3

### A PERFORMER'S GUIDE TO *L'OPERA PER FLAUTO*

*Yes, the old flute, just so as it was, had not yet been explored completely.*<sup>63</sup>  
-Salvatore Sciarrino

Sciarrino's collection *L'opera per flauto* (1990) contains seven pieces for solo flute, each dating between the years between 1977 and 1990. The individual pieces bear dedications to flutists Roberto Fabbriani and Geoffredo Petrassi, with whom Sciarrino collaborated during his exploration of new sounds for the flute. Each piece is meant to stand alone as a single work. The single exception is the fact that *Come vengono prodotti gli incantesimi?* and *Canzona di ringraziamento* are linked with an *attacca*. It is intended that this chapter provide flutists with the background information and technical assistance needed for executing new techniques, both of which are essential to creating the unique atmospheres characteristic of Sciarrino's music.

In this collection, Sciarrino often references Greek and Egyptian mythology. Instead of regarding his music as something removed from culture, Sciarrino's references show that his music is a direct product of its cultural surroundings. His titles are not used to bolster images or messages within works, but instead should be considered more like epigraphs, only generally suggesting themes and imagery. The titles also offer insight into the composer's mind and suggest characteristics of the composer that may be lost once the work is out of the composer's hands.<sup>64</sup>

Many sounds heard in *L'opera per flauto* are a result of approximately twenty years of Sciarrino's work on developing new flute sonorities. Sciarrino collaborated with and

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<sup>63</sup> Salvatore Sciarrino, *Carte da suono*, ed. Dario Oliveri, trans. Megan Lanz. (Roma: CIDIM; Palermo: Edizioni Novecento, 2001): 139.

<sup>64</sup> *Ibid.*, 141-2.



gathered ideas from Roberto Fabbriciani and with Giancarlo Graverini for many of the pieces in this collection. Other sounds, such as harmonics and breathy air sounds, were common property of contemporary composers, but Sciarrino believes they are often attributed to him because he feels they are so well incorporated and appropriately used in his music. He feels that as immodest as it seems, each of the *L'opera* compositions is a legitimization of these modern sounds.<sup>65</sup> His greatest challenge was in exceeding the traditional limitations of the instrument.<sup>66</sup> Sciarrino took existing extended techniques, combined them with others, and developed entirely new effects to elevate the flute's sonic capabilities to new levels.

*All'aure in una lontananza (Aura at a distance, 1977)*

Sciarrino titled *All'aure in una lontananza (Aura at a distance)* after a sonnet by the Italian poet Giambattista Marino (1569-1625).<sup>67</sup> Marino was known for his overly florid, extravagant, and decadent writing style.<sup>68</sup> Sciarrino was not concerned with emulating Marino's style, but was more interested with the imagery provided by the words. Sciarrino says that *All'aure* represents a certain amount of "melancholy lyricism, [much like] an elegy,"<sup>69</sup> and that its sounds are ambiguously mythical and ancient. He also describes the piece as being "the characteristic perspective of [his] musical thought."<sup>70</sup>

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<sup>65</sup> Salvatore Sciarrino, *Carte da suono*, 138.

<sup>66</sup> *Ibid.*

<sup>67</sup> *Ibid.*, 139.

<sup>68</sup> Elizabeth Cropper, "The Petrifying Art: Marino's Poetry and Caravaggio," *Metropolitan Museum Journal* 26 (1991): 193.

<sup>69</sup> Sciarrino, *Carte da suono*, 139.

<sup>70</sup> *Ibid.*

*All'aure* features harmonic timbral trills, extremely reduced dynamics, Aeolian sounds, and violent air glissandi. Aeolian sounds are extremely quiet, as only the air moving through the flute is audible. These sounds are often made more delicate by combining them with soft dynamics and *niente* effects. Sciarrino places many violent air glissandi throughout the piece, providing contrasts between loud and soft. As is characteristic for his writing, the power within the loud sounds provides renewed perspective to the surrounding soft sounds. The extremely reduced dynamics and continuous use of *niente* allow the performer to portray the infinite beginnings and endings (the *lontananza*, or infinite distance) in this piece.

Harmonic timbral trills are shown in Figure 17 (below). For this effect, the flutist produces the upper notes by using the fingerings for the lower open diamond-shaped notes. The parentheses around the first and last pair of notes indicate that there will be time before and after the note has sounded, where the sound is transitioning to and from *niente*. During these transitional times between the trill and the *niente*, the sound will be non-pitched, and often airy. Sciarrino writes, “The notes in parentheses indicate the extension of the moment where the note is to be heard,”<sup>71</sup> and indicates in the performance notes that very little sound is to be audible between the crescendo and diminuendo. Through practice, the flutist will become increasingly comfortable with allowing the consistent silences between statements to become major contributors to the expression of this piece.

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<sup>71</sup> Salvatore Sciarrino, notes from *All'aure in una lontananza* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1977), 3.



Figure 17: Harmonic timbral trills, characteristic of *All'aure in una lontananza*<sup>72</sup>

A majority of sounds produced in *All'aure* are the result of harmonic timbral trills. If the performer maintains a sense of hypnotic regularity in the fingers during the trills, the quiet key clicks resulting from the timbral trills in each occurrence are very rhythmically uniform. The performer should make no attempt to hide the pulse or heartbeat-like effect produced by the percussiveness in the keys, as they provide another layer to the effect. Depending on the acoustics in the performance space, the performer may also wish to continue the trill between effects, even when air is not moving through the instrument and the performer is breathing. This creates a sense of connectivity between the thin strands of music, and also makes the resulting silence during breaths less jarring to the flow of the phrase when compared to the already extremely quiet music.

In the score, Sciarrino indicates that the piece is to be played “according to the breath” (*Secondo il proprio respiro*).<sup>73</sup> The breath determines the duration of each figure, and they should be timed to sound as natural and unplanned as possible. It is crucial that the performer find places to release held air to avoid feeling winded, since these figures

<sup>72</sup> Salvatore Sciarrino, *All'aure in una Lontananza* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1977), 4.

<sup>73</sup> Sciarrino, *All'aure in una lontananza* in *L'opera per flauto*, 4.

do not require volume of air as much as they require pressure. Each element should also be timed by comparing its physical length on the page to surrounding figures.

Harmonic timbral trills occur throughout the entire piece, which is approximately ten minutes in length. This is a long amount of time to maintain meticulous control over small sounds. To produce these trills, the air pressure must remain consistent and the performer must use the embouchure to control the flow of air into the flute. An air stream that is directed toward the top portion of the flute's riser works best and helps avoid underblowing (see Figure 18). The embouchure should remain firm, but not stiff, to produce continuous harmonic timbral trills that come from and fade to *niente*.



Figure 18: Embouchure position for harmonic timbral trills

For Aeolian sounds (airy and transparent sounds, shown in Figure 19), the flutist should cover the embouchure hole and exhale into the flute, using fingerings for the notes indicated to produce the desired pitches. Figure 20 shows three different flute placement options to execute this technique, each producing a slight variation in sound. Option A depicts the standard placement for Aeolian sounds, and is effective for the softest sounds. For this placement, the air stream should be directed at an angle perpendicular to the embouchure hole. Aiming the air at any other angle increases one's chances of producing a whistle or jet-like sound.



Figure 19: Aeolian sounds from *All'aure in una lontananza*<sup>74</sup>

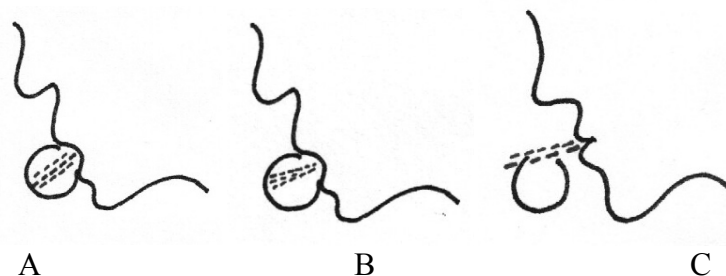


Figure 20<sup>75</sup>: Three flute and embouchure placement options to create Aeolian sounds

Even though the Aeolian sounds are combined with particular pitch fingerings, the unfocused nature of this technique makes it difficult to hear the notes associated with the figure. Pitches for these types of sounds are most audible when played on notes within the staff. Although the figures throughout *All'aure* are within the desired range for the ear to perceive pitches, the effect is entirely different than if the pitches were being played normally. Not only are they all extremely quiet, but also the preciseness of each pitch is lost within the airiness of the effect.

