EXPRESSIONISM IN ITALIAN MUSIC AND ART IN THE NINETEENTH AND
TWENTIETH CENTURIES

By

EMILY A. BELL

A DISSERTATION PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA

2013
To optimism, courage, love, and hope: with these, anything is possible

To Joey
ACKNOWLEDGMENTS

I would like to acknowledge the following people and organizations who supported my research: Francisco Rocca and Lucia Sardo (Malipiero Collection, Fondazione Giorgio Cini, Venice, Italy); Music Sales Corporation; Dover Publications, Inc.; Boosey & Hawkes, Inc.; Anna L. Dallapiccola; Ilaria Spadolini, Gloria Manghetti, and Fabio Desidei (Fondo Dallapiccola, Florence, Italy); Carisch; Edizioni Suvini Zerboni; Nuria Schoenberg Nono, Giovanna Boscarino, and Claudia Vincis (Fondazione Archivio Luigi Nono, Venice, Italy); European American Music Distributors Company; Stefano Marson (Galleria Nazionale d’Arte Moderna, Rome, Italy); Modigliani Institut Archives Légales Paris-Rome (Rome, Italy); Verónica Betancourt (National Gallery of Art, Washington, D.C.); Jennifer Eckman (Cincinnati Art Museum, Cincinnati, Ohio); Marco Maccari; Gennaro Russo and Valentina Adamo (Associazione Culturale Mino Maccari, Colle di Val d’Elsa, Italy); Christen E. Runge (Art Collection Special Collections Research Center, Lauinger Library, Georgetown University, Washington, D.C.)

I thank the members of my committee for their time, patience, and understanding during my dissertation process: Drs. Art Jennings, Elizabeth Graham, Raymond Chobaz, and Elizabeth Ross. I am especially grateful to my chair, Dr. David Z. Kushner, who has provided me with inspiration, invaluable friendship, encouragement, and fantastic conversation. Michele Wilbanks of the University of Florida Libraries has been a terrific supporter. Special thanks to Kathy Plymptom for playing the piano parts from the Pantea score (for which there is no recording).

The doctors and health practitioners who helped me get better are part of the reason why I was able to finish this dissertation. My bountiful gratitude goes to Dr. Kimberly Kaye because she made sure I got the treatment and care I needed. Life is a precious gift, and good health is a wonderful asset that I will never take for granted.
Thank you to friends and family who have cheered me on to the finishline. I express the most extensive appreciation for my husband, soulmate, and best friend forever, Joey Spooner.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
</tr>
<tr>
<td>LIST OF EXAMPLES</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
</tr>
<tr>
<td>ABSTRACT</td>
</tr>
<tr>
<td>CHAPTER</td>
</tr>
<tr>
<td>1 INTRODUCTION</td>
</tr>
<tr>
<td>Purpose and Summary of the Study</td>
</tr>
<tr>
<td>Need for Study</td>
</tr>
<tr>
<td>2 REVIEW OF LITERATURE</td>
</tr>
<tr>
<td>Articles</td>
</tr>
<tr>
<td>Biographical Dictionaries and Encyclopedias</td>
</tr>
<tr>
<td>General Music and Art Appreciation Books or Textbooks</td>
</tr>
<tr>
<td>General Histories of Music and Art</td>
</tr>
<tr>
<td>Twentieth-Century Music and Art Histories</td>
</tr>
<tr>
<td>Books of Italian Music and Art</td>
</tr>
<tr>
<td>Books on Composers and Artists</td>
</tr>
<tr>
<td>Musical Scores and Art Locations</td>
</tr>
<tr>
<td>Sound Recordings</td>
</tr>
<tr>
<td>Correspondence</td>
</tr>
<tr>
<td>Dissertations and Theses</td>
</tr>
<tr>
<td>3 ITALIAN EXPRESSIONISM</td>
</tr>
<tr>
<td>History of Expressionism</td>
</tr>
<tr>
<td>Expressionism in Music</td>
</tr>
<tr>
<td>The ‘Ich Drama’</td>
</tr>
<tr>
<td>A Short-Lived Movement with Lasting Influence</td>
</tr>
<tr>
<td>Italian Application of Expressionism to Music</td>
</tr>
<tr>
<td>Italian Application of Expressionism to Art</td>
</tr>
<tr>
<td>4 MALIPIERO’S PANTEA</td>
</tr>
<tr>
<td>Malipiero’s Background</td>
</tr>
<tr>
<td>Musical Styles</td>
</tr>
<tr>
<td>Autobiographical Implications</td>
</tr>
</tbody>
</table>
Italian Expressionism Defined in Pantea ...........................................46
Performance History .........................................................................47
Reception ............................................................................................48
Versions of Pantea ............................................................................49
Musical Analysis .................................................................................51
‘Ich Drama’ .........................................................................................58
Relevance and Application of Pantea ..................................................59

5 MALIPIERO’S SETTE CANZONI .........................................................61

L’Orfeide .............................................................................................61
Performance History .........................................................................62
Reception ............................................................................................64
Italian Expressionism Defined in Sette Canzoni .................................64
Performance History .........................................................................65
Reception ............................................................................................67
Musical Analysis .................................................................................67
‘Ich Drama’ .........................................................................................81
Relevance and Application of Sette Canzoni .......................................81

6 DALLAPICCOLA’S CANTI DI PRIGIONIA ........................................82

Dallapiccola’s Background ................................................................82
Autobiographical Implications ............................................................82
Musical Styles ......................................................................................83
Italian Expressionism Defined in Canti di Prigionia .............................87
Performance History .........................................................................87
Reception ............................................................................................88
Musical Analysis: Instrumentation .....................................................88
Text ......................................................................................................89
First Movement: Preghiera di Maria Stuarda ......................................92
Second Movement: Invocazione di Boezio .........................................93
Third Movement: Congedo di Girolamo Savonarola .........................94
12-Tone Method ..................................................................................96
Lyricism and Extreme Dynamics .....................................................97
Dies Irae Motive ..................................................................................98
Arch Form ...........................................................................................98
Canons ...............................................................................................98
Relevance and Application of Canti di Prigionia ..................................99

7 DALLAPICCOLA’S IL PRIGIONIERO ..............................................101

Italian Expressionism Defined in Il Prigioniero ....................................101
Performance History .........................................................................102
Reception ............................................................................................105
Synopsis ...............................................................................................107
Sprechgesang and Sprechstimme .......................................................108
Dramatic Tension via Ricercares ............................................................... 109
Expressionist Scenery ........................................................................ 112
“Fratello” Motive ................................................................................ 113
12-Tone Method ................................................................................... 115
Choral Intermezzi ................................................................................ 118
‘Ich Drama’ .......................................................................................... 119
Relevance and Application of Il Prigioniero .......................................... 121

8 NONO’S INTOLLERANZA 1960 .......................................................... 123
Nono’s Background ............................................................................. 123
Musical Styles ..................................................................................... 125
Autobiographical Implications .............................................................. 126
Italian Expressionism Defined in Intolleranza 1960 ................................. 127
Performance History .......................................................................... 128
Reception ............................................................................................ 133
Libretto ............................................................................................... 137
Synopsis ................................................................................................ 139
Block Style of Orchestral Writing .......................................................... 145
12-Tone Method versus Communism .................................................... 145
Intervallic Rows and Voicing ................................................................. 146
Vocal Style .......................................................................................... 152
Use of Chorus ....................................................................................... 152
Theatrical Design ................................................................................ 153
‘Ich Drama’ .......................................................................................... 154
Relevance and Application of Intolleranza 1960 .................................... 156

9 EXPRESSIONIST ITALIAN ART WORKS .............................................. 158
Italian Expressionism Defined in Art ....................................................... 158
Medardo Rosso ................................................................................... 158
A Question of Labeling ......................................................................... 162
Conversazione in Giardino ..................................................................... 164
Exhibitions ........................................................................................... 165
Conversazione in Giardino: Descriptive Analysis ................................... 165
Expressionism in Conversazione in Giardino .......................................... 166
Amedeo Modigliani .............................................................................. 166
The Expressionist Lifestyle .................................................................... 168
Max Jacob ............................................................................................. 170
Exhibitions ........................................................................................... 171
Max Jacob: Descriptive Analysis ........................................................... 171
Expressionism in Max Jacob ................................................................. 172
Autobiographical Implications and Relationships ................................... 173
Cafe Singer .......................................................................................... 174
Exhibitions ........................................................................................... 174
Cafe Singer: Descriptive Analysis ........................................................ 174
Expressionism in Cafe Singer ................................................................. 176
Madame Kisling  .......................................................................................................................... 176
Exhibitions ..................................................................................................................................... 176
Madame Kisling: Descriptive Analysis ......................................................................................... 177
Expressionism in Madame Kisling ................................................................................................. 177
Autobiographical Implications and Relationships ...................................................................... 178
Mino Maccari ............................................................................................................................... 179
Amleto .......................................................................................................................................... 183
Exhibitions ..................................................................................................................................... 185
Amleto: Descriptive Analysis ......................................................................................................... 185
Expressionism in Amleto ................................................................................................................ 187
Autobiographical Implications and Relationships ...................................................................... 187
Expressionism in Italian Art ............................................................................................................ 187

10 CONCLUSION ............................................................................................................................ 189
Expressionism in Musical Works .................................................................................................... 189
Expressionism in Art Works ............................................................................................................ 191
Connections .................................................................................................................................... 192
Reflection, Receptivity, and Further Study ..................................................................................... 193

LIST OF REFERENCES ................................................................................................................... 195

BIOGRAPHICAL SKETCH .............................................................................................................. 208
# LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-1</td>
<td>Hurricane (Prologue)</td>
<td>51</td>
</tr>
<tr>
<td>4-2</td>
<td>Baritone Canon with Cello and Bassoon</td>
<td>52</td>
</tr>
<tr>
<td>4-3</td>
<td>First Hallucination; “Pantea!”</td>
<td>53</td>
</tr>
<tr>
<td>4-4</td>
<td>Second Hallucination</td>
<td>54</td>
</tr>
<tr>
<td>4-5</td>
<td>Third Hallucination</td>
<td>55</td>
</tr>
<tr>
<td>4-6</td>
<td>Epilogue; Death Dance</td>
<td>57</td>
</tr>
<tr>
<td>5-1</td>
<td>Song One: <em>Il Vagabondo</em></td>
<td>69</td>
</tr>
<tr>
<td>5-2</td>
<td>Song One: <em>Il Vagabondo</em>, “Maria!”</td>
<td>70</td>
</tr>
<tr>
<td>5-3</td>
<td>Song Two: <em>A Vespro</em></td>
<td>71</td>
</tr>
<tr>
<td>5-4</td>
<td>Song Two: <em>A Vespro</em>, Marian Litany</td>
<td>72</td>
</tr>
<tr>
<td>5-5</td>
<td>Song Three: <em>Il Ritorno</em></td>
<td>73</td>
</tr>
<tr>
<td>5-6</td>
<td>Song Three: <em>Il Ritorno</em>, “Figlio”</td>
<td>74</td>
</tr>
<tr>
<td>5-7</td>
<td>Song Four: <em>L’Ubbriaco</em></td>
<td>75</td>
</tr>
<tr>
<td>5-8</td>
<td>Song Five, <em>La Serenata</em>; Act III of <em>Tosca</em></td>
<td>76</td>
</tr>
<tr>
<td>5-9</td>
<td>Song Six: <em>Il Campanaro</em></td>
<td>78</td>
</tr>
<tr>
<td>5-10</td>
<td>Song Seven, <em>L’Alba delle Ceneri</em></td>
<td>79</td>
</tr>
<tr>
<td>5-11</td>
<td>“Pool of Tears” scene from <em>Bluebeard’s Castle</em></td>
<td>80</td>
</tr>
<tr>
<td>6-1</td>
<td><em>Canti di Prigionia</em>, First Movement</td>
<td>92</td>
</tr>
<tr>
<td>6-2</td>
<td><em>Canti di Prigionia</em>, Second Movement</td>
<td>94</td>
</tr>
<tr>
<td>6-3</td>
<td><em>Canti di Prigionia</em>, Third Movement</td>
<td>95</td>
</tr>
<tr>
<td>6-4</td>
<td>Row One</td>
<td>96</td>
</tr>
<tr>
<td>6-5</td>
<td>Row Two</td>
<td>96</td>
</tr>
<tr>
<td>7-1</td>
<td><em>Il Prigioniero</em>, First Ricercare</td>
<td>109</td>
</tr>
</tbody>
</table>
7-2  *Il Prigioniero*, Second Ricercare ..................................................................................110
7-3  *Il Prigioniero*, Third Ricercare ..................................................................................111
7-4  “Fratello” motive ............................................................................................................113
7-5  “Fratello” motive in four forms (measure 240) ...............................................................114
7-6  “Terror” Motive (measures 117-119) .............................................................................116
7-7  Prayer Series ..................................................................................................................116
7-8  Hope Series ....................................................................................................................117
7-9  Liberty Series ................................................................................................................117
7-10 Contrapuntal imitation in choir (beginning at measure 869) .........................................118
7-11 Dallapiccola’s self-borrowing of his *Canti di Prigionia* (beginning at measure 920) ....120
8-1  Tenor Row One – Augmented Fourth and Perfect Fourth ............................................146
8-2  Tenor Row Two – Minor Second and Major Second ....................................................147
8-3  Part I, Scene One, Emigrant (pages 16-17) ..................................................................147
8-4  Soprano Row One – Minor Third and Minor Second ..................................................147
8-5  Soprano Row Two – Minor Second and Perfect Fourth ..............................................148
8-6  Part II, Scene Two, Companion (page 152) ..................................................................148
8-7  Contralto Row – Augmented Fourth and Minor Second ................................................149
8-8  Part I, Scene Two, Woman (pages 35-36, measures 220-223) .....................................149
8-9  Baritone/Bass Row – Major Second and Perfect Fourth ...............................................150
8-10 Part I, Scene Six, Tortured Man (page 108) ..................................................................150
8-11 Part I, Scene Seven, Emigrant and Algerian (page 122) ................................................151
8-12 All-Interval Row ...........................................................................................................152
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-1</td>
<td>Carla Fracci as Pantea</td>
<td>48</td>
</tr>
<tr>
<td>6-1</td>
<td>Young Dallapiccola (undated)</td>
<td>83</td>
</tr>
<tr>
<td>6-2</td>
<td>Dallapiccola in Berlin (1968)</td>
<td>86</td>
</tr>
<tr>
<td>8-1</td>
<td>Malipiero and Nono (date unknown)</td>
<td>123</td>
</tr>
<tr>
<td>8-2</td>
<td>Part I, Scene One – Mining Town</td>
<td>139</td>
</tr>
<tr>
<td>8-3</td>
<td>Part I, Scene Six – Concentration Camp</td>
<td>140</td>
</tr>
<tr>
<td>8-4</td>
<td>Part II, Scene One – projections, voices, and mimes</td>
<td>141</td>
</tr>
<tr>
<td>8-5</td>
<td>Part II, Scene Two – Companion</td>
<td>142</td>
</tr>
<tr>
<td>8-6</td>
<td>Emilio Vedova and Luigi Nono (Venice, 1961)</td>
<td>154</td>
</tr>
<tr>
<td>9-1</td>
<td>Medardo Rosso (date unknown)</td>
<td>161</td>
</tr>
<tr>
<td>9-2</td>
<td><em>Conversazione in Giardino</em></td>
<td>165</td>
</tr>
<tr>
<td>9-3</td>
<td><em>Max Jacob</em></td>
<td>172</td>
</tr>
<tr>
<td>9-4</td>
<td><em>(From left to right)</em> Modigliani, Max Jacob, André Salmon, Manuel Ortiz de Zarate ....</td>
<td>173</td>
</tr>
<tr>
<td>9-5</td>
<td><em>Cafe Singer</em></td>
<td>175</td>
</tr>
<tr>
<td>9-6</td>
<td><em>Madame Kisling</em></td>
<td>178</td>
</tr>
<tr>
<td>9-7</td>
<td>Moïse and Renée Kisling (date unknown)</td>
<td>179</td>
</tr>
<tr>
<td>9-8</td>
<td>Mino Maccari (1972)</td>
<td>183</td>
</tr>
<tr>
<td>9-9</td>
<td><em>Amleto</em></td>
<td>186</td>
</tr>
</tbody>
</table>
EXPRESSIONISM IN ITALIAN MUSIC AND ART IN THE NINETEENTH AND TWENTIETH CENTURIES

By

Emily A. Bell

December 2013

Chair: David Z. Kushner
Major: Music

In this study, a selection of Italian musical pieces and art works, hailing from the late-19th through the mid-20th centuries, are analyzed for their Expressionist content. Although Expressionism began in Austria and Germany, the movement affected neighboring countries, including Italy, especially due to the emotional and physical strain caused by the two World Wars.

