

1. Record Nr.	UNINA9910720899203321
Titolo	Performance Practice of Electroacoustic Music : The Studio di Fonologia years // German Toro-Perez, editor
Pubbl/distr/stampa	Bern : , : Peter Lang International Academic Publishing Group, , 2018
Descrizione fisica	1 online resource (156 pages)
Collana	Zurcher Musikstudien ; ; Volume 10
Disciplina	789.9
Soggetti	Electronic music
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Historically informed performance in electroacoustic music? The Studio di Fonologia years as a case study / Germa'n Toro Pe'rez -- Some problems of the present-day realisation of historical electronic pieces / Ulrich Mosch -- The beginnings of the Studio di Fonologia Musicale and Bruno Maderna's Notturmo / Angela Ida De Benedictis -- <<There's always only the first page>>. On the ambivalent relation between sound and notation in some early electroacoustic music, and the problems of modern editions / Veniero Rizzardi -- A question of <<versions>>!? Three case studies about <<performing>> tape compositions of the 1950s (taken from the European repertoire) -- The revision of Henri Pousseur's Rimes at Tempo Reale / Kilian Schwoon -- Auctorial Tradition and Contemporary Practice: Performing Musica su due dimensioni by Bruno Maderna / Germa'n Toro Pe'rez -- Sound direction of 1950s and 1960s tape pieces from the Studio di Fonologia / Alvise Vidolin -- Henri Posseur. Three source texts concerning Rime.
Sommario/riassunto	This book is dedicated to the topic of performance practice of electroacoustic music, focusing mainly on the production of RAI's Studio di Fonologia in Milan between the 1950s and 1970s. It is the result of an in-depth dialogue between musicology and musical practice, presenting musicological and practice-based contributions, some dealing with specific problems of performance practice, in particular the analysis and interpretation of the aesthetic prerequisites and production conditions of the repertoire from a musicological perspective, others focusing on specific works and on their realisation

from a performer's perspective. Overall, this publication is intended as a contribution to the performance culture of the repertoire.
