



29 SEP – 01 OCT
2021

PERSPECTIVES ON SYLVANO BUSSOTTI

INTERNATIONAL CONFERENCE ON
THE OCCASION OF SYLVANO
BUSSOTTI'S 90TH BIRTHDAY

JLU GIESSEN

INSTITUT FÜR MUSIKWISSENSCHAFT UND MUSIKPÄDAGOGIK

ONLINE VIA ZOOM

In memory of Sylvano Bussotti

The conference is hosted by
Justus-Liebig-Universität Gießen, Institut für Musikwissenschaft und
Musikpädagogik
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For more and updated information see also the conference website
<https://bussotti2021.wordpress.com>.

Welcome

In the 1950s, with his graphic scores, Sylvano Bussotti (1931–2021) was significantly involved in the critical deconstruction of standardised notation. During the Darmstadt Summer Courses of 1958–61, he shocked his peer composers not least with his open homosexuality. With his ‘mystère de chambre’ *La Passion selon Sade* (1965), he presented a work that was characterised to a previously unknown extent by an erotic physicality. And in the decades to come, within the exceptional personal union of composer, director, actor, stage and costume designer, he consistently explored the boundaries between different genres (music theatre, ballet, instrumental music) and medially differentiated art forms (e.g. between music and visual art).

Yet, in the research discourses on 20th-century music and music theatre, Bussotti’s oeuvre has a very limited presence; a detailed study of the majority of his works is still pending, and the hitherto available archival material has been examined only partially. These diagnoses are in striking disproportion to the historical importance of the Italian artist.

We would like to take the composer’s 90th birthday as an opportunity to bundle recent approaches, to break new ground in research on Bussotti and to stimulate a broader debate on his œuvre and aesthetics.

This conference brings together international researchers to exchange their recent ideas and insights. We look forward to hearing the lectures and to explore, in a joint effort, new paths for future Bussotti research.

We dedicate this conference to the memory of Sylvano Bussotti, who passed away on 19 September 2021.

Julia Freund, Federica Marsico and Matteo Nanni

Greetings from Rocco Quaglia

I miei ringraziamenti per il lavoro fatto per la realizzazione di questo convegno su Bussotti, non solo convegno, ma concerti e anche esecuzioni di danza, che è sempre presente in tutta la musica di Bussotti. Il mio ringraziamento è rivolto agli oratori, interpreti sia musicisti che danzatori e a tutti i collaboratori necessari alla realizzazione di questo importante progetto.

Un caro saluto a tutti e ancora grazie,

Rocco Quaglia

Conference programme

Wednesday, 29 September 2021

[*All times are Central European Time.*]

14:00 – 14:30 CET	Conference opening and welcome
14:30 – 16:00	Keynote PAUL ATTINELLO (Newcastle) <i>A Rhizomatic Future. Directions for Sylvano</i> Chaired by Federica Marsico
16:00 – 16:30	Coffee break
16:30 – 18:00	Session 1: Theatre – politics – discourses Chaired by Julia Freund DANIELA TORTORA (Napoli) <i>“The Theatres of Sylvano Bussotti”. The case of “Fedra ’ncora”</i> MATTEO NANNI (Gießen) <i>Sylvano Bussotti’s masks. The author on the stage (after the death of the author)</i> VERA GRUND (Detmold/Paderborn) <i>“I semi di Gramsci.” Marxism, capitalism and contemporary music in Italy and Germany</i>
18:00 – 18:30	Coffee break
18:30 – 19:30	Roundtable <i>Performing Bussotti’s works</i> With MONICA BENVENUTI, EVELIN DEGEN, MATTHIAS GEUTING, FRANCESCO GIOMI, RENATUS MESZAR. Moderator: Matteo Nanni

Thursday, 30 September 2021

09:30 – 10:30	Session 2: Friendships Chaired by Federica Marsico PAOLO SOMIGLI (Bolzano) <i>From Silvano to Sylvano. The young Bussotti at the mirror of his letters to Arrigo Benvenuti</i> COSTANTINO VECCHI (Venezia) <i>Bussotti ‘in the Labyrinth’. Sources of a friendship from Zagarolo</i>
10:30 – 11:00	Video presentation: <i>Liturgie minime di fascinazione</i> NOMUS – CENTRO STUDI E RICERCHE SULLA MUSICA MODERNA E CONTEMPORANEA (Milano)
11:00 – 11:30	Coffee break
11:30 – 12:30	Session 3: Interpretation and performance Chaired by Julia Freund MATTHIAS GEUTING (Düsseldorf) <i>‘Œuvre d’adieu à la musique de concert’. Sylvano Bussotti’s organ liturgy “Julio organum julii”</i>