An Italian version of Expressionism is defined for the following musical compositions: Gian Francesco Malipiero’s Pantea and Sette Canzoni, Luigi Dallapiccola’s Canti di Prigionia and Il Prigioniero, and Luigi Nono’s Intolleranza 1960. Expressionist qualities are explored in the work’s subject matter, text, use of Sprechgesang and Sprechstimme, chromaticism, emphasis on non-triad tones, serialism, dramatic and irregular texture, rhythmic instability, scenic design and lighting, extreme expression and dynamics, subjectivity, exaggeration, and distortion. The characteristics of the Expressionist ‘Ich Drama’ are sought out, such as the use of an unnamed central character who comes back at the end of the play to his point of departure, a fast-moving plot, and savage characters.

Medardo Rosso’s Conversazione in Giardino, Amedeo Modigliani’s Max Jacob, Cafe Singer, and Madame Kisling, and Mino Maccari’s Amleto are analyzed for Expressionist
tendencies. The writer will aim to find Expressionist characteristics in these art works, such as violent distortion, subjectivity, strong colors, symbolic use of color, angular and rhythmical areas of flat or dissonant colors which clash violently, and colors that are heavily outlined in black. In Expressionism, the woodcut medium was favored, and the subject’s state of mind was the sculptor’s focus.

Additionally, the titles of each musical and art composition will be examined for psychologically intense content. Autobiographical effects will be discussed in terms of how the creation of the work relates to the artist’s reaction to a personal crisis.

The study of Italian Expressionism and the artists discussed in this document have mostly been neglected in the standard textbooks. Italian Expressionism is now definable, proving that the Expressionist movement had a broader influence.
CHAPTER 1
INTRODUCTION

Purpose and Summary of the Study

This dissertation studies the relationships that existed with Expressionist music and art in Italy. The so-called Expressionist movement that consisted of a group of German writers, painters, and musicians eventually influenced works in other countries, including the United States, England, and Italy. The Italian Expressionist works in music and art came about as early as the late-19th century and continued until the mid-20th century. The author reveals the extent to which the Expressionist movement affected musicians and artists in Italy.

Chapter 2 reviews the literature that served as resource material for this project. The resources include articles, biographical dictionaries and encyclopedias, dissertations, general appreciation books or textbooks, general histories, 20th-century histories, Italian histories, books, correspondence, recordings, musical scores, art locations, and online materials.

In Chapter 3, the term Expressionism is analyzed for its various definitions and interpretations, and the techniques utilized by artists and composers are discussed. The writer examines the definition in musical and art dictionaries from 1920 to the present day, definitions given in general English and Italian dictionaries, and notes the differences and similarities. The author outlines the process of an Expressionist analysis for Italian music and art.

In Chapters 4 through 8, the following works are analyzed for their Expressionist content: Gian Francesco Malipiero’s *Pantea* (1917-19) and *Sette Canzoni* (1918-19), part two of the trilogy *L’Orfeide* (1918-22); Luigi Dallapiccola’s *Canti di Prigionia* (1938-41) and *Il Prigioniero* (1944-48); and Luigi Nono’s *Intolleranza 1960* (1961). Critical reviews are provided. All works have text; therefore, the significance of the text is strong. The music’s text is scrutinized for psychological implications via analysis of the characterizations.
Chapter 9 covers similar ground for the following works by Italian visual artists:

Medardo Rosso’s *Conversazione in Giardino* (1893); Amedeo Modigliani’s *Max Jacob* (1916-17), *Cafe Singer* (1917), and *Madame Kisling* (1917); and Mino Maccari’s *Amleto* (1935). This chapter reveals the extent to which the artists’s lives are reflected in their creative works, as well as connections between all three.

The concluding chapter determines that the designation Expressionism is not a one-size-fits-all term. The usage of the label is dependent upon the particular piece of music or art. Whether realized or not, the psychologically-compelling basis of the Expressionist movement had a direct effect on Italian musicians and artists.

**Need for Study**

The investigation of an Italian Expressionist movement has not been undertaken. When sources describe Expressionist artists or musicians, they are usually referring to those of the Austro-German movement that prospered between approximately 1905 and 1920. No work has been published that has focused on Italian Expressionist art and music. Due to the proximity of Italy to Germany and Austria, it is not a surprise that the Italians were influenced by their Teutonic neighbors. When Arnold Schönberg (1874-1951) composed music using his 12-tone method, Luigi Dallapiccola (1904-75) and other Italians, including Luciano Berio (1925-2003), Luigi Nono (1924-90), and Bruno Maderna (1920-73), borrowed this method and adjusted it to fit their needs. The Expressionist works of Italians from the early to mid 1900s imitate certain traits of the German Expressionists. There is not a specific school or group of Italian Expressionists; rather, there are specific works created by Italian composers and artists which contain associated characteristics. The in-depth analysis of an Italian Expressionist movement, which has been neglected, is conducted in this project with the term as it is defined in standard sources.
CHAPTER 2
REVIEW OF LITERATURE

The writer provides a review of the sources consulted for the project, as well as general sources that further prove the underrepresentation of Italian Expressionism, composers, and artists discussed in this project. Unless otherwise noted, translations are by the author.¹

Articles

Two significant articles concerning Gian Francesco Malipiero (1882-1973) are by John C.G. Waterhouse: “G. F. Malipiero’s Crisis Years (1913-19)” and “Malipiero’s ‘Sette Canzoni.’” The first article analyzes the works composed during this turbulent and Expressionist time in the composer’s life. Malipiero describes the works of these years as reflecting his agitation due to World War I. Analysis of Pantea and its comparisons with Schönberg’s Expressionist monodrama Erwartung and Dallapiccola’s Il Prigioniero are given. Sette Canzoni is also discussed in relation to Pantea, since they were written concurrently with one another. The second article pertains to Sette Canzoni in light of and compared to works such as Pantea. Waterhouse claims that Pantea is “ferociously expressionistic.”² Renato Mariani also has an Expressionist take on Pantea in “Gli « Herzgewächse » di Pantea, Verismo in Music e Altri Studi.” The Torinese critic and musicologist Massimo Mila (1910-88) is complimentary of Malipiero’s innovative style in “Gian Francesco Malipiero.” The Italian composer’s preference for using the structure of the song in his opera rather than Wagnerian declamation is revealed in Henrietta Straus’s “Music: Italy’s New Music-Drama.”


² Waterhouse, “Malipiero’s ‘Sette Canzoni,’” 826.
A number of articles are attributed to Dallapiccola. Analyses of his 12-tone works, including *Canti di Prigionia* and *Il Prigioniero*, are discussed in Hans Nathan’s “The Twelve-Tone Compositions of Luigi Dallapiccola.” The writer looks for analysis that specifically relates to the composer’s troubled life during his internment or to any Expressionist qualities revealed in the music or text. Nathan also wrote “Luigi Dallapiccola: Fragments from Conversations,” where Dallapiccola conveyed his fondness for the piano as well as his preference regarding vocal expression. Rudy Shackelford and Dallapiccola’s “A Dallapiccola Chronology” features some information about the reception for *Canti di Prigionia*. Dallapiccola’s own thoughts about his two compositions are presented in his and Jonathan Schiller’s “The Genesis of the “Canti di Prigionia and Il Prigioniero”: An Autobiographical Fragment.” Dallapiccola’s use of dodecaphony is further fleshed out in his “On the Twelve-Tone Road.” *Canti di Prigionia* is the focus of George Arasimowicz’s “Luigi Dallapiccola *Canti di Prigionia,*” while Ben Earle and Massimo Mila target Dallapiccola’s opera in “Dallapiccola and the Politics of Commitment: Re-Reading *Il Prigioniero*” and “‘Il Prigioniero’ di Luigi Dallapiccola,” respectively. *Il Prigioniero* is reviewed in *Music Review* and *The Musical Times*, and *Canti di Prigionia* received a critique in *Tempo*.

Nono’s *Intolleranza 1960* is the basis of Angela de Benedictis and John O’Donnell’s “The Dramaturgical and Compositional Genesis of Luigi Nono’s *Intolleranza 1960.*” In De Benedictis’s “Intolleranza 1960, o del rinascere a cinquant’anni…,” the work is analyzed in light of the 50th anniversary of its premiere. Veniero Ritardi’s interview with the late composer’s wife, Nuria, is included (“Nuria Schoenberg Nono ricorda «Intolleranza 1960»”). The opera’s mixed reviews are noted from the publications *Giornale del Mattino, L’Europeo, The Boston*

There are no articles regarding the specific works covered in this dissertation created by Medardo Rosso (1858-1928), Amedeo Modigliani (1884-1920), and Mino Maccari (1898-1989). However, Rosso, Modigliani, and Maccari are the primary focus of articles by others. Rosso’s sculptures are generally mentioned in Henry Hawley’s “Sculptures by Jules Dalou, Henry Cros, and Medardo Rosso.” Modigliani’s troubled life is discussed in Holland Cotter’s “The Misunderstood Death of Modigliani,” Felix Marti Ibanez’s “Psychiatry Looks at Modigliani,” and Maureen Mullarkey’s “Modern Martyr: The Brief, Bohemian Transit of Amedeo Modigliani.” Cristina Camemolla’s visit to a Maccari exhibition is detailed in “Un Grande Omaggio a Mino Maccari.” Maccari is mentioned in articles about the Fascist and anti-Semitic sentiment in Italy, and especially in relation to the journal he edited, Il Selvaggio. This association between artist and magazine is discussed in greater detail in Walter L. Adamson’s “The Culture of Italian Fascism and the Fascist Crisis of Modernity: The Case of Il Selvaggio.” An article on Expressionism, Francis Michael Sharp’s “Expressionism and Psychoanalysis,” is referenced. Sharp notes Freudian influence on the movement.

Biographical Dictionaries and Encyclopedias

Volume 4 of the 8th edition of Baker’s Biographical Dictionary of Musicians provides a brief biography of Malipiero and lists his works within one and a half pages, but the Sette Canzoni and Pantea are not mentioned beyond a listing, the first work as “7 Canzoni” under Works: Dramatic: Opera, and the latter under Works: Dramatic: Ballet. In Volume 2, Dallapiccola is given about one page, but nothing is mentioned in his biography about his troubled years during World War I. His Canti di Prigionia is noted under Works: Vocal, and Il Prigioniero is under Works: Dramatic: Opera; however, as with Malipiero’s two works,
Dallapiccola’s are not mentioned beyond an acknowledgment. Nono’s biography in Volume 4 is one half a page long, and it is stated that he studied composition with Malipiero at the Venice Conservatory from 1943 to 1945. It is also noted that Nono was active in the Italian Resistance Movement against the Nazis and joined the Italian Communist Party during the dictatorship of Benito Mussolini. Waterhouse purports that the composer’s “extreme dissonances may be dialectically justified as representing the horrors of Fascism.” On the same page, *Intolleranza 1960* is labeled as Nono’s “most militant composition…a powerful protest against the imperialist policies and social inequities.”

*Canti di Prigionia* and *Il Prigioniero* are cited in the updated edition of *Dizionario dell’Opera.* *Il Prigioniero* is discussed for almost two pages (pages 1043 and 1044).

Dallapiccola has a biographical listing on pages 1473 through 1474. Malipiero’s *Pantea* is mentioned on page 934 and 1535, and his biography is on pages 1535 through 1536. Pages 933 through 935 are mostly devoted to *L’Orfeide.* Nono’s *Intolleranza 1960* is reviewed from pages 660 through 661. Nono’s biography takes up almost all of page 1560.

Waterhouse’s article on Malipiero (“Malipiero, Gian Francesco”) in *Grove Music Online* emphasizes the composer’s years of tragedy during World War I. *Sette Canzoni* is given one paragraph within the section on “Earlier works,” and is compared to *Pantea* as a “head-on collision between incompatible forces, uncomplicated by dramatic elaboration.” One paragraph is attributed to *Pantea* within “Earlier works.” Waterhouse states that Piero Santi has compared this work with Schönberg’s Expressionist monodrama *Erwartung.* Within *Pantea,* Waterhouse

---


4 Gelli and Poletti, eds., *Dizionario dell’Opera,* 1473.

5 Waterhouse, “Malipiero, Gian Francesco.”

notes a “quasi-Expressionist turbulence without the Expressionist musical content.” Waterhouse authored an article that explores the entire operatic triology titled “Orfeide, L’” in *The New Grove Dictionary of Opera.*

Waterhouse and Virgilio Bernardoni penned *Grove Music Online*’s article on Dallapiccola (“Dallapiccola, Luigi”). *Canti di Prigionia* and *Il Prigioniero* are viewed as expressing a “mood of impassioned political protest.” *Canti di Prigionia* is cited for being conceived when Mussolini adopted Adolf Hitler’s race policies which threatened Dallapiccola’s wife, who was Jewish. In one paragraph within the “Works” article, analysis of both works is given.

In Gianmario Borio’s article in *Grove Music Online*, Nono’s work with Malipiero, his experiences of World War II and the Nazi occupation, his awareness of the music of the Second Viennese School, and his friendship with and respect for Dallapiccola are noted. Within the “Life and works” article, *Intolleranza 1960* is briefly acknowledged as making political references.

In David Fanning’s article in *Grove Music Online*, Expressionism is given German and Austrian references, any music before, during, and after World War I is viewed as fitting the definition, and the following composers are listed as contributors to the Expressionist repertoire: Schönberg, Anton Webern (1883-1945), Alban Berg (1885-1935), Gustav Mahler (1860-1911), Aleksandr Skryabin (1871/72-1915), Josef Hauer (1883-1959), Igor Stravinsky (1882-1971), Karol Szymanowski (1882-1937), Béla Bartók (1881-1945), Paul Hindemith (1895-1963), Charles Ives (1874-1954), Ernst Krenek (1900-91), Hans Werner Henze (1921-2012), Pierre

---

7 Waterhouse, “Malipiero.”

8 Waterhouse, “Dallapiccola, Luigi.”

9 Borio, “Nono, Luigi.”
Boulez (1925- ), Peter Maxwell Davies (1934- ), Wolfgang Rihm (1952- ), Bernd Alois Zimmermann (1918-70), and Michael Finnissy (1946- ). However, no Italian composers are listed, such as Alfredo Casella (1883-1947).\(^\text{10}\) Italy is also neglected in Paul Griffiths’s article, “Expressionism,” in *The Oxford Companion to Music*. Impressionism is compared to Expressionism in its vagueness of definition in the 5th edition of *The Concise Oxford Dictionary of Music*. *Erwartung* is cited as the best representation of Expressionism in music in the 4th edition of *The Harvard Dictionary of Music*.

Marica Magni pens a rather brief article for Rosso in *Grove Art Online*. Magni views Rosso’s *Conversazione in Giardino* as a work that is “dominated by a strong feeling of tension in the synthesis between figure and setting.”\(^\text{11}\) David Rodgers’s article in *The Oxford Companion to Western Art* provides a general overview of Rosso’s life and sculpture technique. Angelo de Gubernatis labels Rosso as a realist in *Dizionario degli Artisti Italiani Viventi: Pittori, Scultori e Architetti*.

