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**PIANO MUSIC IN ITALY AT THE TURN OF THE TWENTIETH CENTURY:**

**ALFREDO CASELLA AND GIAN FRANCESCO MALIPIERO**

by

**Margaret Celeste Perry**

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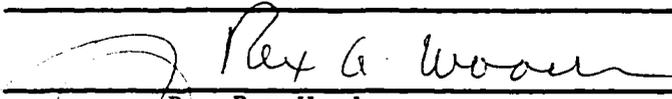
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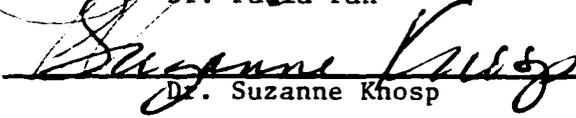
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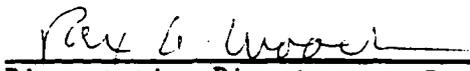
  
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**DEDICATION**

**To all those whose love, faith, and prayers helped me accomplish this document.**

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## ABSTRACT

Alfredo Casella and Gian Francesco Malipiero were significant voices among several Italian composers at the beginning of the twentieth century that promoted the revival of instrumental music. They hoped to create a national style beyond opera by expanding the instrumental repertory of their country. This document includes analyses and discussion of solo keyboard works by these composers created between 1914-1918, including Malipiero's *Preludi autunnali* and *Risonanze*, and Casella's *Nove Pezzi* and *Sonatina*. The author identifies important sources of style relevant to the musical language of Malipiero and Casella and assesses the quality and context of their contributions to the history of solo keyboard music in twentieth century Italy. These composers successfully revitalized a dwindling solo keyboard tradition through their own compositions, their work as pedagogues, and their leadership positions in the international musical community.

## CHAPTER I

### INTRODUCTION

The most prominent musical genre in nineteenth-century Italy was opera, as had been the case for the previous two centuries.<sup>1</sup> During this time, the pianoforte was a tool for the advancement of opera outside of the theater.<sup>2</sup> Popular operatic arias and melodies became the themes for piano transcriptions, fantasies, and variations.<sup>3</sup> By the end of the century, many composers tired of an opera-dominated society; consequently, they initiated a revival of instrumental music that began in the 1860s.<sup>4</sup>

The composers laying the foundation for this reawakening were Giovanni Sgambati (1841-1914) and Giuseppe Martucci (1856-1909). Sgambati, a pupil of Franz Liszt, was a pianist and a conductor.<sup>5</sup> Martucci was also a pianist and conductor, and taught at the Naples Conservatory.<sup>6</sup> The Romantic German composers including Schumann, Liszt, Wagner, and Brahms influenced their compositional styles.<sup>7</sup> Neither composer wrote an opera, and as Pestelli observes, they were “probably the first 19th-century Italians to

<sup>1</sup>Noel J. Nickson, “A Twentieth-Century Revival: A Brief Introduction to Some Aspects of the Rise of Modern Italian Music,” *Miscellanea musicologica* 2 (March 1967): 7.

<sup>2</sup>Giorgio Pestelli, “Italy,” in *The New Grove Dictionary of Music and Musicians*: 378.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>John C. G. Waterhouse, “Sgambati, Giovanni,” in *The New Grove Dictionary of Music and Musicians*, 2d ed.: 187.

<sup>6</sup>John Gillespie, *Five Centuries of Keyboard Music* (Belmont, CA: Wadsworth, 1965; reprint, New York: Dover Publications, 1972) 354 (page citations are to the reprint edition).

<sup>7</sup>Nickson, 7-8.

eschew opera without exhibiting an inferiority complex....”<sup>8</sup> They focused instead on instrumental, chamber, piano, and vocal music. Sgambati’s piano works include nocturnes, a *Preludio e fuga*, op. 6, and the *Suite*, op. 16.<sup>9</sup> Martucci’s piano output consists of 67 works, including *Fantasia*, op. 51; *Tema con variazioni*, op. 58; *Notturmo*, op. 70, no. 1; and two piano concerti, op. 40 in D minor and op. 66 in B-flat minor.<sup>10</sup> Gian Francesco Malipiero described Martucci’s second symphony, op. 81 in F major as “the starting point of the renaissance of non-operatic Italian music.”<sup>11</sup>

Another important figure during this time was the pianist Ferruccio Busoni (1866-1924). Though he was born in Italy to parents of Italian and German descent, some authors consider him more German than Italian because he studied and resided in Germany for a substantial part of his life. Alfredo Casella’s view and Busoni’s own opinion on this matter are noted by Harold C. Schonberg:

Alfredo Casella, however, insisted that even though Busoni had so strongly come under the influence of German philosophy and musical thought, he essentially remained a Tuscan. Busoni himself insisted that he was neither Italian nor German, but a cosmopolite.<sup>12</sup>

Schonberg describes Busoni as a “transitional pianist,” the link from Liszt to modern pianists.<sup>13</sup> “In the first two decades of the twentieth century he represented the old transcendentalism of Liszt as well as the new attitude that one must rid the music of

<sup>8</sup>Pestelli, 379.

<sup>9</sup>Riccardo Allorto, ed., “Giovanni Sgambati,” in *Pianoforte e clavicembalo: Il repertorio dal tardo ‘500 a oggi* (Milan: RICORDI, 1997), 410-11.

<sup>10</sup>Ibid., “Giuseppe Martucci,” 291-92.

<sup>11</sup>Folco Ferrino, “Martucci, Giuseppe,” in *The New Grove Dictionary of Music and Musicians*, 2d ed.: 10.

<sup>12</sup>Harold C. Schonberg, *The Great Pianists* (New York: Simon & Schuster, 1987), 369.

<sup>13</sup>Ibid., 371.

outmoded tradition and study it from a fresh point of view."<sup>14</sup> He was a pianist from the Romantic period, but "he threw overboard many of the excrescences of the romantic style."<sup>15</sup> His Chopin playing, for example, was "without the big rubatos, accelerandos, diminuendos, and sentimentality."<sup>16</sup> Many criticized his playing, and yet he was to "set the stage for the 'modern' school of Hofmann, Rachmaninoff, Petri, Schnabel, and others."<sup>17</sup>

As a composer, Busoni, unlike Martucci and Sgambati, did not continue in the "German tradition."<sup>18</sup> Instead, he emulated the compositional styles and ideas of the Baroque era, especially those of Johann Sebastian Bach.<sup>19</sup> He wrote orchestral pieces, chamber works, and operas. *Doktor Faust*, his final endeavor, remained unfinished at the time of his death and was completed later by others. The majority of his output was for solo piano and includes the *Sonata in f minor*, op. 20; preludes and fugues; 6 sonatinas; *Twenty-four Preludes*, op. 37; etudes, and the *Fantasia contrappuntistica*. He is also recognized for his piano transcriptions of works by J.S. Bach, including the violin Chaconne in D minor.<sup>20</sup> The virtuoso technique required to execute these pieces is reminiscent of Liszt's transcriptions.<sup>21</sup>

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<sup>14</sup>Ibid., 371, 373.

<sup>15</sup>Ibid., 367.

<sup>16</sup>Ibid.

<sup>17</sup>Ibid. For further study on Busoni's performing and for a discussion of idiosyncrasies in his playing, see Schonberg's *The Great Pianists* Chapter 27: "Dr. Faust at the Keyboard."

<sup>18</sup>Frank E. Kirby, *Music for Piano: A Short History* (Portland, OR: Amadeus Press, 1995), 335.

<sup>19</sup>Ibid.

<sup>20</sup>Ibid., 336.

<sup>21</sup>Ibid.

By the twentieth century, the composers at the forefront of the compositional scene in Italy were those from the *generazione dell'ottanta*: Alfredo Casella (1883-1947), Gian Francesco Malipiero (1882-1973), Ildebrando Pizzetti (1880-1968), Franco Alfano (1875-1954), Ottorino Respighi (1879-1936), and Riccardo Zandonai (1883-1944).<sup>22</sup> These composers continued to promote the revival of instrumental music, despite their differences regarding the path Italian music should take. Casella and Malipiero assimilated the styles of their contemporaries and continued to explore new trends in music; they did not want to continue in the Romantic tradition of German instrumental music. Respighi and Pizzetti, on the contrary, believed in the continuation of Romanticism. They “absorbed influences from the romantic composers and practised lyrical and evocative styles.”<sup>23</sup>

The dissension between the two groups came to a climax on December 17, 1932 with the publication of *A Manifesto of Italian Musicians for the Tradition of Nineteenth-Century Romantic Art*.<sup>24</sup> The declaration was written by Alceo Toni, a “music critic for the fascists’ *Il popolo d’Italia* throughout the regime’s existence and president of the Milan Conservatory from 1936 to 1940.”<sup>25</sup> Toni proclaims the need for Italian composers to continue in the directions of their nineteenth-century predecessors and to not abhor the Romantic traditions of the past so that “il romanticismo di ieri...sarà anche il romanticismo

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<sup>22</sup>Harvey Sachs, *Music in Fascist Italy* (London: Weidenfeld and Nicolson, 1987), 7. Sachs explains that the *Generazione dell'ottanta* (generation of the eighties) was a term used by Massimo Mila, a music historian and critic, to refer to the main composers born in the period from 1875-1885, including Alfano, Casella, Malipiero, Pizzetti, Respighi, and Zandonai.

<sup>23</sup>Nickson, 12.

<sup>24</sup>Sachs, 23-24. The manifesto, appearing in some of the country’s leading newspapers, was titled: *Manifesto di Musicisti Italiani per la Tradizione dell’Arte Romantica dell’Ottocento*. Translated excerpts are found in Sachs’ book on page 24. The complete manifesto, in Italian, can be found in Roberto Zanetti’s, *La Musica Italiana nel Novecento*, vol. 3, *Storia della musica italiana da Sant’Ambrogio a noi* (Busto Arsizio, Italy: Bramante Editrice, 1985), 23-24.

<sup>25</sup>Ibid., 23.

di domani...” (the romanticism of yesterday...will be the romanticism of tomorrow).<sup>26</sup>

There has been much speculation as to why ten composers, including Pizzetti, Respighi, and Zandonai, signed a manifesto which was, according to the author of *Music in Fascist Italy*, Harvey Sachs, full of “superficial notions, botched historical résumés and specious arguments.”<sup>27</sup> In fact, the manifesto was seen as “an attack on such progressive composers as Casella and Malipiero.”<sup>28</sup> It is possible that agreeing with the manifesto yielded political advantages for the composers.<sup>29</sup> The composers’ support could have also resulted from strong beliefs in the continuation of Romanticism or as a reaction to an earlier movement in Italy: Futurism.

Futurism began in 1909 with *The Founding and Manifesto of Futurism* by Filippo Tommaso Marinetti.<sup>30</sup> Marinetti was “an Italian poet and journalist” who at this time was residing in Paris.<sup>31</sup> The movement was to be “a revolt against German romanticism, French impressionism, Italian verism [*sic*] and every other accepted theory of art.”<sup>32</sup> It was to promote the advances in mechanics and technology through the arts. Futurism was spurred in music by the Italian painter Luigi Russolo. His 1913 manifesto, *The Art of Noises*, explained the importance of exploring all kinds of sound.<sup>33</sup> It began with:

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<sup>26</sup>Ibid., 24-25. Quote, in Italian, comes from the Manifesto found in Zanetti, 1624. Translation of quotation by author.

<sup>27</sup>Ibid.

<sup>28</sup>Ibid., 25.

<sup>29</sup>Ibid., 26.

<sup>30</sup>Glenn Watkins, *Soundings: Music in the Twentieth Century* (New York: Schirmer, 1995), 235.

<sup>31</sup>Nickson, 8.

<sup>32</sup>Ibid.

<sup>33</sup>Watkins, 236.

Ancient life was all silence. In the nineteenth century, with the invention of the machine, Noise was born. Today, Noise triumphs and reigns supreme over the sensibilities of men.<sup>34</sup>

Russolo also said: "We must break out of this narrow circle of pure musical sounds, and conquer the infinite variety of noise-sounds...."<sup>35</sup> To accomplish his ideas about noise, he created instruments or machines called *Intonarumori*; however, all were destroyed during World War II.<sup>36</sup>

As solo piano literature began to emerge again in Italy, it was necessary for composers to decide what direction they wanted to go. Would they build upon ideas and traditions of the past? Would they try to create a national idiom? By searching for internal evidence of stylistic influence in the keyboard works of Casella and Malipiero, it may be possible to better understand at least how two significant Italian composers answered these questions. Casella and Malipiero's works not only demonstrate similar ideals but account for the majority of keyboard literature composed by the *generazione dell'ottanta*. The piano works of Alfano, for example, include early pieces before 1904.<sup>37</sup> Zandonai's works are listed in *The New Grove Dictionary of Music and Musicians* only as "keyboard pieces."<sup>38</sup> For Respighi, his works include arrangements of other pieces with one notable

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<sup>34</sup>Ibid.

<sup>35</sup>Ibid.

<sup>36</sup>Ibid., 236-37.

<sup>37</sup>Waterhouse, "Alfano, Franco," *The New Grove Dictionary of Music and Musicians*, 250.

<sup>38</sup>Waterhouse, "Zandonai, Riccardo," *The New Grove Dictionary of Music and Musicians*, 637.

solo piece: *3 preludi sopra melodie gregoriane* (1919).<sup>39</sup> Pizzetti's output consists mainly of operatic and symphonic music in the Romantic German tradition, with his primary solo keyboard piece being the *Sonata* (1942). Therefore, this document will focus on selected solo piano works by Malipiero and Casella for the purpose of identifying stylistic sources important to the composers' musical language and assessing the quality and context of their contributions in the history of solo keyboard music in twentieth-century Italy.<sup>40</sup>

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<sup>39</sup>Waterhouse, Respighi, Ottorino." *The New Grove Dictionary of Music and Musicians*, 757.

