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Journey through Forgotten Medium Waves: *Efebo con radio* by Salvatore Sciarrino

The piece for voice and orchestra Efebo con radio (1981) by Salvatore Sciarrino was one of the composer's first attempts to implement the principle of tuning the ear to certain waves. This work embodies the post-war Italian society's fascination with the possibilities that emerged due to the development of radio broadcasting, as well as Sciarrino's own listening experience from the 1950s. This article is devoted to identifying the specifics of the implementation of the principle of 'azione invisibile' (Italian for 'invisible action') as one of the key creative methods of the composer. To achieve this goal, historical, historiographical, and comparative methods, the method of intonational analysis, as well as individual elements of linguistic research methodology (in particular, methods of etymological and semantic analysis) were employed. The analysis carried out allowed the conclusion that Efebo con radio is constructed as a peculiar quasi-collage of quotations, embedded by the composer into a sonic frame that imitates radio wave frequencies and movement between them. For the efebo, the main character of the piece, as for Sciarrino himself, sound becomes a means of direct connection with the world, of understanding it and living it intensely. Turning the receiver's dial, the young boy mentioned in the title travels through sonic worlds, recognizes what is his, becomes acquainted with the foreign, and forms his own linguistic-cultural identity. Sciarrino attempts to concentrate the sequence of events of this programmatic work within a purely auditory frame of the radio ether, which can be considered one of the first attempts to implement the principle of azione invisibile in his oeuvre.

Keywords: *Salvatore Sciarrino's oeuvre; radio; azione invisibile; 20th-century music; post-avant-garde; contemporary music; Italian music; piece for voice and orchestra; quotation; allusion.*

Statement of the problem.

Characterizing European musical art of the 1980ˢ, we often have to use the terms "*post-avant-garde"*, "*postmodern"*, and "*post-structuralism"*, which we definitely perceive as concepts of different orders. *Post-modernism* is a historical concept that characterizes the sociocultural realities of post-industrial society; *post-structuralism* is a philosophical concept that generalizes a number of philosophical and methodological approaches to understanding cultural activity and interpreting cultural texts that arose in the 1970ˢ–1980ˢ; and *post-avant-garde* is a distinct movement within postmodernism. Each of these concepts can serve as a key to understanding a particular work, depending on the research perspective applied. Regarding the attributive features of musical post-avant-garde, these include a less dogmatic use of avant-garde composition techniques (in particular, total serialism), the absence of any repudiation of tradition, and a special attention to the perception of the musical work by its listener.

The contemporary Italian composer Salvatore Sciarrino (b. 1947) most fully manifests himself within the sphere of post-avant-garde musical tendencies, whose aesthetic paradigm entails shifting the communicative emphasis from the author of the musical work to its recipient as the key subject of the triad *composer – performer – listener*. The main task the composer sets for himself in the creative process is to tune the recipient's ear to perceive the slightest nuances of sound. It is no coincidence that Carlo Carratelli (Carratelli: 2006), one of the researchers of Sciarrino's oeuvre, describes his creative method with the phrase "l'ecologia dell'ascolto", i.e. "the ecology of listening".

Perceiving Sciarrino's music requires rigorous concentration on sound, the ability to *hear* rather than just superficially *listen through*, a sensitive perceptual engagement, and maintaining contact with a concrete sonic reality despite the temptation to lapse into recollections of one's own life or borrowed auditory impressions from cultural artifacts. The outcome of Sciarrino's sonic explorations was a number of works that either received the author's genre designation *azione invisibile* or can be defined as an *invisible action* by their characteristics, all unified by an overarching

goal that can be formulated as "tuning the ear". The piece for voice and orchestra *Efebo con radio* (1981) by Sciarrino was one of the composer's first attempts to realize the principle of attuning the ear to certain *waves*. This work is an embodiment of the post-war Italian society's fascination with the possibilities that opened up thanks to the development of radio broadcasting, as well as Sciarrino's own listening impressions from the 1950s.

Recent research and publications on the topic. *Efebo con radio* is mentioned in passing in a number of contemporary studies on Sciarrino's work. For instance, the Italian musicologist Pietro Misuraca, in an article profiling Sciarrino as a "composer-alchemist", succinctly describes this piece as a *"hyper-realistically simulates disturbed broadcasts"* (Misuraca, 2012: 80). The ironic media-archaeological approach employed by the composer in *Efebo con radio* is highlighted in an article by the German-Austrian composer and musicologist Christian Utz (Utz, 2023), which examines principles of form-creation in post-tonal music through three of Sciarrino's works (in addition to *Efebo con radio*, it features *Quintettino No. 1* and the opera *Da gelo a gelo*).

However, one of the most thorough and in-depth scholarly interpretations of this work is offered by the American musicologist James Denis Bunch (Bunch, 2016). In his doctoral study, alongside *Sei quartetti brevi* (*Six Short Quartets*), Bunch examines *Efebo con radio* as an embodiment of the concept of nostalgia in the context of intertextual approaches in Sciarrino's oeuvre.

Meanwhile, the author's doctoral research (Kordovska, 2022) initiated an inquiry into the aforementioned work by Sciarrino within the framework of the *azione invisibile* principle, a notion that underpins many of his compositions. This line of inquiry is further developed in the current article.

The purpose of this article is to examine the implementation specifics of the *azione invisibile* principle in Sciarrino's piece for voice and orchestra *Efebo con radio*. To achieve this aim, historical, historiographical, and comparative approaches, the method of intonational analysis, and selected elements of linguistic research methodology (in particular, methods of etymological and semantic analysis) were involved.

