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| **Donatoni, Franco (1927-2000)** |
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| Composer and poet Franco Donatoni studied in Vienna before attending the Darmstadt summer music program where he encountered Pierre Boulez and Karlheinz Stockhausen**,** among others. Donatoni took to the serial practices of Darmstadt but attempted to join them with John Cage’s project of separating the composer’s ego from the work of art.  These encounters eventually led him to apply what he referred to as codes to his often found or borrowed material. In any given mature work the codes operate on multiple levels controlling all musical parameters. His early experiments with codes, such as *Etwas Ruhiger im Ausdruck* (1967), aim for the creation of a work that is completely autonomous from its maker. |
| Composer and poet Franco Donatoni studied in Vienna before attending the Darmstadt summer music program where he encountered Pierre Boulez and Karlheinz Stockhausen**,** among others. Donatoni took to the serial practices of Darmstadt but attempted to join them with John Cage’s project of separating the composer’s ego from the work of art.  These encounters eventually led him to apply what he referred to as codes to his often found or borrowed material. In any given mature work the codes operate on multiple levels controlling all musical parameters. His early experiments with codes, such as *Etwas Ruhiger im Ausdruck* (1967), aim for the creation of a work that is completely autonomous from its maker.  Donatoni’s thinking gradually changed to acknowledge his role in the deployment of codes. Works like *La souris sans sourire* (1988) for string quartet show what he has referred to as his joyous period, where he employs a wider range of materials. One of the clearest examples of codes is his last piece *Esa (In Cauda V)* [2000],written for his student Esa-Pekka Salonen**.** It uses the musical spelling of Esa’s name and material from *The Rite of Spring.*  **Key Works**  For Grilly - an ‘improvisation’ for seven instruments - 1960  Doubles - Solo harpsichord - 1961  Puppenspiel - Orchestra - 1961  Per - Orchestra - 1962  *Etwas ruhiger im Ausdruck* - Flute, clarinet, violin, cello, and piano - 1967  *Lied* - Thirteen instruments – 1972  *Ash* - Eight instruments - 1976  *Spiri* - Ten instruments - 1977  *Arie* - Female voice and orchestra – 1978  *Le ruisseau sur l'escalier* - Cello and nineteen performers – 1980  *In cauda* (in three movements) - Choir and orchestra - 1982–1986  *Refrain* - Eight instruments - 1986  *La souris sans sourire* - String quartet - 1988  *Refrain II* - Eleven performers - 1991  *In cauda II*, for orchestra - 1993–1994  *ESA (In cauda V)* - Orchestra - 2000  **Writings**  Questo (Milan, 1970)  Antecedente X: sulle difficoltà del comporre (Milan, 1980)  ‘La somiglianza della continuità’, La musica, le idee, le cose, ed. A. Brizzi and R. Cresti (Florence,1981)  P. Santi, ed.: Il sigaro di Armando: scritti 1963–1982 (Milan, 1982)  ‘Processo e figura’, Quaderni della Civica Scuola di Musica, no.13 (1986)  In-Oltre (Brescia, 1988)  Top of Form |
| Further reading:  (Cresti) (Gorodecki) (Osmond-Smith) |