<sup>40</sup>The piano works selected were all composed between 1914-1918, with the exception of Casella's *Variations sur une Chaconne*, written in 1903. Pieces from this time period were chosen for several reasons. By 1914, both composers had been in France. Their compositions reflect the styles and techniques they came in contact with while outside of Italy. The piano works chosen from this time are all character pieces, except for Casella's *Sonatina*. Malipiero repudiated his works written before 1913; Casella died 26 years earlier than Malipiero. As a result, compositions from this time period seemed the best to compare, contrast, and analyze.

## CHAPTER 2

### GIAN FRANCESCO MALIPIERO

Gian Francesco Malipiero (1882-1973) came from a family of musicians: Luigi, his father, was a pianist and conductor and Francesco, his grandfather, was an opera composer.<sup>1</sup> Gian Francesco began his counterpoint studies with the organist and composer Marco Enrico Bossi in 1899 at the Venice Liceo Musicale.<sup>2</sup> Bossi, like Sgambati and Martucci, was involved in the “revival of Italian non-operatic music at the turn of the century.”<sup>3</sup> When Bossi left Venice in 1902, Malipiero continued to study on his own.<sup>4</sup> The year was full of musical breakthroughs for Malipiero. He discovered the early Italian manuscripts of composers such as Monteverdi and Frescobaldi, and began transcribing their music.<sup>5</sup> This began a life-long affinity with the music of early Italian Baroque composers. He also heard Wagner’s *Die Meistersinger von Nürnberg* and “for the first time realized that there existed an operatic world far different from that of the Italian composers.”<sup>6</sup>

Malipiero disliked the operatic works of nineteenth century Italian composers

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<sup>1</sup>John C. G. Waterhouse, “Malipiero, Gian Francesco,” in *The New Grove Dictionary of Music and Musicians*, 578.

<sup>2</sup>Ibid.

<sup>3</sup>John C. G. Waterhouse, “Bossi, Marco Enrico,” in *The New Grove Dictionary of Music and Musicians*, 2d ed., 68.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid.

<sup>6</sup>David Ewen, *Twentieth Century Composers*, Essay Index Reprint Series (Freeport, NY: Books for Libraries Press, 1937; reprint, Freeport, NY: Books for Libraries Press, 1968), 238 (page citations are to the reprint edition).

including Bellini, Rossini, Verdi, Mascagni, and Puccini.<sup>7</sup> These sentiments, beginning in childhood, resulted from family tragedy.<sup>8</sup> The following quotes found in John C. G. Waterhouse's book, *La Musica di Gian Francesco Malipiero*, give further insight on the situation.

Non so rendermi conto come mai, proprio nello stesso anno 1900 in cui divorai l'ultimo salamino della mia vita, io automaticamente mi staccassi pure dal melodramma. La verità è [...che] i miei ricordi d'infanzia sono molto tristi, lugubri, orribili sotto molti punti di vista e legati appunto alla musica teatrale che ha dominato la seconda metà del XIX secolo.<sup>9</sup>

Another quote, taken from a letter Malipiero wrote to Luigi Dallapiccola, says:

Fin dall'infanzia sentivo parlare a casa mia, di Verdi, come causa della nostra catastrofe familiare. Si raccontava che il successo dell' *Attila* di mio nonno inferocì casa Ricordi perché l' *Attila* di Verdi fu un fiasco. L'editore acquistò l'opera di mio nonno, ne cambiò il titolo e impedì che si rappresentasse. Mio nonno allora si mise in mano a un impresario: villa, campagne, tutto si mangiò e nella mia immaginazione infantile la catastrofe si chiamò Giuseppe Verdi.<sup>10</sup>

Despite Malipiero's deep aversion towards nineteenth-century operatic composers and their works, he was unable to completely avoid their influence. Some of his early vocal

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<sup>7</sup>John C.G. Waterhouse, *La musica di Gian Francesco Malipiero*, trans. Marcella Barzetti (Turin: NUOVA ERI, 1990), 19.

<sup>8</sup>Ibid.

<sup>9</sup>Gino Scarpa, ed., *L'opera di Gian Francesco Malipiero, saggi di scrittori italiani e stranieri con una introduzione di Guido M. Gatti, seguiti dal catalogo delle opere con annotazioni dell'autore e da ricordi e pensieri dello stesso* (Treviso, Italy: Canova, 1952), 326-328; quoted in Ibid. Translation of quotation by the author: "I do not realize exactly why, but in 1900, the same year I devoured the last little salami of my life, I also automatically detached myself from opera. The truth is that my memories from infancy are very sad, gloomy, and horrible when it comes to the musical theater that dominated the second half of the nineteenth century."

<sup>10</sup>F. Nicolodi, ed., *Luigi Dallapiccola: saggi, testimonianze, carteggio, biografia e bibliografia* (Milan: Suvini Zerboni, 1976), 104-105; quoted in Waterhouse, *La musica*, 19-20. Translation of quotation by the author: "Ever since my childhood, Verdi was discussed in my house as the cause of our family catastrophes. It was said that the success of my grandfather's opera, *Attila*, infuriated the Ricordi house because Verdi's *Attila* was a fiasco. The editor acquired the opera of my grandfather, changed the title, and refrained from promoting it. My grandfather then put himself in the hands of a manager, owing all of his personal possessions to this man: the country house, country property, even all that he ate--in my childish imagination this catastrophe was called Giuseppe Verdi."

compositions, for example, reflect the influences of Mascagni and Puccini.<sup>11</sup>

As he continued to study and compose, Gian Francesco was disturbed “by the stiltedness of his thoughts” and “by the lack of fluidity of his musical expression.”<sup>12</sup> He realized that his technique did not allow him to merge the old style with the new.<sup>13</sup> His solution to the problem was to have “intimate contact with the style of the modern composers.”<sup>14</sup> In 1913 he went to Paris, which at this time was the musical hub of Europe. He met Casella, Debussy, Fauré, Ravel, and Stravinsky.<sup>15</sup> “This intimacy with modern music gave Malipiero a new mastery of form, a greater plasticity of style, and more technical adroitness--and it inspired him to indulge in a new burst of creation.”<sup>16</sup> In fact, after he heard the premiere performance of Stravinsky’s *Le Sacre du Printemps*, he felt as if he were awakening “da un lungo e pericoloso letargo” (from a long and dangerous lethargy).<sup>17</sup> Consequently, he repudiated most of his works written before 1913.<sup>18</sup>

In 1914 Malipiero returned to Italy. Once the war began, his composing practically came to a complete standstill.<sup>19</sup> Ewen explains:

How strongly the War affected him can best be judged by the fact that, for more than two years, he--who could be so prolific--could not write a line of music. The creation of art seemed to him a pusillanimous gesture in a time when madness and wholesale butchery prevailed. The only escape from this horrible reality of bloodshed, Malipiero

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<sup>11</sup>Ibid., 19.

<sup>12</sup>Ewen, *Twentieth Century*, 239.

<sup>13</sup>Ibid.

<sup>14</sup>Ibid.

<sup>15</sup>Ibid.

<sup>16</sup>Ibid.

<sup>17</sup>Waterhouse, *La musica*, 21.

<sup>18</sup>Ibid., 17.

<sup>19</sup>Ewen, *Twentieth Century*, 240.

found by burying himself in the scores of old Italian music, whose tranquility and repose were like soothing balm to his blistering spirits.<sup>20</sup>

During these troubling years he edited the works of composers such as Monteverdi,

Galuppi, and Tartini.<sup>21</sup> After he resumed composing, he often commented on the effects the war had on his creativity.<sup>22</sup> For example:

Nel 1914 la guerra sconvolse tutta la mia vita che, fino al 1920, fu una perenne tragedia. Le opere di questo periodo rispecchiano forse la mia agitazione: ciononostante ritengo che, se qualcosa ho creato di nuovo nella mia arte (forma-stile), è appunto in quest'epoca."<sup>23</sup>

The first composition from this period is *Preludi autunnali* (Autumnal Preludes).

Written in 1914 at the outset of World War I, Malipiero once said that “la loro malinconia è forse effetto della guerra appena incominciata” (their melancholy is maybe the effect of the war just begun).<sup>24</sup> The melancholy he speaks of appears in the third prelude from the very beginning. The mood, set by an oppressive pianissimo ostinato of a single sonority, persists as the Gregorian chant-like melody begins.<sup>25</sup>

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<sup>20</sup>Ibid., 240–41.

<sup>21</sup>Ibid., 241.

<sup>22</sup>Waterhouse, *Gian Francesco Malipiero*, 45.

<sup>23</sup>Ibid. Translation of quotation by the author: “In 1914 the war upset my whole life, until 1920, it was an everlasting tragedy. The works from this period reflect perhaps my agitation; nevertheless I believe that, if I created something new in my art (form-style), it is exactly in this period.”

<sup>24</sup>Ibid.

<sup>25</sup>Monica Luccisano, “Le Composizioni pianistiche di Gian Francesco Malipiero” (Tesi di laurea in lettere, Università degli studi di Torino, 1992-93), 80.

## Ex. 1.1

*Lento, triste*  
pp

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The sonority of the repeated chord is ambivalent. In the left hand, a C major major seventh chord is strongly implied though the fifth is absent. A B minor chord, without the third, is suggested in the right hand. The tritone created by these competing sonorities intensifies the feeling of utter gloom and darkness of the ostinato. A ray of light enters in measure 15 when the ostinato ceases, but the hopefulness is fleeting.

## Ex. 1.2

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Oppression returns in measure 37, this time with the ostinato introduction fortissimo rather than pianissimo.

## Ex. 1.3

Molto ritenuto

(come in principio)

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The resolution of the tritone finally occurs in measure 49. This ends the bitonal tension and brings the piece to a close in E minor.

## Ex. 1.4

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The realistic struggle between despair and hope manifest in this prelude is reflective of the

emotional atmosphere of the time. It also proved to be a foreshadowing of events in Malipiero's own life, for in 1917 he had to deal with his own shattered nerves after fleeing from Asolo to Rome with his family.<sup>26</sup> Ewen describes the experience of Malipiero and his wife as follows:

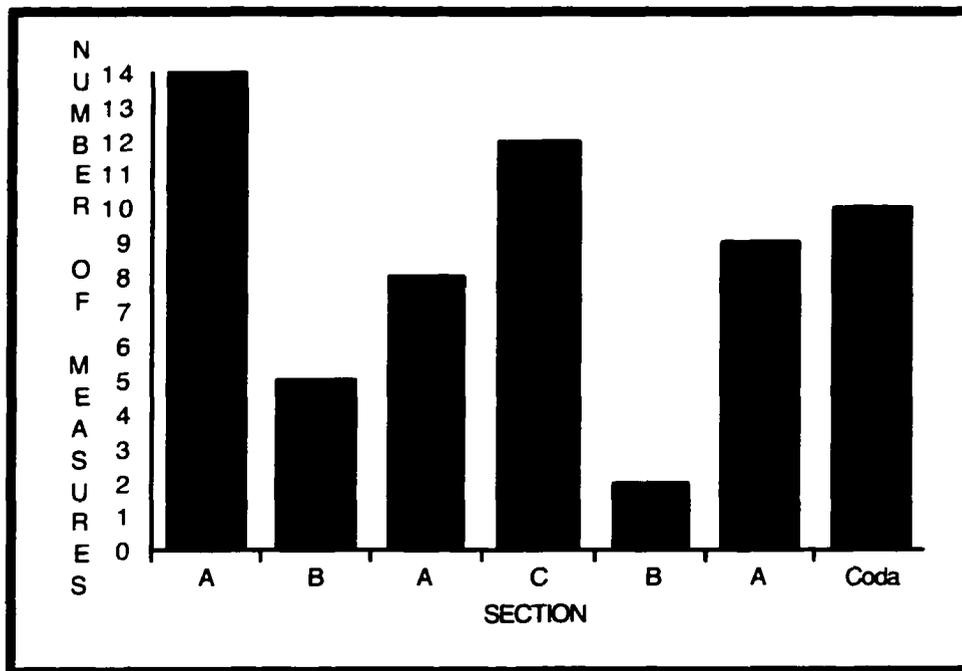
Taking with them only a few precious manuscripts, they made what was at that time an arduous trip to Venice. It took two days, most of the journey being done on foot. Everywhere, Malipiero saw the dead and the dying, pools of blood, destruction and devastation. The sights turned his stomach and wrenched his heart. When, finally, he made the trip from Venice to Rome, his friends--terrified by his ghastly appearance and by the incoherence of his raving--seriously feared that he was losing his mind.<sup>27</sup>

The first prelude is not a textbook example of a symmetrical form or a Rondo. Nevertheless, it is similar to a rondo in that the A idea returns repeatedly, almost as a refrain: A B A C B A Coda. There is also a repetition of the B idea. Although the C material occurs but once, this motif is the basis for the Coda. The following graph shows each of the sections in the order of appearance as well as the number of measures in each section.

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<sup>26</sup>Waterhouse, *La musica*, 46.

<sup>27</sup>Ewen, *Twentieth Century*, 241.



Though neither the A nor B section repeats in its entirety, this still suggests a rondo form.

Sectional repetitions proceed without transformation except for slight variations to allow for smooth transitions. Each discrete motif retains its essential mood throughout the piece. As an example, the beginning of the opening A section is shown below.

Ex. 1.5

*Lento, ma carezzevole*

The musical notation shows the beginning of the opening A section. It features a piano (pp) dynamic marking at the start and a mezzo-piano (p) dynamic marking later. The music is in a slow, tender tempo (Lento, ma carezzevole) and consists of a series of chords and melodic lines in both hands.

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The reprise at measure 21 is transposed up a tritone. A new color is present because of the transposition, even though the dynamic scheme is the same.

Ex. 1.6



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This process may be what gives the impression of improvisation. It appears that the composer repeats the original thought because it is a strong creative idea and he wishes to see what might develop from it in another repetition. Perhaps this is a technique Malipiero learned from Debussy. When examining Malipiero's quasi-improvised treatment of the repeated motives, one recalls the opening statement of Debussy's "Prélude" from the *Suite bergamasque*. The opening idea is repeated four times. Each time chromatic notes are added or there is an alternate harmonization. Nevertheless, the theme remains essentially unmodified as shown by Ex. 1.7, the opening theme, and Ex. 1.8, the first repetition beginning at measure 7.<sup>28</sup>

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<sup>28</sup>Examples 1.7 and 1.8: Claude Debussy, *Piano Music (1888-1905)*, 2d ed. (New York: Dover, 1972), 12. For the third and fourth repetitions see measures 66 and 72. Original publication information for *Suite bergamasque*. (Paris: Fromont, 1905).

