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## **The Mediterranean space and the marine dimension in the work of Luigi Nono**

The sound of the surf, waves, gondolas, the sea... All imbued with the atmosphere of the lagoon-side city of his birth, the world of the Venetian composer Luigi Nono is obviously and elementally inseparable from water in terms both of form and dramatic structure. One of his most outstanding pieces from this point of view is surely his... *sofferte onde serene...*, given the presence of both a musically idealized sea and a case of the "Charon complex" (see G. Bachelard, *L'eau et les rêves*).

Nonetheless, Nono's cosmology takes on form in a physical and historical space that transcends Venice and inscribes itself more broadly within a Mediterranean world that is home to fisherman (whose voices provide the raw material for compositions like the *Musica-Manifesto*), Genoese workers (their voices and factory sounds in *Fabbrica illuminata*), an Algerian dissident (her drawn-out complaint in *Djamila Boupacha*) and even figures from Greek mythology (in *Prométhée* or *Das atmende Klarsein*).

Focusing on the works Nono composed between 1968 and 1985, our analysis will seek to show the ties between this music and the Mediterranean space in which it was incubated, as well as the unique temporality--elongated, suspended, sometimes *flowing*--which the marine dimension in his work conveys.