Alan Wilkinson’s article on Modigliani in *Grove Art Online* grants credit to the artist for giving the human face an “extraordinary range of psychological interpretations” as well as “distinctive elongations of face and form.”\(^\text{12}\) In the “Training and Early Work, to 1909” article, Modigliani’s severe illnesses on three occasions during his youth are noted, as well as his generally poor health throughout his short life of 35 years. In the article, “Final Years, 1914-20,” Wilkinson claims that the artist’s work was much more autobiographical than works of his contemporaries. Modigliani’s *Max Jacob* is cited in the “Final Years” article, but neither *Cafe Singer* nor *Madame Kisling* is listed. *Grove Art Online* does not have an article devoted solely to

---

\(^{10}\) Fanning, “Expressionism.”

\(^{11}\) Magni, “Rosso, Medardo.”

\(^{12}\) Wilkinson, “Modigliani, Amedeo.”
Maccari; however, the artist is noted in Matthew Gale’s article “Italy, §III, 7(i): Painting, c. 1900–1945” for his involvement in running the Fascist periodical, *Il Selvaggio*, from 1928 to 1942.

Expressionism is defined in *Grove Art Online* as an international movement in art and architecture. Its use and origins are expressed as German, but it is also given as an alternative to ‘Post-Impressionism.’ The groups *Die Brücke* and *Der Blaue Reiter* are mentioned in relation to the movement. In Paul Vogt and Ita Heinze-Greenberg’s article “Expressionism,” primary representatives are cited from the following countries for their contributions to the Expressionist movement: Belgium (Albert Servaes (1883-1966)), Austria (Egon Schiele (1890-1918) and Oskar Kokoschka (1886-1980)); Scandinavia (Henrik Sørensen (1882-1962)); and France (André Dunoyer de Segonzac (1884-1974)).

Italy is not represented within this international evaluation. The movement is also referenced without mention of Italy in Richard Aronowitz-Mercer’s article in *The Oxford Companion to Western Art*. Italy is also not covered in the Expressionism article in *The Concise Oxford Dictionary of Art Terms*. Lionel Richard’s *Phaidon Encyclopedia of Expressionism: Painting and the Graphic Arts, Sculpture, Architecture, Literature, Drama, the Expressionist Stage, Cinema, Music* makes the argument that Expressionism affected all of the arts in an epidemic way.

**General Music and Art Appreciation Books or Textbooks**

Roger Kamien’s 9th edition of *Music: An Appreciation* makes no reference to the three composers. As for Expressionism, the artistic movement in Germany and Austria is mentioned,

---

13 Vogt and Heinze-Greenberg, “Expressionism.”
and musical examples are given as: Richard Strauss’s *Salome* and *Elektra*, Schönberg’s *Pierrot lunaire* and *A Survivor in Warsaw*, Berg’s *Wozzeck*, and Webern’s *Five Pieces for Orchestra*.\(^{14}\)

*Gardner’s Art Through the Ages: A Concise History of Western Art* does not discuss the three artists. Expressionism is represented as members of *Der Blaue Reiter* and *Die Brücke*, as well as Henri Matisse (1869-1954) and the Fauves,\(^{15}\) André Derain (1880-1954), Paul Gauguin (1848-1903), Edvard Munch (1863-1944), Jean Dubuffet (1901-85), Francis Bacon (1909-92), and Swiss-born Alberto Giacometti (1901-66). Existentialism is labeled as Post World War I Expressionism.

**General Histories of Music and Art**

The 5\(^{th}\) edition of Donald Grout and Claude Palisca’s *A History of Western Music* does not discuss Malipiero. Dallapiccola is given a brief listing as a European composer who spent a large amount of his creative time in the U.S. Nono is noted as a pupil of Olivier Messiaen (1908-92) and referenced with a couple of other composers as using chromatic clusters of sound for strings or voices.\(^{16}\) Expressionism is cited in reference to works by Schönberg, Berg, and Elliott Carter (1908-2012).

K. Marie Stolba’s 2\(^{nd}\) edition of *The Development of Western Music: A History* gives no credence to Malipiero or Dallapiccola; however, within a sentence about serialism, she lists Nono’s name along with Karel Goeyvaerts (1923-93), Boulez, and Karlheinz Stockhausen (1928-2007). Stolba claims that these composers were influenced by “Mode de valeurs et


\(^{15}\) The Fauves were a French group led by Matisse who shared a similar approach to nature, which was to express it with vibrant colors and bold brushstrokes. Their avant-grade movement was a break with Impressionism. Other Fauves included André Derain (1880–1954) and Maurice de Vlaminck (1876–1958).

\(^{16}\) Grout and Palisca, *A History of Western Music*, 748.
She views Expressionism as a German movement, and also cites the Second Viennese School. Non-German works are labeled as Expressionist, including settings of poetry by Irish writer James Joyce (1882-1941) by American composer David Del Tredici (1937- ) and Christophe Columbe by French composer Darius Milhaud (1892-1974).

In Joe Staines’s 5th edition of The Rough Guide to Classical Music, Malipiero is only mentioned as one of Nono’s teachers. Two pages are attributed to Dallapiccola and a full paragraph to Il Prigioniero. Nono is given three pages, and Intolleranza 1960 is noted for its premiere which caused a riot. There is a featured box titled ‘Expressionism and After’ on page 259.

The 3rd edition of Laurie Schneider Adams’s A History of Western Art leaves out all three visual artists discussed in this project. The Expressionism movement credits Wassily Kandinsky (1866-1944), Die Brücke and Der Blaue Reiter members, Käthe Kollwitz (1867-1945), Franz Marc (1880-1916), and Emil Nolde (1867-1956). Although Expressionism is not linked to the Italians, Adams states that it is similar to the Futurism movement in Italy.

Twentieth-Century Music and Art Histories

Robert P. Morgan’s Twentieth-Century Music: A History of Musical Style in Modern Europe and America is the first music history book found in this study to mention Malipiero. Morgan contributes about one page of biographical information on the composer. Approximately five pages are devoted to Dallapiccola, in which his Canti di Prigionia and Il Prigioniero are briefly mentioned. Nono is noted as belonging to the serialist movement in the early 1950s, in terms of his contribution to contemporary opera, and for his use of music as a form of protest. Nono’s Cori di Didone is briefly analyzed, but there is no mention of

---

Intolleranza 1960. Expressionism is linked with the composers Schönberg and Bartók, and German and Austrian Expressionist artists and Kandinsky are listed.

The 2nd edition of Bryan R. Simms’s Music of the Twentieth Century: Style and Structure makes no mention of Malipiero. Dallapiccola is briefly discussed in relation to his adoption of Schönberg’s 12-tone method, as well as his teaching of Berio, but there is not any biographical or musical information about him. Nono is listed as a student of Maderna and brief descriptions of his works Il Canto Sospeso, La Fabbrica Illuminata, and Polifonica-Monodia-Ritmica are provided. Expressionism is linked to the composers Schönberg, Berg, Hindemith, Kurt Weill (1900-1950), Bartók, Dmitry Shostakovich (1906-75), Richard Strauss (1864-1949), Gottfried von Einem (1918-96), Henze, and Krzysztof Penderecki (1933- ), the artists Kandinsky, Ernst Ludwig Kirchner (1880-1938), Erich Heckel (1883-1970), and Munch, and the playwrights Georg Büchner (1813-37), August Strindberg (1849-1912), Frank Wedekind (1864-1918), Georg Kaiser (1878-1945), Walter Hasenclever (1890-1940), Franz Werfel (1890-1945), Kokoschka, and August Stramm (1874-1915).

Approximately two pages are dedicated to Malipiero in Mervyn Cooke’s The Cambridge Companion to Twentieth-Century Opera. Sette Canzoni and L’Orfeide are labeled as progressive opera. According to Cooke, Pantea provided Malipiero with “active expression to his polemic against the predominance of the singer-actor.”18 The section covering Malipiero also gives attention to Dallapiccola, who gets about one page. Nono’s Intolleranza 1960 is cited on page 54. Nono is barely mentioned in a section on Germany and Austria from 1918-60. Expressionism is featured in a section with Symbolism for about six pages. The Composer’s Point of View: Essays on Twentieth-Century Choral Music by Those Who Wrote It includes

---
18 Cooke, The Cambridge Companion to Twentieth-Century Opera, 40.
Dallapiccola’s essay entitled “My Choral Music,” wherein he describes his challenges with vocal writing and preference for brevity.

The 5th edition of H. Harvard Arnason’s *History of Modern Art: Painting, Sculpture, Architecture, Photography* gives Rosso a little less than half a page, with a biography that mentions his Impressionist technique and deliberate dissolution of sculptural forms. Rosso’s sculpture is defined as sometimes “antiheroic” and “intimiste.”19 Modigliani is given one and a half pages of biographical information that touches on his short life, bohemian artistic existence, and drug and alcohol use. His paintings are compared to Symbolist painters’s works.20 Maccari is not given any attention. Expressionism is defined as Austrian and German, and Neo-Expressionism is cited as well as Italian Neo-Expressionism with the artists Francesco Clemente (1952- ), Sandro Chia (1946- ), and Enzo Cucchi (1949- ).

*Art Since 1900: Modernism, Antimodernism, Postmodernism* gives a brief blurb on Rosso in relation to Matisse and as rival of Auguste Rodin (1840-1917). Modigliani is referenced for his study of African sculpture and his connection with American-born British sculptor Jacob Epstein (1880-1959), but there is nothing specific about his life or works. Once again, Maccari is not represented. Expressionism is discussed as Neo-Expressionism and German Expressionism in relation to Schiele, Kokoschka, Gustav Klimt (1862-1918), Gauguin, Kirchner, and members of Die Brücke and Der Blaue Reiter, but no Italians are mentioned.

**Books of Italian Music and Art**

*Italian Music During the Fascist Period* is a collection of essays, from which the following writings will be reviewed: Laureto Rodoni’s ““Caro Lualdi..” I Rapport d’Arte e


20 Ibid., 269.
d’Amicizia tra G. F. Malipiero e A. Lualdi alla Luce di Alcune Lettere Inedita,” Luigi Pestalozza’s “Malipiero: Oltre la Forma. Gli Anni della Favola del Figlio Cambiato,” Charles S. Maier and Karen Painter’s “‘Songs of a Prisoner’: Luigi Dallapiccola and the Politics of Voice under Fascism,” and Luca Sala’s “La ‘Protest-Music’ di Luigi Dallapiccola.” Raymond Fearn’s Italian Opera Since 1945 contains analyses of Nono’s and Dallapiccola’s works presented in this dissertation, especially in light of what was occurring culturally at the time of their presentations since World War II.

James Thrall Soby and Alfred H. Barr, Jr.’s Twentieth-Century Italian Art briefly mentions Rosso in relation to early Futurism, as well as his status of neglect in the history books. Modigliani is represented with about one dozen paintings, pencil drawings, and sculptures, and about two-thirds of a page is devoted to his biography. Maccari is not discussed.

Books on Composers and Artists

For Dallapiccola, Roman Vlad’s book about the composer offers brief biographical and composition information. Raymond Fearn’s *The Music of Luigi Dallapiccola* is better focused on Dallapiccola’s works and is insightful regarding the composer’s interactions with Nono and Malipiero. In *Parole e Musica*, Dallapiccola shares his thoughts about his music and his observations of others, including conductor Hermann Scherchen (1891-1966). Dallapiccola’s thoughts on *Il Prigioniero* are revealed in his *Dallapiccola on Opera*. A collection of the composer’s letters and quotes are presented in Riccardo Malipiero’s *Luigi Dallapiccola: Saggi, Testimonianze, Carteggio, Biografia e Bibliografia*.

Ierofania che Rivela il Simbolo Sotto la Sembianza Emotiva.” Analyses of Nono’s operas, including *Intolleranza 1960*, are discussed in Mateo Taibon’s *Luigi Nono und sein Musiktheater*.

Four books are explored regarding Rosso. In *Medardo Rosso: Impressions in Wax and Bronze, 1882-1906*, there is Luciano Caramel’s essay on Rosso’s life and works, followed by a catalogue of pictures of his works during this time period, as well as a timeline of his life and works. *Medardo Rosso* by Dieter Schwarz and others features multiple essays about the artist, pictures of his sculptures and drawings, letters and documents by Rosso and others related to his life, a catalogue of his works, and a list of exhibitions. Margaret Scolari Barr’s *Medardo Rosso* includes Rosso’s drawings and a critical appraisal of Rosso’s life and goals. Harry Cooper’s *Medardo Rosso: Second Impressions* makes note of the unfinished backs of Rosso’s sculptures and gives great detail about the artist’s sculpture-making process.

In *Modigliani: The Melancholy Angel*, a number of essays about the artist are given, some of which deal with his personal relationships with artists and patrons. Also included is a list of exhibitions and a catalogue. In Werner Schmalenbach’s *Amedeo Modigliani: Paintings, Sculptures, Drawings*, a biography in relation to his sculptures, portraits, and nudes is given, plates of his paintings, sculptures, and drawings are displayed, exhibitions are listed, and comments by Modigliani’s contemporaries about the artist are included. Paolo d’Ancona’s *Modigliani, Chagall, Soutine, Pascin: Some Aspects of Expressionism* considers these four artists in light of their contributions to Expressionism as they resided in Paris. The book gives the disclaimer that Expressionism as a word is being given a very wide meaning. The three works discussed in this dissertation are not discussed in this book, but the connection of Modigliani with the Expressionist movement makes this reference worthy of an investigation. J. Lanthemann’s *Modigliani, 1884-1920, Catalogue Raisonne* provides biographical information as
well as photographic plates of select works. A less academic and more sensationalized biography of Modigliani appears in Meryle Secrest’s *Modigliani: A Life*.

Two texts are included in this project on Maccari, and both are in Italian: Maccari’s *Mino Maccari* and Francesco Meloni’s *Mino Maccari: Catalogo Ragionato delle Incisioni*. Maccari’s *Amleto* is found in these books.

**Musical Scores and Art Locations**

The following musical scores are analyzed for their Expressionist content: Malipiero’s *Sette Canzoni*; Malipiero’s *Pantea: Dramma Sinfonico*; Dallapiccola’s *Canti di Prigionia*; Dallapiccola’s *Il Prigioniero*; and Nono’s *Intolleranza 1960*.

The author observed the art works and took notes and photographs of them (with permission). The locations of the works follow: Rosso’s *Conversazione in Giardino* (bronze version, Galleria Nazionale d’Arte Moderna e Contemporanea, Rome, Italy); Modigliani’s *Max Jacob* (Cincinnati Art Museum, Cincinnati, Ohio, U.S.A.); Modigliani’s *Cafe Singer* (The National Gallery of Art, Washington, D.C., U.S.A.); Modigliani’s *Madame Kisling* (The National Gallery of Art, Washington, D.C., U.S.A.); and Maccari’s *Amleto* (Shakespeare Holdings, Georgetown University Library’s Special Collections Division, Georgetown University, Washington, D.C., U.S.A.)

**Sound Recordings**

There are no recordings of *Pantea*, but a live recording from 1966 of the entire *L’Orfeide* triology was transferred from LPs onto two CDs in 1996 (Tahra TAH 190-191). *Canti di Prigionia* and *Il Prigioniero* are featured on one CD from a 1995 recording (Sony Classical SK 68323). A live recording of Luigi Nono’s *Intolleranza 1960* was recorded in 1995 onto one CD (Teldec 4509-97304-2).
Correspondence

A majority of the letters featuring Dallapiccola in this document are referenced with permission from the Gabinetto Scientifico Letterario G. P. Vieu... Italy, and Anna L. Dallapiccola, the composer’s daughter. These letters span from 1939 through 1961, including one written by Malipiero in 1949 and another written to Nono in 1961. A letter from Nono to Palmiro Togliatti in 1961 is sourced from Luigi Nono: Carteggi, Concernenti Politica, Cultura e Partito Comunista Italiano. Letters from Maccari come from Omaggio a Mino Maccari: Nel Centenario della Nascita il Lungo Dialogo di Maccari con il Suo Tempo: Mostra Antologica 1921-1989.