If the performer wishes to incorporate more definite pitches within each figure, particularly for those that crescendo to *forte*, the flute could be rolled out to add more

<sup>74</sup> Sciarrino, *All'aure in una lontananza* in *L'opera per flauto*, 4.

<sup>75</sup> All embouchure placement figures are based on illustrations found in Pierre-Yves Artaud's book, *Flûtes au présent* (Paris: Gérard Billaudot Publishing, 1980), 9.

pitch to the sound (see Option B in Figure 20, above). For this placement, the flute is rolled closer to a normal playing position, but the lips still cover the entire embouchure hole. By allowing the air to enter the flute at an angle closer to that of playing, the resulting sounds contain more pitched characteristics. Option B is the author's preference for these sounds, as more pitch differentiation is audible in larger rooms. This placement is the same as for the jet whistle or air glissando (see Figure 21), but requires a less forceful air speed.

The third placement option allows the flutist to uncover the embouchure hole and play with very diffused air to create Aeolian sounds. The danger of uncovering the embouchure hole is that the he or she must be careful to avoid producing actual tones. If attempting this placement, the flute could be pulled away from the chin to create distance between the instrument and performer, thereby lessening the severity of the air stream (see Option C in Figure 20, above). Option C is the most audible of the three placements, although it is not a traditionally accepted execution of this technique. It is especially effective for the loudest Aeolian figures in *All'aure*, and is also an appropriate substitute technique when Options A and B are ineffective in particularly large halls. To play using this last placement option, very little air should enter the flute. Most of the air stream should be directed across the instrument.

Pierre-Yves Artaud's book, *Flûtes au Présent*, is a good resource for additional instruction on techniques like the Aeolian sound. If the flutist chooses to reference Artaud's book, it is important to note that Artaud uses an unfilled triangle to demonstrate notation of the Aeolian sound, and Sciarrino uses an unfilled diamond. While Sciarrino

does not use the term “Aeolian” in his performance notes, the techniques should be interpreted as the same.

Sciarrino also writes violent air glissandi as interjectory figures (see Figure 21, below). This technique is more commonly referred to as a “jet whistle.” Sciarrino’s air glissandi occur most often at relatively loud dynamics. He notates this effect with an open diamond-shaped note head that indicates the fingering to be used, with an inverted V-shaped arrow written above the note. This technique occurs on various pitches throughout *All’aure* to provide the listener with dynamic juxtaposition and a renewed sense of perspective. Prolonged periods of soft dynamics lose their intensity when there are no comparisons to be made, and Sciarrino provides necessary dynamic contrast with these glissandi. Afterward, the listener senses the same hush and space created at the beginning. This quick effect also begins and ends with *niente*, making it sound sharply but briefly. Due to the severity of quickly changing dynamic contrasts when this figure is executed, the hushed effects that precede and follow seem almost inaudible.



Figure 21: Sciarrino’s violent air glissandi from *All’aure in una lontananza*<sup>76</sup>

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<sup>76</sup> Sciarrino, *All’aure in una lontananza* in *L’opera per flauto*, 4.

To execute this air glissando technique, the flutist should cover the entire lip plate with his or her mouth and angle the headjoint slightly outward, blowing a “violent glissando as if warming up the instrument.”<sup>77</sup> If the air column and headjoint are at a perpendicular angle, the resulting sound is not as severe and sharp, and is closer in nature to the Aeolian sound. The angle of air into the headjoint is most successful when positioned similarly to the angle at which a flutist normally plays (see Figure 22 below). This technique is essentially the same as Option B for producing Aeolian sounds, but with a more intense air stream. The force of the air column determines the shrillness of the glissando.

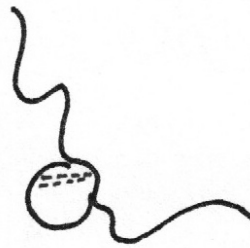


Figure 22: Flute and embouchure placement for violent air glissandi

In addition to the extremely reduced dynamic levels and transparent sounds, Sciarrino added occasional *mezzo forte* and *forte* figures using all playing techniques discussed above. These figures provide a sort of middle ground between the extremes of loud and soft, and help maintain the sense of closeness and distance throughout the work.

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<sup>77</sup> Sciarrino, notes from *All'aure in una Lontananza* in *L'opera per flauto*, 3.



*Hermes* (1984)

Sciarrino begins his performance notes for *Hermes* with a single word: *psicopompo* (psychopomp). In Greek mythology, the psychopomp is a messenger between gods and mortals, one who guides the souls of the dead into the afterlife. Hermes was a messenger whose job it was to lead the newly deceased souls, without imposing judgment of his own. Hermes was one of the only gods who could enter and exit the underworld or afterlife without harm, and he assured safe travels to all souls. Sciarrino uses Hermes as the title for this piece to indicate that the piece should represent a region between dreams and reality, between life and death. In the performance notes for *Hermes*, Sciarrino provides the following description:

With me, music inhabits a threshold region. Like dreams, where something both exists and does not yet exist, and exists as something else as well. And where these sensations, the most fleeting of them, cross the threshold of unconsciousness with the blink of an eye: outside, they are prolonged, sharp and clear, having survived the passage from drowsiness.

These are the sounds found close to the horizon of the senses, those, surely which, come from the purgatory of the infrauterine [sic], magnified by ancient silence, through some submerged collapse of memory. They fluctuate, and you stand in the center, and an intact space soon pulsates in the dark.<sup>78</sup>

*Hermes* prominently features a variety of harmonics. The quietness and transparency of these harmonics provide illusions of silence and stillness, and may indicate Hermes's existence or wandering between the worlds of life and death. Harmonic clusters provide disruptions to the very quiet harmonic episodes, and may indicate Hermes's presence in or visit to the underworld. The loud punctuations are an effective contrast to the extremely quiet figures and help to more carefully define the extremely quiet gestures.

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<sup>78</sup> Salvatore Sciarrino, notes from *Hermes* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1984), 7.

This juxtaposition of dynamics and texture provides the perception of near and far within the first seconds of the piece.

The piece's simple beginning is deceiving, as its complexity increases by incorporating a variety of unique effects, including harmonic timbral trills, violent air glissandi, and tongue rams. The tongue ram will be discussed in *Come vengono prodotti gli incantesimi?*, the following piece in this collection. The complexity Sciarrino creates results from mixing these various techniques with the harmonic clusters and single harmonics. They continue to build and finally come to a climax approximately halfway through the work. At this point, the extremely loud dynamics combined with the harmonic clusters create a wall of sound that continues before dissolving into harmonics and timbral trills. The piece is shaped as if it is a narration of one of Hermes's journeys into the underworld and back.

Loud punctuations, such as the one at the beginning of *Hermes*, are found throughout the piece and create a sense of polyphony. An indirect polyphony is apparent from the beginning of the piece, as the fundamental note remains inaudible but implied throughout the harmonic wanderings (shown in Figure 23). The entire piece is based on the harmonic series of C. Subsequent harmonies evolve from this single sound, and those that stem from it either branch out from the fundamental or exist to reinforce it. He comments that the piece "travels over a most dazzling harmonic conquest."<sup>79</sup>

Although harmonics are a fundamental technique with which the advanced flutist should be familiar, he or she may have more success with the harmonic intervals through the incorporation of vocal placement while playing. This technique requires the flutist to

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<sup>79</sup> Sciarrino, *Carte da suono*, 139.

shape the pharyngeal space according to how he or she would sing the note in question. If the flutist can successfully manipulate the pharynx to create the right environment for a particular note, the likelihood of producing the correct harmonic is greatly increased.



Figure 23: From *Hermes*<sup>80</sup>, a harmonic cluster and following harmonic wanderings

A significant amount of air pressure is required to successfully produce the various notes in each harmonic cluster (shown in Figure 24, below). The harmonic cluster is a group of notes generated when the flutist uses low fingerings and overblows to produce the upper notes. The burst of air produces multiple pitches instead of a single, focused harmonic. Once produced, the clusters provide “an illusory polyphony”<sup>81</sup> that makes the piece even more complex. These clusters do not require special multiphonic fingerings, unlike those in *Fra i testi dedicati alle nubi* (see Figure 41), but rely on overblown fingerings of notes provided with unfilled diamonds.