Presentation of the main research material.

Music for Radio and Radio in Music

Salvatore Sciarrino's childhood and adolescence coincided with the formative years of Italy's radio broadcasting network. It is therefore unsurprising that the future composer, like millions of his compatriots, became an avid listener of medium wave content of the time – ranging from local news and popular hits on RAI *Radio 1*[1] and RAI *Radio 2*[2] to progressive educational programs on classical and contemporary art music by the musicologist Luigi Rognoni (1913–1986), which aired on the independent cultural station Terzo Programma in the 1950s (Misuraca, 2010). The very possibility of such diversity resulted from the establishment of broadcasting traditions as a key medium of the middle third of the 20th century and the ongoing interaction of radio with musical art, which we deem necessary to briefly outline.

American theorist Rudolf Arnheim (1904–2007), in his work *Radio: An Art of Sound* (Arnheim, 1936), notes that radio broadcasting as a purely acoustic phenomenon is far more closely connected with music than are other art forms that contain an audio component (such as sound film, theatre, etc.). The interaction between radio and musical art began with the very inception of radio itself and took on new shapes with each turn of its evolution.

Even the first public radio transmission, conducted on Christmas Eve 1906 by the Canadian inventor Reginald Fessenden (1866–1932), contained, by his own recollection, both a verbal component (a fragment of biblical text) and a musical one. And although the pieces he mentioned – Handel's *Largo*[3], played with the aid of a phonograph, and the Christmas

[1] *Rai Radio 1* (*Radio Uno*) is an Italian radio channel operated by the state-owned public-broadcasting organisation RAI and specialising in news, sports, talk programmes, and popular music.

[2] *Rai Radio 2* (*Radio Due*) is an Italian radio channel operated by the state-owned public-broadcasting organization RAI and specializing in talk programmes and popular music.

[3] Most likely, the reference is to the aria *Ombra mai fu* from Handel's opera *Serse*.

song "O Holy Night"[4], which the inventor performed himself on violin – were heard that evening only by sailors on ships of the United Fruit Company and United States Navy, one can consider that Fessenden's "radio performance" marked the beginning of two primary modes, in which a musical work operates in the context of the radio ether: the playback of a sound recording and the live broadcast of a performance.

The first reports of radio transmissions of music recordings date to the early 1910s[5], nearly a decade before the advent of official broadcasting. Such musical broadcasts resulted from private initiatives – for example, the American inventor Charles Herrold (1875–1948), who as early as 1912 organized regular transmissions of musical works recorded on phonographs and other playback devices. The musical component of the first official radio station (KDKA in Pennsylvania, USA, which began broadcasting in 1920) and its immediate successors was provided by a combination of playing recordings and live relays. During the first live concerts that were broadcast, radio stations faced certain challenges related to the acoustic conditions of musical transmission[6]. The outcome of numerous experiments (broadcasting from outdoor locations, open-air studios on rooftops, using a fabric tent indoors, etc.) was the creation of the model of the modern recording studio.

It was only natural that around the same time composers began to receive commissions for musical works that would meet the specific needs of early radio broadcasting. One of the most famous such works was *Anekdoten für Radio* for clarinet in B♭, trumpet in C, violin, double bass, and piano by Paul Hindemith, written on commission for Frankfurt Radio. The unusual instrumentation of these pieces – which were first aired

[4] In his memoirs, Fessenden attributes the authorship of the song "O, Holy Night" to Charles Gounod, which is likely a mistake. The piece mentioned by the inventor was probably composed by the French composer Adolphe Charles Adam (1803–1856).

[5] See: (Musical Concert by Wireless Telephone...., 1912, July 23: 19).

[6] "We immediately had difficulty in obtaining fidelity in the broadcast, due, apparently, to room resonance". H. P. Davis, Vice President of the *Westinghouse Electric and Manufacturing Company*. Quoted in: *The Radio History*, 1928.

on 1926, February 20 – was dictated by the need for sharply defined timbral differentiation, so that the instruments could be distinguished from one another even when broadcast over a loudspeaker. And although many years later, in his treatise *The Composer's World*, Hindemith would label the listener raised on radio and surrounded by music every minute of life "the most degenerative type of listener" (Hindemith, 1952: 246), in the 1920s, at the dawn of radio's history and of the composer's own career, the idea of democratizing art music to make it accessible to a broad public – not only in concert halls – evidently appeared attractive to him.

Gradually, yet relentlessly, the proliferation of radio in everyday life caused the image of the radio to penetrate works of art across various genres. Before long, radio became a "character" in cinema – both in the sound films of the 1930s and even in the silent films of the early 1920s. Evidence of the use of radio imagery even in silent cinema can be found in examples of so-called film music with telling subtitles. One such example is the galop for orchestra or ensemble titled "Radio Message" by the French composer Maurice Baron (1889–1964). Baron, who for many years was a staff conductor and composer at Radio City Music Hall in New York, created musical accompaniments for many films. His "Radio Message" is included in the silent film music collection of the New York Public Library's Music Division (see Anderson, 1988), suggesting that this piece was intended to accompany silent films in an appropriately themed scene. Unfortunately, it has not been possible to determine whether this music was tied to any specific film.