Dissertations and Theses

For Malipiero, the only dissertations that are extant are regarding his choral works and piano works; nothing has been written about his biography or the two works covered in this project. Canti di Prigionia has four writings: Lynne M. Ransom’s Dallapiccola’s Canti di Prigionia, Italian Lyricism and Viennese Craft was written in 1987 for a D.M.A. degree at the University of Cincinnati; Thomas G. Merrill’s Luigi Dallapiccola’s Use of Serial Technique in Four Choral Works: Canti di Prigionia, Canti di Liberazione, Requiescant, and Tempus Destrueindi/Tempus Aedificandi was penned in 1994 for a D.M.A. degree at the University of Cincinnati; Brian Israel’s An Analysis of the Canti di Prigionia by Luigi Dallapiccola: Materials of a Musical Language was written in 1975 for a M.F.A. degree at Cornell University; and Suzanne Broussard Aquila’s The Use of Tonal and Atonal Elements in Luigi Dallapiccola’s Canti di Prigionia was penned in 1982 for a M.M. degree at the University of Maryland. For Dallapiccola’s Il Prigioniero, two writings exist: Jamuna S. Samuel’s Music, Text, and Drama in Dallapiccola’s Il Prigioniero was written in 2005 for a Ph.D. degree at City University of New York; Mark William Schultz’s Serial Techniques in Luigi Dallapiccola’s Il Prigioniero was
penned in 1984 for a master’s degree at University of Texas at Austin. Nono’s *Intolleranza 1960* has one dissertation: Janet Monteith Gilbert’s *Dialectic Music: An Analysis of Luigi Nono’s Intolleranza*, written in 1979 for a D.M.A. degree at the University of Illinois at Urbana-Champaign.

Two dissertations were devoted to Rosso: Francesca Bacci’s *Impressions in Light: Photographs of Sculptures by Medardo Rosso (1858-1928)*, penned in 2004 for a Ph.D. degree at Rutgers University, and Sharon Haya Heckler’s *Sculpture’s Private Self: Medardo Rosso and the Role of the Imagination in Nineteenth-Century European Sculpture*, written in 1999 for a Ph.D. degree at University of California at Berkeley. Six writings are extant on Modigliani, of which two are the most relevant: Gary L. Sutton’s *An Investigation into the Works of Amedeo Modigliani with Accompanying Analytical Drawings Interpolating these Works*, penned in 1967 for a M.S. degree at Central Missouri State College, and Albert W. Reischuck’s *Amedeo Modigliani: Art and Life*, written in 1991 for a M.A. degree at Kent State University. There are no American dissertations on Maccari.
CHAPTER 3
ITALIAN EXPRESSIONISM

Expressionism has been given a variety of definitions and interpretations, and the artists and composers covered in this analysis rely on differing techniques to express the label. Chapter 2 gave examples of works that made mention of the term. Definitions were cited from musical and art dictionaries from 1920 to present day, as well as general English and Italian dictionaries. The term Expressionism was also analyzed in music and art appreciation books. For this chapter, the writer will use the Expressionism label in order to define an Italian variation. The definition of Italian Expressionism will be the basis for analysis of the works treated in Chapters 4 through 9.

When a term such as Expressionism is given a meaning, there will likely be an array of definitions that will contradict one another. Other interpretations will be vague enough so as to fit the label to a larger number of works. Recognition is given to the vagueness in usage of the term; therefore, Expressionism is similar in this regard to the term Impressionism.1

Normally, words are necessary to prove an Expressionist element in music and art, so it is no surprise that the analyzed works in this document contain text. Eduard Hanslick discussed the conundrum regarding music that has no subject matter:

The query “what” is the subject of the music, must necessarily be answerable in words, if music really has a “subject,” because an “indefinite subject” upon which everyone puts a different construction, which can only be felt and not translated into words, is not a subject as we have defined it.2

Ambros, on the other hand, insists that music is capable of conveying “moods of finished expression . . . it conveys them in finished form.”3

1 Kennedy and Kennedy, The Concise Oxford Dictionary of Music, 244.
Commonly, autobiographical implications exist when it comes to Expressionist art and music. Crawford asserts that a substantial amount of Expressionist music came about as a reaction to the composer’s personal crisis. These autobiographical motives will be explored for each work.

**History of Expressionism**

As mentioned in Chapter 2, Expressionism has a history stemming from the German and Austrian artists of *Die Brücke* and *Der Blaue Reiter*. The movement affected architecture, drama, literature, dance, and, eventually, music, beginning with Schönberg. The founding members of *Die Brücke*, who formed in Dresden, Germany, were Heckel, Kirchner, Karl Schmidt-Rottluff (1884-1976), and Fritz Bleyl (1880-1966). The artists of *Die Brücke* used psychologically intense subject matter. Some techniques included the use of strong colors. Richard Aronowitz-Mercer states that the *Die Brücke* group would also utilize angular and “rhythmical” areas of flat or dissonant colors which clashed violently.

Members of *Die Brücke* used the forms of painting, and, in particular, woodcuts. According to Paul Vogt and Ita Heinze-Greenberg, the woodcut was seen as the most capable medium of evoking “strong emotional tensions by contrasting black-and-white planes” or two colors, or the use of the wood’s “rudimentary roughness.” There was a preference for using blocks cut along the grain. Themes included the rough nature of urban life. The colors were dissonant with one another, and there was a definitive “rejection of the balance of design.”

---


5 Aronowitz-Mercer, “Brücke, Die.”

6 Vogt and Heinze-Greenberg, “Expressionism.”

7 Aronowitz-Mercer, “Expressionism.”
style of the woodcuts, where colors were heavily outlined in black, influenced the medium of painting.

Other mediums affected by Expressionism included sculpture, where the focus was on the subject’s state of mind. Kirchner created large sculptures. The artists of Die Brücke preferred using wood as a material, since it was less expensive than bronze. The sculptures are characterized as figurative and adaptive of the sculpture art of Africa and the Pacific Islands.⁸

Woodcut was an important medium for late medieval German art, so the Expressionists’ use of wood in sculpture and the woodcut block implies Primitivism as well as a return to the national roots of the rustic and primeval German forest. An example of this Gothic style is expressed in the woodcut series The Apocalypse (1498) by German Renaissance artist Albrecht Dürer (1471–1528).⁹ Through the woodcut medium, the Expressionists elicited their nationalism and culturalism.

Members of Der Blauer Reiter included Kandinsky, Marc, Gabriele Münter (1877–1962), Alfred Kubin (1877–1959), Paul Klee (1879–1940), and August Macke (1887–1914). This group strove to use art as a portrayal of the “mystic inner construction of the world.”¹⁰ The Der Blaue Reiter group wanted to use different tonal values colorwise and psychologically-speaking. These Expressionists had an interest in color theory (especially Kandinsky) and a focus on what Aronowitz-Mercer calls both the “spiritual [as well as an] empathetic identification with the animal kingdom.”¹¹

---

⁸ Vogt and Heinze-Greenberg, “Expressionism.”

⁹ See Dürer’s Four Horsemen of the Apocalypse (1498). The Apocalypse was a series of 15 woodcuts on the Book of Revelation. The late Gothic style conveyed in this series focuses on intensifying the impact of the events portrayed.

¹⁰ Vogt and Heinze-Greenberg, “Expressionism.”

¹¹ Aronowitz-Mercer, “Blaue Reiter, Der.”
In order to stress emotionalism, these artists used “heightened, non-naturalistic color,” as well as “striking forms.”\(^{12}\) Other characteristics included violent distortion, symbolic usage of color, and suggestive lines. In art, the Expressionism Period lasted from 1905 until 1920. According to Vogt and Heinze-Greenberg, Expressionism was meant to reflect the “deep intellectual unrest” of the time, as well as the “destruction of the traditional relationship of trust between man and the world.”\(^{13}\) The work reflected nostalgia for that “primitive” time, but, at the same time, had edginess in its style that represented the anxiety about the loss of that traditional relationship.

**Expressionism in Music**

With music, Expressionism was conveyed through subject matter, text, musical methods such as chromaticism, texture, rhythm, and dynamics, scenic design, and lighting. Assigning the Expressionist label to a musical piece would indicate it has extreme expression, subjectivity, exaggeration, and distortion. If the music utilized text, these techniques were easier to convey to the listener, especially through speech inflections.

According to *The Harvard Dictionary of Music*, Schönberg’s earlier and tonal works created “extreme expressive effects” by bending “traditional harmonic structures” while emphasizing “nontriadic tones” and avoiding “unambiguous tonal regions.”\(^ {14}\) In contrast, David Fanning affirms that Schönberg’s Expressionist works are from his “post-tonal, pre-12-note” time period.\(^ {15}\) Fanning claims the term can have a broader application in referencing music from

---


\(^{13}\) Vogt and Heinze-Greenberg, “Expressionism.”


\(^{15}\) Fanning, “Expressionism.”
any time wherein “intense self-expression appears to override demonstrable coherence and to flout convention.”

Schönberg’s Expressionist music is atonal and without triadic harmony; instead, nontriadic tones are emphasized. There is intentional distortion of traditional harmony. *The Harvard Dictionary of Music* cites the composer’s opera *Erwartung* (1909) as the best representation of Expressionism in music, which entails the following: “fragmented text” representative of the “extremes of psychic” disintegration, “violently evocative music,” and no thematic, tonal, or formal conventions, in the traditional sense. In Expressionist music, there is an avoidance of repetition, a denial of stability (especially in tempo), and use of chromaticism.

Composers were wary of using the Expressionist label, more so than visual artists and literary figures. For music, Lionel Richard believes Expressionism was “not a school [but rather] a state of mind which … affected everything, in the same way as an epidemic.”

Schönberg employed a vocal technique, halfway between speech and singing, known as *Sprechgesang*. *Sprechstimme* is the spoken vocal part employing *Sprechgesang*. The works in which he used this technique were his Expressionist works, specifically *Die Glückliche Hand* (1910-13) and *Pierrot Lunaire* (1912). Berg also utilized *Sprechgesang* in *Wozzeck* (1914-22).

**The ‘Ich Drama’**

With the Expressionist ‘Ich Drama,’ there is typically an unnamed central character, so the theme revolves around one persona. This character comes back at the end of the play to his

---

16 Ibid.


point of departure; in other words, he is at the same place he was in the beginning. Other features include a plot that is fast-moving and compact, and colors are used symbolically.

*Die Glückliche Hand* is representative of the Expressionist ‘Ich Drama.’ The music is Expressionist, the theme revolves around one character (the Man), the plot is fast-moving and compact, there is a speech style of singing, and colors are used in a symbolic way. Stage lights convey the different color schemes of each scene. Also, like the typical ‘Ich Drama,’ the composer’s libretto is autobiographical in nature.

The most important literary influence on Schönberg’s libretto for *Die Glückliche Hand* is the text from Swedish playwright August Strindberg’s three-part, Expressionist, and autobiographical play, *To Damascus* (1898-1904); in it, a “succession of scenes” are related by an “unnamed central character” known as ‘the Unknown One’ who is present in all of the scenes (like the Man in Schönberg’s work). In *To Damascus*, like *Die Glückliche Hand*, the end of the drama has the unnamed central character coming back to his “point of departure.”

Other influences on Schönberg’s monodrama are Kokoschka’s first two one-act plays of 1907, *Mörder, Hoffnung der Frauen* (Murderer, Hope of Women) and *Sphinx und Strohmann* (Sphinx and Stawman). It is plausible that Schönberg attended performances of these plays (especially since he initially wanted Kokoschka to do the scenic design for *Die Glückliche Hand*). These plays were some of the earliest representations of Austrian or German Expressionist drama. The battle of the sexes is an Expressionist motive in *Mörder, Hoffnung der Frauen*, and there’s a similar motive in *Die Glückliche Hand* between the Man and the Woman.

---


21 Ibid., 585.
In true Expressionist form, the Man and Woman are savage, archaic, and display primal behavior.

**A Short-Lived Movement with Lasting Influence**

The rise and fall of Expressionism as a movement could be due to the demand it placed on an artist, because it required such intense self-examination. The extreme psychological stress and human situations of the two World Wars also had a direct effect on the tendency for artists to be drawn to the psychoanalytical pull of Expressionism. The interest in the psychology of the unconscious stemmed from Austrian neurologist Sigmund Freud (1856-1939). Francis Sharp notes the common belief that the habitual “oedipal conflict in expressionist literature stems [mostly] from Freud’s postulation of its centrality in human development.”

In 1918, Freudian thought was discussed more in young artist circles than those of the medical and psychiatric fields.

The lasting influence of Expressionism is reflected in two later movements: Abstract Expressionism from the late 1940s, and Neo-Expressionism from the late 1970s. Abstract Expressionism began in the United States and its members included Adolph Gottlieb (1903-74), Franz Kline (1910-62), Jackson Pollock (1912-56), and Mark Rothko (1903-70). These New York painters influenced American composer Morton Feldman (1926-87). Neo-Expressionism started in Germany and had an international reach. Sculptors and painters of this movement included Georg Baselitz (1938- ), Anselm Kiefer (1945- ), and Salomé (born Wolfgang Ludwig Cihlarz in 1954).

---


23 Ibid., 94.
Italian Application of Expressionism to Music

For Malipiero’s Pantea and Sette Canzoni, Dallapiccola’s Canti di Prigionia and Il Prigioniero, and Nono’s Intolleranza 1960, the followingExpressionist qualities will be sought: subject matter, text (especially fragmented text), use of Sprechgesang and Sprechstimme, chromaticism, emphasis on non-triadic tones, dramatic and irregular texture, rhythmic instability, scenic design and lighting, extreme expression and dynamics, subjectivity, exaggeration, and distortion. In addition, autobiographical implications will be discussed, especially in terms of how the composition of the work relates to the composer’s reaction to a personal crisis. The characteristics of the ‘Ich Drama’ will be sought out in the dramatic works: an unnamed central character who comes back at the end of the play to his point of departure, a fast-moving plot, and characters who are savage, archaic, and display primal behavior.

Italian Application of Expressionism to Art

Rosso’s Conversazione in Giardino, Modigliani’s Max Jacob, Cafe Singer, and Madame Kisling, and Maccari’s Amleto will be dissected for Expressionist tendencies. The title of the work will be scrutinized to determine whether or not it is indicative of psychologically intense subject matter. Also, the artist’s intention, techniques used, as well as suggestive lines will be considered. Expressionist characteristics will be pursued, such as violent distortion, subjectivity, strong colors, symbolic usage of color, angular and rhythmical areas of flat or dissonant colors which clash violently, and whether the colors are heavily outlined in black. In addition, the following questions will be posed: is the artwork a painting or woodcut (the mediums which were favored by Expressionists), or, if it is a sculpture, is the subject’s state of mind the focus of the work? Does the work portray the rough nature of urban life, and is there a rejection of the balance of design? Also, autobiographical intentions will be explored in terms of whether or not the artist has composed the work as a reaction to his own personal crisis.
CHAPTER 4
MALIPIERO’S PANTEA

Malipiero’s Background

Born in Venice, Italy, on 18 March 1882, Gian Francesco was the grandson of opera composer Francesco Malipiero (1824–87). His formative years, spent on the move, were a bit troubled: his parents ended their marriage and he was uprooted to Vienna, and then sent back to Venice.

Malipiero’s love of Baroque music and analysis was apparent early on when, in 1902, Malipiero found and transcribed the early Italian music of Claudio Monteverdi (1567-1643), Girolamo Frescobaldi (1583-1643), Claudio Merulo (1533-1604), and others in the Biblioteca Marciana in Venice. After studies in Bologna, and from 1910 onwards, he attempted to settle in the small town of Asolo. Malipiero married his first wife, Maria Rosa, daughter of the painter Luigi Rosa, in 1910.