When overblowing these lower notes, it is important to keep in mind that the air stream must be a combination of the pressure needed to produce harmonics and the height of air necessary to produce a multiphonic. With multiphonics, the air stream must be “tall” enough to hit each target spot on the riser for every component of the chord.

<sup>80</sup> Salvatore Sciarrino, *Hermes in L’opera per flauto* (Milan: BMG Ricordi Music Publishing, 1984), 8.

<sup>81</sup> Sciarrino, notes from *Hermes in L’opera per flauto*, 7.

Multiphonic air streams are typically unfocused and do not use the same “efficient” air flutists normally strive to achieve.

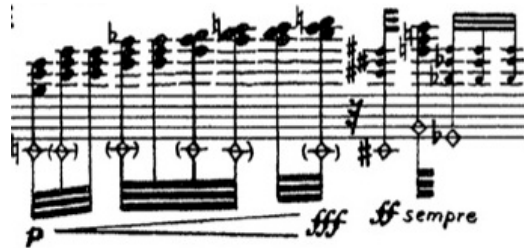


Figure 24: Harmonic clusters from the second page of *Hermes*<sup>82</sup>

To produce the first chord in Figure 24, the air should be directed toward the riser where the G is produced, but also higher up where the C and E speak (see Figure 25). The three lines in this figure represent the different heights required to support each component of a multiphonic chord or cluster. The aperture must be opened more vertically, allowing more air to pass. This makes the air stream taller and less efficient, but the outcome is more reliable. The higher the multiphonics, the more forceful the air must be in order to produce the notes. Lower multiphonics, such as those in *L'orizzonte luminoso di Aton*, should be produced with less force.

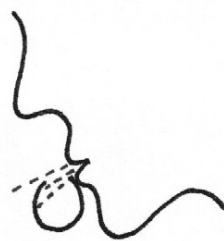


Figure 25: Embouchure placement for multiphonics and harmonic clusters

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<sup>82</sup> Sciarrino, *Hermes in L'opera per flauto*, 9.

*Come vengono prodotti gli incantesimi?* (How are the incantations produced?, 1985)

The initial sounds in *Come vengono prodotti gli incantesimi?* create an immediate sense of drama. This piece is a meticulous experimentation with the flute's capabilities, more so than either of the preceding pieces in the collection. With the composition of this piece, Sciarrino wanted to more completely explore sonorous and mechanical possibilities that had not yet been present in flute music. As indicated in the title, this piece is an embodiment of Sciarrino's attempts to produce new incantations (sounds). The tongue attacks create a faint percussiveness, and the contrasting sounds found in harmonic surges, harmonic evaporations, and harmonic clusters provide extreme contrasts in subsequent material. These contrasts are harsh compared to the delicacy in the opening.

*Come vengono* begins quite simply, with rapid tongue attacks (see Figure 26). The beginning of the piece is quite static and nearly inaudible. Besides the occasional *sforzando* and *fortissimo* attacks, the beginning of this piece avoids dynamics above *piano* for a majority of the first page. Figure 26 shows a brief section that uses more frequent dynamic contrasts.



Figure 26: Tongue attacks from *Come vengono prodotti gli incantesimi?*<sup>83</sup>

<sup>83</sup> Salvatore Sciarrino, *Come vengono prodotti gli incantesimi?* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1985), 12.

At *piano* dynamic levels, tongue attacks are slightly different from the more common tongue ram technique. In this piece, the more forceful tongue ram is appropriate when tongue attacks are required at louder dynamics because it is more violent and produces a sharply articulated pitch and burst of air. In the performance notes, Sciarrino indicates that the tongue attacks are to be produced without blowing air into the flute, and that the technique can be produced by either inhaling or exhaling.<sup>84</sup> When attempting this technique, air will move through the flute, but no pressure should be added in an effort to produce a louder pitch. The rhythms and pitches produced by such little air movement through the flute are only slightly detectable. When attempting this technique, if the flutist discovers that inhaling and exhaling are putting too much air into the flute, he or she might wish to experiment with breathing through the nose in addition to the mouth.

Both the tongue ram and the more quiet tongue attack require the flute to be turned inward. For the tongue attack, the lips should be closed almost entirely and rest on the lip plate over the embouchure hole. The tongue then interrupts the air stream with its rapid placement against the back of the lips (see Figure 27, below). The tongue attack is simply a less forceful version of the tongue ram, and the slower air movement helps the flutist's tongue to move more rapidly. The resulting sounds of the tongue attack are remarkably quiet. For tongue rams, the tongue forces a burst of air into the bore of the flute by articulating against the embouchure hole instead of the lips.

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<sup>84</sup> Salvatore Sciarrino, notes from *Come vengono prodotti gli incantesimi?* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1985), 11.

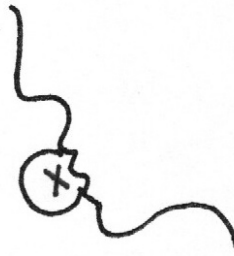


Figure 27: For the tongue attack, the stopped air created when the tongue interrupts the flow is indicated with an “x.”

In addition to harmonic clusters, this piece contains two instances of a common multiphonic, both found on the third line of the last page. These instances are quick, and surrounded by harmonic clusters and the Re-Re# trill (see Figure 28). In the performance notes, Sciarrino provides a suggested fingering for this multiphonic (see Figure 29). The interpretation of this fingering system will be described in the final section of this guide (see Figure 41), in the discussion of *Fra i testi dedicati alle nubi*.

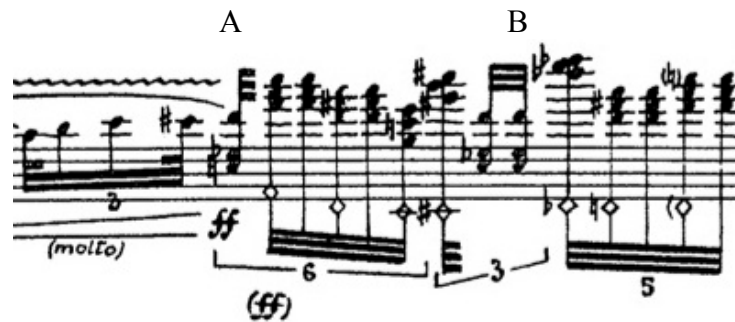


Figure 28: Multiphonics in this excerpt are labeled with “A” and “B,” and are achieved by executing fingering indicated in Figure 29, below.

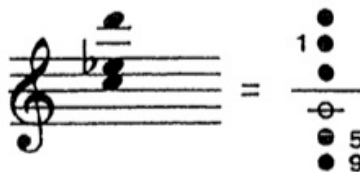


Figure 29: Fingering provided for the multiphonic shown in Figure 15

*Come vengono* also contains harmonic surges and evaporations (Examples A and B in Figure 30, below), as well as harmonic clusters, discussed in the earlier section on *Hermes*. These surges and evaporations occur in ascending and descending figures, respectively. Each of these surges begins on a harmonic cluster. The surge takes off after the cluster, and the evaporation diminishes in a rapid diminuendo immediately after the cluster is played.

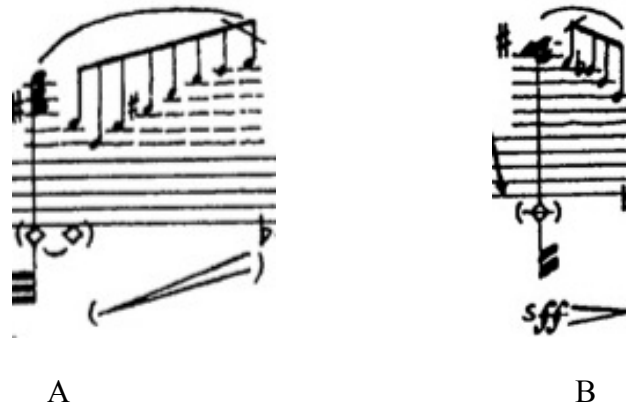


Figure 30: Harmonic surge (Example A) and harmonic evaporation (Example B) from *Come vengono prodotti gli incantesimi?*<sup>85</sup>

In *Come vengono*, Sciarrino introduces the Re-Re# (D-D#) trill effect, the most unique of his sonorous creations. Sciarrino explored many new possibilities in *Come vengono*, and the subsequent *Canzona di ringraziamento* is an elaboration on this unprecedented effect. This technique will be discussed more in detail in the following section for the *Canzona* (refer to pages 52-56 and Figure 33).

