

## LUIGI NONO

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Casa Ricordi with the collaboration of the Editorial Committee for the Works of Luigi Nono

***La fabbrica illuminata***

per soprano e nastro magnetico a quattro piste

Edited by Luca Cossettini

• paperbound edition, 23 x 30, 5 cm + DVD

One-volume set

Music + Critical Commentary: pp. XXXVI, 47

[Historical Introduction and Critical Commentary in Italian and English]

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This work, composed in 1964 for the opening concert of the Prix Italia and dedicated to the workers of Italsider in Genova-Cornigliano, was performed for the first time on 15th September of that year in the course of the 27th International Festival of Contemporary Music at the Venice Biennale. The interpreters were the mezzo-soprano Carla Henius and the composer himself as sound director. Commissioned by RAI while Nono was working with Scabia on *Un diario italiano*, *La fabbrica illuminata* was originally conceived as an episode of what was the second of the composer's "scenic actions", following upon *Intolleranza '60*, written in 1961.

For the music on tape Nono used a selection of recordings of the Coro della RAI in Milan, a recording of a number of improvisations on a *canovaccio* by the mezzo-soprano Carla Henius, voices and noises recorded at Italsider and synthesised sounds. These sonic materials were re-elaborated at the RAI Sound Laboratory in Milan, blended and transformed electronically, even up to the point of making them unrecognisable.

The editor of the edition faced two problems in particular: on the one hand, the peculiar nature of magnetic tape, an unconventional "text" and certainly still quite unusual in the context of critical editions; and on the other, the coexistence of two heterogeneous, if not antithetical, musical dimensions: the part for voice, with access to the flexibility of "live" performance, and the part for magnetic tape, fixed once and for all.

The edition confronts the specific textual problems inhering to each dimension with a rigorous and in a number of respects innovative critical methodology, dealing exhaustively with all their peculiarities but at the same time not losing sight of the conceptual unity and expressive force of the work as a whole.