Ex. 1.7



Ex. 1.8



Malipiero uses another Debussy-inspired device known as parallel chords or planing, a succession of similarly constructed chords moving in parallel motion.<sup>29</sup> The following example of planing comes from *Pour le piano*. The right hand parallel chords each consist of an octave with the fifth in the middle, or a perfect fifth and a perfect fourth.<sup>30</sup>

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<sup>29</sup>*The New Harvard Dictionary of Music* (1986), s.v. "Parallel chords."

<sup>30</sup>Example 1.9: Debussy, *Piano*, 73. Original publication information for *Pour le piano*. (Paris: Fromont, 1901).

Ex. 1.9



Another example is found in a left hand passage from “La Fille aux cheveux de lin.” Each chord includes a perfect fourth.<sup>31</sup>

Ex. 1.10



In Malipiero’s fourth prelude, an example of planing occurs in measure 36 and again in measure 38.

Ex. 1.11



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<sup>31</sup>Example 1.10: Claude Debussy, *Préludes, Book 1*, ed. Maurice Hinson (Sherman Oaks, CA: Alfred, 1986), 38.

## Ex. 1.12

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The interval structure of the chords is not perfectly consistent and hence there are differences in chord qualities. Interspersed among the major thirds is a minor third--B and D in the right hand and G and B-flat in the left hand. A similar example occurs in measures 17-19 in the descending left-hand chords of the first prelude.

## Ex. 1.13

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Each chord contains a perfect fifth and a minor third, except for the second chord in measure 18 that has a diminished fifth and a major third.

In the previous examples, planing is used as a transitional device. Malipiero seems to have the voices go down chromatically to the key center he wishes to attain. At times,

though, composers change the quality of the intervals involved not for transitional reasons but to maintain the key center that has previously been established. This is known as modal planing. An example of modal planing appears in the second prelude, measures 2-3

Ex. 1.14



**PRELUDI AUTUNNALI**

By G. Francesco Malipiero

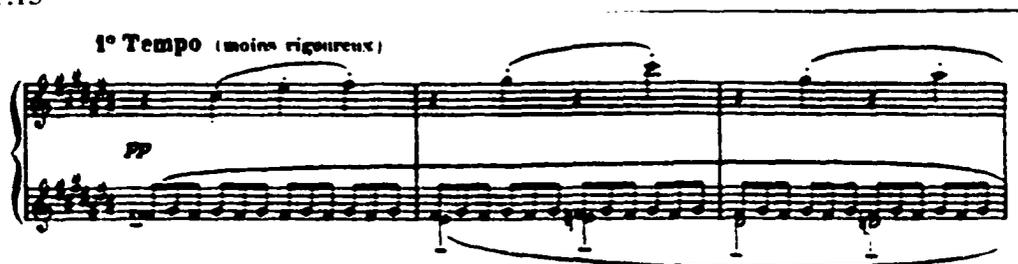
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Malipiero breaks the chain of perfect fifths by using an A-natural instead of an A-sharp. The presence of the A-natural, here and throughout the piece, confirms the tonal center as E major rather than E lydian.

Another device common in Impressionistic music is the ostinato, often employed when depicting water. For example, in Debussy's "Jardins sous la pluie," there is an F-sharp to G-sharp trill that oscillates in a triplet pattern for 25 measures.<sup>12</sup>

Ex. 1.15



<sup>12</sup>Example 1.11: Debussy, *Piano*, 112. Original publication information for *Estampes*, (Paris: Durand, 1904).

In Ravel's "Ondine," the right hand ostinato is composed of repeated C-sharp major triads interspersed with added A-naturals, the flatted sixth of the C-sharp major scale. The movement of this pattern begins to create an image of shimmering water upon which the water sprite will appear.<sup>33</sup>

Ex. 1.16



Malipiero also takes advantage of an opportunity to use ostinati in the first prelude. The entire A section is constructed of ostinati layered on top of each other to create, perhaps, a watery impression. (See Ex. 1.5) The first ostinato, the triplet on the first half of each downbeat, is a harmonic ostinato that establishes the harmonic foundation for the other two layers. The second ostinato, formed from triplets beginning on the second half of the downbeat and continuing for the rest of the measure, is a rhythmic ostinato. The notes are always the same and continue the triplet motion established by the first ostinato. The third ostinato is the upper voice melody that rings gently above the harmonic and rhythmic ostinati. Knowing that the Preludes were composed in Venice, this first prelude might properly evoke the image of a boat floating on the water with the waves gently caressing its sides, represented by the harmonic and rhythmic ostinati, while the tolling church bells, the melodic ostinato, are heard in the distance.

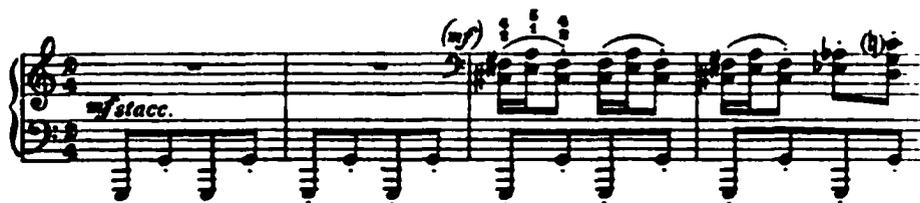
In 1914, the year the *Preludi autunnali* were composed, Alfredo Casella wrote his

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<sup>33</sup>Example 1.16: Maurice Ravel, *Piano Masterpieces of Maurice Ravel* (New York: Dover, 1986), 89. Original publication information for *Gaspard de la nuit*. (Paris: Durand, n.d.).

*Nove pezzi* (Nine Pieces). In Casella's ninth piece, "In modo rustico" (In a Rustic Manner), one of the driving rhythms heard throughout is a set of sixteenth notes followed by an eighth note. When the motif is comprised of parallel fourths, there is a *staccato* accompaniment underneath.

Ex. 1.17



**NOVE PEZZI**

By Alfredo Casella

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Casella's influence on Malipiero is seen especially in the fourth prelude.<sup>34</sup> Malipiero employs the same rhythm and *staccato* accompaniment shown in the previous example. By contrast, Malipiero sets the rhythm in fifths.

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<sup>34</sup>Waterhouse, *La musica*, 41.

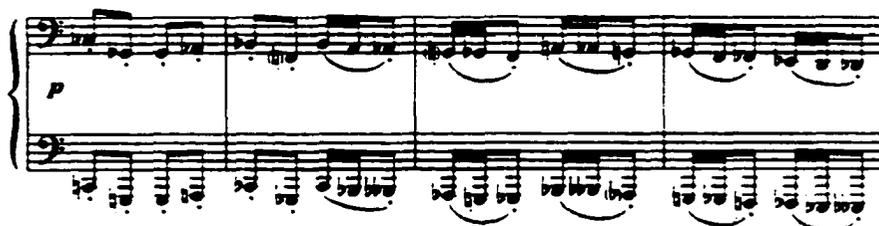
## Ex. 1.18



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Another compositional technique found in Casella's piece is the use of successive harmonic major sevenths. A prime example of this is in measures 9-12.<sup>35</sup>

## Ex. 1.19



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Malipiero uses the same technique in the fourth prelude, but with rhythmic dissimilarity

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<sup>35</sup>From a performer's standpoint, it is helpful to think of these major seconds as half steps but displaced by an octave.

between the voices. In the first complete measure, the right hand  $c^3$  sixteenth note is a major seventh away from the left-hand  $d\text{-flat}^2$ , and the  $c^2$  in the right hand is a half step away from the  $d\text{-flat}^2$  in the left hand.

Ex. 1.20



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Each time this pattern returns, the major seventh and half step are found. Another example, from measure 9, is shown with these intervals between the right hand  $d^4$  and  $d^3$  and the left hand  $e\text{-flat}^3$ .

Ex. 1.21

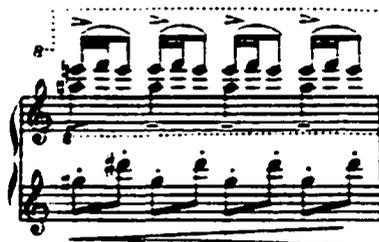


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In measure 11, the half step is found between the G-sharp in the *staccato* accompaniment

and the A-natural in the driving rhythm.

Ex. 1.22



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After six pages of dramatic and rhythmically intense music, Casella inserts a pastoral melody. It is surprising to hear this consonance after such dissonance.<sup>36</sup>

Ex. 1.23

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<sup>36</sup>Mario Castelnuovo-Tedesco, "Alfredo Casella e il suo 'terzo stile.'" *Il Pianoforte* 6, no. 8-9 (1925): 244.

His insertion of such a lyrical and tonal melody is unexpected and captivating. Malipiero does not do this in such a dramatically contrasting way. Nevertheless, in his prelude there is a section where he places a contrasting solo line over a rhythmic ostinato. The line is neither particularly lyrical nor pastoral, but it does have a poetic and expressive quality that speaks above the ostinato.

Ex. 1.24



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One of Malipiero's last pieces from this period is *Risonanze* (Resonances), written in 1918. These four short pieces are explorations in resonance, as indicated by the title. It seems that the composer wants the listener to attend to the effects of the sound as a whole or the sensations individual sonorities provoke. Texture and color are the focal point of each work. Many of the techniques found in *Risonanze* are the same as in the *Preludi autunnali*. For example, layering is a prominent textural attribute. Malipiero places material in two or three registers to work either independently or cooperatively. At the beginning of number

one there are three layers: a low bass pedal point, half note chords in the bass clef and treble clef, and a middle voice that enters in the second measure. The first two layers work concurrently to create an ethereal or mystical backdrop from which the middle voice can emerge.

Ex. 1.25

### **RISONANZE**

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Perhaps the ease with which Malipiero composes in layers is evidence of techniques that he acquired transcribing and editing the works of early Italian Baroque composers. One is reminded of the madrigals of Monteverdi that include voice parts, a basso continuo, and sometimes an added part for violins. In such a madrigal there are at least three distinct parts, sometimes working together, other times apart.

It is not a surprise that the *Risonanze* also contain ostinati. The second piece begins with three ostinati, as did the first of the *Preludi autunnali*.

## Ex. 1.26

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The fourth piece begins with an F Lydian scale ostinato in the left hand that repeats consistently in all but the last five measures of the piece.

## Ex. 1.27

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Malipiero also uses parallel chords in *Risonanze* and, as in the *Preludi*, the chord qualities are not always consistent throughout the passage. A major and B major chords are interspersed among E, C-sharp, and F-sharp minor chords in the following example from the second piece of the set.

Ex. 1.28

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Another device reminiscent of the *Preludi* is the use of major sevenths. An excellent example is found at the end of the fourth piece. The F Lydian scale ceases five measures before the end and deep gong-like major sevenths ring out.

Ex. 1.29

**RISONANZE**

By G. Francesco Malipiero

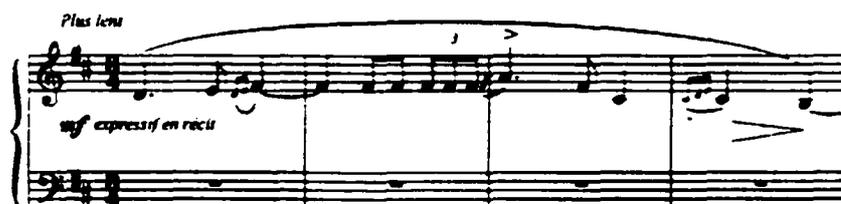
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An interesting feature of the first piece is a melody that is reminiscent of Spanish dance music. The elongated downbeats in the right hand as well as the accented grace notes before the downbeats in measure 17 and 18 bring to mind the *cantaor* melody in Ravel's "Alborada del gracioso."<sup>37</sup>

Ex. 1.30



For all of the similar techniques used in both the *Risonanze* and the *Preludi autunnali*, the emotional impressions conveyed in the *Risonanze* are strikingly dissimilar. In the *Risonanze*, Malipiero takes the musical Impressionism concepts of sound, color, and quality, and uses them in ways that go well beyond his work in the *Preludi*. For example, the opening layers in the first piece create an ethereal and mystical ambience because of their dispersion in register and the overtones the chords produce. (See Ex. 1.25) The harmonies he chooses to layer are designed to exploit vertical sound experiences rather than melodic and harmonic progressions in the conventional sense. In the first piece, in measure 21 and 22, there are two layers of descending chords in the treble clef.

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<sup>37</sup>David Burge, *Twentieth-Century Piano Music*, Studies in Musical Genres and Repertoires, ed. R. Larry Todd (New York: Schirmer Books, 1990), 48. Example 1.30: Ravel, *Piano*, 74. Original publication information for *Miroirs*, (Paris: Max Eschig, n.d.)

Ex. 1.31

**RISONANZE**

By G. Francesco Malipiero

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The right hand plays two minor chords and then a major chord. The left hand plays a diminished fifth, a minor third, and a major third below the chords. It seems that Malipiero is interested in the vertical sonority that is achieved by putting these notes together. He also freely changes between major and minor sonorities. This is especially seen in the fourth piece from measures 27-30.

Ex. 1.32

**RISONANZE**

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Focusing on vertical sonorities leaves little room for horizontal melodic and harmonic progressions as noted above. The only melody found in the *Risonanze* is the Spanish melody in the first piece. In the third piece there are times when the continual sixteenth notes have a melodic shape, as found in measures 18-21, but in all other instances, melody is absent. This technique creates works that are abstract: for Malipiero, it is as if melody is a tool too concrete to use to express what is inside.