This piece ends with an *attacca* into *Canzona*, and is the only evidence of Sciarrino's intent to connect pieces in the *L'opera per flauto* collection. The two pieces are each

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<sup>85</sup> Salvatore Sciarrino, *Come vengono prodotti gli incantesimi?* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1985), 13.



successful as single, separate works, but the *attacca* between them provides a fluid and undetectable connection (see Figures 31 and 32, below). Sciarrino chose to link these pieces because the first is a development of new techniques, and the second is an exploration of the most unique of those techniques. He has said that *Canzona* is a “construction on the few sounds left suspended by the incantations.”<sup>86</sup> One piece evolves into the other, and the effect of the two in succession is seamless and organic, as if part of the same stream of consciousness.



Figure 31: The end of *Come vengono*<sup>87</sup> into niente

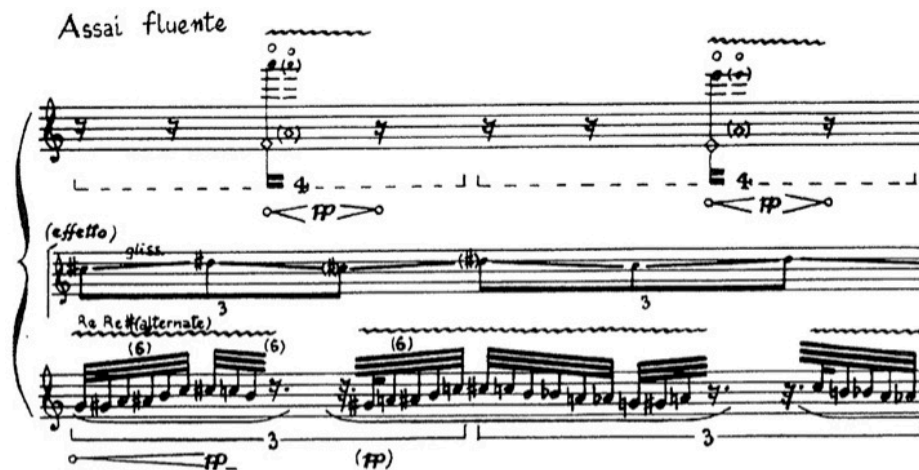


Figure 32: Beginning of *Canzona di ringraziamento* from niente

<sup>86</sup> Sciarrino, *Carte da suono*, 141.

<sup>87</sup> Salvatore Sciarrino, *Come vengono prodotti gli incantesimi?* in *L'opera per flauto*, 14.

*Canzona di ringraziamento* (1985)

Sciarrino's *Canzona di ringraziamento* (*Canzona of thanks*) is the first of three pieces in *L'opera per flauto* to require the flutist to read multiple staves simultaneously. Flutists who are new to Sciarrino's music are probably not accustomed to reading figures from more than one staff at a time, so it may seem daunting. As discussed in Chapter Two (refer to pages 29-30), Sciarrino's use of multiple staves acts as an aid to the performer rather than an obstacle. Once flutists take this approach to learning pieces with this notation, the process will be less troubling.

*Canzona di ringraziamento* begins with three staves. The middle staff, labeled "affetto," is provided to describe how the effects should sound once combined (see Figure 32, above). Once the effects are well established, the middle staff disappears. It returns only occasionally throughout the piece whenever a new effect is introduced. It is clear that Sciarrino wanted no staff to dominate another, as all sounds in this piece combine toward a common goal.

This piece embodies polyphony created through the incorporation of various effects and techniques into one multi-faceted musical statement. The author chooses to describe this form of polyphony as poly-effective, as the combinations result in multiple effects instead of multiple melodies. These multiple effects include harmonic timbral trills, harmonic interval leaps, and the Re-Re# trill. This type of polyphony is illusory because each effect is superimposed upon the tail of the effect before it, and the ear hears them as belonging to the same gesture. Sciarrino understands that the listener must take a moment to process and consider effects, and uses this to his advantage when writing music such as *Canzona di ringraziamento*. New effects occur as a listener is still processing previous

effects, at which point one's ear combines them into a distinct, but less apparent, form of polyphony.

The most prominent effect in *Canzona* is the Re-Re# trill (shown in Figure 33), which creates a most unusual fluttering sound. This technique was introduced in the previous piece, *Come vengono prodotti gli incantesimi?*. Regarding this new trill effect, Sciarrino said the flute had been “radically transformed.”<sup>88</sup> To him, the flute had been limited to the same techniques and sounds for quite some time. Once he found new effects, the flute emerged as a newly capable instrument. The techniques and sonorities developed throughout these pieces allow the flutist to explore dimensions of sound newly available on the instrument.



Figure 33: Re-Re# trill effect from *Canzona di ringraziamento*.<sup>89</sup>

There are two approaches to executing the Re-Re# trill in *Canzona*. Only the left hand is required to produce the notes written on the bottom staff, so the variation lies in the interpretation of how the right hand is used to produce the trill. Both methods produce very intriguing sounds, and both can be considered acceptable interpretations of the text.

<sup>88</sup> Ibid.

<sup>89</sup> Sciarrino, *Canzona di ringraziamento* in *L'opera per flauto*, 16.

Since the word “alternate” is written above the figure, one possible interpretation is that both the D and D# trill keys are to be played in alternation while the left hand produces the notes on the bottom staff. The effect of this is a predominance of the implied C# — D# — C# glissando over the chromatic line on the bottom staff.

The other option is for the flutist to use both trill keys simultaneously, more like a traditional trill. This interpretation provides more of a balance between the bottom chromatic line and the implied glissando effect. The sound alternates between the low notes and the upper notes, and sounds more active and fluttering than when the previous interpretation is used. Roberto Fabbriciani worked closely with Sciarrino to interpret the notation and develop the precise sonorities he was seeking in these pieces. Fabbriciani uses this second interpretation in his performances and recordings, and says he chose this method of execution because when working with Sciarrino, the composer “chose what he preferred regarding the sounds and their effect.”<sup>90</sup>

In addition to the dominant trill effect, the performer must also incorporate the voice with playing in a few select places. This technique is indicated with an Aeolian figure and unbeamed notes on the bottom staff (see Figure 34). The performer uses the fingerings of the bottom notes and adds the voice for the unbeamed note above. The staff immediately above is the “affetto” staff and shows the portamentos created by changing fingerings while the voice remains constant.

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<sup>90</sup> Roberto Fabbriciani, e-mail message to author, January 12, 2010.

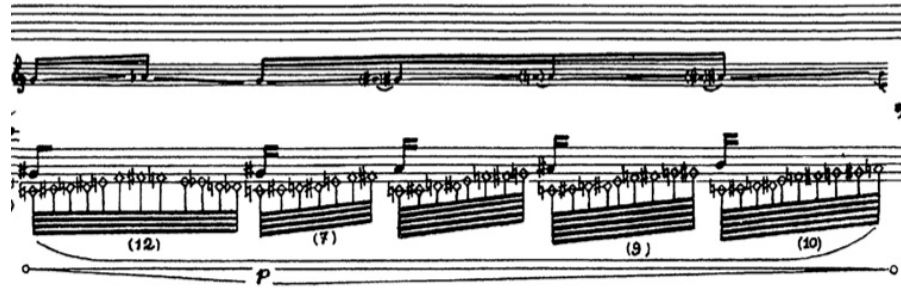


Figure 34: Voice added to Aeolian sounds, from *Canzona di ringraziamento*<sup>91</sup>

The embouchure placement for this effect is similar to that for the Aeolian sounds. The flutist should experiment with placing the lip plate farther inside the mouth (behind the teeth, see Figure 35) or outside the mouth (see Figures 36). Previous embouchure placement figures have used dashed lines to represent the air column. These two figures use dotted lines to show the decreased pressure that results from using the voice instead of normal air pressure. To attempt this technique with the lip plate outside the mouth, the lips should come together, almost closing, to block the embouchure hole. The added pressure created from closing the aperture (as opposed to keeping the flute as far in the mouth as possible) creates a different effect. Although the pitches produced will be very quiet, each placement provides a slightly different balance between air and tone.