Nonetheless, despite its clearly defined programmatic title, Baron's "Radio Message" does not exhibit any specific features associated with the stated radio image that would determine its structure or means of expression; it is a typical example of utilitarian music. The same can be said of later works, for example the orchestral "Radio Piece" (1946) by the American composer Roy Harris (1898–1979).

By the early 1930s, the image of the radio moved beyond film music and became integrated into purely program instrumental music, where it served as a key to understanding the specifics of a composition.

One such work is the cycle *Radio Madrid*, op. 62 for piano (1931) by the Spanish composer Joaquín Turina (1882–1949). This work is not music *for* the radio, but rather an attempt at a musical reproduction of the radio broadcasting process itself[7].

It is likely that the prototype for Turina's *Radio Madrid* was the real radio station of the same name, which began operating in 1925 and still exists today. In this context, it is interesting to examine the imagery of the piece from the perspective of the "*self – other"* dichotomy and to identify, if not specific events encoded in the piano "broadcasts" of the cycle, then at least their historical context. And while the last two "messages", whose locus is confined to purely Spanish place-names, are rather generalized in character, the piece titled "*Los estudiantes de Santiago*" ("Students of Santiago") invites some reflection. Based on the political situation that prevailed at the time of the piece's creation, one could suppose that this radio message refers to the students of Chilean universities who in 1930 supported a march of the unemployed and took an active part in protests. However, the fairly carefree character of the music and its dance rhythms forces one to abandon that hypothesis. Most likely, in this work the composer's sphere of interest was limited to his own country. Accordingly, the protagonists of the broadcast – whether imaginary or real – were students of the University of Santiago de Compostela, which in the 1930ˢ thrived despite the tumultuous events of the Spanish Revolution.

In the mid-20th century, for representatives of the musical avant-garde, radio became not only a tool of communication with the audience or a source of imagery, but also a full-fledged means of expression. One composer who created music *for radio* as an instrument was John Cage. Among his aleatoric compositions that include fragments

[7] The work consists of a Prologue, which includes the subsections "Ante el Micrófono" and "Los locutores de la Radio", and three "radio broadcasts": 1ª Retransmisión: "Los estudiantes de Santiago", 2ª Retransmisión: "Carretera Castellana" and 3ª Retransmisión: "Fiesta en Sevilla".

of live radio broadcasts, one should mention *Credo in Us* (1942) for piano, percussion, radio, and phonograph; *Imaginary Landscape No. 4* (1951) for twenty-four performers on twelve radios; *Speech 1955* for five radios with a narrator; and *Radio Music* (1956) for eight radios and an indeterminate number of performers.

Undoubtedly, Sciarrino was familiar with Cage's experiments as well as Karlheinz Stockhausen's radio explorations; however, in his own work involving the semantics of radio, he went in a completely different direction.

Invisible Journeys through Forgotten Medium Waves

The work *Efebo con radio* (*Ephebe with a Radio*), in which Sciarrino uses the sound of a symphony orchestra and a voice to model the sonic space of the radio ether with its noises, interference, an almost Babel-like multilingualism, and spontaneous switching between stations, was created on commission for the *Orchestra Regionale Toscana* and first performed in May 1981 at the *Maggio Musicale Fiorentino* festival in Florence (conductor – Massimo de Bernart, soprano – Daisy Lumini[8]). It should be noted that by that time Sciarrino's engagement with Italian radio was not limited to the role of a listener. By the early 1980[s], the young composer had already produced a radio version of the music for Luigi Pirandello's[9] *All'uscita* (*At the Exit*), thus giving him the opportunity to acquaint himself with the contemporary workings of the radio ether.

In *Efebo con radio*, the title itself immediately draws attention by bringing together the past and the present. The titular character – the *"efebo"* – is denoted by an archaic Italian word that is virtually unused in contemporary everyday language. In Alfredo Prati's *Vocabolario etimologico italiano* (Prati, 1951), this term is defined as "*giovinetto di primo pelo*" ("a young boy with 'peach fuzz'"). According to Prati, the word "*efebo"* derives from the Latin "*ephēbus"* and corresponds with Greek

[8] *Massimo de Bernart* (1950–2004) was an Italian conductor. *Daisy Lumini* (1936–1993) was an Italian singer, performer of several Sciarrino's works

[9] *Luigi Pirandello* (1867–1936) was an Italian writer and playwright, Nobel Prize laureate in Literature.

"ἔφηβος", meaning "adolescent". An *efebo* is neither an adult *ragazzo* (a lad) nor a tiny *bambino* (a child), but precisely a teenager. We may suppose that in choosing the most archaic option among the various synonyms for a young boy, Sciarrino not only intended to underscore a focus on the past, but also – whether consciously or subconsciously – selected the very term that correlates with a state of incessant search for self-identity.

The score of *Efebo con radio* can be roughly divided into several sonic layers. First, there is the vocal part, whose performer always represents one or another radio station, transforming into a pop star, an announcer, or an actor in a radio play. Second, the sound of the orchestral instruments combines the reproduction of musical fragments (more or less complete) that accompany a radio broadcast or a song heard over the radio, with the reproduction of technical noises and interference related to the operating principle of a tube radio receiver.

Despite the deceptive impression of aleatoricism that arises in listening to *Efebo con radio*, its musical material is organized with extraordinary care and, ironically, in a straightforward, classical manner. The composition is notated in a traditional score with a single tempo indication (*Moderato*) that undergoes no agogic changes throughout the piece, and an unvarying metric organization in 4/4 that is not disrupted even in the only measure "expanded" by the verbal component (m. 48).