The composer did not live abroad during his adult life, unlike his fellow Italians Ferruccio Busoni (1866-1924) and Casella, although he traveled a fair amount before World War I. One of these trips was to Paris in 1913, where he met Casella and attended the premiere of Stravinsky’s Le Sacre du Printemps (1911-13). Upon hearing this work, Malipiero commented that he felt like he “awoke from a long and dangerous lethargy, on that evening of 28th May 1913.”¹ He and his family had to leave Asolo for Rome in November of 1917 due to the Retreat of Caporetto, the result of the Italian Army’s defeat during World War I.

His wife Maria was unfaithful and reportedly died in 1921 while giving birth to a child who was not his.\(^2\) That same year, Malipiero was appointed professor of composition at the Parma Conservatory, but he resigned three years later. In 1922, he married his second wife, British-born Anna Wright, and purchased a house in Asolo.

From 1926 through 1942, Gian Francesco as musicologist published complete editions of Monteverdi’s works in 16 volumes. He also edited numerous volumes of works by Antonio Vivaldi (1678-1741), and penned books on Monteverdi,\(^3\) Vivaldi,\(^4\) and Stravinsky.\(^5\) Malipiero again became a professor of composition in 1932, but this time at the Venice Liceo Musicale. He would direct the Conservatory from 1939 to 1952.

At 85 years of age, the composer married his third wife, Guiletta Olivieri, who was 30 years his junior. He had been having a very open affair with Guiletta for about 20 years before marrying her. Malipiero would be laid to rest in Treviso on 1 August 1973 at the age of 91. Since the early 1990s, there has been an increase in the number of commercial recordings of Malipiero’s music.

The composer has been labeled as an “uneven and over-prolific composer” who suffered from “inadequate or undiscriminating propaganda by the Italians.”\(^6\) Dallapiccola, however, regarded Malipiero highly, citing him as “the most important personality we have had [in Italian music] since the death of Verdi.”\(^7\) Music critic Massimo Mila saw him as an innovator:

\(^3\) Malipiero, Claudio Monteverdi (Milan, 1929).
\(^4\) Malipiero, Antonio Vivaldi, il Prete Rosso (Milan, 1958).
\(^5\) Malipiero, Strawinsky (Venice, 1945).
\(^6\) Waterhouse, “Malipiero’s ‘Sette Canzoni,’” 826.
\(^7\) Ibid.
Although immersed in a commitment to modernity which so far we have not yet found in an Italian musician… Malipiero is isolated, away from the fashions and the international experiments. Sensitive… to the suggestions of a Franco-Russian impressionism… combining Rimsky Korsakov and Debussy, [but] does not hesitate to shake them away from him: the novelty of his language is generated throughout a personal rethinking of Monteverdi’s recitative and the sixteenth-century Venetian School, [but] not without some curiosity [of] recent times… of expressionistic new music.  

Musical Styles

The movements in Malipiero’s works rarely end with the key signature in which they began. He utilizes diatonicism and his compositions are typically freely composed and not based on thematic development. Unpredictable fluctuations of tempo occur in pieces from 1916 through 1919, notably, Pantea and Sette Canzoni.

During World War I and its resulting instability, the Società Nazionale di Musica (later named Società Italiana di Musica Moderna (S.I.M.M.)) was formed. The S.I.M.M. only existed for 2 years as an organization (1917-19), during which time it published the periodical Ars Nova. Malipiero’s friend Casella created this society in the hopes of completely changing the Italian musical world, wanting it to function as “a ‘Trojan horse’ in that environment which was still so backward and provincial.” Gian Francesco, who shared this desire for new Italian music with such compatriots as Ildebrando Pizzetti (1880-1968), Ottorino Respighi (1879-1936), Vittorio Gui (1885-1975), Vincenzo Tommasini (1878-1950), and Mario Castelnuovo-Tedesco (1895-1968), became a member of the S.I.M.M. Unlike Pizzetti and Casella, Malipiero never composed music that made a direct reference to war.

In addition to Pantea, Malipiero composed four other ballets: Il Selvaggi (1918), La Mascherata delle Principesse Prigionere (1919), Stradivario (1947-48), and El Mondo Novo.

8 Mila, “Gian Francesco Malipiero.”
9 Waterhouse, Gian Francesco Malipiero, 24.
(1950-51). He composed 34 operas throughout his long career, three of which were never performed. Even though his later works reflected a hint of atonality, he never accepted serialism as a *force majeur* when it came to his own compositions.

The early influences of Malipiero’s life included Stravinsky (especially *Le Sacre du Printemps*), Claude Debussy (1862-1918), and Giacomo Puccini (1858-1924) (especially the idea of continuous music so as to minimize clearly defined acts or scenes). Much of Malipiero’s works after 1955 reflected the composer’s new chromatic language in which he mixed whole-tone and modal scales (e.g., the commedia musicale *Venere Prigioniera* of 1955).

**Autobiographical Implications**

Malipiero’s inspiration for composing *Pantea* came during a difficult time in his life, about which he wrote the following:

> In 1914 the war disrupted my whole life, which remained, until 1920, a perennial tragedy. The works of those years perhaps reflect my agitation; however, I consider that if I have created something new in my art (formally and stylistically) it happened precisely in this period.¹⁰

The French musicologist Henri Prunières (1886-1942), who had a close friendship with the Italian composer during this time, described his friend’s unfortunate situation of having to leave Asolo in November of 1917:

> Malipiero, taking with him only a few manuscripts, had, in order to reach Venice together with his wife, to make his way for two days through a débâcle without name, amid soldiers without weapons, and amid unfortunates abandoning their homes. They were transported as in a nightmare to Venice where they took the train to Rome. Malipiero arrived there exhausted, shattered, …haunted by horrific memories, to such a point that his friends for some days feared for his sanity.¹¹

---

¹⁰ Refers to a note by Malipiero from 1942, referring to his first *Pause del silenzio*, in Waterhouse, “G. F. Malipiero’s,” 131.

¹¹ Waterhouse, “G. F. Malipiero’s,” 133.
In a note from 1952, Malipiero would express that, during this difficult time in his life, he had a vision of “a woman imprisoned while a battle rages without.”\(^{12}\) This vision would later materialize as the ballet \textit{Pantea}.

**Italian Expressionism Defined in \textit{Pantea}\(^{12}\)**

This chapter will validate the Expressionist qualities of \textit{Pantea}. Expressionist features in the ballet include the following: subject matter (imprisonment), use of \textit{Sprechgesang} (while speechlike singing is not utilized, wordless singing is), chromaticism (heavily used throughout in tandem with stepwise motion), dramatic and irregular texture (playful moments mixed with tremolos and dramatic phrasing), rhythmic instability (use of mixed meter with sudden shifts), contrasting and extreme dynamics, scenic design and lighting, extreme expression (the chorus’ wail-like singing, serving as a kind of emotional sounding board for Pantea’s feelings), subjectivity (the lack of freedom that Pantea experiences; the magical hold and temptation that the solo baritone’s wordless singing has on Pantea), symbolism (an archaic canon represents Death and the solo baritone), exaggeration (repeated motives; frequent chromaticism), distortion, and autobiographical implications (the concept of \textit{Pantea} was inspired from Malipiero’s period of crisis due to World War I). The traits of the Expressionist ‘Ich Drama’ are also investigated: an unnamed central character (although Pantea is named, she is the only main character) who comes back at the end of the play to her point of departure (she is imprisoned and never free), a fast-moving plot (the symphonic drama is only 23 minutes long), and a savage character amongst her (the wordless baritone tempts Pantea to leave her prison, only to face her own death).

**Performance History**

The version for reduced orchestra was performed on 6 September 1932 at Teatro Goldoni in Venice, with Hungarian-born conductor Fritz Reiner (1888-1963) and Italian dancer Attilia Radice (1914-80) as Pantea. Guido Salvini (1893-1964) served as designer for the ballet. Also premiering on the same program for the Venice Festival was *La Favola d’Orfeo*, a chamber opera by Malipiero’s lifelong friend Casella, to words of Italian writer, director, and literary critic Corrado Pavolini (1898-1980) after the Italian classical scholar and poet Poliziano (born Angelo Ambrogini (1454-94)). Salvini also designed Casella’s opera. A third work that premiered on this program was *L’Alba di Don Giovanni* by Franco Casavola (1891-1955). The order of the program was expressed thusly: *La favola d’Orfeo, Pantea, Don Giovanni.*

Performances outside of Italy included a performance at the Opéra in Paris on 21 January 1935. French conductor, flutist, and composer Philippe Gaubert (1879-1941) directed, and Latvian ballet dancer Suria Magito (1903-1987) portrayed Pantea. The ballet was given an Austrian presentation on 28 June 1949 with Swiss conductor Paul Sacher (1906-99) and Czech dancer Rosalia Chladek (1905-95).

At the Teatro dell’Opera in Rome, *Pantea* was presented during the company’s 1964-65 season (dates unknown). Italian ballet dancer Carla Fracci (1936- ) portrayed Pantea (Figure 4-1) and Teodoro Rovetta was the voice. The conductor was Argentinian-born Italian Carlo Felice Cillario (1915-2007), and the performance featured choir director Gianni Lazzari, choreographer Loris Gaj, director Beppe Menegatti, scenic designer Ezio Frigerio, director of scene preparation Giovanni Cruciani, and lighting designer Alessandro Drago.

---

13 Rodoni, ““Caro Lualdi...” I Rapport d’Arte e d’Amicizia tra G. F. Malipiero e A. Lualdi alla Luce di Alcune Lettere Inedite,” 545.

14 Program notes for *Pantea* by Gian Francesco Malipiero, 302-15.
On 7 July 1968 at 7:00 p.m. on KPFK Folio 90.7 FM (Los Angeles, California), *Pantea* was presented via a radio broadcast. This performance is listed on page 5 of the Folio as “MALIPIERO’S PANTEA.” On page 11 of the Folio, the following detail regarding the ballet appears: “The premiere…of a work by the fine contemporary Italian composer, who is almost unknown in this country (Association of German Broadcasters).”

### Reception

Critics praised the premiere. Italian composer and conductor Adriano Lualdi (1885-1971) felt that the ballet was “the most authentic statement of the entire Festival.”

---

15 Image featured in Program notes for *Pantea* by Gian Francesco Malipiero, 308.

16 KPFK Folio 90.7 FM, 10.

17 Rodoni, “Caro Lualdi...,” 500.
helped coordinate the production of *Pantea* in Venice, so he is certainly not an impartial critic. From Milan on 18 February 1932, Lualdi wrote that he was content with Malipiero’s idea of his ballet and talked about how he needed to find the monetary resources that the theatre required. Lualdi asked Malipiero for the sheet music to get a sense of the piece and what was required for the orchestra. He went on to say that *Pantea* “must be at least an absolute novelty for Italy.”

Malipiero wrote the following back to Lualdi: “I assure you that it won’t be too aggressive because (and this is the part that I guarantee) it sounds good.”

After seeing the Paris performance of 1935, Henry Malherbe in *Le Temps* wrote “we were stirred to the innermost depths of our being [by] a symphonic and choreographic dance of a strangely deep conception…a dumb show of sadness, written during the last tragic months of the war.” Waterhouse believes *Pantea* is not the “most perfect” creation of Malipiero’s; rather, it is “thought-provoking” and gives rise to “musical, psychological, dramaturgic, aesthetic” and biographical questions.

**Versions of Pantea**

The first of three compositions for ballet by the Italian composer, *Pantea* (1917-19) is a ‘dramma sinfonico’ (symphonic drama). The original score for full orchestra (Edizione: Chester, Londra, 1920) is nowhere to be found. The G. Schirmer, Inc. Rental and Performance Library in Chester, New York, claimed that the only copy they had of the score (a reduced orchestral version) is lost. The author is forced to use the piano reduction for analysis purposes. It is also unfortunate that no commercial recording has ever been made of *Pantea*.

---

18 Ibid., 536.
The 1920 reduced version for two pianists (four hands) is housed in the Malipiero Collection at the Giorgio Cini Foundation at San Maggiore Giorgio Island in Venice, Italy. This score comprises 63 pages. At the end of the score, Malipiero makes a note that the composition was finished in Capri on 3 August 1919. The composer dedicated this ballet to the Italian music critic Guido M. Gatti (1892-1973).22 Before page one, there is a note that lists the characters and gives the option of eliminating the voices; the chorus may be excluded, except for pages 14 through 15 and 53 through 54, for which the one voice is indispensable. On page one, the composer wrote that the performance time for Pantea should be about 23 minutes. There is a dramatic difference of opinion in terms of how long the ballet should last, because the publisher, Chester Music (now a part of Music Sales Classical), states on their website that it should last only 10 minutes.23 In this case, something would likely be omitted for a 13-minute time reduction.

This is the most chromatic of any of Malipiero’s compositions prior to 1950. The cast included Pantea, L’Ombra, and invisible voices. The protagonist, Pantea, is one of the only two characters on stage (the other being an apparition of Death), while the off-stage, wordless chorus and baritone soloist represent “the unattainable freedom and beauty for which Pantea yearns.”24

Gian Francesco named the ballet after the courtesan in the tragic poem Sogno d’un Tramonto d’Autunno (1899) by Gabriele D’Annunzio (1863-1938), the Italian writer, poet, journalist, playwright, and soldier during World War I. However, Pantea and the courtesan are

---

22 A music critic and founder of the journal Rassegna musicale in 1928, Gatti had a 58-year correspondence with Malipiero.


24 Waterhouse, “Malipiero, Gian Francesco.”
not comparable characters. It has been suggested that Malipiero could have simply liked the sound of her name.\textsuperscript{25}

The composer indicated that this symphonic drama was written for the love of musical theater and to avoid melodrama. He had difficulty in finding a dancer who was capable of handling the demanding lead role. The choreographers at the time wanted to invent characters and therefore prevent the ballet from resembling musical theater.\textsuperscript{26}

\textbf{Musical Analysis}

Example 4-1. Hurricane (Prologue)\textsuperscript{27}

The Prologue begins with a stage direction, describing the outside area where “there rages a hurricane of iron and fire” and Pantea “lies in an attitude of indifference and

\textsuperscript{25} Waterhouse, “G. F. Malipiero’s,” 136.

\textsuperscript{26} Rodoni, ““Caro Lualdi...,” 497 footnote 280.

\textsuperscript{27} Malipiero, \textit{Pantea: Dramma Sinfonico}, 6.
immobility.” This hurricane is portrayed musically with aggressive and feverish textures in the right hand of the first piano’s part on page 6, two measures before rehearsal no. 2 (Example 4-1).

The hurricane dissipates, giving way to daybreak. Pantea “celebrates the day that is dawning.” An off-stage chorus of wordless voices begins at page 11, eight measures after rehearsal no. 5. The piano accompaniment sounds very much like a hymn. The wordless choral passage of the Prologue is meant to represent songs of the morning.

Example 4-2. Baritone Canon with Cello and Bassoon

On page 14, three measures after rehearsal no. 6 (Example 4-2), the solo baritone voice, off-stage, sings in canon with a solo cello and a solo bassoon, while four solo violins and four

28 Ibid., 1.
29 Description, four measures before rehearsal no. 5 in Malipiero, Pantea: Dramma Sinfonico, 10.
30 Stage direction, eight measures after rehearsal no. 5 in Malipiero, Pantea: Dramma Sinfonico, 11.
31 From Waterhouse, Gian Francesco Malipiero, 129.
flutes give a repeated, ostinato expression via a series of four, third-inversion seventh chords: A-D#-F#-B (third inversion dominant seventh), B-E-G-C (third inversion major seventh), A-D#-F#-B, and G-C#-E#-A (third inversion augmented seventh chord). Pantea is drawn to the man’s voice and stops dancing.