	ANNE-MAY KRÜGER (Basel) <i>Between pre-fluxus und new music. Reflections on the performance practice of Sylvano Bussotti's compositions of the early 1960s</i>
12:30 – 14:30	Lunch break
14:30 – 15:30	Session 4: Eroticism Chaired by Paul Attinello FEDERICA MARSICO (Venezia) <i>'Somewhat disconcerting for its eccentricity'. Discovering a forgotten work by Bussotti</i> ALESSANDRA ORIGANI (Zürich) <i>Between modesty and eroticism in Bussotti's unpublished opera "Izumi Shikibu"</i>
15:30 – 16:30	Video documentary presentation <i>Sylvano, Sylvano. Libere conversazioni con Sylvano Bussotti</i> TIZIANO SOSSI (Milano)
20:00	ATTACCA! E-MEX Ensemble Johanneskirche Gießen Concert with works by Bussotti <i>Foglio grigio, Attacca subito, Julio organum julii, Rondò di scena, Lachrimae, Quando il flutto s'incurva</i> With MONICA BENVENUTI (soprano), RENATUS MESZAR (bass-baritone), EMANUELA VURRO (dance), EVELIN DEGEN (flute), YUTAKA SHIMODA (violin), MATTHIAS GEUTING (organ), FRANCESCO GIOMI (live electronics), DIETER HEITKAMP (choreography), JÖRN NETTINGSMEIER (technical direction)

Friday, 1 October 2021

10:00 – 11:00	Session 5: Notational transformations Chaired by Matteo Nanni JULIA FREUND (Gießen) <i>'Adventures of writing'. On Bussotti's practice of freehand line-drawing</i> MARCO HOFFMANN (Krems) <i>Crystallisation of the sound material. Sylvano Bussotti's "Manifesto per Kalinowski" as a (hi)story of musical 'aggregation states'</i>
11:00 – 11:30	Coffee break Replaying of <i>Liturgie minime di fascinazione</i>
11:30 – 12:00	Greetings from ROCCO QUAGLIA
12:00 – 12:30	Closing thoughts and thanks

Abstracts

Wednesday, 29 September 2021

Keynote

Paul Attinello (Newcastle)

A Rhizomatic Future. Directions for Sylvano

For more than three decades, I have been fascinated with what Bussotti's work suggests about music, about notation, about radical vision, about suggestive lacunae in symbolism and materiality – about rhizomes, about graphics, about ways of making music and ways of making musicology. I wish to open up a range of potential lines of development for newer musicologists, performers, and composers – from scores in archives to ways of writing, from what a closer yet freer look at Bussotti's scores tells us about potential in our world (especially for a wide-ranging internet generation) to what that work inspires us to make as writers, as interpreters, and as complex, imaginative beings.

Session 1: Theatre – politics – discourses

Daniela Tortora (Napoli)

The Theatres of Sylvano Bussotti. The case of Fedra 'ncora

After a brief introduction about the project and the volume entitled *The Theatres of Sylvano Bussotti* (Turnhout, Brepols Publishers, 2020), and an equally concise catalogue of the research fields still open around the great theme of Bussottian musical dramaturgy, the paper deals with the study of a small dance theatre work from the early Nineties: born from a rib of *Le Racine*, but with hints of the Roman *Phaedra* of 1988, *Fedra 'ncora* (1992) closes the long cycle of works born around the beloved myth and sprouts around the BUSSOTTIOPERABALLET School in Genazzano and the partnership with the dancer / choreographer Sandra Fuciarelli. The study is faced starting from the text put into the score; to follow, through the reconstruction of the scenic image and ideas of theatre here, as elsewhere, attributable to the notion of “poema visibile” by Gabriele d'Annunzio.

Matteo Nanni (Gießen)

Sylvano Bussotti's masks. The author on the stage (after the death of the author)

TBD.

Vera Grund (Detmold/Paderborn)

I semi di Gramsci. Marxism, capitalism and contemporary music in Italy and Germany

With his “symphonic poem for string quartet and orchestra” *I semi di Gramsci* that premiered in 1972 at the RAI Auditorium in Rome, Sylvano Bussotti set a monument to the communist and co-founder of the Partito Comunista d'Italia (PCI) Antonio Gramsci. He had worked almost ten years on this composition, from 1962 to 1971. The paper will take Bussotti's work as a starting point to examine the connections between the New Music scene and the political left in Italy as well as in Germany.