Efebo con radio opens with a dense, dissonant bow tremolo (*tremolo d'arco, il più serrato possibile*[10]) on harmonics in the second violins and divided violas, accompanied by a successive crescendo *dal niente* up to *forte* and a mirrored diminuendo *al niente*. The onset of sound with minimal attack, a sudden bright dynamic outburst, and an immediate return to a barely perceptible sound – picked up by the vibrating first violins – is the first attempt to tune the radio to one

[10] "*Tremolo with the bow, as dense as possible*" (S. Sciarrino's comment in the "Symbols and Performance Notes" section at the beginning of the *Efebo con radio* score) (Sciarrino, 1981a).

of the medium waves, the first touch of the efebo's hand to the knob of the old receiver, whose hoarse "awakening" is underscored by the use of *sul ponticello* in the string instruments.

The first section is characterized by instability of the sound material and an extremely fragmented, discrete presentation of the quotations the composer employs. In snippets each lasting no more than a few seconds, it is sometimes difficult to recognize not only the source, but even its language. Isolated English syllables ("low") alternate with more numerous Italian ones ("un sos-", "sai che", "stringi", "[a]mor", "sognar"), until the first more-or-less complete element breaks through into the "ether" – a short phrase from the popular American song "It Had to Be You"[11] (mm. 15–16).

Against the background of the first violins' "white noise", the string quartet (second violins, violas, cellos, and double basses) snatches certain harmonies from the accompaniment of an Italian *canzone* (which could not be identified)[12], while the woodwind and brass instruments imitate the sounds of the receiver drifting between radio frequencies. Meanwhile, the phrase "it had to be you" is doubled by instruments one might imagine in a big band – trombones, horns, and clarinets.

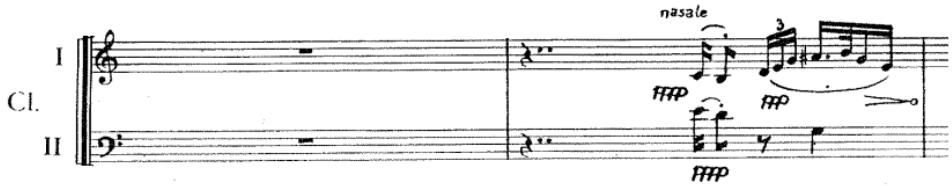
If in the opening bars the switching between "stations" is achieved in the vocal part by means of a linguistic contrast (Italian versus English) and a tessitura contrast (albeit a rather notional one), from m. 21 onward Sciarrino includes detailed directions in the score regarding the character and quality of the vocal sound. For example, the phrase "con te" must be delivered *roco* (hoarsely), the word "ciel" *di gola* (with a throaty sound), and the syllable "-vrò" *nasale* (nasally). The character of the orchestral sound also changes, becoming saturated with harmonics (flageolet tones)

[11] "It Had to Be You" is a popular American song by Isham Jones with lyrics by Gus Kahn, released in 1924. It was recorded over subsequent decades by various pop and jazz performers, including Ruth Etting (1936), Dick Haymes & Helen Forrest (1944), Betty Hutton (1945), Billie Holiday (1955), and among others.

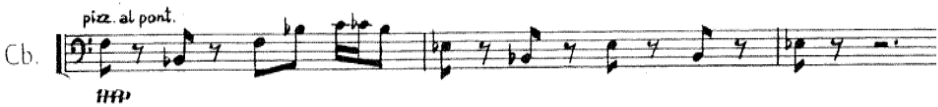
[12] Sciarrino most likely uses the original piece, but it could also be interpreted as a generalized image of the Italian *canzone* (melodic intonations, a lexicon typical of love lyrics: *amor* – "love", *sognare* – "to dream", *nostri cuori* – "our hearts").

scattered across the parts, overtones, and trills, among which reminiscences of jazz intonations occasionally gleam through, for instance, a clarinet solo marked *nasale* in m. 26 as an allusion to a saxophone timbre (*Musical Example 1*) or a fragment of a characteristic jazz *walking bass* line assigned to a solo pizzicato double bass in m. 29 and mm. 57–59 (*Musical Example 2*).

Musical Example 1. Salvatore Sciarrino. *Efebo con radio.* Excerpt from the score (clarinet parts, mm. 25–26). (Copyright © 1981 by RICORDI, Milano).



Musical Example 2. Salvatore Sciarrino. *Efebo con radio.* Excerpt from the score (double bass part, mm. 57–59). (Copyright © 1981 by RICORDI, Milano).

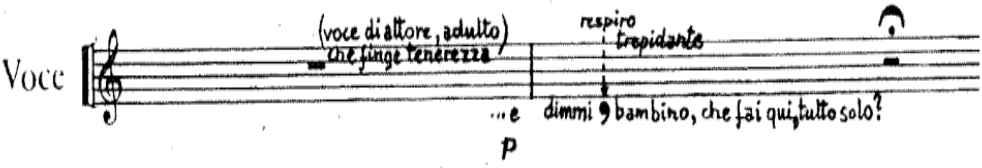


After a few measures, in which "radio noise" gains the upper hand over recognizable musical fragments, the efebo's hand comes to rest on the first "radio station", which offers the listener not music but spoken content. In the vocal part, one hears a phrase presented without rhythmic organization (though aligned within the 4/4 meter) and without definite pitch: "[*voce di attore, adulto che finge tenerezza*] … e dimmi, [*respiro trepidante*] bambino, che fai qui, tutto solo?"[13] (*Musical Example 3*).