Rhythm is also a device too tangible to employ. Malipiero instead uses sixteenth notes in groups of four, five, six, or seven. These individual cells or groups of notes, when combined with other cells or layers, produce fleeting sounds and sensations. In the second, third, and fourth piece there is a sense of a sharp or biting quality, an edge, or perhaps a bitterness which is not heard in the Preludes. The fourth piece, for example, is written with an incessant F Lydian scale in sixteenth notes, grouped in sevens (See Ex. 1.27). Waterhouse describes this piece as being a dissonant volcano.<sup>38</sup>

In contrast, the third Prelude is immediately associated with gloom and despair because of the rhythm and sound of the ostinato chord. This is confirmed as the chant-like melody enters. (See Ex. 1.1) The rhythm, sound of the chord, and melody all seem to convey the horrific events of the world war that Malipiero experienced. This meaning is not hidden, but rather, directly apparent from the outset, unlike the abstractness of the *Risonanze*.

Other pieces from this same period which contain similar stylistic features and compositional techniques as the *Preludi autunnali* and the *Risonanze* are the *Poemi*

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<sup>38</sup>Waterhouse, *La musica*, 51.

*Asolani* (Asolian Poems), 1916, and *Barlumi* (Gleams), 1917. The *Poemi Asolani* and *Barlumi* are comprised of pieces that are without time signatures, and at times there are shifts in meter from one measure to the next. The entire range of the keyboard is utilized. Malipiero seems to favor layers and ostinati. In the first *Poemi Asolani*, "La notte dei morti." (The night of the dead), measures 8 - 9, there are three layers: the low C and D octaves in the bass, the chord cluster played with both hands including middle C followed by four sixteenth notes, and then the treble clef quarter notes and dotted quarter note.

Ex. 1.33

**POEMI ASOLANI**

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The first two layers mentioned are ostinati that begin in measure 1 and continue to function as ostinati until the music changes. Malipiero assists the performer by using more than two staves; this makes the notes easier to read. After these measures, he adds another staff as well as another layer.

Another feature found often in the *Risonanze* is Malipiero's use of a rhythmic motive or cell for the sound, sensation, and color it produces, rather than for its melodic content. In the first piece of *Barlumi*, this is seen beginning in the second measure.

Ex. 1.34



**BARLUMI**

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The right hand descending tritones are an abstract figure he adds above the left-hand accompaniment pattern. Malipiero also continues to use notes grouped in fives and sixes, especially in the third *Poemi Asolani*, "I partenti." (The Departing). The use of stacked chords and planing is another feature that continues throughout works from this period. There are also passages with chords and triads in succession that are all in root position. This gives a modal quality or feeling to the passage. An example of this is in the first *Poemi Asolani*, measure 45.

## Ex. 1.35

**POEMI ASOLANI**

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Having root position chords, both major and minor, against open fifths in the left hand creates a modal sound. Malipiero at times also employs the rhythm from the chordal ostinato of the third *Preludi autunnali* (See Ex. 1.1). A similar figure with the juxtaposition of the triplets and eighth notes occurs from the beginning in the fourth *Barlumi*.

## Ex. 1.36

**BARLUMI**

By G. Francesco Malipiero

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These features, seen throughout the keyboard pieces of Malipiero at this time, make his works recognizable from those of other composers. The abstract qualities found in the *Risonanze* continue throughout the rest of Malipiero's solo keyboard works. His last piece for keyboard, *Bianchi e Neri* (Blacks and Whites), written in 1964, moved beyond the realms of Debussy and chromaticism into atonality.

CHAPTER 3  
ALFREDO CASELLA

Alfredo Casella (1883-1947) was born to musically talented parents, Carlo and Maria Bordino. His father, a cellist, had a successful performing career that took him throughout Italy, France, Spain, and Switzerland.<sup>1</sup> Around 1867 he decided to focus on teaching and became a professor at the Liceo Musicale in Turin, a position he held until 1894.<sup>2</sup> His mother, a pianist, was a scholar of music, literature, and languages.<sup>3</sup> She took charge of Alfredo's education, teaching him "language, history, geography, French and German."<sup>4</sup>

From the time of his birth, Alfredo lived in a world of music. Carlo and Maria taught private lessons and held chamber music rehearsals in their home. As a youngster, Alfredo could already hum themes from quartets, as described in the following anecdote:

When I was less than three years old, my mother heard me singing softly; she listened attentively and recognized the initial theme of Beethoven's *Quartet in F Major, Op. 59*. My parents thus received the first clear confirmation of my musical inclination, which was followed by many others.<sup>5</sup>

The young boy's piano instruction began at age five under the direction of his mother.<sup>6</sup> When the time came to further his musical training, Giuseppe Martucci, a friend of the

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<sup>1</sup> Alfredo Casella. *Music in My Time*, trans. and ed. by Spencer Norton (Norman, OK: University of Oklahoma Press, 1955), 10. Original publication: Alfredo Casella. *I Segreti della Giara* (Florence: Sansoni, 1941).

<sup>2</sup> *Ibid.*, 10-11.

<sup>3</sup> *Ibid.*, 12.

<sup>4</sup> *Ibid.*, 17.

<sup>5</sup> *Ibid.*, 16.

<sup>6</sup> *Ibid.*, 16.

family, told Carlo and Maria that Alfredo must receive a German or French education.<sup>7</sup> Maria was determined that her son receive the musical training he needed. After Carlo's death in August of 1896, she sold some of their possessions and with some financial assistance from friends, they left for Paris.<sup>8</sup> Alfredo entered the Paris Conservatory in November of that same year and remained in Paris for the next nineteen years.<sup>9</sup>

One of Casella's peers at the Conservatory was Maurice Ravel. A friendship between the two men began instantly.<sup>10</sup> Ravel played an important role in Casella's musical development; for example, Ravel shaped Casella's ideas on the use of the whole tone scale.<sup>11</sup> Casella writes that: "In less than five minutes of conversation, Ravel was able to show me so clearly the poverty of this device that I lost permanently the desire to employ it."<sup>12</sup> His first encounters with Russian music were also through Ravel.<sup>13</sup> Together they played four-hand versions of Russian operas and symphonies, including those by the Russian Five and Glazunov.<sup>14</sup>

Casella experienced other aspects of Russian music when Sergei Diaghilev arrived on the Paris scene in 1907 and presented five concerts consisting entirely of

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<sup>7</sup>Ibid., 19.

<sup>8</sup>Ibid., 35.

<sup>9</sup>Ibid., 128.

<sup>10</sup>Ibid., 60.

<sup>11</sup>Ibid., 61.

<sup>12</sup>Ibid.

<sup>13</sup>Ibid.

<sup>14</sup>Ibid.

Russian music.<sup>15</sup> Casella later discussed the impact of these concerts:

A profound impression was made on all the musicians of Paris, myself included. I knew this music well already, but I had never heard it interpreted in such a manner."<sup>16</sup>

This same year and in 1909, Casella toured Russia as the harpsichordist for the Society of Ancient Instruments of Henri Casadesus. He not only experienced first hand the sights and sounds of the country but had memorable encounters with many of its leading artists including Balakirev, Rimsky-Korsakov, Glazunov, and Tolstoy.<sup>17</sup>

Casella's years in France gave him a rich musical background and provided experiences that would shape his musical output for the rest of his life. Of these years he said:

...I left nineteen years later rich in every European experience, having learned and penetrated all the various aspects of the musical phenomenon from the French music, which I now knew thoroughly in its every tendency, to the art of Strauss, of Schoenberg, of Mahler, to the new Hungarian and the new Spanish music. There was no sector of world music unknown to me.<sup>18</sup>

During his years abroad from his native country, he did not forget his own culture and traditions. He said: "I had kept myself Italian not only in citizenship but in heart and mind, arduous though it was to fight against the enormous power of cultural absorption which France exercises on the foreigners who live there."<sup>19</sup>

These years, including his Conservatory years, 1896-1902, comprise Casella's first compositional period, lasting until 1913.<sup>20</sup> His early compositions: Pavane (1902),

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<sup>15</sup>Ibid., 75.

<sup>16</sup>Ibid.

<sup>17</sup>Ibid., 72, 76-79, 97.

<sup>18</sup>Ibid., 128.

<sup>19</sup>Ibid., 129.

<sup>20</sup>John C.G. Waterhouse, "Casella, Alfredo," in *The New Grove Dictionary of Music and Musicians*, 853.

*Variations sur une Chaconne* (1903), *Toccata* (1904), and *Sarabande* (1908), are based on Baroque forms.<sup>21</sup> His affinity for Baroque forms stems perhaps from what he heard and played during his childhood, including the *Well-Tempered Clavier* by J. S. Bach. He memorized all forty-eight preludes and fugues by age eleven!<sup>22</sup> Another possibility could be the influence of Gabriel Fauré, with whom he was able to study for a time while at the conservatory.<sup>23</sup> Fauré's own training under Saint-Saëns at the École Niedermeyer was rich in Baroque forms and styles.<sup>24</sup>

One of the Baroque forms Casella uses in his 1903 *Variations* is the chaconne. It is "based on the chord progressions of a late sixteenth-century dance imported into Spain and Italy from Latin America."<sup>25</sup> It was often in triple meter and in a major key, with a bass pattern of I-V-IV-V, possibly extended with a vi or iii chord before the IV chord.<sup>26</sup> Another Baroque variation form, the passacaglia, was often in a minor key with a bass pattern of I-IV-V or I-IV-V-I.<sup>27</sup> Casella's chaconne appears to be a mixture of the two forms. It is in a minor key, aligning it with the passacaglia, and the chord progression is

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<sup>21</sup>Marina Toppan, "Il pianismo del primo Casella: Fra Fauré e Ravel," in *Alfredo Casella negli anni di apprendistato a Parigi: Atti del convegno internazionale di studi, Venezia, 13-15 maggio 1992*, ed. Giovanni Morelli, *Studi di Musica Veneta*, 20 (Florence: Olschki, 1994), 211.

<sup>22</sup>Casella, *Music in My Time*, 26.

<sup>23</sup>Ibid., 59.

<sup>24</sup>Gillespie, 303.

<sup>25</sup>*The New Harvard Dictionary of Music* (1986), s.v. "Chaconne."

<sup>26</sup>Ibid.

<sup>27</sup>*The New Harvard Dictionary of Music* (1986), s.v. "Passacaglia."

similar. However, his use of the major vi and iii chords suggests the label of chaconne, as shown in the following analysis.

measure:	1	2	3	4
f minor:	i i/E-flat iv6	V/III	III/G i iv7	V/III
measure:	5	6	7	8
f minor:	VI VI/C ii65	v v/B-flat i6	iv VI V/III	i

The principal melody is strikingly similar to the song “La Follia” that Corelli used as a theme in his *Sonata*, op. 5, no. 12 for violin and piano. The tune begins each four-bar phrase by ascending a whole step from the beginning pitch and then jumping down a minor third. The beginning pitch in measure 1 is the root of the D minor tonic chord. In measure 4, the beginning pitch is a third higher on the F, the root of the F major mediant chord.<sup>28</sup>

Ex. 2.1

<sup>28</sup>Example 2.1: Arcangelo Corelli, *Sonata*, “La Follia,” op. 5, no. 12, ed. Zino Francescatti (New York: International Music Company, 1976), 3.

Rachmaninoff would later use the same theme for his *Variations on a theme of Corelli*, op. 42, for piano. Casella's tune follows Corelli's pattern, but with a few alterations. In measure 1, the beginning pitch is actually the third of the F minor tonic triad, A-flat. The pattern is repeated in measure 3, but with an ascent of a half step rather than a whole step. In the fifth measure, the pattern is repeated, but with a descent of a fifth rather than a third.<sup>29</sup>

Ex. 2.2

The image shows a musical score for a piano piece. It consists of two systems of staves. The first system has a treble clef staff with a melody and a bass clef staff with accompaniment. The tempo is marked 'Largement' and the dynamics include 'PIANO', 'f', and 'bien décidé'. The second system continues the piece with similar notation. The score includes various musical notations such as notes, rests, and phrasing slurs.

After stating the theme, Casella presents ten variations that are each eight measures in length, just like the theme. He uses standard Classical variation techniques such as placing the melody in the right hand or left hand within the same harmonic framework; inserting the melody into a chordal texture; changing modes; and varying the

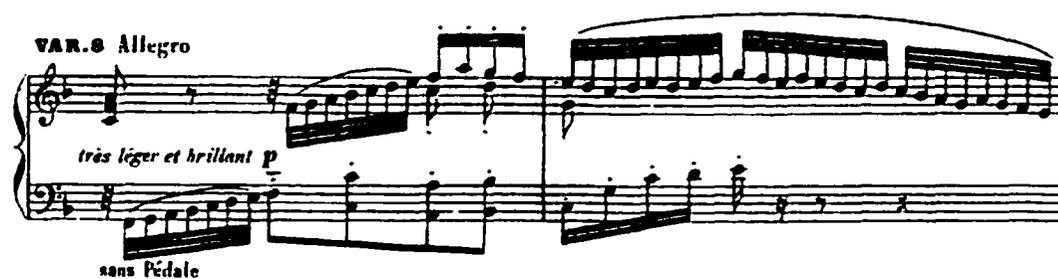
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<sup>29</sup>Example 2.2: Alfredo Casella, *Variations sur une Chaconne* (Paris: Mathot, 1920), 2.

mood, texture, and color. Variations eight, nine, and ten deserve further discussion.

Variation eight bursts out in melismas of thirty-second note passages.<sup>30</sup>

Ex. 2.3



This same style of keyboard writing, reminiscent of Baroque keyboard music, is found in Froberger's *Toccata XVIII*.<sup>31</sup>

Ex. 2.4




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<sup>30</sup>Example 2.3: *Ibid.*, 5.

<sup>31</sup>Example 2.4: Johann Jakob Froberger, *Œuvres Complètes Pour Clavecin: Toccatas et pièces polyphoniques*, vol. 1, ed. Howard Schott (Paris: Heugel, 1979), 16.

Casella's indications such as *Pédale* and *très léger et brillant*, along with *staccato* eighth-notes and sixteenth-notes, urge the pianist to imitate the sounds of the harpsichord.