Figure 35: Embouchure placement for voice added to Aeolian sounds

<sup>91</sup> Sciarrino, *Canzona di ringraziamento* in *L'opera per flauto*, 16.

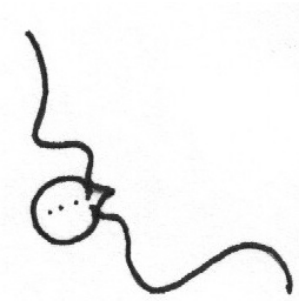


Figure 36: Alternate embouchure placement for voice added to Aeolian sounds

*Venere che le Grazie la fioriscono* (Venus that thanks the bloom, 1989)

*Venere che le Grazie la fioriscono* is one of the most quiet in the *L'opera per flauto* collection. No portion of this piece includes sounds produced with traditional tones or harmonics, making it one of the most diffused. The silence implied by the effects in this piece is heard throughout, and that plane is never broken by anything as jarring and opaque as a multiphonic cluster. Disruptions to the implied silence come in the form of an air glissando (as heard in *Come vengono prodotti gli incantesimi?*, but less violent in force and dynamic), and are much more diffused in sound. The glissandi are related to the rest of the effects in the piece in that they are all produced with unfocused air. They only seem disruptive to the quiet plane because they are louder in comparison to the surrounding quiet music.

The multiple staves in this piece combine techniques that are difficult to execute in combination. Sciarrino's complex notation is apparent in this piece, as the flutist must quickly alternate between techniques that include Aeolian sounds, air glissandi, partially obstructed sounds, key clicks, and tongue rams (see Figure 37).



Figure 37: A combination of effects create notational complexity<sup>92</sup>

This piece is characterized by multiple staves, which separate the techniques for the performer, as in *Canzona di ringraziamento*. There are new techniques in this piece that were not included in previous pieces, such as key clicks and the use of a covered mouthpiece with the tongue only partially obstructing the embouchure hole (see Figures 38 and 39, below).



Figure 38: Key clicks,<sup>93</sup> indicated with an “x” instead of a traditional note head

<sup>92</sup> Salvatore Sciarrino, *Venere che le Grazie la fioriscono in L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1989), 23.

<sup>93</sup> Sciarrino, *Venere che le Grazie la fioriscono in L'opera per flauto*, 26.



Figure 39: Partially obstructed Aeolian sound notation

To achieve optimal percussiveness and resonance on key clicks, the flutist should experiment with clicking various keys for different sounds. Closing the G key for a click is often one of the most resonant, but if this produces too much audible sound for one's taste, other keys could be used in substitution. For notes that do not require many keys to be closed, it is difficult to achieve resonance on a pitch with a key click. The right hand keys are acceptable alternates in this circumstance, but the performer should experiment and find the key combination that works best for them. Ideally, he or she should match the resonance of these less audible notes with the lower, denser notes. Neither should overpower the other.

The technique shown in Figure 40 requires the flute to be rolled in and the lips to cover the embouchure hole. This partially obstructed technique is similar to that of an Aeolian sound (see Figure 20A or 20B for placement), but produces a sound closer to a whistle. The flutist should experiment with various obstruction amounts to produce the upper notes, as each person and each flute may be different. Sciarrino indicates that the tongue should obstruct the embouchure hole “by more than two-thirds”<sup>94</sup> to produce this effect. The notes are indicated with traditional note heads on top and diamond-shaped

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<sup>94</sup> Salvatore Sciarrino, notes from *Venere che le Grazie la fioriscono* (Milan: BMG Ricordi Music Publishing, 1989), 21.



note heads in lower octaves. The lower fingering should be used to execute the technique, with the upper note sounding.



Figure 40: Transitions between techniques, from *Venere che le Grazie la fioriscono*<sup>95</sup>

Sciarrino also notates Aeolian sounds on one staff and has the flutist evolve into the partially obstructed sound that is heard at a higher pitch (see Figure 40, above). In this example, the Aeolian sound on low D quickly evolves into the partially obstructed sounds on the upper staff. The transition between the two notes is not meant to take any time away from the performance. The two techniques are notated on separate staves, and Sciarrino indicates that the transfer from one staff to the other “be done without gradual variations in pressure or dynamics, but rather should be almost automatic.”<sup>96</sup> The transition between the staves happens quickly, and should occur without the performer relaying any difficulties.

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<sup>95</sup> Sciarrino, *Venere che le Grazie la fioriscono* in *L'opera per flauto*, 23.

<sup>96</sup> Sciarrino, notes from *Venere che le Grazie la fioriscono*, 21.

*L'orizzonte luminoso di Aton* (*On the luminous horizon of Aton*, 1989)

*L'orizzonte luminoso di Aton* is one of the most organic sounding pieces in the collection. The majority of sounds heard in this work are based on the premise of simple inhaling and exhaling, and because of this the piece portrays an atmosphere where the air itself has life and is breathing. The work is, at its most fundamental level, a musical expression of life. It is introspective and reflective of the basic foundation on which we are all created.

*L'orizzonte luminoso di Aton* employs techniques such as inhaling and exhaling into the flute, rhythmic breath attacks, tongue rams, harmonic timbral trills, and a few harmonic clusters. The clusters are much more clearly audible than the rest of the effects in the piece, and the harmonic timbral trills bring a few extremely focused sounds to the piece.

Sciarrino notates the inhalation and exhalation techniques with a plus sign and open diamonds attached to stems that precede each note (see Figure 41).

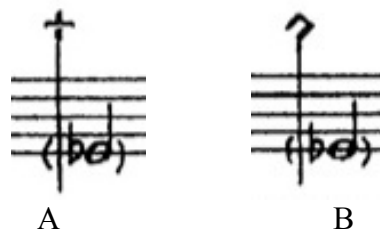


Figure 41: Example A, with the cross atop the stem, indicates inhalation through the flute. Example B, with the open diamond, indicates exhalation. These techniques create the majority of *L'orizzonte luminoso di Aton*.<sup>97</sup>

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<sup>97</sup> Salvatore Sciarrino, *L'orizzonte luminoso di Aton* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1989), 28.

For each of these techniques, the embouchure placement should mimic that of the Aeolian sounds. Sciarrino indicates that the lip plate should be inside the mouth for both of these techniques. The farther the lip plate is inside the mouth, the more chance the faint pitches will be somewhat audible. These inhalation and exhalation techniques are some of the faintest possible on the flute.

At various points throughout the piece, Sciarrino makes the concept of exhalation through the flute more complex by adding rhythms to the air movement. He introduces a technique that is based upon the same principles but incorporates more percussiveness into the sound. These rhythmic exhalations (see Figure 42) resemble a sound like coughing. They are intrusions to the musical breathing, but generated from the same premise nonetheless.

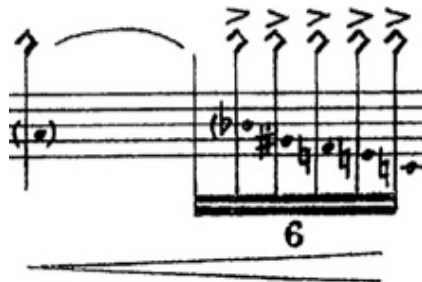


Figure 42: Sciarrino furthers idea of exhaling into the flute by adding a percussive rhythm to the technique.<sup>98</sup>

Sciarrino disrupts the hypnotic breathing with occasional multiphonics. As in *Come vengono* and *Fra i testi dedicati alle nubi* (discussed in the following section), he provides fingerings in the performance notes. While these disruptions may cause a bit of awkwardness while the flutist becomes accustomed to fingerings, he mentions:

<sup>98</sup> Salvatore Sciarrino, *L'orizzonte luminoso di Aton in L'opera per flauto*, 29.

The passages notated on the upper staff are super-imposed on those of the lower (and hence to be elided). Note the intimate relationship between the methods of tone production, that is, between the exhalations of the sound produced by blowing with the inhalation of those made by sucking in air.<sup>99</sup>

*Fra i testi dedicati alle nubi* (*Between the texts dedicated to the clouds*, 1990)

In some ways, the final piece in the *L'opera per flauto* collection is dramatically different from the rest of the works. The dynamics are louder and the rhythm is more precise. Upon first glance, one might come to the conclusion that Sciarrino's style had evolved over the thirteen years it took to compose the pieces in this collection. It could also be that other composers influenced him, or that his flute writing continued to evolve, since nothing about Sciarrino's attitudes are static. He has said, "It is necessary to continually dismiss the horizon of [current] interests, in order to continue to renew."<sup>100</sup> Assuming his work had evolved would be a valid conclusion.