The West German left, which undoubtedly included Theodor W. Adorno, had to distance itself from the GDR ideology despite its affirmation of Marxism. In this field of tension, the criticism of mass and bourgeois culture became a dogma for the German avant-garde music scene. That this criticism included the opera of the 19th century becomes clear in Adorno's writings on “bourgeois opera”. The fact that Bussotti, an avant-garde composer who had contact with Adorno, nevertheless worked as director of both the Teatro La Fenice in Venice and the Festival Puccini, suggests different national conditions. This is also evident in Hans Werner Henze's life line, whose work, that was closely connected to opera, collided with the ideas of the German avant-garde. When he settled in Italy he became a member of the PCI. This was made possible by Henze's friendship with Luigi Nono. Nono on the other hand expressed his affiliation with communist sentiments not only through his membership of the PCI, but also through contacts in the GDR.

Nono expressed his criticism of capitalism when he refused a scholarship of the Ford Foundation. Bussotti on the other accepted the support of the Rockefeller Foundation in spite of his strong sympathies for Marxism he had articulated in

I semi di Gramsci. Based on the analysis of this work the paper will consider the various thematic fields as influences or conflicting moments in Bussotti's career.

Thursday, 30 September 2021

Session 2: Friendships

Paolo Somigli (Bolzano)

From Silvano to Sylvano. The young Bussotti at the mirror of his letters to Arrigo Benvenuti

In the early Fifties, the young music student and musician Silvano Bussotti — not yet Sylvano — took part in a group of six composers called *Schola fiorentina*. The group included Bruno Bartolozzi, Arrigo Benvenuti, Alvaro Company, Carlo Prospero, Reginald Smith Brindle and Bussotti himself. The six men were pupils of Luigi Dallapiccola and had a common ambition to master the twelve-tone technique, scarcely known and practiced in Florence at that time.

Among these composers, Bussotti was a close friend of Arrigo Benvenuti, who was six years older than he. The two young men had met in the late Forties and used to share not only personal thoughts, desires, worries, but also ideas concerning music and art. When, in the mid-Fifties, Bussotti lived between Florence and Padua and finally moved to Paris, they kept in touch with postcards and letters, through which they informed each other about their personal and musical experiences.

Particularly interesting and informative are the letters written by Bussotti, who more or less regularly updated his colleague and friend about what was going on in the international musical life. These documents, carefully preserved by their recipient, had long remained unknown and are now part of the “Fondo Benvenuti”, i.e. the collection of writings, scores and documents that the composer's family recently donated to the National Library of Florence.

The paper will present some results of a research carried out on these sources. Through several examples, it will address how such previously unpublished materials allow us to follow directly the transformation of Bussotti from the young

and unknown Silvano to the celebrated Sylvano who shocked the musical world in the late Fifties. The presentation will also emphasise how the exploration of these sources can reveal the composer's unexpected ideas on contemporary musical trends and musicians, or shed new light on well-known facts of the recent music history.

Costantino Vecchi (Venezia)

Bussotti 'in the Labyrinth'. Sources of a friendship from Zagarolo

Sylvano Bussotti and Alain Daniélou were first and foremost two great friends. Both multifaceted artists and thinkers with strong characters, they could have ended up hating each other but they came to love and respect themselves deeply. Since they have met in France in the early 70s, they have always been in touch, sharing their thoughts and creations. During his long stays at Daniélou's house in Zagarolo (Rome) called 'Villa Labirinto', only few kilometres far from his own house in Genazzano, Bussotti also established a personal friendship with Jacques Cloarec, photographer and companion of Daniélou, to whose camera he entrusted many images of himself and of his shows.

This paper will retrace the contacts and artistic relations between Bussotti, Daniélou and Cloarec. Their intellectual relationship and friendship will be explored in the light of archival material (texts, letters, poems) that emerged from a research conducted at the archive of the FIND (Fondation Inde-Europe de Nouveaux Dialogues) at Villa Labirinto.

Probably the most important collection of documents relating to Bussotti held at Villa Labirinto is the enormous collection of photographs taken by Cloarec, more than two thousand pictures, mostly unpublished, relating mainly to opera performances staged by Bussotti in the 1980s.