The curtain is closed during the Prologue, and opened just before the First Hallucination at page 24, two measures after rehearsal no. 11.

Example 4-3. First Hallucination; “Pantea!”

For this delusion, Pantea is striving to reach the summit of a steep mountain where there is a raging hurricane. This is one of the most turbulent scenes, musically-speaking. It begins with a change of meter with a quick shift from 2/4 to 3/4 at a ff dynamic level. Three measures after rehearsal no. 13 on page 26 (Example 4-3), the chorus provides the only word that occurs in the

---

32 Malipiero, Pantea: Dramma Sinfonico, 26.
ballet: “Pantea!” The sopranos and altos sing chromatically descending lines on “A” followed by the sudden change of the meters yet again (from 2/4 to 3/4).

In the second delusion, the imprisoned Pantea yearns for freedom in the form of a boundless meadow, where she is intoxicated by sunlight, but her joy ultimately culminates in vertigo. This hallucination begins on page 33. At rehearsal no. 19, there is a quick shift from 9/8 to 6/8 meter, and only once. On page 37, 6 measures before rehearsal no. 21, there are falling and repeated intervals between the female and male singers on “A.” The stage directions call for many voices to sing a hymn of exultation representative of the apotheosis of light.33

Example 4-4. Second Hallucination34

33 Ibid., 37.
34 Ibid., 40.
The instruments aim to be an “abstraction of vocalization” and the only pronounced word during the first hallucination is “Pantea,” but, during other hallucinations, the choir gives “exclamations of amazement” with the expressions “A” and “Ah!” The music has great dialectical traits in that, at one moment, there are stacked dissonances during times of stress, while other moments feature cantabilità and lyricism. For example, on page 40 (Example 4-4), 11 measures after rehearsal no. 21, wordless singing and playful accompaniment suddenly transform into tremolo and chromatic dissonance when the curtain closes.

Example 4-5. Third Hallucination

---


36 Malipiero, Pantea: Dramma Sinfonico, 49.
On page 41, after the curtain closes and eight measures after rehearsal no. 22, the sopranos and altos sing a half-diminished seventh chord with an added ninth (A-C Eb-G-B) while being accompanied with a chord consisting of the notes E-Bb-D-F#-Bb (a Bb major chord with an augmented 4th and 5th, or, a chord consisting of notes that are mostly a half-step away from the A-C-Eb-G-B chord).

The curtain rises at the beginning of the Third Hallucination on page 42. For this hallucination, Pantea is flying through a fabulous forest, but the trees are lashing at her. At rehearsal no. 23, sopranos and altos sing “Ah!” in unison with a first-inversion Ab-minor chord (Cb-Eb-Ab). By page 49 (Example 4-5), the sopranos and altos have steadily climbed their registers, so that, at six measures after rehearsal no. 31, they sing the highest “Ah!” in unison with an E-minor chord (E-G-B). All the while, a climbing sextuplet motive in the right hand part of the first piano is repeating. Pantea is exhausted at the foot of a tree, with her face to the ground, and the curtain closes.

The Epilogue begins on page 52 in Pantea’s room, just after the curtain rises, and the protagonist is still kneeling in front of the window with the same posture of contemplation and dreaming. There is a sunset. The choir begins to sing. Three measures after rehearsal no. 34, the wordless and nostalgic baritone solo returns. Waterhouse calls this a “slightly overlong coda” to the ballet. There are repeated falling parallel chords expressed in the right hand of the second piano part (Bb-Eb-G-Bb to Ab-Db-F-Ab). Page 57 (Example 4-6) reflects highly chromatic musical tension, especially in the vicinity of rehearsal no. 36. Four measures before rehearsal no. 36, after the death dance has begun, a quasi-canon commences between the left hand of the

---

37 Waterhouse, Gian Francesco Malipiero, 129.
first piano part (beginning on F#) and the right hand of the first piano (beginning a perfect fifth higher on C#), with falling, chromatic, and stepwise motion.

Example 4-6. Epilogue; Death Dance

The writer believes that the wordless baritone and faceless shadow are one and the same (Death). This argument is justified because the baritone singer employs a canon, and a canon is used after Death appears and Pantea’s death dance begins. On page 62, two measures after rehearsal no. 40, the chorus sings “A” at a $p$ level and in the lower registers, while the stage directions note that Pantea is exhausted, falls to the ground, and will never rise again. The curtain makes its

---

38 Malipiero, Pantea: Dramma Sinfonico, 57.

39 Two measures after rehearsal no. 40, in Malipiero, Pantea: Dramma Sinfonico, 62.
final closing with an unsettling half-diminished seventh chord (E#-G#-B#-D#) in the piano accompaniment.

The reiteration of short musical phrases is a trait in this piece (and Sette Canzoni) that could be a result of Debussy’s influence. Chord structures sometimes have a basis of superimposed triads, similar to what Stravinsky expressed in Le Sacre du Printemps.

Leigh Henri believes Pantea is “the first art-conception created from the matter which serves psycho-analysts such as Freud for the basis of their scientific works.” Waterhouse views the music for Pantea as “quasi-Expressionist turbulence” and further asserts that “in no other work does Malipiero come so close . . . to the aesthetic of Expressionism.”

‘Ich Drama’

Piero Santi has said that, in both Schönberg’s Erwartung and Malipiero’s Pantea, a “woman, after having strenuously struggled against higher forces and wandered among hallucinations, is confronted with death, that is to say with the corpse of her lover.” Pantea can be considered a monodrama in that it is similar to Erwartung, where the woman has haunting hallucinations and is beset with unattainable desire. Mariani also compares the quintessential ‘Ich Drama,’ Erwartung, to Pantea. Mariani calls them both monodramas that avoid melodrama. Both works have a single figure on stage. Schönberg’s woman sends her Herzgewächse (Foliage of the Heart) with her voice. The solo dancer in Pantea conveys her Herzgewächse with gestures, facial expressions, and agitation. The similarities between

---

40 Leigh, “G. Francesco Malipiero” 12.
41 Waterhouse, “Malipiero, Gian Francesco.”
42 Waterhouse, Gian Francesco Malipiero, 127.
44 Mariani, “Gli « Herzgewächse » di Pantea, Verismo in Music e Altri Studi.”
Erwartung and Pantea are coincidental, given that, other than knowing some of Schönberg’s piano works, Malipiero was unfamiliar with the Austrian’s aesthetic of Expressionism.

Gian Francesco liked the lyrical aspect of the music-drama, but detested the “absurdity of ‘sung words’ in the midst of a realistic scene” as well as the longwinded “Wagnerian declamation.” He said the following about his musical theatre:

In my theater … there are three elements … The Song, indispensable and necessary even if one were [to] represent the subject without music as a comedy … The Stage, the visible element which explains the subject [without] any need of conventional mimicry … The Orchestra, which creates the dramatico-musical atmosphere. The importance of each of these three elements is equal, although, from a bureaucratic point of view, it is the orchestra that takes the larger share of the labor.

Waterhouse compares Dallapiccola’s Il Prigioniero with Pantea, citing the fact that both works have “two strongly-contrasted poles to the work’s expressive world” where one pole is “turbulent and hectic” while the other portrays a “yearning, profoundly Italian cantabilità.”

Relevance and Application of Pantea

This composition is not a standard piece for ballet companies. The writer could only find a handful of performances throughout the 20th century. Because it would require a full symphony, two ballet dancers, an off-stage baritone, and mixed chorus, Pantea would be a promising collaborative opportunity for an orchestra, chorus, and ballet company. Because a mute female dancer must perform on stage for the entire performance, this performer must have considerable stamina as well as a pronounced stage presence.

Pantea would pair well on a concert program with Stravinsky’s ballet Petrushka (1911). Both ballets have emotionally-driven storylines that involve imprisonment and ghosts. Pantea is

45 Straus, “Music: Italy’s New Music-Drama,” 822.
46 Ibid.
47 Waterhouse, “G. F. Malipiero’s,” 137.
prevented from attaining personal freedom and Petrushka is a puppet that will never be free. The baritone in *Pantea* is a ghostlike figure, and, after the Moor puppet ‘kills’ Petrushka, the ghost of Petrushka appears at the end of the ballet.

When presenting this work, the program should contain notes that summarize the stage directions for each scene, as well as an overall plot description. Mention should also be made of Malipiero’s personal crisis that inspired this work about imprisonment.
CHAPTER 5
MALIPIERO’S SETTE CANZONI

L’Orfeide

_Sette Canzoni_ is part two of the triptych _L’Orfeide_. Malipiero composed the trilogy between 1918 and 1922. The full orchestral version was published in 1922, and the arrangement for reduced orchestration was composed between 1924 and 1925. _L’Orfeide_ is divided into the following three one-act operas: _La Morte delle Maschere (The Death of the Maskers)_ (1921-22); _Sette Canzoni (Seven Songs)_ (1918-19); and _Orfeo, ovvero l’Ottava Canzone (Orpheus, or The Eighth Song)_ (1919-20).

The myth of Orpheus is a popular subject for opera. Other dramatic works on the topic include: _Euridice_ (1602) by Giulio Caccini (1551-1618), Monteverdi’s _L’Orfeo_ (1607), _Orfeo ed Euridice_ (1762) by Christoph Willibald Gluck (1714-87), _Orphée aux Enfers_ (1858) by Jacques Offenbach (1819-80), _Orpheus und Eurydike_ (1923) by Ernst Krenek (1900-91), and Casella’s _La Favola di Orfeo_ (1932). When reflecting on Malipiero’s version, the original and familiar tale of love beyond the grave is practically lost; however, the ideas of allegory and symbolism are borrowed. The character Orpheus only makes an appearance in the first and last operas.

The opening opera, _La Morte delle Maschere_, presents an array of _commedia dell’arte_ characters who are auditioning for an impresario. They are interrupted when a disguised Orpheus, dressed in red and wearing a hideous mask, enters and pushes the impresario out with a whip, and imprisons the characters inside a cupboard. Orpheus removes his disguise for the audience, and shows his lyre.

In the last opera, _Orfeo, ovvero L’Ottava Canzone_, Orpheus interrupts the scene again, where Nero is giving a sadistic performance while posing as a marionette. Around the stage are three different audiences who have three different reactions to what is happening before them.
The audience, comprised of children, is excited by Nero’s atrocious acts, the audience of aged pedants protests Nero’s behavior, and the remaining onlookers are bored and indifferent 18th-century aristocrats.

The first two operas can be performed independently of the trilogy, especially since the triptych as a whole is comprised of three piebald operas. However, after composing the three works, Malipiero would repeatedly insist that the trilogy was “a single opera in three parts.”

Similar to Richard Wagner (1813-83), Malipiero wrote the entire libretto. The work is based on a mix of the Orpheus myth as well as poems by Italian Renaissance poets including Angelo Poliziano, and one each by Jacopone da Todi (1230-1306) and Luigi Alamanni (1495-1556). On the selection of his texts for Sette Canzoni, the composer wrote the following:

The text of Sette canzoni is taken from old Italian poetry, because in it one rediscovers the rhythm of our music, that is to say that truly Italian rhythm which, little by little during three centuries, was becoming corrupted in operatic melodrama.

The author found a photographic reproduction of the original full score (published by J.W. Chester, London) at the Malipiero Collection in the Giorgio Cini Foundation (Venice, Italy). Parts one, two, and three are divided into three bound books inside of a wooden box. This box also contained a microfilm copy of the score.

**Performance History**

The world premiere of the trilogy, featuring the reduced orchestral version, occurred on 5 November 1925 at the Stadttheater Düsseldorf. For this German performance, Willi Aron and German conductor Erich Orthmann (1894-1945) translated it into the native language. Orthmann conducted, Professor Alexander d’Arnals was the producer, and Anke Oldenburger of

---

1 Waterhouse, “Orfeide, L’.”

2 Scarpa, ed., _L’Opera di Gian Francesco Malipiero_, 192.
Essen served as the set designer. Technical direction was given by August Breimann, light
design by Leo Banniza, costumes by Matthias Radermacher, and wigs were designed by Willi
Görlitz and Mary Hundstein. According to the premiere’s announcement, there should be a
grand pause between the second and third parts. Also, pre-orders were accepted by phone, and
had to be picked up no later than one-half hour before each performance. Another German
performance may have taken place in Leningrad on 24 November 1928. On 23 February 1936,
L’Orfeide received its Italian premiere at Teatro La Fenice in Venice, with Italian conductor and
composer Nino Sanzogno (1911-83), stage designer and director Francesco Pasinetti, and
costume designer Roberto Zerboni.

The only recording of the trilogy is a two-disc CD set that was created from Hermann
Scherchen’s tape of the 7 June 1966 performance at the Maggio Musicale Fiorentino at Teatro
della Pergola. Gianni Polidori served as stage and costume designer, and Gianfranco de Bosio
directed. Conductor Scherchen fell ill during the third opera, although he was able to continue
without losing his focus. Scherchen would die just five days later. Dallapiccola was in
attendance at this performance and gave his critique of the conductor’s handling of the music,
especially given his ailing health: “Scherchen conducted the third part of the trilogy like the first
two parts, with total indisputable commitment: the sound attained an almost diabolic
refinement.” When critiquing this recording, Waterhouse believes the “singing is always

---

3 Announcement for Die Orpheide by Gian Francesco Malipiero (Große Haus). This was perhaps a preview performance.

4 The Maggio Musicale Fiorentino, presently an annual arts festival in Florence, was founded in April of 1933 by
conductor Vittorio Gui and first directed by music critic Guido M. Gatti.

adequate and sometimes superb” and “one can indeed always sense Scherchen’s own passionate commitment to this extraordinary authoritative work.”

Reception

Scott Goddard penned a glowing review of *L’Orfeide* in a November 1930 issue of *The Chesterian*, viewing the triptych as “an experiment in opera [with] varied [vocal writing] ranging from declamation, through accompanied recitative…to lyrical passages.” Henrietta Straus called the trilogy “the most boldly conceived musical form that the Italy of today has yet given us…the Sette Canzoni and their companions have no parallel.”

**Italian Expressionism Defined in Sette Canzoni**

This chapter will validate the Expressionist qualities of *Sette Canzoni*, the first opera of the trilogy that was composed. These Expressionist features are: subject matter (dichotomous situations: for example, Song One’s theme is love versus desertion), use of *Sprechgesang* (in Song One, the old, blind man uses this vocalization when he is deserted), chromaticism (used throughout), dramatic and irregular texture (tension created by contrasting layers of music that are on top of one another), rhythmic instability (use of mixed meter), contrasting and extreme dynamics, scenic design and lighting, extreme expression (in Song Three, the deranged mother’s dramatic, lyrical, and jarring singing), subjectivity (the lack of sanity and reality experienced by the mother in Song Three), symbolism (each of the songs revolves around a duality of light and dark), exaggeration, distortion, and autobiographical implications (the situations of each song are loosely reflective of episodes from Malipiero’s life). The traits of the Expressionist ‘Ich Drama’ are also explored: an unnamed central character (none of the characters are given formal names):

---


for example, the Bell-Ringer, the Lamp-Lighter, the Mother) who comes back at the end of the play to her point of departure (e.g., in Song Three, a mother is distraught because her son has left to serve in the war, but, when he returns to the mother, she no longer acknowledges him as her son because she has lost her grip on reality), a fast-moving plot (the opera is only 40 minutes in length, the tempo is mostly fast-paced, and the music never stops between songs), and savage or primal-behaving characters (in Song Six, *Il Campanaro*, the bell-ringer is sounding the church bell in order to warn others of a fire; meanwhile, he sings a vulgar song and acts as if he does not care about the danger).

Another Expressionist trait in this opera is revealed in Malipiero’s use of old Italian poetry, which can be viewed as an act of nationalism and primitivism. This borrowing from the past is similar to the German Expressionist artists who created woodcuts based on the late-medieval woodcuts. One of the poets, Poliziano, hails from the same time period as the artists from the late medieval period.