[13] "[*Actor's voice, an adult pretending to be tender*] ... and tell me, [*concerned exhale*] child, what are you doing here all alone?".

Based on the content of this line and Sciarrino's annotations, it likely belongs to an actor in a certain radio play. The line is followed by a pause in all parts – an uncharacteristic total silence in the radio ether, a sudden *radio silence*[14]. What is this actor's phrase? Perhaps it is a quotation from a real radio drama, perhaps a faulty recollection (pseudo-reminiscence) by the composer, or perhaps his message across the years to himself – to the young Salvatore, poised over the receiver in distant 1950ˢ Palermo.

Musical Example 3. Salvatore Sciarrino. *Efebo con radio.* Excerpt from the score (vocal part, mm. 33–34). (Copyright © 1981 by RICORDI, Milano).



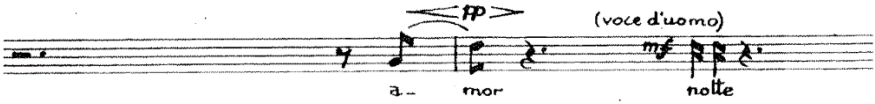
After the pause (m. 34), which lasts less than a full measure but is nonetheless perceived functionally as a general pause, a wave-like vibrating tremolo in the first violins on the same pitch as in the opening measures returns the listener to the initial "radio frequencies". The vocal intonations in mm. 37–40 completely repeat the intonations from mm. 14–15, albeit more widely spaced and with new verbal text – or rather, snippets of text ("labbra", "vien", "amor"). Evidently this is the second verse of the unidentified Italian song, with which the efebo began his journey through the "old medium waves"[15]. However, the cantilena fragments – vocal in their nature and even reminiscent of Italian *bel canto* – quickly, albeit briefly, give way to a new mode of intonation: a rhythmized declamation at indeterminate pitch, in the manner of Berg's *Sprechstimme.*

[14] *Radio silence* is a state in which all stationary or mobile radio stations in a designated area are required to cease transmission for security reasons.

[15] "Le vecchie onde medie" (Sciarrino, 1981a).

In the score, Sciarrino notates this with stems without noteheads, indicating approximate pitch by their vertical placement on the staff (it is meant to be lower in register than the previous fragments, as the hypothetical female voice that was singing *bel canto* is replaced by a male voice indicated by the composer: "[*voce d'uomo*] notte"[16]) (*Musical Example 4*).

Musical Example 4. Salvatore Sciarrino. *Efebo con radio*. Excerpt from the score (vocal part, mm. 55–56). (Copyright © 1981 by RICORDI, Milano).



Again, comes an attempt either to snatch new fragments of Italian *canzone* out of the radio static ("occhi", "buio", "il mar"), or to escape from it – and now that *canzone* is interrupted by the voice of a female announcer, evidently the host of some arts radio program. This is the first text, on which the character's attention lingers longer than a few words: "di un titolo figurativo, a dispetto di chi pretende che la musica non sia discrittiva, o di chi, al contrario, vorrebbe descritte in musica solo le proprie fantasticherie, proprio quelle che in apparenza tendono tranquilli i [*molto offuscato roco e PPPP, quasi incomprensibile (ma senza interuzzione)*] rapporti fra se stessi e in mondo. Un titolo ha sempre un legame strttis- …"[17]. These rather deep musicological ruminations, unexpected after the snatches of trivial *canzonas* and jazz motifs, are possibly a quotation or an allusion to Luigi Rognoni's radio lectures on Terzo Programma in the 1950s, which surely did not escape young Salvatore's attention. Instead, Bunch suggests perhaps it is a self-quotation of own

[16] "[*Male voice*] night".

[17] "…a figurative title, despite those who claim music is not discrete, or others who, conversely, wish only to describe their own fantasies in music – the same ones who, perhaps, have good [*very indistinctly, hoarse and pppp, nearly unintelligibly (but uninterruptedly)*] relationships with each other and with the world. There is always a reference in the title…".

Sciarrino's ideas, a kind of musical cameo that breaks the "fourth wall" (Bunch, 2016: 378).

After a brief respite, the pace of movement between "radio frequencies" increases – as does the proportion of noise, which at the peak of the dynamic wave now reaches ***ff***. From the whirlpool of overtones emerge snatches of Italian song, declaimed phrases, echoes of a jazz tune at ***pppp***, commercial announcements ("*comunicati commerciali*"), and female, male, and children's voices. The earlier monopoly of the Italian language gives way to a Babel-like jumble of tongues. Particularly illustrative are mm. 73–74, in which over the span of roughly one and a half measures exclamations are heard in three languages – Italian, English, and French: "[*tenorile*] mamma – speak low! – [*infantile*] maman!"[18].

But in the end, the efebo's chaotic attempts to find the desired (different? more interesting? more resonant?) wave are rewarded. Almost without any incidental noise (only a tremolo in the first violins at a new pitch betrays a change of frequency), a fragment of the song "Les Bijoux" from the repertoire of the French baritone Louis Lynel resounds: "[*voce tremolante, baritonale*] -ques fleurs, quelques rubans, / Billets doux, lettres d'amant, / [*con enfasi*] Bague d'or"[19].