*Fra i testi*, however, shares a crucial similarity with the rest of the collection: all sounds rely on non-traditional methods of production. The piece contains multiphonic chords and diads, tongue attacks, and Aeolian harmonics. Like the preceding works, its progression is unpredictable. The timbres are often translucent and unfocused due to the physical nature of multiphonic production on the flute. Each group of notes sounds as delicate and easily broken as any of the others in the collection.

The multitude of rhythmic organization and multiphonics make this piece seem superficially different. However, "Sciarrino's *oeuvre* reflects the non-developing nature of his music writ large; having discovered his characteristic sound, there has been no real

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<sup>99</sup> Salvatore Sciarrino, notes from *L'orizzonte luminoso di Aton* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1989), 27.

<sup>100</sup> Sciarrino, *Carte da suono*, 142.

stylistic development in his work since the late 1960s.”<sup>101</sup> His methods of execution and delivery of material in this piece may be different, but the untraditional and suspended nature of the work places it firmly within his typical stylistic realm.

The finger numbering system used in *Fra i testi dedicati alle nubi* is the same as that which is found in Bruno Bartolozzi’s book, *New Sounds for Woodwind*.<sup>102</sup> This system follows traditional notation methods by using filled circles to represent closed keys and open circles to represent open keys. Unfilled circles with a line dividing the circle represent a key whose ring is depressed, thus leaving it partially closed. Numbers 1–9 are added to indicate which keys, in addition to the six keys represented by circles, are to be used. Figure 43 provides the list of multiphonic chords found in this piece, as well as a table to help decipher each fingering. In the piece, each chord is labeled with its respective number, allowing the performer to reference the fingering guide for assistance. *Fra i testi* also contains multiphonic diads, indicated in the score by the use of capital letters, which differentiate these from the numbered multiphonic chords. The fingering chart that is provided in the performance notes is similar to the one above, and the chart above may help the performer interpret the fingerings.

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<sup>101</sup> Gavin Thomas, “The Poetics of Extremity. Gavin Thomas Introduces the Remarkable Music of Salvatore Sciarrino,” *The Musical Times* 134, no. 1802 (April 1993): 196.

<sup>102</sup> Bruno Bartolozzi, *New Sounds for Woodwind* (New York: Oxford University Press, 1967), 7. Bartolozzi mentioned that this fingering system was based specifically on Boehm system flutes. His treatise includes a foldout that diagrams the key indications used in his fingering charts. For the convenience of the reader, the author has placed a chart on the next page to decipher fingerings based on this particular numbering system.

1	Thumb
2	B-flat Thumb
3	G-sharp
4	B-flat Lever
5	Trill 1
6	Trill 2
7	D-sharp/E-flat
8	Low C-sharp
9	Low C

Figure 43: This key should be used to identify fingering combinations in *Fra i testi dedicati alle nubi*.<sup>103</sup> The numbers are presented in addition to the filled and unfilled circles that represent the index, middle, and ring fingers on each hand.

The multiphonics in this piece should be played in the same manner as those in *Hermes* and *L'orizzonte luminoso di Aton* (see Figure 25 for embouchure placement). *Fra i testi* is difficult not because it is challenging to produce a single multiphonic, but because the piece is made up of chains of multiphonics. The difficulty in producing many multiphonics in succession is in executing the new, often awkward fingerings. The flutist must learn the fingerings associated with each number and be able to execute them in a variety of patterns throughout the piece (see Figure 44).

<sup>103</sup> Salvatore Sciarrino, notes from *Fra i testi dedicati alle nubi* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1990), 31.

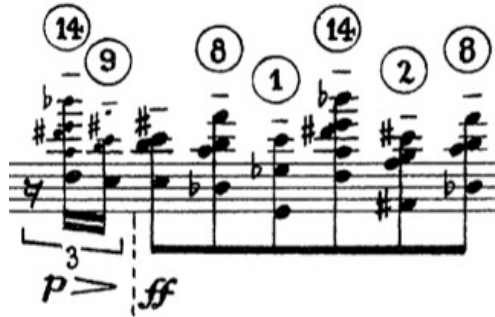


Figure 44: Multiphonic phrase from *Fra i testi dedicati alle nubi*<sup>104</sup>

This piece also uses tongue attacks (requiring the same technique used in *Hermes* and *Come vengono prodotti gli incantesimi*, shown in Figures 26 and 27) and rolled air sounds. Rolled air sounds are produced by rolling the flute all the way in so the lips cover the entire embouchure hole. The flutist then rolls the tongue while barely blowing air into the instrument and using the fingerings provided. This technique is executed with a position like that of the Aeolian sound (see Figure 20A) and is indicated in the score with an unfilled diamond underneath a line similar to that of a trill (see Figure 45).

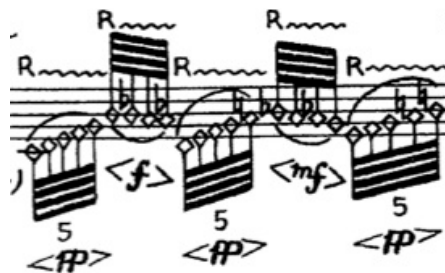


Figure 45: Rolled air sounds from *Fra i testi dedicati alle nubi*.<sup>105</sup>

<sup>104</sup> Salvatore Sciarrino, *Fra i testi dedicati alle nubi* in *L'opera per flauto* (Milan: BMG Ricordi Music Publishing, 1990), 32.

<sup>105</sup> Sciarrino, *Fra i testi dedicati alle nubi* in *L'opera per flauto*, 33.

This piece contains an additional effect that is not found in any of the other works in the collection. Sciarino writes Aeolian harmonics, which are notated as unfilled circles with stems that indicate which notes in the harmonic series are to be produced (see Figure 46). This effect is a very faint and transparent harmonic sound.



Figure 46<sup>106</sup>: Aeolian harmonics

The flute should be placed at a normal playing angle and rolled out slightly, with the top lip covering the embouchure hole completely. There will be no embouchure hole visible from the front or either side (see Figure 47).



Figure 47: Embouchure placement for Aeolian harmonics

The lower lip should be placed below the backside of the lip plate, and the performer should apply downward pressure with the upper lip to concentrate the air stream. If the

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<sup>106</sup> Ibid., 34.



performer puts more pressure on the air by closing the space between the upper lip and the embouchure hole, the air stream pressure increases and produces higher harmonics.

To produce the Aeolian harmonic, it is important that the flute be rolled out enough so that air enters the flute at the most shallow angle possible. The flute may be rolled out far enough so the top lip is almost unable to cover the embouchure hole. The air stream should be fast, and the resulting sound will be close to that of a whistle tone.

Transitioning between these Aeolian harmonic sounds and the subsequent multiphonics (shown in Figure 44) is difficult. It is for this reason that it is ideal to keep the flute as close to playing position as possible while covering the embouchure hole. The flutist may wish to keep the bottom lip between the teeth and the lip plate to expedite such transitions. A certain amount of delay is implied when transitioning between effects. The transitions should be as smooth as possible, and will improve as practice continues.

## Conclusion

The complexity of Sciarrino's style should not deter any musician from learning his works. Although multiple staves and unfamiliar symbols may present obstacles initially, performing his music is well worth the time and effort it takes to master the various techniques. It is the author's intention that this performer's guide provides flutists with a coherent way to approach these new techniques and become proficient in their execution. Once the symbols and effects become familiar and comfortable, one may discover that performing Sciarrino's music is more than simply producing unique and interesting sounds. Possessing the ability to construct such quiet atmospheres is an empowering feeling, which is much different from the power created during commanding, dramatic,

loud music. Sciarrino's music is a worthy addition to contemporary canonic literature, and it is hoped that this document generate increased interest in his compelling music.