**Performance History**

*Sette Canzoni* was composed between 1918 and 1919, before the first and last parts of the trilogy. J. & W. Chester published the original score in 1919. *Sette Canzoni* has had more performances on its own than as a part of the triptych.

Its first performance (separate and prior to the other two parts of *L’Orfeide*) was on 10 July 1920 at the Opéra (or Palais Garnier) in Paris. This performance was given in French as *Sept Chansons* with French composer and conductor Gabriel Grovlez (1879-1944), director Georges Mouveau, and stage director Valdo Barbey.⁹ The German premiere occurred on 30 March 1924 at Theatre Aachen, with conductor Friedrich Herzfeld (1897-1967).

---

⁹ The translation was provided by Henri Prunières.

Another French performance took place in May of 1925 at the Théâtre des Mathurins for the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, with musical direction by French conductor, composer, and violist Robert Siohan (1894-1985) and stage designer Ladislao Medgyès. The Italian premiere on 18 May 1926 was produced at the Teatro di Torino in Turin with conductor Vittorio Gui. This performance appeared on a double bill with Ravel’s *L’Heure Espagnole* (1909). The stage set was likely based on Malipiero’s sketches for this production, and Ernst Lert served as director.\(^{10}\)


For the Maggio Musicale Fiorentine, *Sette Canzoni* was presented on 15 May 1948 at Teatro della Pergola in Florence. Italian conductor, pianist, composer, and musicologist Gianandrea Gavazzeni (1909-96) was the conductor and Gianni Vagnetti was the stage designer. In another Italian production in 1960, Nino Sanzogno was the conductor, Lorenzo Ghiglia was

---

\(^{10}\) Schlömp, *Gian Francesco Malipieros Musiktheater-Trilogie L’Orfeide*, 189.
the stage and costume designer, and Franco Enriquez directed the opera at Piccola Scala in Milan.

Waterhouse witnessed what he said was a powerful performance of *Sette Canzoni* at the 1969 Edinburgh Festival with Sanzogno conducting. The opera was featured on a double bill with Dallapiccola’s *Il Prigioniero*.

**Reception**

Waterhouse claims that *Sette Canzoni* is appraised in Italy as a “supreme example of 20th-century experimental music theatre.” The music’s obvious break with the popular verismo style of the time, its overall strangeness, and its dramatic structure caused uproar at the premiere, which almost drowned out the performance.13

**Musical Analysis**

The performance time for *Sette Canzoni* is approximately 40 minutes. There are more mute characters than there are singing roles. Like *Pantea*, there is a good deal of miming, and the chorus performs, for the most part, offstage. The final page of the score states that the opera was completed in Rome in January of 1919. The work is made up of seven miniature music-dramas. There is no cyclical nature, unification, nor plot linking the seven parts; however, there are musical themes connecting them all. The opera has continuous music, and expressive orchestral interludes link each song. Each piece has a melodic song serving as its nucleus, as well as its own characters, in which the circumstances that occur are loosely based on happenings in the composer’s life. Every song emphasizes a contrast between lightness and darkness.

---

12 Waterhouse, “Malipiero, Gian Francesco.”
The libretto contains quotations from old Italian texts. At times throughout *Sette Canzoni*, Gian Francesco’s interest in early music, specifically plainsong and the style of Monteverdi, is evident. Recitative is avoided altogether. In a 1973 radio interview, in which he spoke to his pupil Mario Labroca (1896-1973), Malipiero said the following regarding recitative: “I adored opera; but I loathed recitative. Therefore I had the idea of choosing a series of subjects which could be portrayed without any need of recitative.” With these earlier operas, their composer wanted to reject the convention and ideals displayed by Vincenzo Bellini (1801-35) and Puccini. He said that *Sette Canzoni* was “born of the struggle between two sentiments – fascination by the theatre and boredom with [traditional Italian] opera.”

Luigi Pestalozza described *Sette Canzoni* as “seven episodes of loneliness and bewilderment in the world collapsed in the ambiguity of alienated relations.” Waterhouse notes that each song in the opera has contrasting features: positive versus negative. Pestalozza describes Malipiero’s music of this period as not representing “a positive story, but [excluding] any principle of order, any idea of process [and] the optimism [is] always ideological.” The composer’s negativism and pessimism are employed via symbolic means in these songs.

In Song One, *Il Vagabondo* (*The Vagabond*), a ballad-singer entices a young female to abandon her blind companion. Waterhouse labels the conflict in this miniature drama as “love versus desertion.” There is troubadour-like and lyrical singing. The ballad singer’s song, “La mi tenne la staffa et io mountain in arcione” (“With my bracket I mounted the mountain”), beginning on page 10 (Example 5-1), recalls medieval secular monody and folk music in its

---

15 Waterhouse, “Malipiero’s ‘Sette Canzoni,’” 826.
17 Ibid., 423.
simplicity. Waterhouse compares the expressiveness of this vocal line to that of the wordless baritone solo in *Pantea*.

Example 5-1. Song One: *Il Vagabondo*\(^{18}\)

The playful expression of the ballad-singer contrasts stridently with the apocalyptic orchestral section. The orchestra’s music is meant to convey the old man’s realization that he has been forsaken. The orchestra is symbolic of the man’s desperation as it crashes with him. Five measures before rehearsal no. 5 on page 29 (Example 5-2), the old man calls out “Maria! Maria!” in a *Sprechstimme* manner, while the first and second violins and piano have upward-moving runs.

Example 5-2. Song One: *Il Vagabondo*, “Maria!”\(^{19}\)

*A Vespro (At Vespers)*, the second song, begins on page 32 and the curtain has just been closed. The curtain rises 10 measures after rehearsal no. 7. The piece commences with the lower woodwinds playing a drone. A continuous plainsong is exercised throughout this piece. For example, at rehearsal no. 6 on page 35, there is a chantlike melody in the oboe, followed by the English horn (Example 5-3). In this episode, which Waterhouse labels “religious exaltation” versus “mundane practicality,”\(^{20}\) a woman is praying when a monk interrupts her because he wants to lock the church and kick her out. There is a chanted Marian litany in the background: a single male voice intones the “Sancta Maria” and male voices respond in unison.

\(^{19}\) Ibid., 29.

\(^{20}\) Waterhouse, “Malipiero’s ‘Sette Canzoni,’” 826.
Example 5-3. Song Two: *A Vespro*\(^{21}\)

Four measures before rehearsal no. 8 on page 45, the woman enters. The litany has a layer of complicated instrumental parts superimposed upon it, suggestive of the woman’s stressed prayers (Example 5-4). Further stress is presented via a repeated Db that eventually interrupts an F Lydian major chordal structure.

The score indicates the time of day (“Sunset”) and the setting (“the interior of a church”) on page 43. On the stage, it is after dark, and six of the seven candles in front of the painting of Mary have been extinguished. On page 56, 10 measures after rehearsal no. 9, the impatient monk blows out the final candle after he ushers the resistant woman away.

\(^{21}\) Malipiero, *Sette Canzoni*, 35.
Example 5-4. Song Two: *A Vespro, Marian Litany*  

Schlömp believes that specifying the time of day (sunset) is not necessary because the sunset is not visible on stage. He suggests that Malipiero was giving a symbolic meaning of the day and of the season, as he may have been influenced by the theatre of Belgian playwright, poet, and essayist Maurice Maeterlinck (1862-1949).

Beginning on page 57, a mother is distraught about her son who has gone to war in the third song, *Il Ritorno* (*The Return*). Militaristic music is used in the background before the song appears. The mother’s mind is deteriorating fast, as depicted in the orchestra’s swell of sound.

---

22 Ibid., 49.

23 Schlömp, *Gian Francesco Malipieros*, 16.
The influence of *Le Sacre du Printemps* is conveyed through a mixture of forced sound and unrelated triads.

Example 5-5. *Song Three: Il Ritorno*²⁴

The score gives a stage direction which mentions “la vecchia madre dementia” (“the old mad mother”) 20 measures after rehearsal no. 10 on page 66. The mother sings lullabies and nursery rhymes and reflects on her son’s childhood. At rehearsal no. 11 on page 71, she sings the lullaby “Dolce sonno dal cielo scendi e vieni, vieni a cavallo e non venire a piedi” (“Sweet sleep come down from heaven and come on, come on horseback and go walking”). This lullaby gives a

---

feeling of reminiscence and pleasure as the mother sings in triplets. There is also a C-G drone in the accompaniment (Example 5-5).

Later, this light mood turns into a darkened one of panic over her son’s absence when the mother sings “O figlio, figlio, figlio figlio amoroso giglio, figlio, chi da consiglio” (“O son, son, son, lily-loving son, who by the advice”). The meter changes at the second “figlio” and again at the fourth “figlio,” representing the instability of the mother and her fear of reality. On page 81, the harsh, chromatic, descending chords and the repeated motive in the upper parts of the orchestra only add to this instability (Example 5-6).

Example 5-6. Song Three: Il Ritorno, “Figlio”

---

25 Ibid., 81.
At rehearsal no. 13 on page 93, a group of young men (eight tenors) pass by while singing an alerting message in intervals of thirds. The mother’s son appears at page 99, but she rejects him because she no longer acknowledges him as her son, a strong sign that she has lost her grip on reality (“motherly love versus madness”). Waterhouse believes the mother’s singing is like a monologue with a Mussorgskian touch due to its level of intensity and psychological truth.²⁶

In the fourth song, *L’Ubbriaco (The Drunkard)*, beginning on page 105, the contrasting idea is love versus drunkenness.

Example 5-7. Song Four: *L’Ubbriaco*²⁷

---

²⁶ Waterhouse, “Malipiero’s ‘Sette Canzoni,’” 827.

A man knocks over a drunkard while escaping from his lover’s elderly husband. Unfortunately for the drunkard, the man confuses him with his lover’s husband and decides to physically assault him. Just before the man knocks the drunkard to the ground, the drunken man repeats the beginning of his drunken song at page 150, “Canti ognun ch’io canterò, dondolo, dondolo, dondo…” ("I sing songs, everyone, rocking, rocking, dondo"), while the trombones accompany him in diminished fourths followed by minor thirds (Example 5-7).

Example 5-8. Song Five, _La Serenata_; Act III of _Tosca_.

---

28Puccini, _Tosca_, 358. Used by permission of Dover Publications, Inc.
Waterhouse views this episode as a pointed representation of Malipiero’s “comic-grotesque” side. There is a mixture of lightness and darkness because the folksong is distorted with the effects of severe drunkenness.

In the fifth song, La Serenata (The Serenade), beginning on page 155, a man’s serenade outside of his lover’s house goes unnoticed because the lover is grieving over a dead relative. The dichotomy attained is love versus mourning. In the prelude section leading up to the song (two measures before it begins on page 165), there seems to be a much slower recollection of Puccini’s Tosca, specifically, the opening of Act III, where there are softly descending parallel triads in the strings (Example 5-8). The women, intonating their prayers in unison, interrupt the tenor’s vocal serenade, and vice versa. These five sopranos and five contraltos sing in unison in a monotonous and quick incantation of prayers for the dead.

Il Campanaro (The Bellringer), the sixth song, begins on page 205 and relates to mortal danger versus indifferent frivolity. A man is ringing the church bell in order to warn others of a fire; however, the man is indifferent regarding the risk and instead sings a ribald song. The male and female chorus is crying out “Ah”. Beginning at rehearsal no. 32 on page 242 (Example 5-9), the baritone sings “Una vecchia mi vagheggia” (“An old me longs…”). His carefree attitude is in complete contrast with the dramatic and fear-inducing music provided by the strings. The strings depict the building tension of the scene in that they continue the repeated four-note motive from earlier, but at a faster pace, as if the fire is becoming larger and increasingly out of control. The man’s humorously vulgar singing part is placed against the instrumental music which is meant to represent the danger of the fire.

---

30 Waterhouse, “Malipiero’s ‘Sette Canzoni,’” 828.
Example 5-9. Song Six: *Il Campanaro*\(^{31}\)

The final song, *L’Alba delle Ceneri (The Dawn of Ash Wednesday)* on page 264, takes place after Carnival, where clowns are terrified and run away from a scary bodily form; however, one of the clowns comes back to get his hat and takes a lover for himself (fearful penitents versus bold sinners).\(^{32}\) Malipiero has described this seventh installment of the *Sette Canzoni* as “a symphony in black and white.”\(^{33}\) The curtain opens to reveal shacks on a street in a small town. It is dawn. A man, who is humming, puts out some lights. At page 282 (Example 5-10), the flutes’ use of a gliding motive, which flutters up and down, reminds the writer of the ‘Pool of Tears’ scene (Example 5-11) from Bartók’s opera *Bluebeard’s Castle* (1911). This musical symbol can be interpreted as an eerie or ghost-like representation.

---


\(^{32}\) Waterhouse, “Orfeide, L’.”

\(^{33}\) Waterhouse, “Malipiero’s ‘Sette Canzoni,’” 828.
Example 5-10. Song Seven, *L’Alba delle Ceneri*³⁴

The lamplighter sings an elegant, baritone song. The scene changes to a Chariot-of-Death procession in which a chorus participates. Their penitence contrasts with the upbeat music of the clowns (20 tenors, divided) who, beginning on page 294, disrespectfully dance around the hearse of death and sing nonsense (“Be Be Be Be”). The group around the hearse, all baritones in unison, begins to sing with ostentatious solemnity via a plainsong. The ghostlike motive returns. A clown comes back to pick up his hat and goes away happily with a masked lady. The contrast between penitence and frivolity is stark and Malipiero achieves this musically.

While the composer expresses religious fervor and reverence versus banality and indifference in this opera, his personal religious views are unclear. The author could not find

³⁴ Malipiero, *Sette Canzoni*, 281-82.
evidence or expression of Malipiero’s religious beliefs in his correspondence or writings about him.

Example 5-11. “Pool of Tears” scene from Bluebeard’s Castle

Some Italian music critics labeled Sette Canzoni as a chamber theatre piece. Giannotto Bastianelli said Malipiero was “the first in Europe who dared to imagine a theater…[Sette Canzoni] is] really not anti-19th-century theatre [but] what I called ‘Chamber Theatre.’” Also, Domenico de’ Paoli stated that the “Chamber Theatre wants to be first and foremost a means [of] simple and immediate communication between the author and the Viewer…saying new things in


36 Rodoni, “Caro Lualdi…,” 500 footnote 292.
the most simple and natural [way, while obtaining] the attention and sympathy of the spectator [who wants] to be stimulated by things…and not by the way they are exposed.”

‘Ich Drama’

None of the characters are named. The third song, featuring a devastated mother who loses her sanity, is the best representation of the ‘Ich Drama.’ The mother believes she has lost her son, and, when he returns, she rejects him, and, again, she is alone (returning to her point of departure).

Relevance and Application of Sette Canzoni

This work is not well-known in the operatic world. In order to give this significant opera more attention, it should be double billed with a short opera from the standard repertory, such as Puccini’s comic opera Gianni Schicchi (1918). This type of pairing, with Sette Canzoni first, would create a clear contrast between darkness and light.

Since the music is generally tonal, the opera is an accessible work. The audience could easily relate to the overall “light versus dark” message. The casting is unusual for opera in that each episode or scene features different characters and there are not just one or two starring roles.

The upbeat tempi in a goodly majority of the scenes present difficulties for the orchestral players and singers. The changes in meter, at times, are “tricky,” and the singers must have powerful voices in order to be heard over the symphonic forces. Malipiero’s theme of darkness contrasting with light, a tendency towards comique grotesque, non-stop action, avoidance of libretto, and a mixture of Expressionist storylines and singing with lighthearted and lovely vocal passages create a unique and noteworthy fixture for early-20th-century Italian repertoire.