Variations nine and ten contain the technique and bravura of a Chopin etude.<sup>32</sup> The ninth variation is set in constant cross rhythms between the right and left hands.<sup>33</sup>

Ex. 2.5



Casella continues this arrangement in the tenth variation, adding additional technical challenges. The right hand now plays double notes *con bravura*.<sup>34</sup>

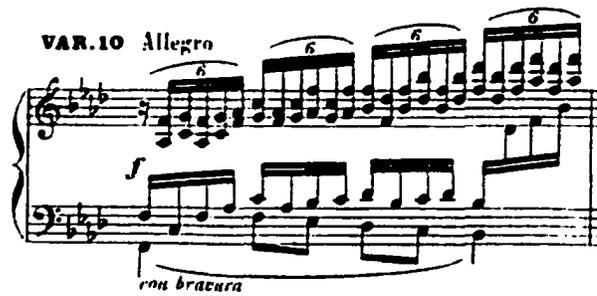
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<sup>32</sup>Stefana Levi, "Il Linguaggio Musicale di Alfredo Casella Attraverso la sua opera per pianoforte" (Tesi di Laurea in Storia della Musica (estetica musicale), Università degli Studi di Torino, 1981-82), 37.

<sup>33</sup>Example 2.5: Casella, *Variations*, 6.

<sup>34</sup>Example 2.6: *Ibid.*

## Ex. 2.6



This direction reminds one of Chopin's *Etude*, op. 10, no.3, where the same marking is found, beginning in measure 46.<sup>35</sup>

## Ex. 2.7



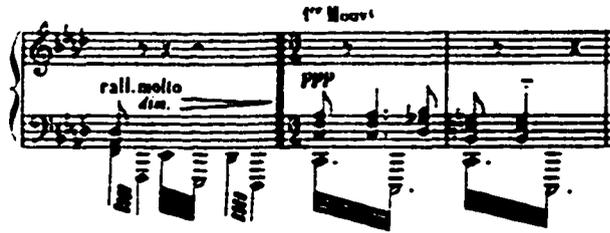
Undoubtedly, Casella would have been aware of Chopin's use of this marking, having studied all of the etudes during his first five months at the Conservatory under his

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<sup>35</sup>Example 2.7: Frédéric Chopin, *Complete Preludes and Etudes for Solo Piano, the Paderewski Edition* (New York: Dover, 1980), 66. Original publication for the Etudes, *Fryderyk Chopin/Complete Works*, 17<sup>th</sup> ed. (Fryderyk Chopin Institute/Polish Music Publications, 1949).

teacher, Louis Diémer.<sup>36</sup> The climax of the tenth variation is in measure 8. A fortississimo Louis Diémer.<sup>37</sup> The climax of the tenth variation is in measure 8. A fortississimo tremolo begins in the left hand. In measure 9, a decrescendo leads directly into the pianississimo restatement of the theme in the lower registers of the keyboard. The continuous tremolo and the intense dynamic range are reminiscent of a Liszt opera transcription.<sup>38</sup>

Ex. 2.8



The work concludes with a finale that begins contrapuntally and grows into a four-part fugue. The chaconne theme is the fugal subject. The subject begins on the tonic, rather than on the third scale degree as originally presented. Subject entries occur at the tonic and the dominant. The episodic material is highly chromatic and covers the full spectrum of dynamic markings. After the episode, there is a final fugal exposition

<sup>36</sup>Casella, *Music in My Time*, 41.

<sup>37</sup>Casella, *Music in My Time*, 41.

<sup>38</sup>Example 2.8: Casella, *Variations*, 7.

written in a style similar to a Bach transcription. In the right hand are full chords while the left hand has continuous eighth note octaves and a dominant pedal point in the bass. All of this together creates an illusion of the transformation of the piano into an organ with all of the stops pulled out, the swell boxes open, and the C octave depressed on the pedal board. The dynamics remain at *fff* for sixteen measures, with the last three measures increasing to *ffff*.

These brief observations of the *Chaconne* reveal a work where Baroque forms and styles merge with Romantic ideals. This affirms Waterhouse's characterization of Casella's first compositional period "as a time when heterogeneous influences converged and interacted."<sup>39</sup> Casella's output after the *Variations* included the *Notturmo* (1909), *Berceuse triste* (1909), and *Barcarola* (1910). His decision to write character pieces may have also been a reflection of Fauré's tutelage. Fauré, being highly influenced by the character pieces of Chopin, wrote many similar types of pieces including impromptus, barcarolles, and nocturnes.<sup>40</sup>

Casella's second period lasted from 1913 through 1920.<sup>41</sup> This was a time for exploring new tonal landscapes introduced by Schoenberg and his twelve-tone music. As Casella described:

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<sup>39</sup>Waterhouse, 853.

<sup>40</sup>Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life*, trans. by Roger Nichols (Cambridge, England: Cambridge University Press, 1991), 49. Original publication: *Gabriel Fauré: les voix du clair-obscur* (Paris: Flammarion, 1990).

<sup>41</sup>Waterhouse, "Casella, Alfredo," 853-54. Upon returning to Rome in 1915, he began teaching at the Liceo Musicale. The rest of his life was spent teaching, composing, performing, and conducting.

...the phenomenon of Schoenberg caused in me serious waverings for several years. Although I remained bound to the tonal sense in the depths of my sensibility, there was a period during which my conviction that the twelve-tone system was the supreme goal of modern evolution tended to increase. This period of doubts and of various experiments lasted from 1914 to 1918.<sup>42</sup>

Casella explains that he was not alone in this period of experimentation. Stravinsky also began to investigate the complications of the system after hearing Schoenberg's *Pierrot lunaire* in 1912.<sup>43</sup> This is evident in Stravinsky's *Trois lyriques japonaises*, written that same year.<sup>44</sup> According to Casella, for Stravinsky "this was only a brief moment in his evolution, and he re-established himself immediately afterward on classic tonality, which he was never to leave."<sup>45</sup> In a similar manner, Casella recommitted himself to tonality.

He said that by 1918:

...the tonal sense conquered my every hesitation. Dodecaphony remained for me a subject of strong admiration, but as a musical principle it was forever extraneous to my art as a composer.<sup>46</sup>

*Nove Pezzi* (Nine Pieces), written in 1914, are from Casella's second period.

These character pieces manifest his striking ability to take the trademarks and idioms of others and make them his own.<sup>47</sup> In the first piece, "In modo funebre" (In a funereal manner), Casella incorporates techniques used by Stravinsky, especially those found in

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<sup>42</sup>Casella, *Music in My Time*, 106.

<sup>43</sup>Ibid., 105.

<sup>44</sup>Ibid.

<sup>45</sup>Ibid.

<sup>46</sup>Ibid., 106.

<sup>47</sup>Waterhouse, "Casella, Alfredo," 853.

*The Rite of Spring*.<sup>48</sup> One of Stravinsky's signature harmonic devices is to take two chords whose roots are a half step apart and to superimpose them: one of the chords might contain a minor seventh as well.<sup>49</sup> The first chord of "The Augre of Spring: Dances of the Young Girls" is an E major chord (spelled enharmonically as F-flat) superimposed with an E-flat major minor seventh chord.<sup>50</sup>

Ex. 2.9



Casella's use of this device is found beginning in measure 3 by putting the chords on the beats a half step apart. The offbeat chords follow suit, with the exception of the offbeat chord after the third beat in measure 4.

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<sup>48</sup>Casella was at the premiere of *The Rite of Spring* in Paris on May 29, 1913. Casella, *Music in My Time*, 108-9.

<sup>49</sup>Eric Walter White, *Stravinsky: The Composer and his Works* (Berkeley, CA: University of California Press, 1966), 173.

<sup>50</sup>Example 2.9: Igor Stravinsky, *Petrushka and The Rite of Spring for Piano Four Hands or Two Pianos* (New York: Dover, 1990), 94. Original publication information for *The Rite of Spring, Le sacre du printemps: tableaux de la Russie païenne en deux parties d'Igor Strawinsky et Nicolas Roerich: réduction pour piano à quatre mains par l'auteur* (Berlin: Edition Russe de Musique, 1914).

## Ex. 2.10

The image shows a musical score for piano, consisting of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The score is divided into measures by vertical bar lines. The first measure is marked *m.f.* (mezzo-forte). The second measure is marked *più f* (più forte). The notation includes various chords, some with articulation marks like slurs and accents. The bottom staff features a steady bass line with chords.

**NOVE PEZZI**

By Alfredo Casella

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Another example of this occurs in the upper staves of measures 9-10.

## Ex. 2.11

*dim. sempre*

The musical score for Ex. 2.11 is a piano piece. It features three staves: a grand staff (treble and bass clefs) and a separate bass line. The music is characterized by complex, dissonant chords and a steady rhythmic pattern. The dynamics are marked as *mf*, *mp*, and *p*. The instruction *dim. sempre* is placed above the first staff, indicating a gradual decrease in volume throughout the passage.

**NOVE PEZZI**

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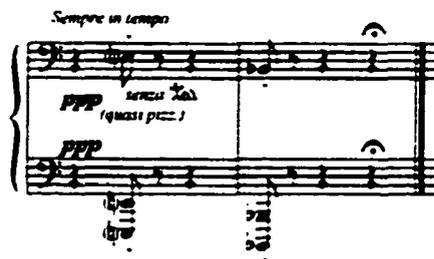
Stravinsky also preferred major and minor sonorities sounding simultaneously to weaken the tonality.<sup>51</sup> One scholar considers this “a characteristic of the score.”<sup>52</sup> Casella incorporates this and creates more ambiguity by ending the piece on unison E-naturals followed by unison B-flats. Without other chord tones, the tonal center remains uncertain.

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<sup>51</sup>Ibid., 174. Stravinsky’s use of major and minor sonorities together can be referred to as bitonality. Bitonality, as defined in *The New Harvard Dictionary of Music*, is “the simultaneous use of two or more tonalities or keys.” If two different major tonalities were used simultaneously, for example, this would also be considered bitonality.

<sup>52</sup>Ibid. Note: “Score” is referring to *The Rite of Spring*.

## Ex. 2.12

**NOVE PEZZI**

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Casella's use of Impressionistic devices is not surprising when considering his friendship with Ravel and the time he spent with Debussy playing or conducting Debussy's works.<sup>53</sup> Parallel chords are found throughout the entire piece. In measure 3, the lowest line consists of minor triads with the third of the chord a tenth above the root.

## Ex. 2.13

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<sup>53</sup>Casella, *Music in My Time*, 118.

The middle line has major major seventh chords with the seventh in the bass.

Ex. 2.14



**NOVE PEZZI**

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The right hand consists of minor triads with the octave in the upper voice.

Ex. 2.15



**NOVE PEZZI**

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In measure 25-38 an ostinato figure, accompanying a right hand melody, occurs in the lowest two bass clefs for the left hand.

## Ex. 2.16

*triste e dolce, come lontana  
p molto espress.*

*m. s.*

*ppp*

*legato*

**NOVE PEZZI**

By Alfredo Casella

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The right hand melody mentioned is the first melody heard in this piece. It is mostly constructed with descending and ascending half steps. The narrow range of the tune and the accompanying intervals of fourths and fifths give the melody a folk-like quality.

Ex. 2.17

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Stravinsky did incorporate folk songs into his work, but it was also during this time that Casella had his first encounters with the Hungarian music of Kodaly and Bartok.<sup>53</sup>

The sixth piece, “In modo di nenia” (In the manner of a dirge), is a poignant chromatic lament dedicated to Ravel. Casella indicates in the score that the “nenia” is a “berceuse.” The berceuse (lullaby) was a form used by many Romantic composers including Chopin, Schumann, Liszt, and Grieg.<sup>54</sup> Again Casella employs an earlier form, but uses a harmonic language that is more contemporary. The piece begins with a rocking, lullaby motion.

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<sup>53</sup>Ibid., 111.

<sup>54</sup>*The New Harvard Dictionary of Music* (1986), s.v. “Berceuse.”

## Ex. 2.18

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In measure 5, a drone is added in the bass as well as an ostinato chord for which the left hand crosses over the right hand to play.

## Ex. 2.19

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Another ostinato is found in measures 17-20. This ostinato, built on alternating fourths, is a Ravelian technique.<sup>55</sup>

Ex. 2.20

The image shows a musical score for three staves. The top staff is in treble clef and contains a melodic line with notes and rests, marked with *scorzando* and *leggero*. The middle staff is in bass clef and contains a rhythmic accompaniment of chords, marked with *pp subito*. The bottom staff is in bass clef and contains a single note with a fermata. The score is enclosed in a rectangular box.

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The beginning ostinato in Ravel's "La vallée des cloches," for example, includes alternating fourths.<sup>56</sup>

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<sup>55</sup>Toppan, 212.

<sup>56</sup>Ibid. Example 2.21: Ravel, 83. From *Miroirs*.

## Ex. 2.21

*très doux et sans accoutrement*

Fourths are present also in an ostinato near the end of "Oiseaux tristes."<sup>57</sup>

## Ex. 2.22

*Lent.  
presque ad lib*

In the ninth measure of the berceuse, the left hand takes over the lilting duple rhythm from the beginning while the right hand has the melody. There is a feeling of bitonality; the right hand seems to be in G-flat major, with many chromatic notes, and the left hand appears to be in G minor.

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<sup>57</sup>Example 2.22: Ravel, 52. From *Miroirs*.

## Ex. 2.23

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Throughout the *Nove Pezzi*, there is widespread use of bitonality, chromaticism, and unconventional voice leading. These conventions tend to weaken the tonality. Perhaps this is a reflection of the waverings and doubts resulting from Schoenberg and his twelve-tone ideas. Nevertheless, Casella remains in the realms of tonality.

The ninth piece, mentioned in the previous chapter warrants further discussion. “In modo rustico” seems to be modeled on Bartok’s first *Rumanian Dance*, op. 8a. This connection is not stated in the literature, but the similarities between the pieces are very noticeable. Bartok’s *Dance* was composed in 1909, with the first performance being in Paris on March 12, 1910.<sup>58</sup> Casella was in Paris at this time and it is possible that he heard the premiere. Casella uses the same tempo marking as Bartok, *Allegro vivace*, with the additional words: *ritmico e robusto*. The *Rumanian Dance* begins with a *staccato*

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<sup>58</sup>Béla Bartok, *Piano Music of Béla Bartok: The Archive Edition, Series I*, ed. Dr. Benjamin Suchoff (New York: Dover Publications, 1981), xi.

left hand in quarter notes while *In modo rustico* begins with a *staccato* left hand in eighth notes. The *Dance* revolves around the motive found in measures 3-4.<sup>59</sup>

Ex. 2.24



Casella uses the exact same rhythm and articulation, but omits the accent on the fourth beat.