APPENDIX I

GUIDE TO SCIARRINO'S NOTATIONAL SYMBOLS



Aeolian sound  
Shown as an unfilled diamond



Partially obstructed embouchure hole  
Shown as a filled diamond



Transition between partially obstructed to Aeolian  
Shown as a partially filled diamond



Violent air glissando  
Shown as an unfilled diamond with directional arrow



Inhalation through the flute  
Shown as a plus sign added to stem



Exhalation through the flute  
Shown as an open diamond added to stem



Tongue attack  
Shown as a filled triangle instead of traditional note head



Key click  
Shown as an X instead of traditional note head



Flutter Tongue  
Shown with this symbol through note stem

## APPENDIX II

### CATALOG: SCIARRINO'S WORKS CONTANING FLUTE

#### UNCOMMON ABBREVIATIONS KEY

Cht.....	Chitarra
Mand.....	Mandolin
Hpd.....	Harpsichord
Cel.....	Celesta
Elec Org.....	Electric Organ
Vibra.....	Vibraphone
Prptc.....	Peripatetic
Amp.....	Amplified

#### SOLO FLUTE

<i>All'aure in una lontananza</i> (Fl, A Fl, or B Fl).....	1977
<i>Morte Tamburo</i> .....	1981
<i>Morgana</i> .....	1983
<i>Hermes</i> .....	1984
<i>Canzona di ringraziamento</i> .....	1985
<i>Come vengono prodotti gli incantesimi?</i> .....	1985
<i>Fra i testi dedicati alle nubi</i> .....	1989
<i>L'orizzonte luminoso di Aton</i> .....	1989
<i>Venere che le Grazie la fioriscono</i> .....	1989
<i>Addio case del vento</i> .....	1993
<i>Immagine Fenicia</i> (Amp Fl) .....	1996-2000
<i>L'orologio di Bergson</i> .....	1999
<i>Lettera degli antipodi portata dal vento</i> .....	2000

SOLO FLUTE(S) WITH ENSEMBLE

*Rondo*

Fl, Chmbr Orch ..... 1972

*Cadenzario*

Fl, Ob, Pf, Vln, Orch..... 1982/1991

*Frammento e adagio*

Fl, Orch ..... 1986/1992

*Sui poemi concentrici II*

Fl, Cl, Vcl, Orch..... 1987

*Sui poemi concentrici III*

Fl, Vln, Vla d'amore, Orch ..... 1987

*L'invenzione della trasparenza*

Fl, Vln, Vla d'amore, Orch ..... 1993

*Musiche per il "Paradiso" di Dante*

Fl, Vln, Vla, Vla d'amore, Orch ..... 1993

*Postille*

Fl, Vln, Vla, Orch ..... 1993

*Il cerchio taglio dei suoni*

4 Fl, 100 Prptc Fl ..... 1997

*Studi per l'intonazione del mare*

4 solo Fl, 4 solo Sax, 100 Fl, 100 Sax, Perc ..... 2000

*Quattro adagi per flauto dolce e orchestra*

Fl, Orch ..... 2007

*Adagio no. 2*

Fl, Orch ..... 2009

*Concerto for Flute*

Fl, Orch ..... 2009

*Libro notturno delle voci*

Fl, Orch ..... 2009

## CHAMBER ENSEMBLE WORKS

### *Aka Aka to I, II, III*

Sopr, Fl, Picc, Hrn, Tpt, Perc, Elec Org, 2 Vln, 2 Vcl..... 1968

### *...da un Divertimento*

Fl, Ob, Cl, Bsn, Hrn, 2 Vln, 2 Vla, Vcl..... 1970

### *Grande sonata da camera*

2 Fl, Ob, 2 Cl, Bsn, 2 Hrn, 2 Tpt, 2 Tbn, Perc, Hp, Cel, Pf, 2 Vln, 2 Vla, 2 Vcl, Cb... 1971

### *Sonata da camera*

Fl, Ob, Cl, Bsn, Hrn, Tpt, Perc, Hp, Cel, Pf, Str Quintet..... 1971

### *Siciliano*

Fl, Hpd ..... 1975

### *Di Zefiro e Pan*

2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hrn ..... 1976

### *Attraverso i cancelli (In memoriam of Tchaikovsky)*

Fl, Ob, 2 Cl, Bsn, Hrn, Tbn, Timp, Cel, Str Quintet..... 1977

### *Dodici canzoni da battello*

Sopr, Fl, Bsn, Cht, Mandolin, 2 Vln, Vla, Vla d'amore, Vcl ..... 1977

### *Quintetto no. 2*

Fl, Ob, Cl, Bsn, Hrn ..... 1977

### *Aspern*

Sopr, Actors, Mimes, 2 Fl, Picc, A Fl, B Fl, Perc, Hpd, Vla, Vcl ..... 1978

### *Aspern Suite*

2 Fl, Picc, A Fl, B Fl, Perc, Hpd, Vla, Vcl..... 1979

### *Cinque scene da Cailles en sarcophagi*

Mezzo Sopr, Ten, Bar, Fl, Cl in A, B Cl, 2 Bsn, 2 Tbn, Perc, Cel, Str..... 1979/1980

### *D'un faune*

A Fl, Pf..... 1980

### *Faune che fischia a un merlo*

Fl, Hp ..... 1980

### *Introduzione all'oscuro*

Fl, Ob, Cl, Bsn, Hrn, Tpt, Tbn, 2 Vln, 2 Vla, Vcl..... 1981

<i>Autoritratto nella notte</i> 2 Fl, 2 Cl, 2 Bsn, 2 Hrn, 2 Tpt, 2 Tbn, Perc 6 Vln, 2 Vla, 4 Vcl, Cb, 2 Vla d'amore .....	1982
<i>Nox apud Orpheum</i> 2 Org, 3 Fl, 3 Hrn, 3 Tpt, 3 Tbn, Perc.....	1982
<i>Raffigurar Narciso al fonte</i> 2 Fl, 2 Cl, Pf.....	1984
<i>Tre canzoni del XX secolo</i> Fl, Pf.....	1984
<i>Allegoria della notte</i> 2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hrn, 2 Tpt, 2 Tbn, Tba, Timp, Perc, Hp, Cel, Str .....	1985
<i>Il tempo con l'obelisco</i> Fl, Cl, Bn, Vln, Vla, Vcl .....	1985
<i>La perfezione di uno spirito sottile</i> Voice, Fl, Perc.....	1985
<i>Lo spazio inverso</i> Fl, Cl, Cel, Vln, Vcl .....	1985
<i>Esplorazione del bianco II</i> Fl, B Cl, Cht, Vln .....	1986
<i>Il motivo degli oggetti di vetro</i> 2 Fl, Pf.....	1986-1987
<i>Il silenzio degli oracoli</i> Fl, Ob, Cl, Bsn, Hrn .....	1989
<i>Alfabeto oscuro</i> 3 Fl, Cl, 2 Tpt, 2 Tbn, Lastra, Pf, Str .....	1993
<i>Nuvolario</i> Voice, Fl, Tpt, Perc, 2 Vla .....	1995
<i>Muro d'orizzonte</i> A Fl, Eng Hrn, B Cl .....	1997
<i>Omaggio a Burri</i> A Fl, B Cl, Vln.....	1997

<i>Quattro Intermezzi</i> 4 Fl, A Fl, 2 Contralto Sax, B Cl, Bn, 2 Tpt, Tbn, Perc 2 Vln, Vla, Vcl, Cb .....	1997
<i>Infinito nero</i> Voice, Fl, Ob, Cl, Perc, Pf .....	1998
<i>Le voci sottovetro</i> Voice, B Fl, Eng Hrn, B Cl, Perc, Pf, Vln, Vla, Vcl.....	1998
<i>Cantare con silenzio</i> Sopr, Mezzo Sopr, Contralto, Ten, Bar, Bass, Fl, Perc, Elec .....	1999
<i>In nomine nominis</i> Fl, Eng Hrn, B Cl, Vln, Vla, Vcl, Perc, Pf.....	2001
<i>Quaderno di strada</i> Bar, Fl/A Fl/B Fl, Ob, Cl/B Cl, Bsn, Hrn, Tpt, Tbn, Pf/Cel 2 Perc, 2 Vln, Vla, Vcl, Cb .....	2003
<i>Tre duetti con l'eco</i> Fl, Bsn, Vla .....	2006
<i>L'altro giardino</i> Sopr, Fl, Eng Hrn, Cl, Pf, Perc, Vln, Vla, Vcl .....	2009
 ORCHESTRAL, OTHER SOLO INSTRUMENT(S) WITH ORCHESTRA, OPERA	
<i>Da a da da</i> (Fragment for orchestra) 6 Fl, 6 Ob, 6 Cl, 4 Bsn, 6 Hrn, 4 Tpt, 4 Tbn, 2 Tba, Perc, Hp 2 Pf, Vibra, 27 Vln, 10 Vla, 10 Vc, 8 Cb.....	1970
<i>Introduzione e Aria "Ancora il duplice"</i> Mezzo Sopr, 2 Fl, Ob, 2 Cl, 2 Bsn, 2 Hrn, Tpt, 2 Tbn, Perc 4 Vln, 2 Vla, 2 Vcl, 2 Cb .....	1971
<i>Romanza</i> Va d'amore, 3 Fl, 3 Ob, 3 Cl, 3 Bn, 4 Hrn, 4 Tpt, 4 Tbn, Perc, Hp Cel, 2 Pf, Vibra, Xylo, 12 Vln, 8 Vla, 8 Vcl, 8 Cb, 6 Vla d'amore .....	1973
<i>Un'immagine di Arpocrate</i> Pf, Chorus, 3 Fl, 3 Ob, 3 Cl, 3 Bsn, 6 Hrn, 4 Tpt, 4 Tbn, Tba, Perc, 2 Hp Cel, 12 Vln, 12 Vla, 9 Vcl, 9 Cb, 8 Vla d'amore.....	1974/1979