These shots, taken not only during performances but also 'behind the scenes' and during rehearsals, constitute very important and still unexplored sources for the study of Bussotti as stage director, costume and set designer. In order to introduce some of these photos an original interview with Cloarec on his 'photographic' relationship with Bussotti, carried out on 16.07.2021, will be presented. There will also be a virtual reenactment of Cloarec's photographic exhibition entitled *L'Opéra à Nu. Suite Photographique Entre Corps et Décors*,

Décors et Costumes Sylvano Bussotti held in Paris at the Gallerie Régine Lussan from 12 to 29 November 1986, in which the pictures exhibited on that occasion will be retrieved and displayed.

Session 3: Interpretation and performance

Matthias Geuting (Düsseldorf)

‘Œuvre d’adieu à la musique de concert’. Sylvano Bussotti’s organ liturgy *Julio organum julii*

In Sylvano Bussotti’s œuvre, *Julio organum julii*, commissioned by Radio Bremen in 1968 and premiered in May of the same year, is both a marginal and singular case of a composition for the organ – an instrument to which the composer otherwise only paid some attention in an early chamber music work and in the music-theatre piece *La Passion selon Sade*. Although performances of this piece, conceived for organ and a reciting voice, can still be counted on the fingers of one hand, and even simple mentions in the relevant studies of recent organ music history have remained scarce, paradoxically, we can speak of a ‘significant’ contribution to the history of composition for organ after 1960, which in a radical way – like few other examples of the time – puts common clichés about the organ to the test.

At the same time, the score of this secular ‘organ liturgy’ (as the subtitle suggests) displays all the essential ingredients of a mature ‘Bussotti style’: the individual graphic, yet self-explanatory shaping of the notation, a theatrical impact that is perceptible everywhere, various intertextual references, and even the allusions to the private sphere. The intended openness of the score, the explicit appeal to the performer(s) to behave more ‘astutely’ than the ‘meagre’ original supplied by the composer could ever suggest, stands for a post-serialist tendency in composition on the whole: for the desired permeability of the boundaries of interpretation and composition, also evident here in the fact that Bussotti himself took on the speaker’s part at the premiere in Bremen.

From the specific point of view of an organist, this paper will draw a portrait of a supposedly minor work, which nevertheless provides an instructive introduction to the composer’s œuvre. The genesis of the piece will be illuminated by some hitherto unnoticed documents.

Anne-May Krüger (Basel)

Between pre-fluxus and new music. Reflections on the performance practice of Sylvano Bussotti's compositions of the early 1960s

In the year of Sylvano Bussotti's 90th birthday, new music performance practice has come a long way since in 1958 the performances of John Cage's piano concerto ended in éclats: not being able or willing to deal with the creative role the composer assigned them, the orchestra musicians boycotted the performance by the rattling of keys, as the artist Mary Bauermeister witnessed. Today, young musicians specialising in the performance practice of new music are trained to scrupulously follow the score, to obey to page-long instructions and to submit to the authority of composers, conductors and dramaturges. But is that what is asked for in all those compositions that we link to the notion of new or contemporary music?

Sylvano Bussotti, today often seen as an eccentric figure at the edges of the Darmstadt circle, was at the time of the piano concerto scandal the most performed composer in the afore mentioned artist's – Mary Bauermeister's – atelier in Cologne. The Contre-Festival which she organised in reaction to the festival of the International Society for New Music (IGNM) in 1960 featured intermedial art practices and was highly critical of the new music establishment she and her circle identified with the IGNM. The protagonists at the Atelier Bauermeister included artists which were later closely connected to the fluxus movement such as Nam June Paik, Toshi Ichihyanagi and Hans G. Helms, as well as composers and instrumentalists of the musical avantgarde like David Tudor, Karlheinz Stockhausen, Cornelius Cardew, William Pearson and others. This being the context of the first performance of parts of Bussotti's *Pièces de chair II*, it might prove worthwhile to question the performance practice of this cycle which, if performed at all, is usually looked at through the lens of a new music practice in which the musicians rarely respond to the creative imperative that is inherent in the piece. The paper will explore the potential of the score that unfolds when other aspects come into view, like its connectedness to pre-fluxist art practices.