Ex. 2.25



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Casella's insertion of a pastoral melody, as discussed earlier, is the mark that makes "In modo rustico" Italian and not Hungarian. Bartok does not use a pastoral melody, but in the middle of the *Rumanian Dance* he has a *lento*, sonorous section written in a late nineteenth-

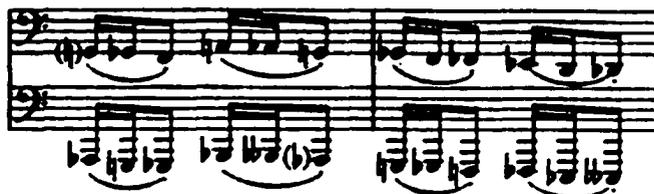
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<sup>59</sup>Example 2.24: Ibid., 150.

century style. This section also feels more improvisatory because of the meter changes.

According to Dr. Benjamin Suchoff, editor of the Archive Edition published by Dover, Bartok's *Dance* is reminiscent of Rumanian bagpipe music.<sup>60</sup> To begin with, Suchoff mentions that "certain tones fluctuate lower in pitch...."<sup>61</sup> On a piano, this can be achieved by lowering tones a half step. Bartok does this from the very beginning when the right hand enters; the F goes down a half-step to the F-sharp. ( See Ex. 2.24) Casella also fluctuates tones regularly, as found in measures 11-12: G to G-flat, A to A-flat, F to F-flat, and D to D-flat.

Ex. 2.26



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Another bagpipe characteristic is the use of the tonic-dominant drone.<sup>62</sup> Bartok clearly establishes the drone from the onset with perfect fifths.<sup>63</sup>

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<sup>60</sup>Ibid.. xi.

<sup>61</sup>Ibid.

<sup>62</sup>Ibid.

<sup>63</sup>Example 2.27: Ibid.. 150.

## Ex. 2.27



Casella's bass line varies: single pitches, octaves, and chords built on thirds or fourths. The influence of bagpipe music is also apparent in the "staccato rendition of the 'chanter' melody."<sup>64</sup> On the bagpipe, "one or two of the pipes, called chanters, have finger holes and play a melody."<sup>65</sup> The "rhythmic skeleton pattern" for the melody includes "four eighths for each bar" with "a pair of sixteenths substituted for a single eighth...."<sup>66</sup> This pattern is found in Bartok's opening motive if the measures are divided in half. (See Ex. 2.24).

Additionally, Suchoff mentions that the motives found in bagpipe music are anywhere from one to four measures in length and reoccur randomly.<sup>67</sup> Bartok's *Dance* is composed in 4/4 and repeats every measure; therefore, each idea occurs twice. Casella's piece, though, is composed in 2/4. This results in repetitions of every two measures, with an occasional repetition of only one measure. Finally, the range of the melody is often a pentachord.<sup>68</sup> Bartok's range is within a fifth; however, Casella's range spans an octave. It

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<sup>64</sup>Ibid., xi.

<sup>65</sup>*The New Harvard Dictionary of Music* (1986), s.v. "Bagpipe."

<sup>66</sup>Bartok, xi-xii.

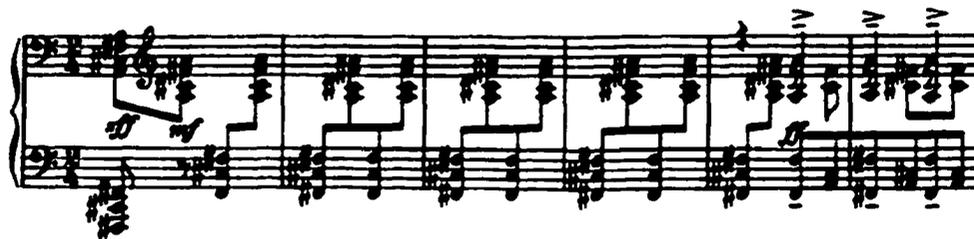
<sup>67</sup>Ibid., xii.

<sup>68</sup>Ibid.

seems possible that Casella incorporated ideas used by Bartok, though he lacked a complete awareness of the traditions surrounding these techniques. This could account for Casella's deviations from the true bagpipe tradition.

Bartok's influence is again apparent in Casella's op. 24, no. 2, "In modo barbaro" (In a barbarous manner). The compositional techniques Casella uses are similar to Bartok's *Allegro barbaro* composed in 1911.<sup>69</sup> The *Allegro barbaro* begins with offbeat F-sharp minor chords, after which a folk-like melody is presented in octaves.<sup>70</sup>

Ex. 2.28



Casella, like Bartok, constructs his piece on a driving eighth note rhythm. It begins with the repetition of G and c.

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<sup>69</sup>As a reminder, Casella's *Nove Pezzi* were composed in 1914.

<sup>70</sup>Example 2.28: Béla Bartók, *Allegro Barbaro* (New York: Boosey & Hawkes, 1945), 2.

## Ex. 2.29

*Sempre maestoso, feroce e pesante*  
*f sempre forte e ruvido*  
*stacc.*  
*(sopra la m.d.)*

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Casella does not seem to use melodic material; instead, he repeats motives for cohesion.

The shifts in accent Casella uses from the very beginning are reminiscent of Stravinsky.

In measure 11 another layer, a single note line, is added in the left hand.

## Ex. 2.30

*molto forte*

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The layers gradually escalate, becoming *marcato* thirteenth chords in measure 49.



measure diffuses their rhythmic impact.<sup>71</sup>

Ex. 2.33



The general dynamic range in both pieces is very broad. The loudest marking in each is *sff*, while Bartok's softest marking is *pppp* and for Casella it is *ppp*. Bartok also often uses perfect fourths in the right hand as offbeats, as seen above in measures 5-6. (See Ex. 2.28). Casella uses the fourth, especially perfect fourths, throughout the piece. Fourths occur from the very beginning, as seen in Ex. 2.29, all the way to the last two measures of the piece, measures 135-136.

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<sup>71</sup>Example 2.33: *Ibid.*, 4.

## Ex. 2.34

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In the *Nove Pezzi*, and throughout his other keyboard works, there are two terms found which have created much discussion among scholars: *senza arpeggiare* and *senza rallentando*. Some, like Piero Rattalino, feel that the *senza arpeggiare* is used because Casella wants the tonality of the chord heard all together; rolling a chord has a different effect in comparison to a chord played at once.<sup>72</sup> In the fifth piece, “In modo esotico.” (In an exotic manner) for example, the reminder to not arpeggiate is important because Casella is trying to imitate the sounds of a gamelan.<sup>73</sup>

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<sup>72</sup>Piero Rattalino, “La <<generazione dell’80>> e il pianoforte.” in *Musica Italiana Del Primo Novecento. “La Generazione Dell’80”: Atti del Convegno, Firenze, 9-11 maggio 1980*, ed. Fiamma Nicolodi, *Historiae Musicae Cultores*, 35 (Florence: Olschki, 1981), 371.

<sup>73</sup>Ibid.

## Ex. 2.35

**Doppio movimento, Allegretto moderato**

N.B. La melodia della c.s. poco marcata. La c.d. PP  
o sempre senza arpeggiare.

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Another perspective on this is found in John Arthur Krebs' dissertation. He suggests that Casella's obsession with not arpeggiating could stem from his "dislike of the nineteenth-century performance practice in which pianists often 'broke the hands' so that a phrase or chord would not begin simultaneously in both hands."<sup>74</sup> Krebs also notes that Casella refers to this in his book *Il Pianoforte* as: "un brutto vizio" (a bad vice) and "la cosa più detestabile e antimusicale che si possa immaginare." (the thing most detestable and

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<sup>74</sup>John Arthur Krebs, "The Solo Piano Music of Alfredo Casella: A Descriptive Survey with Emphasis on Elements of Stylistic Change and Continuity" (D.M.A. doc., University of Maryland, 1991), 26.

antimusical that you can imagine).<sup>75</sup>

The marking *senza rallentando* is perhaps used to remind the performer to avoid nineteenth-century techniques of excessive rubato, especially at the ends of phrases and in transition sections. An example of this marking at a point of transition is found in the seventh piece, "In modo di minuetto." (In the manner of a minuet).

Ex. 2.36



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The same marking is found in the fourth piece, "In modo burlesco." (In a burlesque manner) at the end of a phrase.

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<sup>75</sup>Alfredo Casella, *Il Pianoforte*, 4<sup>th</sup> ed. Gli strumenti (Milan: RICORDI, 1954), 156.

## Ex. 2.37

*senza rall.*

The musical score for Ex. 2.37 is written for piano. It consists of two staves, treble and bass clef. The tempo instruction is *senza rall.* (without slowing down). The dynamic marking is *pp* (pianissimo). The music features a series of chords and arpeggiated figures.

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In the lullaby, the sixth piece, both directions are found together: *Senza rallentando* and *non arpeggiato*.

## Ex. 2.38

*Senza rall.  
non arpeggiato*

The musical score for Ex. 2.38 is written for piano. It consists of two staves, treble and bass clef. The tempo instruction is *Senza rall. non arpeggiato* (without slowing down, not arpeggiated). The dynamic marking is *p sempre* (piano always). The music features a series of chords and arpeggiated figures. A *dim.* (diminuendo) marking is present in the final measure.

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The *senza rallentando* is used here perhaps as a warning to the performer; this would be a natural place to slow down because of the expansive feeling the chords create to the ear and

the difficulty of arriving at the chords on time. It is important to remember, though, that Casella marks precisely and with much detail where the performer is to change the tempo.

After the *Nove pezzi*, Casella's next solo piano piece was the *Sonatina* written in 1916. During the war years, 1914-1918, Casella's most daring and bold pieces were composed for the piano; this is especially true of the *Sonatina*.<sup>76</sup> In reference to this work, Casella said that "a hint of the twelve-tone system appears."<sup>77</sup> As mentioned in an earlier quotation, the ideas of Schoenberg did influence Casella. But, the *Sonatina* was composed in 1916 and Schoenberg's first twelve tone piece, the last piece in op. 23, was not composed until 1923.<sup>78</sup> It must be realized that the beginning ideas of twelve tone, its use and purpose, were being discussed as early as 1911 in Schoenberg's *Harmonielehre* (Harmony Textbook).<sup>79</sup> In his "Composition with Twelve Tones," he makes reference to the *Harmonielehre* and some of its contents.

The construction of a basic set of twelve tones derives from the intention to postpone the repetition of every tone as long as possible. I have stated in my *Harmonielehre* that the emphasis given to a tone by a premature repetition is capable of heightening it to the rank of a tonic. But the regular application of a set of twelve tones emphasizes all the other tones in the same manner, thus depriving one single tone of the privilege of supremacy.<sup>80</sup>

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<sup>76</sup>Zanetti, 444.

<sup>77</sup>Casella, *Music in My Time*, 137.

<sup>78</sup>Kirby, 298.

<sup>79</sup>Arnold Schoenberg, *Style and Idea*, ed. Leonard Stein (New York: St. Martin's Press, 1975), 245-49; quoted in Piero Weiss and Richard Taruskin, *Music in the Western World: A History in Documents* (New York: Schirmer Books, 1984), 436.

<sup>80</sup>*Ibid.*

As Casella said, there is only a hint of the twelve tone procedure in the *Sonatina*. This is perhaps because he always seems to repeat pitches before the use of a complete row. He also said that "...it is evident that my Italian nature defended me against a tendency which could not be mine, much as I admired it."<sup>81</sup> The *Sonatina* is very chromatic, at times creating an impression of atonality.<sup>82</sup> Throughout the piece there are key centers, but because of the chromaticism, the key centers are transient.

The first movement of the *Sonatina*, "Allegro con spirito," is in sonata form. It can be outlined as follows:

#### Exposition

a b || Appassionata section || c b || Appassionata section

#### Development

#### Recapitulation

a b || Appassionata section || a Coda

The a, b, and c passages are the *Allegro con spirito* sections; all are rhythmic and *staccato*, with frequent meter changes. After the first a and b, all subsequent references to the lettered sections are marked Tempo I: *Allegro con spirito*. The beginning of the Exposition is marked *indolente ed ironico* (indolent and ironic). The irony is found in the similarities between the b and c sections as compared to section a. In a sense, they are

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<sup>81</sup>Casella, *Music in My Time*, 137.

<sup>82</sup>Gastone Rossi-Doria, "Le opere per pianoforte," in *Alfredo Casella*, eds. Fedele d'Amico and Guido M. Gatti (Milan: RICORDI, 1958), 100.

parodies of the a section. Both b and c begin with similar rhythmic and melodic ideas as a. Section c, though, has a personality change that is marked *malizioso, un poco melanconico* (malicious and a bit melancholy).

Ex. 2.39

a)

The musical score for Ex. 2.39a is written for piano in 3/4 time. It consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. The tempo and mood are indicated as *mp indolente ed ironico*. The instruction *senza pedale* is placed at the end of the piece.

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b)

The musical score for Ex. 2.39b is written for piano in 3/4 time. It consists of two staves. The upper staff features a melodic line with slurs and ornaments. The lower staff provides a harmonic accompaniment. The tempo and mood are indicated as *mp*. The instruction *sempre piano* is placed at the end of the piece.

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c)

Tempo I<sup>o</sup>  
 malizioso, un poco melanconico  
 espress.

*mp* *f poco*  
*legg.*

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Each of the *Allegro con spirito* sections alternates with an *appassionata* section.