*Variazioni*

Vcl, 3 Fl, 3 Ob, 3 Cl, 3 Bsn, 4 Hrn, 3 Tpt, 3 Tbn, Tba, Perc, Hp  
Cel, Pf, 12 Vln, 8 Vla, 6 Vcl, 6 Cb, 4 Vla d'amore ..... 1974

*Clair de lune*

Pf, 2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hrn, 2 Tpt, Timp, 6 Vln, 2 Vla, 2 Vcl, 2 Cb ..... 1976

*Il paese senz'alba*

2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hrn, 2 Tpt, Timp, 2 Vln, 2 Vla, 2 Cb ..... 1977

*Il paese senza tramonto*

Sopr, 2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hrn, 2 Tpt, Timp, 6 Vln, 2 Vla, 2 Vcl, 2 Cb ..... 1977

*Kindertotenlied*

Sopr, Ten, 2 Fl, 2 Bsn, 2 Hrn, 2 Tpt, 2 Tbn, Perc, Str ..... 1978

*Che sai, guardiano, della notte?*

Cl, 2 Fl, Ob, Cl, B Cl, Bsn, 2 Hrn, 2 Tpt, 2 Tbn, Timp, Cel, 2 Vln, Vla, Vc, Cb ..... 1979

*Efebo con radio*

Voice, 2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hrn, 2 Tpt, Tbn, Timp, Perc, Hp, Cel, Str ..... 1981

*Flos florum, ovvero Le trasformazioni della material Sonora*

Chorus, 4 Fl, 3 Ob, 3 Cl, 3 Bsn, 6 Hrn, 4 Tpt, 4 Tbn, Tba, Timp, Perc  
Cel, 12 Vln, 12 Vla, 9 Vcl, 9 Cb, 8 Vla d'amore ..... 1981

*Lohengrin*

Female Voice, Male Chorus, 2 Fl, Ob, 2 Cl, 2 Bsn, Hrn, Tpt, Tbn, Perc  
Str, Amplification ..... 1984

*Allegoria della notte*

Vln, 2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hrn, 2 Tpt, 2 Tbn, Tba, Timp, Perc, Hp, Cel, Str ..... 1985

*Sui poemi concentrici I*

Vc, 2 Fl, 2 Ob, 2 Cl, 2 Bsn, Ctr Bsn, 2 Hrn, 2 Tpt, 2 Tbn, Tba, Perc  
17 Vln, 16 Vla, 10 Vlc, 8 Cb, 4 Vla d'amore ..... 1987

*Giovanna D'Arco*

Voice, Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hrn, 2 Tpt, Str ..... 1989

*Lettura da lontano*

Cb, Picc, Fl, A Fl, 3 Tpt, 3 Tbn, Bass Drm, Str ..... 1989

*Morte a Venezia*

3 Fl, 3 Ob, 3 Cl, 2 Bsn, 4 Hrn, 2 Tpt, 3 Tbn, Timp, Perc, Hp  
Cel, 2 Gtr, 2 Vla, Str ..... 1991

<i>Nove canzoni del XX secolo per voce e orchestra</i>	
Voce, 2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hrn, 2 Tpt, Tbn, Perc, Cel, Pf, Str.....	1991
<i>I fuochi oltre la ragione</i>	
4 Fl, 4 Ob, 4 Cl, 4 Bsn, 4 Hrn, 3 Tpt, 3 Tbn, Perc, Cel, Pf, Str .....	1992-1997
<i>Mozart a 9 anni</i>	
2 Fl, 2 Ob, 2 Cl, 2 Bsn, 4 Hrn, Perc, Str .....	1993
<i>Medioeva presente</i>	
Voce, Picc, B Fl, Tpt, Bells, Xylo, 2 Vla.....	1004
<i>Soffio e forma</i>	
3 Fl, A Fl, 2 Ob, 3 Cl, B Cl, 2 Bsn, 4 Hrn, 3 Tpt, 3 Tbn, Perc, Hp, Pf	
10 Vln, 8 Vla, 6 Vcl, 6 Cb, 4 Vla d'amore .....	1995
<i>L'immaginazione a se stessa</i>	
Mixed Chorus, 3 Fl, 2 Ob, 5 Cl, 3 Bsn, 4 Hrn, 3 Tpt, Tbn, Tba, Perc, Hp, Cel, Str.....	1996
<i>Luci mie traditrici</i>	
2 Sopr, Ten, Bar, 2 Fl, B Cl, 2 Bsn, 2 Alto Sax, 2 Tpt, 2 Tbn, Perc, Str .....	1997-1998
<i>Recitativo oscuro</i>	
Pf, 3 Fl, A Fl, 3 Ob, 4 Cl, B Cl, 3 Bsn, 4 Hrn, 3 Tpt, 3 Tbn, Perc, Cel, Str .....	1999
<i>Il clima dopo Harry Partch</i>	
Pf, 3 Fl, A Fl, 2 Ob, 3 Cl, B Cl, 3 Bsn, 4 Hrn, 3 Tpt, 3 Tbn, Perc, 2 Hp	
Cel, 12 Vln, 10 Vla, 8 Vcl, 8 Cb, 3 Vla d'amore.....	1999/2000
<i>Il giornale nella necropolis</i>	
Accord, 2 Fl, A Fl, 2 Ob, Eng Hrn, 3 Cl, 2 Bsn, 1 Ctr Bsn, 4 Hrn, 3 Tpt	
4 Tbn, Perc, 2 Hp, Str .....	2000
<i>Macbeth</i>	
Sopr, Contralto, Ten, 2 Bar, Chorus, Voice, Actors	
Orch I: Fl, Fl/A Fl/B Fl, Eng Hrn, B Cl, Bari Sax, Hrn, Tpt, Tbn, Perc, Cel, Str	
Orch II: Fl, Ob, Cl, Tenor Sax, Perc, Pf, Vln, Vlc.....	2002
<i>Il suono e il tacere</i>	
Orch.....	2004

## TRANSCRIPTIONS AND ARRANGEMENTS

### *3 canzoni del XX secolo*

From 3 American Popular Songs by M. Parish and others

Fl, Pf..... 1984

### *Rose Liz*

From Guillaume de Machaut

Voice, A Fl, Cl, Bsn, Vla, Vlc ..... 1984

### *Brazil*

From Ary Barroso

Picc, Cl, Bsn, Hrn, Hp, Vln, Vla, Vlc, Cb ..... 1988

Arr. for Chamber Orch..... 1991

### *Tocatta and Fugue in d minor BWV 565*

From J.S. Bach

Amp Fl ..... 1993

### *Adagio K356/617a*

From W.A. Mozart

Fl, Tpt, Perc, 2 Vla..... 1994

### *Medioevo presente*

Transcription of 3 vocal works by J. de l'Escurel, anon.

Fl, Tpt, Perc, 2 Vla..... 1994

### *Adagio from Trio Sonata BWV 1029*

From J.S. Bach

Fl, Bsn, Vla ..... 2006

## APPENDIX III

### PUBLISHER CONTACT INFORMATION

#### CURRENT PUBLISHER: RAI TRADE (2004–Present)

Address: via U. Novaro 18  
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