



## PROGRESSIVE CREATIVITY (TO THE 100TH ANNIVERSARY OF THE BIRTH OF ITALIAN COMPOSER LUIGI NONO)

***Galushenko Irina Georgievna***

*professor of the State Conservatory of Uzbekistan, academician of Turon, academician of Academician of Turon, Academician of the International Academy of Sciences teacher education*

**Аннотация.** В статье рассматривается композиторское творчество представителя итальянской музыкальной культуры XX века Луиджи Нони (1924-1990). Автор статьи концентрирует внимание на гуманистических аспектах творчества композитора, подчёркивая их актуальность и значимость в музыкальном искусстве XX столетия.

**Ключевые слова:** композитор, вокальная музыка, прогресс, гуманизм, кантата, опера, традиция, новаторство.

**Annotatsiya.** Maqolada bastakorning XX asr Italiya musiqa madaniyati vakili Luidji Nono (1924-1990) ijodi ko‘rib chiqiladi. Maqola muallifi bastakor ijodining gumanistik jihatlariga to‘xtalib, ularning XX asr musiqa san’atidagi dolzarbligi va ahamiyatini ta’kidlaydi.

**Kalit so‘zlar:** bastakor, vokal musiqa, taraqqiyot, insonparvarlik, kantata, opera, an’ana, yangilik.

**Abstract.** The article examines the composer’s work of the representative of Italian musical culture of the 20 th century, Luigi Nono (1924-1990). The author of the article focuses on the humanistic aspects of the composer’s work, emphasizing their relevance and significance in the musical art of the XX st century.

**Key words:** composer, vocal music, progress, humanism, cantata, opera, tradition, innovation.

In the Italian musical culture of the 20th century, the composer Luigi Nono (1924-1990) occupies a special place as a bold innovator who sought to technologically update the musical language to express the current ideas of his time. It is no coincidence that the researcher of Italian music Sergei Bogoyavlensky, summarizing his analytical observations on the development of musical art in the first half of the 20th century, noted the following: “The younger generation of Italian composers, the generation born in the 20s, who appeared in the post-war years, turned sharply towards musical avant-gardeism, in some cases (L. Nono) contradictorily combining the high citizenship of creative ideas with an appeal to total seriality and other systems of avant-garde musical writing” [1, p. 104]. It is significant that in the composer’s work of the present time, the trend of the evolution of modernism identified by the scientist turned out to be very relevant in the study of musical thinking in the era of globalization. All this makes the creative personality of Luigi Nono remarkable in terms of the aesthetics of his compositional innovations.

A representative of the Venetian school of composers, a student of Giancarlo Francesco Malipiero, Bruno Maderna, Hermann Scherchen, Luigi Nono actively became involved in a wide circle of progressive figures in musical culture, established creative collaboration with Pierre Boulez, Karlheinz Stockhausen, and became one of the organizers of the International Festivals of Contemporary Music in Darmstadt. “Together with B. Maderna, Nono can be called the founder of post-Webernianism in Italy” [2, p. 151]. Nono organically synthesized serial and serial principles of musical composition with aleatorics and sonorics, achieving exquisitely skillful sound writing.

L. Nono set the main goal of his composing work as a comprehensive renewal of musical means of expression for the artistic embodiment of humanistic ideas. “In Nono’s work,” emphasized musicologist

Ivan Martynov, “there is an undoubted humanistic aspiration” [3, p. 167]. In this sense, L. Nono was the successor to the humanistic traditions of the great Italian composers Giuseppe Verdi, Giacomo Puccini, Ottorino Respighi in the difficult sociocultural conditions of the development of musical art of the 20th century. Based on the operatic achievements of Verdi, Puccini and the symphonic traditions of Respighi, L. Nono rushed into the sphere of experimental searches for new sound images, the development of a theoretical basis for his own system of musical composition, studied in detail the research of Anton Webern, the compositional technique of Arnold Schoenberg, the influence of which is found in operas, vocal choral and chamber instrumental ensemble works by L. Nono. The composer worked productively in various musical genres, preferring vocal and choral forms, in which he responded to the events of his time and condemned aggression and terrorism. His cantata “On the Bridge of Hiroshima,” along with the composition “Train in Memory of the Victims of Hiroshima” for 52 string instruments by Krzysztof Penderecki, the opera “Orpheus in Hiroshima” by Yasushi Akutagawa, and the vocal cycle “The Cry of Hiroshima” by Rustam Abdullaev, reflected the ideological position of the composer as a fighter for peace on earth.

Turning to the embodiment of socially significant themes in music, L. Nono used modern compositional writing techniques and individually rethought the serial and serial methods of composing works. Thus, L. Nono sought to cultivate in listeners the aesthetics of perception of the musical avant-garde, to open up to listeners a new sound world that shapes worldview and worldview through a new musical language as a means of communication. The social orientation of music was very important for L. Nono; it initiated his social activity and the need to convey the ideas of spiritual and moral education of youth. “Nono is a well-known representative of that creative movement that in the West is usually called “engaged music” [2, p. 149].