Another imaginary turn of the tuning knob, and the French *chanson* is abruptly replaced mid-phrase by what the efebo had been searching or waiting for all along – the popular Italian radio program *Ballate con noi* (*Dance with us*), which in the 1950ˢ–1970ˢ was indeed broadcast daily on RAI. The start of the program is heralded first by its theme music (the piece "Delicado", composed by the Brazilian Waldir Azevedo[20] (*Musical Example* 5); the original melody is played on the traditional

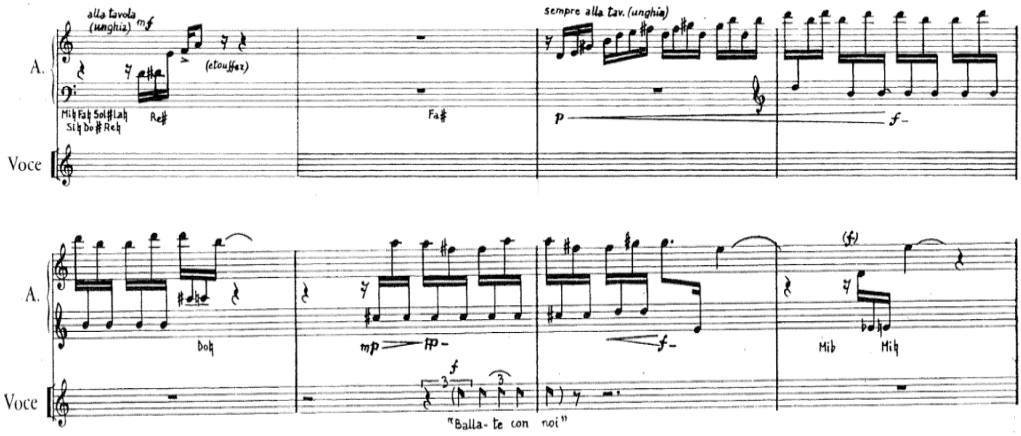
[18] "[*Tenor voice*] mamma (It.) – speak softer! (Eng.) – [*like a child*] maman! (Fr.)".

[19] "[*Trembling voice, like a baritone*] A few flowers, a few ribbons, / Sweet notes, a lover's letters, / [*with emphasis*] A golden ring".

[20] Waldir Azevedo (1923–1980) was Brazilian musician and composer, cavaquinho performer and author of well-known pieces such as "Brasileirinho", "Delicado", and "Pedacinhos do". Azevedo was one of the first composers to use the cavaquinho as a solo instrument.

Portuguese and Brazilian string instrument the *cavaquinho*, a type of guitar, whose timbre Sciarrino imitates with the harp), and then by the voice of an announcer.

Musical Example 5. Salvatore Sciarrino. *Efebo con radio.* Excerpt from the score (harp and vocal parts, mm. 89–96). "Delicado" theme (radio program *Ballate con noi* signature tune). (Copyright © 1981 by RICORDI, Milano).



A fragment of dance music that follows in the *Ballate con noi* episode serves as the central axis of the entire *Efebo con radio* composition. Firstly, it is the longest uninterrupted episode, spanning a full twenty measures (mm. 100–119), and it is even repeated by means of a reprise. Secondly, for the first time nearly all the instruments in the score are involved in presenting the thematic material; only the first violins and cellos continue to render the noise frequencies of the radio wave. The human voice, which until now was always the "guidepost" in the search through the radio spectrum, yields to instrumental music – whose flow it tries, unsuccessfully, to interrupt on several occasions (after the first volta with

a hoarse echo of the jazz "I Can't Give You Anything but Love, Baby"[21], and after the second with the voice of an Italian announcer notifying the start of the broadcast "Bollettino dei naviganti"[22]). But by m. 120 the fragile harmony that had just barely settled is disrupted by a new transition between stations. Against the backdrop of reminiscences of the previous orchestral episode's motifs, a "detached announcer" (*annunziatrice distaccata*) reads out a bulletin from the National Autonomous Company of State Roads regarding Alpine Mountain passes that will be closed. Apparently, this information does not particularly interest the efebo: cutting the announcer off mid-word, into the ether crashes the American singer Fanny Brice with the song "Second Hand Rose". It is quite possible that there are additional quotations present in the score which the author of this article has not deciphered.

The final episode of *Efebo con radio* (mm. 145–197) is a kind of mirror reprise, constructed on the return of already familiar intonations: the signature tune of *Ballate con noi*, the hypothetical Italian canzone, and the songs "Speak Low" and "It Had to Be You". The piece concludes with the author's direct address, delivered in the announcer's voice, to himself: "di Salvatore Sciarrino abbiamo trasmesso: 'Efebo con […]"[23] (mm. 194–195).

The orchestral sound in the piece, by semantic function, can be divided into four categories. First is the *musical content* – representations of music being broadcast on the radio, such as accompaniments to pop songs, instrumental compositions, or program theme tunes. Second are *noise-interferences*, an indispensable component of the operation of a tube radio. Third are the *noises of switching between stations*, most often realized by instrumental glissandi. Finally, the most interesting category consists of the *distinct noises of individual radio frequencies*. Since each station