The first one, for example, is labeled: *Ad libitum. Appassionato e rubato assai, con molta fantasia.*

Ex. 2.40

*Ad libitum. Appassionato e rubato assai, con molta fantasia.*

*f poco* *p espress.* *mf*  
*sensu arpeggiare*  
 (con molto pedale)

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These fantasy-like sections consist of stacked chords which are to be played *senza arpeggiare*, a Casellian trademark.<sup>83</sup> The right hand chords contain three notes, each a fourth apart. The lower fourth is a tritone and the upper fourth is a perfect fourth. The left hand chords contain three or four notes made up of thirds, fourths, and fifths. The second *appassionata* section begins a major sixth higher than the first one. The chords in this section are built more on thirds. The final *appassionata* section marked *Misterioso*. (*Più lento delle due prime volte*.), is a major third higher than the first section. The sections are also rhythmically similar. Casella's terminology, *appassionato* and *fantasia*, bring to mind Beethoven's sonatas, especially op. 57 and op. 27. During the war years, he edited the Beethoven sonatas, which he finished on the last day of the war.<sup>84</sup> His usage of these terms is perhaps a result of his editing endeavors. Casella's clear and precise dynamic markings could also be a reflection of Beethoven's detailed dynamic markings.

The Development begins with a theme that enters in the left hand and is similar to the Tempo I material from the Exposition. Throughout the Development, no sections alternate with *appassionata* sections. There is an extensive use of seconds and fourths. The right hand in measures 56-57 foreshadows the pentatonic activity that will occur in the last movement.

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<sup>83</sup>Zanetti, 445.

<sup>84</sup>Casella, *Music in My Time*, 147.

## Ex. 2.41

*Animato più*

*P subito*

*staccato molto*

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There is a feeling of return when the beginning a material is presented again in measure 82.

## Ex. 2.42

*ff (la m.d. non arpeggiando)*

*marcato/ritardando*

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The Recapitulation is not as long as the Exposition, with only one *appassionata* section. The last four measures of the piece have three chords per measure that are repeated three times. The chords are stacked, as in the *appassionata* sections, and cover a wide range on the piano.

Ex. 2.43

*sensu rall. sino alla fine*

*pp*  
*(senza arpeggiare)*

*pp*  
*(senza arpeggiare)*

*pp*  
*(senza arpeggiare)*

### Sonatina

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The second movement, “Minuetto,” is constructed in the style of the Classical minuet. In fact, the tempo marking given is: *Tempo di minuetto tradizionale*. After the first statement of the minuet, there is a transition that leads to the trio. Beginning in the

transition, there are meter changes from 2/4 to 3/4; these meter fluctuations continue in the trio. After the minuet returns, there is another transition followed by a Coda. The Coda begins with the first two measures of the minuet theme and gradually dies away.

The Finale opens with toccata-like material in thirty-second notes.

Ex. 2.44

Veloce molto  
rapido ed impetuoso

*mp*

(sopra la m.d.)

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The left hand plays black keys on the downbeats, while the right hand has broken minor triads. The left hand black notes form a pentatonic scale: C-sharp, D-sharp, F-sharp, G-sharp, and A-sharp. This perpetual motion idea seems to function as a ritornello, making the movement a rondo until the solemn march begins. During the rondo there is the return of the third *appassionato* section from the first movement. Casella labels it: *Con fantasia. Come un ricordo del primo tempo*. It begins note for note as in the first movement and then there are some changes. The reoccurrence of this section makes the *Sonatina* a cyclical work.

The solemn march begins in measure 103. The left hand has a recurring pentatonic figure for two measures, 103-104.

Ex. 2.45

*‘Al suono d’una marcia escono le guardie alla Chinesa,, (Carlo Gozzi, Turandot, Atto II, scena 2ª)*  
**Tempo di marcia: grave e solenne**

**PPP sordamente, tenebroso**

(2a)

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The piece ends with a chord containing the notes of the pentatonic scale. Throughout the Finale there are many meter changes, but the march contains some unusual meter changes such as: 7/8, 9/8, 10/8, 11/8, 12/8, 13/8, and 19/8. For the 9/8 meters, he even specifies how he wants the meter divided, either a 3/4 + 3/8 or 5/8 + 4/8. There is also a note that makes reference to a literary work: *Al suono d’una marcia escono le guardie all Chinese* (Carlo Gozzi, *Turandot*, Act II, scene 2a).<sup>85</sup> Obviously Casella was familiar with

<sup>85</sup> Alfredo Casella, *Sonatina* (Milan: G. RICORDI, 1917), 21.

Gozzi's drama, *Turandot*, and wanted the march to evoke the image of the Chinese guards.<sup>86</sup>

The oriental flair that the pentatonic scale brings and the reference to the Chinese guards makes Rossi-Doria discuss Casella's motivation for this material. Rossi-Doria draws a link to Casella's first encounter with an oriental man.<sup>87</sup> Casella met the young man on a train ride in 1915 and they discussed music and politics.<sup>88</sup> They even exchanged several letters thereafter during the young man's stay in Rome.<sup>89</sup> Casella was very impressed with how smart the young man was and with what he taught him about how the Orientals viewed European music.<sup>90</sup> Casella said: "He explained to me that European music was, for them, a senseless noise and that even an aria of Bellini sounded, to their ears, like a cacophonous theorem."<sup>91</sup> Rossi-Doria feels that the Oriental connection was most prominent when Casella was working on his opera, *Donna Serpente*, with text by Gozzi.<sup>92</sup>

Throughout the *Sonatina*, Casella clearly marks the tempi, dynamics, and moods. He is also very precise with his pedal markings. In fact, Zanetti includes the introductory

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<sup>86</sup>This reference does not have connections to the music from Puccini's opera. The music for the opera *Turandot* was still being composed when Puccini died in 1924. The second half of the third act was later finished by Alfano and the opera first premiered in 1926. This was practically a decade after Casella wrote the *Sonatina*. Henry W. Simon. *100 Great Operas and their Stories* (New York: Anchor Books, 1960), 534. Original publication: *Festival of Opera* (New York: Doubleday, 1957).

<sup>87</sup>Rossi-Doria, 102.

<sup>88</sup>Casella, *Music in My Time*, 134.

<sup>89</sup>Ibid.

<sup>90</sup>Ibid.

<sup>91</sup>Ibid.

<sup>92</sup>Rossi-Doria, 102.

notes to the first edition of the *Sonatina* that explain the need for the pianist to understand modern pedaling techniques.<sup>93</sup> It reads:

...l'interpretazione di questo piccolo lavoro può riuscire soltanto a quei pianisti (purtroppo oggi ancora assai scarsi ovunque, ma specialmente in Italia) conoscitori perfetti di tutti i segreti del pedale moderno e che sappiano una complessa, raffinatissima registrazione 'pedalistica'. Per costoro le indicazioni sono superflue, essi m'intenderanno senza dubbio.<sup>94</sup>

Casella's final compositional period, from 1920 through 1944, was explained by Castelnuovo-Tedesco as the logical sequence following Casella's earlier periods, the first being more Romantic and the second being more modern.<sup>95</sup> He describes the change from the second period to the third as: "...il naturale e felice sfociare dalla fiumana di un intenso travaglio nelle limpide acque di una più serena e pacata creatività...."<sup>96</sup>

Waterhouse explains Casella's third period as exhibiting "dissonant diatonicism with incidental chromatic excursion," "linear textures," and "the influence of pre-19th century Italian music."<sup>97</sup>

Both Waterhouse and Castelnuovo-Tedesco continue in their articles to mention the neoclassicism found in Casella's third period. When studying this period of Casella's

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<sup>93</sup>Zanetti, 444.

<sup>94</sup>Ibid. Translation of the quotation by the author: "the interpretation of this small work is most successful by those pianists who know the secrets of modern pedaling and have a complex, yet refined, pedaling technique. (Unfortunately, even today there are not many pianists with this kind of pedaling ability, especially in Italy). For those that do, though, the pedaling indications in the *Sonatina* are superfluous, for they will understand without doubt the pedaling effects that I am after."

<sup>95</sup>Castelnuovo-Tedesco, 242.

<sup>96</sup>Ibid. Translation of the quotation by the author: "...the natural and happy flowing of the flood of an intense suffering in the limpid waters of a more serene and tranquil creativity...."

<sup>97</sup>Waterhouse, "Casella, Alfredo," 854.

compositional output, this is the term that is always present: neoclassicism. It must be remembered that this movement began around 1920 with Stravinsky's *Pulcinella*.<sup>98</sup> Many other composers followed in the same direction, including Casella. In 1926, his first two neoclassical pieces were composed: the *Roman Concerto* (for organ, brass, timpani, and strings) and *Scarlattiana* (for piano and small orchestra).<sup>99</sup> Both works were influenced by the Baroque period, the latter incorporating themes from Scarlatti's keyboard sonatas.<sup>100</sup> Casella contributes these Baroque tendencies to his external surroundings at the time.

It was natural that the baroque, which constitutes so great a part of the magnificence of Rome, should exercise a profound influence on my art. This served as a complement to the influence of musicians like Bach and Vivaldi, whose disciple I had been for so many years. That sense of relief in the masses, in the mouldings, in the chiaro-scuro, which goes back directly to the greatest Roman art; that liberty and fantasy in interpreting the classic forms; that preference for certain violent plastic contrasts; the grandeur of this purely Italian art which became international through the enormous influence it exerted over all of Europe--all of these were elements which sooner or later were to cause a definite evolution in my taste and my creative activity.<sup>101</sup>

In 1936, Casella's most important piano work was composed, *Sinfonia, Arioso, e Toccata*, op. 59.<sup>102</sup> The formal design of the work was a form that earlier composers had used including Franck in his *Prélude, Chorale and Fugue* and *Prélude, Aria and Finale* and Debussy in the *Pour le Piano* suite consisting of the "Prélude," "Sarabande," and

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<sup>98</sup>Watkins, 308.

<sup>99</sup>Casella, *Music in My Time*, 172.

<sup>100</sup>Ibid., 172-73.

<sup>101</sup>Ibid., 172.

<sup>102</sup>Ibid., 214.

“Toccata.”<sup>103</sup> Casella’s piece shows a variety of influences from the past and present, from Baroque to modern. Seen throughout his earlier compositional periods and in the *Sinfonia, Arioso, e Toccata*, is the ease with which he assimilated such a variety of techniques. He can transition quickly, even seamlessly from fugal writing to melody and accompaniment sections or from highly chromatic passages to pandiatonicism.

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<sup>103</sup>Nancy McDaniel Copeland. “The New Classicism: Alfredo Casella’s *Sinfonia, Arioso and Toccata*, op. 59” (D.M.A. diss., North Texas University, 1981), 8.

CHAPTER 4  
CONCLUSION

During Casella's stay in Paris, French composers were engaged in a movement whose purpose was to create a national style and to foster distinguished works of instrumental music. Knowledge of France's musical trends and achievements during this period is helpful because developments in Italy progressed in a similar fashion. As Casella said: "France's musical situation in the early 19th century is not without analogies to that of Italy."<sup>1</sup> Opera in France, like in Italy, was a popular genre and "as always, quite overshadowed all other forms of music in the French imagination."<sup>2</sup> Camille Saint-Saëns and César Franck led the re-establishment of instrumental music.<sup>3</sup> The Société nationale de musique, founded by Saint-Saëns and others in 1871, existed "for the express purpose of performing nonoperatic music by French composers."<sup>4</sup> In 1886, Franck became the president of the Society.<sup>5</sup> At this time, a prominent division developed between Saint-Saëns, Franck, and their followers.<sup>6</sup> Plantinga refers to it as "a schism akin to the Wagner-Brahms factionalism in Vienna."<sup>7</sup> Saint-Saëns and Fauré were the conservatives, while Franck and d'Indy "campaign[ed] fiercely for the cause of avant-garde French

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<sup>1</sup>Casella, *Music in My Time*, 83.

<sup>2</sup>Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*, The Norton Introduction to Music History (New York: Norton, 1984), 441.

<sup>3</sup>Casella, *Music in My Time*, 84.

<sup>4</sup>Plantinga, 441.

<sup>5</sup>Ibid., 442.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid.

music.”<sup>8</sup> Debussy and other Impressionist composers led a third group. Despite the differences between the groups, Casella observed that:

...all these currents shared a common characteristic in their nationalistic spirit. There was the desire to restore life, vigor, and actuality to a musical tradition which had been spent and slumbering for over a century and a half and to free the national music from subjugation to German influences, which had constituted a grave menace for the French throughout the Wagnerian epoch.<sup>9</sup>

The musical developments in and around Paris awakened Casella to the “necessity in Italy of restoring an instrumental tradition which had also been extinct for more than a century.”<sup>10</sup> He explained his commitment as such: “From the year 1909, every action of mine obeyed the supreme decision to dedicate all my strength and activity to the achievement of a style of our own, which would be based on our great instrumental past but which would also be contemporary in its musical language.”<sup>11</sup> As in France, societies were organized in Italy for the purpose of promoting instrumental music as well as contemporary music. By 1917, Casella organized the Società Nazionale di Musica, later named the Società Italiana di Musica Moderna.<sup>12</sup> This Society, named after its French counterpart, began with several members including Malipiero, Respighi, and Pizzetti.<sup>13</sup> Its purpose was to perform “the most interesting music of the young Italians, resurrecting our old forgotten music, printing the most interesting new compositions, publishing a periodical, and organizing a system of exchanging new music with the principal foreign

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<sup>8</sup>Ibid., 442, 444.

<sup>9</sup>Casella, *Music in My Time*, 89.

<sup>10</sup>Ibid.

<sup>11</sup>Ibid., 90.

<sup>12</sup>Waterhouse, “Casella, Alfredo,” 852.

<sup>13</sup>Casella, *Music in My Time*, 139-40.

countries.”<sup>14</sup> The first year of its existence was one of camaraderie among the Italian composers, but these feelings of brotherhood and unity would change as the years passed. Nevertheless, Casella still remembered the year 1917 as “the year in which the renovation of our national musical consciousness really began.”<sup>15</sup> In 1919, the society dissolved.<sup>16</sup>

In 1923 Casella and Malipiero began discussing the need for another society to promote contemporary music and “to bring the younger generation into the most direct contact with European musical thought.”<sup>17</sup> As Casella remembers, “Malipiero was the only one of the old companions who had remained in touch with me, as the others had by now broken away and gone off in directions quite different from mine.”<sup>18</sup> That same year, the *Corporazione delle Nuove Musiche* was formed.<sup>19</sup> This organization, under the direction of Casella, soon became the Italian section of the International Society for Contemporary Music.<sup>20</sup> At the I.S.C.M. festivals, works by contemporary composers were performed: according to Casella, these were “the finest names in contemporary music: Stravinsky, Schoenberg, Prokofiev, Szymanowski, de Falla, Ravel, Bliss, Roussel, Honegger, Milhaud, Bartók, Kodály, Hindemith, Krenek, Bloch, Schmitt.