Session 4: Eroticism

Federica Marsico (Venezia)

“Somewhat disconcerting for its eccentricity”. Discovering a forgotten work by Bussotti

The representation of sexual urges and carnality of erotic desire is devoid of filters in Bussotti's output. Although *La Passion selon Sade* is constantly mentioned for its provocative content in studies on latter-half of the twentieth century avant-gardist musical theatre, it is, however, but the very first step of a musical theatre project hinging on the representation of eroticism, often so in a homosexuality-oriented perspective. The fact that many of Bussotti's works did not enter the operatic canon is not surprising, considering that the author has stood out in the European musical panorama due to his openly gay personality as well as the provocative power of his works, which often explicitly reference the homosexual and autobiographical sphere. Unlike other composers of the avant-gardist *milieu* who have chosen to remain circumspect about their homosexuality, Bussotti has uninhibitedly expressed his gayness from his first appearance in Darmstadt in 1958 with his partner Heinz-Klaus Metzger. As David Osmond-Smith and Paul Attinello have pointed out, the composer's lack of inhibition has disturbed the quiet of those who have preferred to stay in the closet and opt for a musical language absolutely detached from their private lives, such as Pierre Boulez. Sexual urges and the carnality of erotic desire were investigated by Bussotti not only from a hedonistic perspective but also in relation to social repression in his work *Syro Sadun Settimino, o Il trionfo della Grand'Eugenia*. This *operina monodanza in un atto di notte* is the subject of our investigation, a work described by Marcello Panni as being “somewhat disconcerting for its eccentricity and in the light of its time”. This study of *Syro Sadun Settimino* has revealed that Bussotti aimed to arouse in the listener a reflection on the issue of marginalised sexual identities, which the author himself has been a witness to by virtue of his life and art.

Alessandra Origani (Zürich)

Between modesty and eroticism in Bussotti's unpublished opera *Izumi Shikibu*

In this presentation, I will draw the attention to Bussotti's unknown opera *Izumi Shikibu, diario di tre stagioni* [Izumi Shikibu, a three-season diary] composed between 2005 and 2006. The opera deals with a love story set in the Japan of the 11th century. The plot is inspired by the diary of the historical courtesan Izumi Shikibu, which describes the relationship between Izumi herself and the young prince Atsumichi. The two protagonists exchange short poems in order to show each other their feelings, so the whole love story always takes place behind the screens, or filtered by poetry. Carnality is only suggested and never manifested, accordingly to the Japanese formal modesty of that time. The aim of my research is to highlight the adaptation of this kind of subject to Bussotti's aesthetics, which is apparently in antithesis as it's rather explicit when it comes to sexuality and love. The composer, in fact, has often put unveiled eroticism at the core of his *œuvre* as we can see in masterpieces as *Pièces de chair II*, *La Passion selon Sade*, *Le Racine: pianobar pour Phèdre*. While discovering this unpublished work I will be focusing on how – in music and drama – Bussotti's *voyeurism* approaches to the rarefied atmospheres of an ancient courtly love. During the conference some original materials will be shown, according and thanks to the special concession of M° Sylvano Bussotti and Rocco Quaglia.

Friday, 1 October 2021

Session 5: Notational transformations

Julia Freund (Gießen)

'Adventures of writing'. On Bussotti's practice of freehand line-drawing

While Bussotti's graphic scores are frequently mentioned in music research discourses to illustrate a shift away from standardised Western staff notation in the 1950s and 60s, an in-depth examination of the very specificities of Bussotti's

musical writing is only at its beginning. This contribution offers thoughts on one of the certainly most characteristic features: his technique of (freehand) line-drawing.

Using examples from *Oggetto amato* (1975), this paper investigates the graphic element of the line as an *intermediary* between Bussotti's notational (or diagrammatic) and scenographic practices. Given this *permeability* between otherwise medially differentiated art genres, I will address the question whether Bussotti's use of the line suggests a 'return' to what – in pre-historic and anthropological research and, more recently, in the theory of writing – has been called 'graphism': a mode of articulation *beyond* the institutionalised distinction of writing and drawing. As one possible reply, my paper proposes a reading in which the dynamic, oscillating lines in Bussotti's musical writing come into view as a *negation* of the straight, rationalised line prevalent in musical notation. Through this music-notational self-reference, musical traditions and practices (even as negated ones) are still referenced to and being evoked in Bussotti's 'musical graphics'. The paper closes with remarks on how the respective interpretational horizons of different art mediums (here: musical writing and scenography) may interlock in the realisation of Bussotti's works, engaging the performers in an interpretational process in which transmedial interactions come into play and turning our attention to a *scenographic dimension* of musical writing.