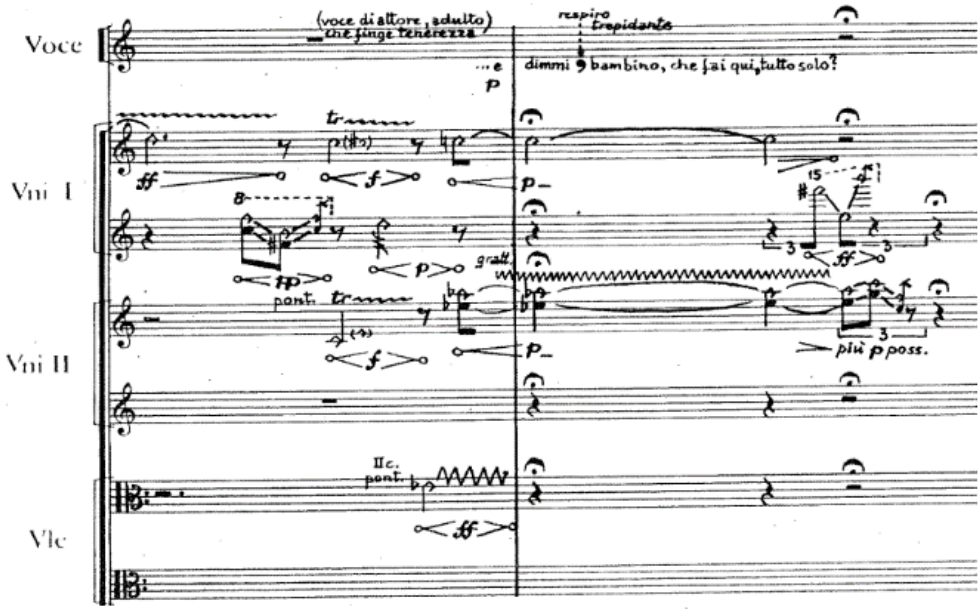
[21] "I Can't Give You Anything but Love, Baby" is a song by Jimmy McHugh and Dorothy Fields, written in 1928.

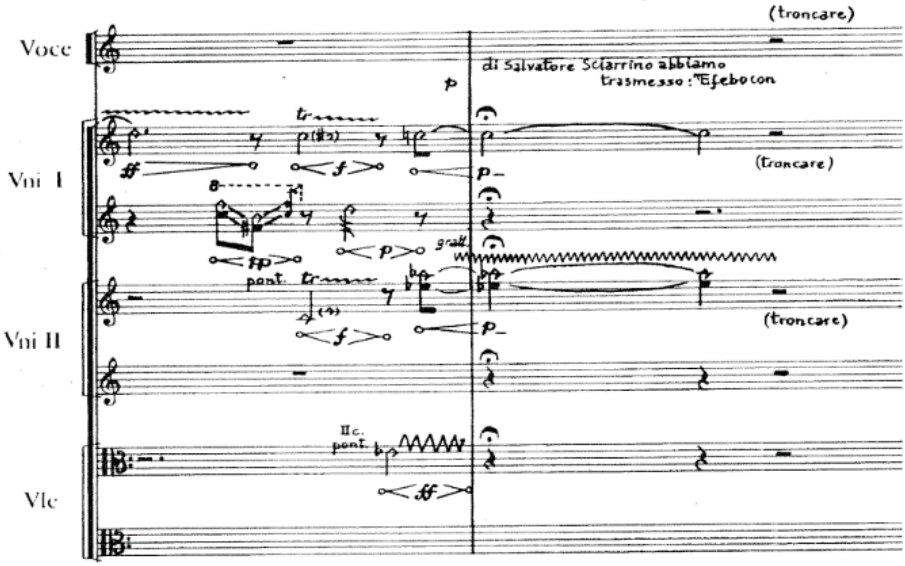
[22] "Navigators' Bulletin".

[23] "For Salvatore Sciarrino we transmit: 'Efebo with […]".

has its own frequency, its sound will differ from that of other stations regardless of the content being broadcast. In the *Efebo con radio* score, this principle is implemented by a steady flageolet trill or tremolo in various string groups that accompanies particular fragments of the collage of quotations and allows one to "identify" a given radio station. From this, one can deduce that the phrase *"bambino, che fai qui, tutto solo?"* (mm. 33–34), which concludes the first episode, is heard on the same "radio frequency" as the final announcement "for Salvatore Sciarrino", and thus it too can be interpreted as the composer's address to his past self (*Musical Example 6*).

Musical Example 6. Salvatore Sciarrino. *Efebo con radio*. Excerpts from the score (mm. 33–34 and mm. 194–195). (Copyright © 1981 by RICORDI, Milano).





In terms of the verbal component, it should be noted that certain linguistic patterns recur throughout the piece in different languages. These include the following lexemes:

❖ *Mother* – It. *mamma* (m. 73); Fr. *maman!* (m. 74).

❖ *Invitation to dance* – Fr. *danse avec moi* ("dance with me", m. 69); It. *Ballate con noi* ("dance with us", mm. 94, 147, 149, 154, 156).

❖ *Love* – It. "*[a]mor*" (m. 14, mm. 55–56); Eng. "*I can't give you anything but [love]*" (m. 108, second volta).

Evidently, these can be perceived as keys to the *efebo's* picture of the world, as semantic "anchors" that the young person's consciousness clings to within the sonic flow of the radio.