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<sup>14</sup>Ibid., 140.

<sup>15</sup>Ibid., 143.

<sup>16</sup>Ibid., 147-48.

<sup>17</sup>Ibid., 158.

<sup>18</sup>Ibid.

<sup>19</sup>Waterhouse, “Casella, Alfredo,” 853.

<sup>20</sup>Casella, *Music in My Time*, 166.

Kaminiski, Martinu, Villa-Lobos, Janáček, Haba, and others."<sup>21</sup> Works by the following Italian composers were also performed during the festivals: Malipiero, Castelnuovo-Tedesco, Busoni, Casella, Dallapiccola, Alfano, Pizzetti, Labroca, Petrassi, Nielsen, and Gorini.<sup>22</sup> These societies allowed the public to hear modern music and in turn tried to create receptive audiences for works by their own Italian composers.

Not only did Casella and Malipiero shape the upcoming generation of Italian musicians and audiences through exposure to music of the day, they also influenced many individuals through their teaching and promoted the works of the new generation of composers.<sup>23</sup> A prime example of this is Mario Labroca. Labroca studied with Respighi and Malipiero.<sup>24</sup> His earliest works, including the piano pieces *Suite* and *Ritmi di marcia*, are similar in style to Malipiero and "contain unmistakably Malipierian acerbities and luminosities."<sup>25</sup> Labroca became heavily involved with the *Corporazione delle Nuove Musiche*.<sup>26</sup> Through the C.D.N.M., he had works presented twice in the festivals.<sup>27</sup> His association with Casella was important to his compositional style. In fact, in his *Stabat mater* (1933) for soprano, chorus, and orchestra, "these two influences fuse," the influences of Malipiero and Casella.<sup>28</sup>

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<sup>21</sup>Ibid.

<sup>22</sup>Ibid., 167.

<sup>23</sup>Zanetti includes a chart of all the students of Alfano, Pizzetti, Respighi, Malipiero, and Casella on pages 927-929.

<sup>24</sup>Guido M. Gatti and John C.G. Waterhouse. "Labroca, Mario," in *The New Grove Dictionary of Music and Musicians*, 2d ed., 87.

<sup>25</sup>Ibid., 88.

<sup>26</sup>Ibid., 87.

<sup>27</sup>Casella, *Music in My Time*, 167.

<sup>28</sup>Gatti and Waterhouse, "Labroca, Mario," 88.

Another musician shaped by Malipiero was Bruno Maderna. After studying at Malipiero's advanced international course for composers from 1941-1942, he recognized "his great debt to Malipiero both as a teacher and as the man who imparted to him his great love of early music, especially Venetian, borne witness by his many transcriptions and by profound echoes within his own music."<sup>29</sup> Maderna later transcribed many Vivaldi concerti.<sup>30</sup> He began composing in a style influenced by Malipiero showing "how he was learning to apply ancient techniques in a thoroughly 20th-century manner, preferring essential clearcut design to the colours of late Romanticism."<sup>31</sup> Eventually he followed the path of serialism, using devices which would "impose a logical, mathematical ordering of materials."<sup>32</sup> Dalmonte described Maderna's contributions very concisely:

His influence on the musical life of the mid-20th century made itself felt through a number of important works, through his teaching and through his conducting, which contributed significantly to the wider dissemination of the masterpieces of the European avant garde.<sup>33</sup>

Malipiero, as well as Casella, influenced Riccardo Malipiero, the nephew of Gian Francesco. His early compositions reflect his uncle's "teaching and the neo-classicism of Casella and Stravinsky."<sup>34</sup> Later, his works modeled the compositional style of Dallapiccola.<sup>35</sup> He was also involved with the organization of the first International

<sup>29</sup>Rossana Dalmonte, "Maderna, Bruno," in *The New Grove Dictionary of Music and Musicians*, 2d ed., 533.

<sup>30</sup>Ibid.

<sup>31</sup>Ibid.

<sup>32</sup>Ibid., 534.

<sup>33</sup>Ibid., 532.

<sup>34</sup>Virgilio Bernardoni, "Malipiero, Riccardo," in *The New Grove Dictionary of Music and Musicians*, 2d ed., 704.

<sup>35</sup>Ibid.

Congress of Dodecaphonic Music in Milan in 1949.<sup>36</sup>

Giacinto Scelsi studied with Casella and Respighi.<sup>37</sup> His early period was “a progression through some of the principal aesthetic tendencies of 20th-century music-- futurism, neo-classicism, dodecaphony, surrealism....”<sup>38</sup> Zanetti explains that Casella instilled within his students “l’amore per le avventure che il suono poteva compiere in ogni direzione.”<sup>39</sup> This is definitely evident in Scelsi’s later works that “reveal a new preoccupation with an obsessive reiteration of individual sounds....”<sup>40</sup> Also, he “saw his work as straddling the aesthetic worlds of East and West, using the instrumental resources of the West in music whose meditative focus on individual tones has obvious links to both the monastic traditions of Tibetan Buddhism and the ison principle of Byzantine Orthodox worship.”<sup>41</sup> He wrote extensively for the piano; his works include 40 preludes and 11 suites.<sup>42</sup>

The early compositions of Riccardo Nielsen and Franco Margola, both students of Casella, reveal the neoclassical influence of their teacher.<sup>43</sup> After this, they turned to the

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<sup>36</sup>Ibid.

<sup>37</sup>Zanetti, 928.

<sup>38</sup>Christopher Fox and David Osmond-Smith, “Scelsi, Giacinto,” in *The New Grove Dictionary of Music and Musicians*, 2d ed., 420.

<sup>39</sup>Zanetti, 926. Translation of quotation by author: “the love for the adventures that sound can fulfill in every direction.”

<sup>40</sup>Fox and Osmond-Smith, “Scelsi, Giacinto,” 420.

<sup>41</sup>Ibid., 421.

<sup>42</sup>Ibid., 422.

<sup>43</sup>Roberta Costa, “Nielsen, Riccardo,” in *The New Grove Dictionary of Music and Musicians*, 2d ed., 899; Virgilio Bernardoni, “Margola, Franco,” in *The New Grove Dictionary of Music and Musicians*, 2d ed., 850.

use of the twelve-tone process.<sup>44</sup> Nielsen wrote two sonatinas for the piano.<sup>45</sup> Margola wrote six sonatas and several sonatinas.<sup>46</sup> Another student of Casella, Nino Rota, became one of the greatest composers of Italian film music.<sup>47</sup> Roman Vlad, who also had the opportunity to study with Casella, was known as a pianist, composer, writer, critic, and lecturer.<sup>48</sup> His works have “consistently remained tied to serialism.”<sup>49</sup> Though his “earlier works...exhibit a ‘classical’ dodecaphony, Vlad subsequently extended the serial method to all parameters as well as using quarter-tones and aleatory techniques, and experimenting with the electronic medium.”<sup>50</sup> He composed several pieces for piano.

Camillo Togni studied with Margola and Casella.<sup>51</sup> His compositions would have an “expressionist tradition that was to endure throughout his career.”<sup>52</sup> He was influential in the spread of serialism in Italy and was a speaker at the first International Dodecaphonic Congress along with Maderna and Dallapiccola.<sup>53</sup> His piano output includes serenades, preludes, and capriccios.

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<sup>44</sup>Ibid.

<sup>45</sup>Costa, “Nielsen, Riccardo,” 899.

<sup>46</sup>Bernardoni, “Margola, Franco,” 850.

<sup>47</sup>Zanetti, 973.

<sup>48</sup>Roberta Costa, “Vlad, Roman,” in *The New Grove Dictionary of Music and Musicians*, 2d ed., 848.

<sup>49</sup>Ibid.

<sup>50</sup>Ibid.

<sup>51</sup>David Osmond-Smith, “Togni, Camillo,” in *The New Grove Dictionary of Music and Musicians*, 2d ed., 544.

<sup>52</sup>Ibid.

<sup>53</sup>Ibid.

Luigi Nono was a composition student of Malipiero at the Venice Conservatory.<sup>54</sup> While in Venice, he became part of a group, along with Maderna, that studied “contrapuntal, harmonic and formal foundations of European art music.” and “aimed to develop a new musical language.”<sup>55</sup> They were especially interested in learning from the Second Viennese School.<sup>56</sup> From 1950-1959 he was involved with the Darmstadt courses, first as a student and then as a teacher.<sup>57</sup> “The Darmstadt summer courses confirmed Nono’s leading position: together with Boulez and Stockhausen, he became a key figure in the European avant garde.”<sup>58</sup>

Two other significant composers having connections to Casella and Malipiero are Luigi Dallapiccola and Gofredo Petrassi. Dallapiccola was not a student of Casella, but Casella spoke highly of his talents and was instrumental in launching Dallapiccola’s career.<sup>59</sup> He was influenced by Malipiero, whose *Torneo notturno* had a great impact on him in 1932.<sup>60</sup> Watkins explains other influences on Dallapiccola as well: “Though an early infatuation with Debussy and early Italian music, especially Monteverdi and Gesualdo, provided an early grounding for the young composer, later confrontations with the world of Schoenberg.... Berg.... and Webern...proved to be seminal.”<sup>61</sup> In fact, Dallapiccola was, as

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<sup>54</sup>Gianmario Borio, “Nono, Luigi,” in *The New Grove Dictionary of Music and Musicians*, 2d ed., 24.

<sup>55</sup>Ibid.

<sup>56</sup>Ibid.

<sup>57</sup>Ibid., 24.

<sup>58</sup>Ibid., 25.

<sup>59</sup>John C.G. Waterhouse and Virgilio Bernardoni, “Dallapiccola, Luigi,” in *The New Grove Dictionary of Music and Musicians*, 2d ed., 854.

<sup>60</sup>Ibid.

<sup>61</sup>Watkins, 488.

Burge explains: "The first composer outside Germany and Austria to employ the twelve-tone technique effectively...."<sup>62</sup> His greatest piano work is the *Quaderno Musicale di Annalibera* (1952).<sup>63</sup> Burge gives the following information about the title:

The title has obvious reference to the *Musical Notebook for Anna Magdalena Bach* by Johann Sebastian Bach, a composer Dallapiccola revered ("Annalibera" is Dallapiccola's daughter, to whom he dedicated this work on her eighth birthday).<sup>64</sup>

This twelve tone work contains eleven movements or "passages," as Dallapiccola preferred, some of which only last for one page, and the duration of the entire piece is around fourteen minutes.<sup>65</sup> There are transpositions of the B-A-C-H motive (B-flat, A, C, B-natural).<sup>66</sup> The seventh passage is a crab canon.<sup>67</sup> In a crab canon, one hand plays the progression the first time around. The second time, one hand plays the same progression backwards while the other hand plays the progression as written, from the beginning. The last passage, called "Quatrina" for each of its four lines, always has one of the forms of the row (original, inversion, retrograde or retrograde-inversion) in one hand while the other hand has a chordal accompaniment with another version of the row.<sup>68</sup>

In the early 1930s, Petrassi had a circle of acquaintances that met at Casella's house in Rome.<sup>69</sup> Casella said of Petrassi: "We are not discussing a young man who experiments with his abilities, but a well-rounded artist with a very distinct individuality, one

<sup>62</sup>Burge, 158.

<sup>63</sup>Ibid., 159.

<sup>64</sup>Ibid.

<sup>65</sup>Ibid.

<sup>66</sup>Ibid.

<sup>67</sup>Ibid., 160.

<sup>68</sup>Ibid.

<sup>69</sup>Casella, *Music in My Time*, 196.

of the few genuine certainties on which Italian music can count for the future."<sup>70</sup> In regards to his compositional style, Petrassi remained a neoclassical composer until he was introduced to serialism; he subsequently dabbled in twelve-tone technique yet always within a tonal framework.<sup>71</sup> After 1960, he completely abandoned tonality and thematicism.<sup>72</sup> His only keyboard work written after this change in 1976, *Oh les beaux jours!*, is a revision of a 1941 version and therefore has many tonal qualities. In the first piece, "Bagatelle," cohesiveness prevails through the repetition and sequencing of motives. The second piece, "Le petit chat (Miró)," is still cohesive, but there is the abandonment of thematicism, with no motives appearing throughout the piece.

As these students and associates of Malipiero and Casella became professors, directors of conservatories, composers, performers, conductors, editors, and music critics, they continued to pass on the musical ideals of their mentors and to find their own places in the Italian musical world. Their paths might have been very different were it not for the advancements made by such musical pioneers as Malipiero and Casella. They created a

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<sup>70</sup>Ibid., 197.

<sup>71</sup>Eric Salzman, *Twentieth-Century Music: An Introduction* (Englewood Cliffs, NJ: Prentice Hall, 1988), 67.

<sup>72</sup>Pamela Collins and Brian Morton, eds., *Contemporary Composers* (Chicago: St. James Press, 1992), 743.

national style beyond opera and expanded the musical repertory in their country.<sup>73</sup> For solo keyboard music, they revitalized a tradition that had been dwindling, their keyboard works reflecting their Italian musical heritage as well as contemporaneous trends. They also assimilated the styles and processes used by others in classical music into their own music and familiarized audiences at home not only with their own works, that were not always as well received as they were abroad, but also with those of their contemporaries.

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<sup>73</sup>Malipiero and Casella did write for the stage. As Malipiero explained: "...the Italian musician is born with the inner drive of writing for the theater, and if he does not take any chances, even with innocuous experimentation, he cannot be considered an Italian musician." Gian Francesco Malipiero, *Il filo d'Arianna* (Turin: Einaudi, 1966), 250; quoted in Marcello Sorce Keller, "A Bent for Aphorisms: Some Remarks about Music and about his own Music by Gian Francesco Malipiero," *The Music Review* 39 (August-November 1978): 236.

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