Marco Hoffmann (Krems)

Crystallisation of the sound material. Sylvano Bussotti's *Manifesto per Kalinowski* as a (hi)story of musical "aggregation states"

Around 1960 Sylvano Bussotti made himself a name as a pioneer in the field of musical graphics. In 1959, the same year in which the famous *Five Piano Pieces for David Tudor* were created, the cycle *Sette Fogli* took shape, a "collezione occulta" of seven "self-contained, experimental pieces" of music, each notated on a single sheet. Within the cycle, the sixth number, entitled *Manifesto per Kalinowski*, occupies a special position. In contrast to the other pieces, which are scored for a few players or soloists, *Manifesto* is designed for a larger ensemble. At the time, Bussotti dedicated it to the newly founded Vienna Ensemble for New Music, "die reihe".

The performance history of the piece, however, hides a problematic history of the graphic musical material itself. Due to the difficulties of taking Bussotti's graphically subtle sheet as the sole basis for the orchestral realisation, Friedrich Cerha, then conductor and director of "die reihe", worked out his own version of the *Manifesto*. The basis for this editing was an "interpretation of the graphics by the author", as the title page of the autograph reveals. Against this background, the path from the initial graphic to the performance can be described as a three-part transformation process of the material. Just like Anestis Logothetis, also a trailblazer of the graphic score, understood the signs fixed on the sheet of music as an "aggregate state", the interpretation history of the *Manifesto* goes through different phases of material states which resemble the particle model of physical laws.

The paper will focus on the question of the back-referential mechanisms of the process towards the "crystallisation" of the musical image. This also raises the question of the information content and identity of Bussotti's music graphics in a new way.

Roundtable: Performing Bussotti's works

Wednesday, 29 September 2021, 18:30–19:30

Roundtable discussion on practices and challenges in the interpretation of Bussotti's works.

With Monica Benvenuti (soprano), Evelin Degen (flute), Matthias Geuting (organ/piano), Francesco Giomi (electronic music), Renatus Mészár (bass-baritone).

Video presentation: *Liturgie minime di fascinazione*

Thursday, 30 September 2021, 10:30–11:00

NoMus – Centro Studi e Ricerche sulla Musica Moderna e Contemporanea (Milano)

The video opens a window on the Sylvano Bussotti collection stored at NoMus: a very rich material, through which it is possible to retrace the composer's artistic output. The collection includes unpublished scores in digital format, sketches, collages, printed scores, concert programs, graduation and PhD theses, newspaper excerpts, audio cassettes and much more.

For further information about NoMus please visit www.nomusassociazione.org or contact nomus@nomusassociazione.org.

The presentation will be replayed on Friday, 1 October 2021, at 11:00 during the coffee break.

Video documentary presentation: *Sylvano, Sylvano. Libere conversazioni con Sylvano Bussotti*

Thursday, 30 September 2021, 16:00–17:00

Tiziano Sossi (Milano)

The video is an excerpt from a long documentary that, unlike many other works of this genre, does not focus on people talking about the protagonist. Here Bussotti is the protagonist. His human and professional relationships, as well as his nature and culture, echo through his voice. We will get to know Bussotti without any filters.

Concert notice: *Attacca!*

Thursday, 30 September 2021 | Johanneskirche Gießen | E-Mex Ensemble

In memoriam Sylvano Bussotti

Programme:

Foglio grigio (from: *Silvano Sylvano*, 2004) for baritone and violine

Attacca subito (2013) for electronics [**German premiere**]

Julio organum julii (liturgia d'organo) (1968) for organ

Rondò di scena. Balletto di un Narciso per virtuoso di quattro flauti (1978) for flute and dance

Lachrimae (1978) for soprano and electronics

Quando il flutto s'incurva (Aria di Seneca, from: *Tieste la Tragedia*, 1993)

Monica Benvenuti (soprano)

Renatus Mészár (bass-baritone)

Emanuela Vurro (dance)

Evelin Degen (flute)

Yutaka Shimoda (violin)

Matthias Geuting (organ)

Francesco Giomi (electronics)

Dieter Heitkamp (choreography, scenic concept)

Jörn Nettingsmeier (technical direction)

The concert is sponsored by Kulturamt der Stadt Gießen, Justus-Liebig-Universität Gießen, Gießener Hochschulgesellschaft, Sparkasse Gießen and Förderkreis der Johanneskirche Gießen.

The concert will be recorded and made available later on YouTube. Please check <https://bussotti2021.wordpress.com> for updated information.