In author's commentary, Sciarrino notes: "Interessante un capovolgimento: ciò che in tutte le altre composizioni sono i miei suoni, la materia preziosa di cui plasmo il mio universo qui è umilmente ridotta

a disturbo delle trasmissioni o, più spesso, allo sfrigolante passaggio da una all'altra, che è come il connettivo sonoro di tutta la composizione"[24] (Sciarrino: 1988). But even from this somewhat ironic comment, the value that the composer places on *Sound* as the conceptual basis of his works becomes obvious. In some predominantly journalistic texts – for example, in the article "Music afraid to be heard" by musicologist and critic Kyle Gann, published in the American weekly *The Village Voice* in 2001 – Salvatore Sciarrino's music has indeed been characterized as minimalist. This is difficult to agree with, even though Sciarrino and such figures of American minimalism as Terry Riley, Steve Reich, and Philip Glass belong to chronologically close generations (Sciarrino is about ten years younger than those composers). A certain commonality can be seen in their artistic orientations, since for all of them the most important focus seems to be on sound as an independent primary element of musical language. However, whereas the foundations of the repetitive technique, on which the American minimalists rely lead ultimately to a static musical form, in Sciarrino's work the emancipation of sonic material as a self-sufficient substance is directed toward revealing the auditory eventfulness latent within it. Silence, emphasized by many researchers as one of the key characteristics of Sciarrino's music, is above all an instrument for tuning the ear to perceive *Sound* as the greatest treasure – in contrast to the deliberate devaluation of sound material by the creators of Minimal Art, an art of "minimal value".

Conclusion.

Born with a Christmas song broadcast across a few hundred miles, the alliance of radio and music has for over a century helped shape new artistic and communicative realities. If at the dawn of radio history, it was musical art that served as one of the catalysts for the technical progress

24 "An interesting reversal: what in all the other compositions are my sounds, the precious material from which I shape my universe, here is humbly reduced to a disturbance of the transmissions or, more often, to the sizzling passage from one to the other, which is like the sonic connective of the whole composition".

of radio broadcasting, over time radio in the context of musical art became a means of musical expressivity, a source for the creation of new genre models, an artistic image, and even an existential metaphor.

Sciarrino's *Efebo con radio* is essentially a three-phase structure – a sonic construct of collage type, whose smallest structural units are fragments of musical and polylingual verbal discourse that are more or less dispersed. It is a kind of quasi-collage, since the quotations the composer employs are embedded into a sonic framework that imitates radio wave frequencies and the movement between them.

Salvatore Sciarrino is a seeker rather than a researcher. He does not carry out sound experiments *per se*; instead, he strives to capture life itself through its sonic reverberations, tuning the ear to perceive a multi-dimensional reality. For this composer, sound becomes a means of immediate connection with the world, of understanding it, and of experiencing it intensely. By turning the radio dial, the young man mentioned in the title of the work *journeys* through sonic worlds, *recognizes* what is *his*, becomes acquainted with the *other*, and forms his own linguo-cultural identity. Sciarrino's *Efebo con radio* does not bear the genre label *azione invisibile*, yet the composer's attempt to concentrate the series of events of a programmatic work within the purely auditory frame of the radio ether is evident.

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Мандрівка забутими середніми хвилями: «*Efebo con radio*» Сальваторе Шарріно

Постановка проблеми. *Сальваторе Шарріно (нар. 1947) – сучасний італійський композитор, який найповніше проявляє себе в естетичній парадигмі музичного поставангарду. Головне завдання, яке він ставить перед собою у творчому процесі, – налаштувати слух «реципієнта» на сприйняття найдрібніших нюансів звучання. Сприйняття музики Шарріно вимагає ретельної зосередженості на звуці, здатності чути, а не лише поверхнево слухати, підтримувати контакт з конкретною звуковою реальністю. Як результат, з'являється низка творів, жанр яких або визначений автором як «azione invisibile» («невидиме дійство» чи «невидима дія»), або за своїми характеристиками наближається до подібного визначення. П'єса «Efebo con radio» (1981) для голосу та оркестру стала однією з перших спроб композитора реалізувати принцип налаштування слуху на певні «хвилі».*

Останні дослідження та публікації. *«Efebo con radio» згадується в низці сучасних досліджень «як гіперреалістична імітація трансляції із поміхами» (П'єтро Мізурака, 2012), твір, реалізований в межах «іронічного медіа-археологічного підходу» (Крістіан Утц, 2023), або як втілення концепту ностальгії в контексті інтертекстуальних (Джеймс Деніс Банч).*

Мета, методологія та наукова новизна дослідження. *Мета статті – дослідити специфіку реалізації принципу azione invisibile у п'єсі для голосу та оркестру «Efebo con radio» Сальваторе Шарріно, що здійснюється вперше в українському музикознавстві, обумовлюючи наукову новизну результатів дослідження. Для досягнення цієї мети задіяно історичний, історіографічний та порівняльний методи, метод інтонаційного аналізу, а також окремі елементи методології лінгвістичних досліджень (зокрема, методи етимологічного та семантичного аналізу).*

Результати і висновки дослідження. *Твір «Efebo con radio» побудовано як своєрідний квазіколаж, у якому композитор інтегрує мозаїку цитат у звукове полотно, що імітує частоти радіохвиль та перемикання між ними. Для головного «персонажа» твору, як і для самого Шарріно, звук стає способом зв'язку зі світом, його пізнання та проживання. У результаті «мандрів» звуковими ландшафтами, впізнання «свого» та відкриття «чужого» згаданий у назві твору юнак формує власну культурну ідентичність. Втілення композитором послідовності подій програмного твору в аудіальному просторі радіоетеру можна вважати однією з перших спроб реалізації принципу azione invisibile у його творчості.*

Ключові слова: *творчість Сальваторе Шарріно; радіо; azione invisibile; музика XX століття; поставангард; сучасна музика; італійська музика; твір для голосу та оркестру; цитата; алюзія.*

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