The composer appeared in printed publications and gave lectures in the programs of international seminars and festivals, in which he emphasized current problems of perception, comprehension, and aesthetic assessment of modern music. So, in particular, in a lecture on the topic: “Musical power”, given at the International Seminar on New Music in Darmstadt, L. Nono focused on the following trend: “Today, both in the field of creativity and in analytical criticism, the dominant trend is reluctance to include artistic and cultural phenomena in the context of history, that is, reluctance to consider them in connection with their origins and in their constituent elements. Reluctance to study (and create) artistic and cultural phenomena in connection with existing reality and analyze their impact on this reality” [4, p. 375-376]. L. Nono theoretically declared these ideological and artistic principles in his lectures and publications, and practically implemented them in his musical compositions, highlighting humanistic postulates, spiritual values, and social problems of the second half of the 20th century. These are, in particular, his socially accusatory works - the opera “Intolerance” based on texts by B. Brecht, P. Eluard, V.V. Mayakovsky, J-P. Sartre, Epitaph of Federico García Lorca. In the opera “Ulysses” based on an ancient plot, the composer rethought it, turning to semantic allusions. The opera “Night Flight” based on the story by A. de Saint-Exupéry is characterized by bold compositional innovations.

In experimental instrumental and vocal-choral compositions, L. Nono used the expressive capabilities of serial-structural composition. “His works “Meetings” (“Incontri”) for 2 flutes, 2 oboes, 2 clarinets, 2 horns, trumpet, trombone, timpani (2 performers) and strings – also 2 each (performed in 1955), “Variations” for solo violin, strings and woodwinds (1956-1957) and especially the cantata “Interrupted Song” (“Il canto sospeso”) for soprano, alto, tenor, mixed choir and orchestra (1955-1956) on texts from excerpts of letters from ten partisans and anti-fascists - members of the Resistance from different countries, sentenced to death - represent real artistic value [5, p. 178]. In these works, the composer used the method of serial-structural writing technique to reveal the psychologically complex figurative world of music.

In this regard, L. Nono rethought and developed the creative principles of A. Schoenberg, which were embodied in his op. 46 “Survivor from Warsaw” for reader, male choir and orchestra, created in 1947 based on his own text. Analyzing this work by A. Schoenberg, musicologist Stefania Pavlyshyn noted: “The orchestral part is built on a partially free, and in some episodes, a strictly interpreted series. Using permutations of its various forms in the construction of the work, the composer also bases on it the main dramatic points of the form” [6, p. 423].

In a letter from Los Angeles on November 12, 1948 to the French composer, conductor, musicologist, and student of A. Webern, Rene Leibowitz, A. Schoenberg drew attention to the special way of recitation in the

work “A Survivor from Warsaw”: “Here there should be no singing anywhere, nowhere There doesn't have to be a specific pitch. Only the method of emphasis should be certain. As I said, do not sing under any circumstances” [7, p. 354]. It is significant that the introduction of the reader’s part and the use of recitative and declamatory singing have become a tradition in the works of modern composers devoted to socially engaged themes, condemnation of aggression and terrorism.

A retrospective look from the 21st century at the work of Luigi Nono allows us to conclude that the progressive humanistic ideas of the Italian composer are in tune with the progressive trends in the development of musical art of the present time. The entry of human civilization into the digital era necessitates the rapid development of information and communication technologies, innovations in composing, musical performance and pedagogy. The bold compositional innovations of L. Nono, developed on the basis of the scientific theories of representatives of the New Viennese School, Italian and German musical art, developed in his work into a coherent theoretical system of modern musical composition. In this sense, the theoretical concept of compositional technique by L. Nono is among such conquests and achievements of composer’s thought of the 20th century as the theoretical works of A. Schoenberg, P. Hindemith, I. Stravinsky, P. Boulez, O. Messiaen, K. Stockhausen and, therefore it requires deep study in the musicology of the 21st century. “Culture,” the composer argued, “spreads by incorporating it into a new social fabric” [4, p. 381]. In this sense, the socially engaged, highly artistic, ideologically humanistic compositions of Luigi Nono need to be promoted and popularized in order to spiritually educate and familiarize young people with the achievements of world musical art of the 20th century.

#### **References:**

1. Богоявленский С.Н. Итальянская музыка первой половины XX века. Очерки. – Ленинград: Музыка, 1986. – 144 с.
2. Житомирский Д.В., Леонтьева О.Т., Мяло К.Г. Западноевропейский музыкальный авангард после второй мировой войны. – Москва: Музыка, 1989. – 303 с.
3. Мартынов И.И. Очерки о зарубежной музыке первой половины XX века. Издание второе, переработанное и дополненное. – Москва: Музыка, 1970. – 504 с.
4. Ноно Л. Музыкальная власть // Современное буржуазное искусство. Критика и размышления / Составитель: Р.Э. Лейтес. Редактор: Н.Г. Шахназарова. – Москва: Советский композитор, 1975. – С. 375-381.
5. Когоутек Ц. Техника композиции в музыке XX века / Перевод с чешского К.Н. Иванова. Общая редакция и комментарии Ю.Н. Рагса и Ю.Н. Холопова. – Москва: Музыка, 1976. – 267 с.
6. Павлишин С. Арнольд Шёнберг: Монография. – Москва: Композитор, 2001. – 480 с.
7. Шёнберг А. Письма / Составление и публикация Эрвина Штайна. Перевод В. Шнитке. Общая редакция М. Друскина. – Санкт-Петербург: Композитор, 2001. – 464 с.