__________________________

37 Ibid.
Dallapiccola’s Background

On 3 February 1904, Luigi Dallapiccola was born to Italian parents in the disputed territory of Pisino d’Istria (now Pazin, Croatia). Pisino was a part of the Austrian empire. Dallapiccola’s Italian mother was of Jewish descent, and his Italian father was a sympathizer of the Italian Irredentists (from Italia irredenta, ‘unredeemed Italy,’ a group that wanted to liberate Italian territories which were under foreign rule). As a result, on 27 March 1917, the adolescent composer and his family were forced to leave Pisino under police escort. They suffered for 20 months from internment in Graz by the Austro-Hungarian government, an ordeal which ceased at the end of World War I in November of 1918.

Autobiographical Implications

Although Dallapiccola did not use the term Expressionism to describe his Canti di Prigionia (1938-41), he did state that it was composed as a protest to Mussolini’s 1938 adoption of Hitler’s racial policies. Dallapiccola knew all too well the sentiments of imprisonment and persecution, as his wife, Laura Coen Luzzatto (1911-95), was Jewish, so the two were frequently “on the run” during World War II.

Even though the composer viewed his Songs of Imprisonment as a form of protest music, there was not any actual political protestation within the text of the work, for that would have been dangerous in 1941. Dallapiccola writes of this adoption:

If I had suffered so much as an adolescent from the internment at Graz, when I saw the injustice visited upon my father, how should I describe my state of mind when I learned from the radio of the decisions of the Fascist Government on that fatal September afternoon? I should have liked to protest; but, at the same time, I
was aware that any gesture of mine would have been futile. Only through music could I express my indignation.¹

Figure 6-1. Young Dallapiccola (undated)²

Musical Styles

Dallapiccola is usually credited as the first Italian composer to eventually adopt 12-note methods; however, when doing so, his own style of lyrical writing dominated his compositions. His pre-dodecaphonic works, like the first pair of *Cori di Michelangelo Buonarroti il Giovane* of 1933, show influence of the neo-madrigalian tradition, which Pizzetti’s choral music from before World War I established. These earlier works featured diatonicism and modal polyphony. By the mid-1930s, Dallapiccola’s works reflected the influence of Berg, Webern, and the contrapuntally-complex music of Busoni. He began to use an unorthodox version of serialism by

² Image from “Music Matters, András Schiff plays Brahms, Delius, Stephen Hough and Dallapiccola,” BBC Radio.
1942, and, from 1956 onward, his works became more angular with intricate textures, rhythmic flexibility, and an avoidance of octave doubling, while retaining lyricism.

Dallapiccola wrote his opera, *Il Prigioniero* (1944-48), a few years after *Canti*. *Il Prigioniero* is similar to *Canti* with its theme of imprisonment, use of the morbid *Dies Irae* plainchant, mixture of tonal and atonal material, and Expressionist qualities.

Dallapiccola wrote 13 choral works and featured a chorus in three of his operas (including *Il Prigioniero*). These pieces exemplify his development as a composer where he moved from tonality and modality to, eventually, atonality. Dallapiccola only used solo voice for the first five choral pieces. He was wary of solo singers, especially after encountering the prima donna syndrome of the *verismo* opera:

> There still dwelt in us a horror of prima donas and “tenors.” They with their notes held on to and clung to without end, their cadenzas tacked on for bravura effect, their arbitrarily capricious and superficial musicianship, and their general tastelessness.³

³ Dallapiccola, “My Choral Music,” 158.

Dallapiccola did not compose anything for the choral genre for fifteen years after creating the *Canti*. His next choral work, *Canti di Liberazione* (1951-55), was a kind of sequel to the imprisonment theme, although less dramatic and purely serial.

Inspired by Schönberg, especially after hearing the Austrian composer conduct his own *Pierrot Lunaire* at the Pitti Palace in Florence in 1924, Dallapiccola would utilize the 12-tone system of composition. *Canti di Prigionia* was one of the first works in which Dallapiccola employed serialism. Francesco Lombardi views the choral work as the “first example of committed music to originate in Italy.”⁴ Lombardi is using the term ‘committed music’ to mean serial music. Joe Staines notes that Dallapiccola established the “lyrical version” of serialism

with a “distinctly Italian turn of phrase.” The Italian composer, thus, brought a more lyrical and tonal style to 12-tone composition.

When composing *Canti*, Dallapiccola did not have the resources to strictly study works by the Second Viennese School’s members. However, his friend Wladimir Vogel (1896-1984), the Swiss composer of German and Russian extraction, was in touch with the serialism-focused members. The Swiss and Italian shared a mutual interest in the Viennese style. Dallapiccola reflected on this style and its influence on his compositions at that time in a 1939 letter to Vogel:

> In my research on the twelve-tone row I had noted that my music sounds diatonic, in general, even when it is based upon a twelve-tone series. You take your research much further, which means that you very often arrive at consonance. From all this we can deduce several interesting things, perhaps the most remarkable being that there is a new melodic domain to exploit, isn’t there? Because traditional “melody” is inconceivable nowadays.

The composer had such an interest in dodecaphony that he created analyses for Webern’s Piano Variations, op. 27, String Quartet, op. 28, and the cantata *Das Augenlicht*, op. 29. These reviews were published in the Italian music journal *La Rassegna Musicale*. Dallapiccola took the following from Webern: sound style, equilibrium in compositional structure, the use of the four forms of the row (expressed in canon) within a short amount of time, and the connection between text and music.

Dallapiccola believed the 12-tone method was an effective tool for granting expression to music:

---


6 Vogel composed a choral piece about the artist Modigliani titled *Meditazione sulla maschera di Amedeo Modigliani* (1960). The text was by Swiss-Italian writer and painter Felice Filippini (1917-88). This work is for speaker, soprano, alto, tenor, and bass solos, mixed choir, and orchestra.

7 Dallapiccola, Letter to Wladimir Vogel, 18 December 1939. Used by permission from the Gabinetto Scientifico Letterario G. P. Vieuusseux (Florence, Italy) and Anna L. Dallapiccola.

It seemed to me that twelve tones would enable me to articulate a melody better than seven – to write a richer and (as far as my capacities would allow) more expressive melody. To say nothing of the fact that for many years I had observed how often the same succession of tones was used (and with not too dissimilar characteristics) by the great masters, the less great, and the very small ones.  

Figure 6-2. Dallapiccola in Berlin (1968)

Hans Nathan believes that considering Dallapiccola’s tone rows can be of limited value because they are subject to variation. The row appears in its original form more than once and usually has a number of minor seconds and thirds, frequently in succession. At the time of *Canti*’s composition, Dallapiccola viewed the row in 12-tone music as an atmospheric, not constructive, effect. *Canti* was, according to him, a “very free composition” that used the 12-tone row as a “general color” and an “atmosphere in the whole piece.”

---

9 Nathan, “The Twelve-Tone Compositions of Luigi Dallapiccola,” 303.

10 Picture taken at the time of the premiere of Dallapiccola’s *Ulisse*, from Kultur im BR: Trends aus Literatur, Film und Musik.


12 Dallapiccola, Letter to Wladimir Vogel, 3 January 1940. Used by permission from the Gabinetto Scientifico Letterario G. P. Viesseux (Florence, Italy) and Anna L. Dallapiccola.
Italian Expressionism Defined in Canti di Prigionia

This chapter validates the Expressionist qualities of Canti di Prigionia. These traits are as follows: subject matter (texts about those who were imprisoned and executed), Sprechgesang usage (choral murmuring), chromaticism, distortion (use of the 12-tone mode of composition in contrast with tonality), rhythmic disability, contrasting dynamics, extreme expression (use of the morbid plainchant Dies Irae), subjectivity, exaggeration (octave doublings occur throughout the work), and autobiographical implications (this ‘protest music’ was a direct reaction to Dallapiccola’s internment at Graz).

Performance History

Preghiera di Maria Stuarda, the first movement of Canti, premiered as a stand-alone composition on Brussels Radio on 10 April 1940, a few weeks before the Nazi invasion of Belgium. Belgian conductor Léonce Gras (1908-93) directed the performance. The three-movement Canti was first performed in Rome at Teatro delle Arti on 11 December 1941, with Fernando Previtali (1907-85) conducting. It was a tough time for a premiere, as it occurred on the day that Mussolini declared war on the United States.

The English premiere occurred during the post-war festival of the International Society for Contemporary Music (ISCM) in London in 1946, where it was received as an important work. In September of that same year, Canti was performed as a part of the Venice International Festival of Contemporary Music. In 1948, the work was produced at the Sagra Musicale Umbra, and the following year at the Maggio Musicale Fiorentina.

Canti had its American premiere in January of 1951. The U. S. Section of the ISCM gave this performance at the invitation of the Juilliard School of Music in New York City.

13 Ransom, Dallapiccola’s Canti di Prigionia, Italian Lyricism and Viennese Craft, 12.
French premiere took place in 1952 in Paris at the Congress for Cultural Freedom’s *L’Œuvre du XXe Siècle* festival. Subsequent performances have occurred with major orchestras and music conservatories.\(^{14}\)

**Reception**

Prior to its premiere, Dallapiccola shared the score of the first movement, *Preghiera di Maria Stuarda*, in December of 1939, with his composer friend Vogel. The latter found the text to be “thrilling” and the general composition to be “particularly exciting.”\(^{15}\)

The *Canti* was well-received at the London 1946 performance. Guido Panain believed the choral work achieved a “particularly graceful expression.”\(^{16}\) A German presentation in 1957 via Hamburg Radio, directed by French-born American conductor, violinist, and composer Lorin Maazel (1930- ), was declared a success.\(^{17}\)

**Musical Analysis: Instrumentation**

The three-part choral work lasts approximately 25 minutes. It is a highly percussive piece, written for mixed chorus, two pianos, two harps, and a vast percussion section consisting of timpani, vibraphone, xylophone, bells, tambourine, triangle, cymbals, suspended cymbal, three tam-tams, bass drum, tenor drum, and two side drums.

Dallapiccola enjoyed composing for piano because of its uncertain quality in terms of how long it takes for the sound to stop: “The piano has something miraculous about it in that its

---

\(^{14}\) Recent performances of *Canti* include: the American Symphony Orchestra concert titled “The Artist’s Conscience” from 28 September 2003 at Avery Fisher Hall, Lincoln Center, with Leon Botstein conducting; a concert given on 6 November 2004 by the Yale Schola Cantorum in a program titled “Chiaroscuro – Contrasts of Light and Shade” with Simon Carrington conducting.

\(^{15}\) Vogel, Letter to Luigi Dallapiccola, 18 December 1939. Used by permission from the Gabinetto Scientifico Letterario G. P. Vieuxseux (Florence, Italy) and Anna L. Dallapiccola.

\(^{16}\) Panain, “News from Italy,” 13.

\(^{17}\) Shackelford and Dallapiccola, “A Dallapiccola Chronology,” 425.
tones diminish by their very nature. And this is the reason we are always confronted with something unforeseen—a bit of chance.” Similar to the piano, the vibraphone, xylophone, timpani, bells, and harp have an uncertain decaying quality. In Canti, the harp and piano parts are given melodic lines, while the pianos are also assigned block chords or clusters.

The first movement features five-part choral writing (SSATB) and, beginning at measure 52 on page 13, an expansion to six-part divisions (SSAATB), signifying dramatic tension with the text “In dura catena” (“In harsh chains”). The second movement is made up mostly of a four-part women’s chorus. In the middle section of the third movement, a group of four soloists renders the canons.

Text

Dallapiccola viewed the text as crucial to the meaning of his music. He would memorize the whole text and read it aloud before setting it to music. The texts for the three movements are short; Dallapiccola appreciated brevity of text for the following reasons:

When we face the problem of teaming music with words, text comprehensibility is not a thing to be lightly and casually thrown away…Otherwise you will have merely syllables set to music, as has been done so often in various periods of history…I have felt obliged, in all the choral writing, to stick to very brief texts, just to achieve maximum comprehensibility through repetition.

All three movements are based on historical people who were imprisoned for heresy and, eventually, executed. The movements are: Preghiera di Maria Stuarda (Mary Stuart's Prayer); Invocazione di Boezio (The Invocation of Boethius); and Congedo di Girolamo Savonarola (Girolamo Savonarola's Farewell).

---


19 Arasimowicz, “Luigi Dallapiccola Canti di Prigonia.”

20 Dallapiccola, “My Choral Music,” 159.
The *Preghiera* was based on the Queen of Scots’s biography by Austrian biographer, playwright, novelist, and journalist Stefan Zweig (1881-1942). He wrote the libretto for Richard Strauss’s *Die Schweigsame Frau* (1934). Sadly, Zweig committed suicide with his wife two months after the premiere of *Canti*. He had been despairing over Europe and its future.

Dallapiccola dedicated the *Preghiera* to Paul Collaer who was music director of Brussels Radio and a firm supporter of contemporary music. Concerning *Preghiera*, Dallapiccola wrote: “My intention was to transform the prayer of the queen as an individual into a song for all mankind; I wanted to dwell at length upon the word “libera” in the music, to have this divine word shouted by everyone.”

**Preghiera di Maria Stuarda**

O Domine Deus! speravi in Te.  
O care mi Jesu! nunc libera me.  
In dura catena, in misera poena, desidero Te.  
Languendo, gemendo et genu flectendo,  
Adoro, implore, ut liberes me.  
(Maria Stuarda)  
O Lord God, my hope is in Thee.  
O my dear Jesus, now set me free.  
For Thee, in harsh chains, in wretched punishment, I yearn  
In my languishing, groaning, and bending the knee,  
I worship, I beg Thee to set me free.  
(translated by David Seward)

The text for the *Invocazione di Boezio* came from book three of *De Consolatione Philosophiae* (*Consolation of Philosophy*) by the philosopher Anicius Manlius Severinus Boethius (c.a. 480-524). Dallapiccola dedicated *Invocazione* to the Swiss conductor Ernest Ansermet (1883-1969).

**Invocazione di Boezio**

Felix qui potuit boni

---


fontem visere lucidum,
felix qui potuit gravis
terrae solver vincula.
(Boezio: “De consolatione philosophiae” – III, 12)
Happy is he who has been able to look upon
the radiant fountain of the good.
Happy is he who has been able to loose
the bonds of the heavy earth.
(translated by David Seward)²³

The last movement’s text is borrowed from Girolamo Savonarola (1452-98), the tragic monk of the Convent of St. Mark’s in Florence; it referenced Savonarola’s unfinished Meditation on the Psalm In Te Domine Speravi (My Hope is in Thee, O Lord).²⁴ Dallapiccola dedicated Congedo di Girolamo Savonarola to Sandro and Luisa Materassi. A violinist, Sandro was Luigi’s recital partner from 1930 until the 1970s in the Duo Dallapiccola-Materassi.

Congedo di Girolamo Savonarola
Premat mundus, insurgant hostes, nihil timeo
Quoniam in Te Domine speravi,
Quoniam Tu es spes mea,
Quoniam Tu altissimum posuisti refugium tuum.
(From Hieronimus Savonarola of Ferrara’s Meditation on the Psalm “My hope is in Thee, O Lord,” which he was prevented by death from finishing)
Let the world press hard upon me and my enemies attack, I fear nothing.
because my hope is in Thee, O Lord,
because Thou art my hope,
because Thou hast established Thy highest refuge.
(translated by David Seward)²⁵

²³ Ibid.
²⁴ Savonarola preached against Pope Alexander VI, born Roderic Llançol i de Borja (1431-1503). The monk claimed that God spoke to him and only him, but would later confess, while being tortured, that his visions were not true (which he later retracted, but then reconfessed). The Pope excommunicated the friar on 12 May 1497. Savonarola was later imprisoned, and, on 23 May 1498, he and two other friars were condemned as schismatics and heretics, hanged, and burned in the main square of Florence. He wrote his unfinished Meditation In Te Domine Speravi a few days before his execution.
First Movement: *Preghiera di Maria Stuarda*

The opening movement begins with two sections: measures 1 through 16 and 17 through 25. The *Dies Irae* is absorbed in the instrumental introduction, and is played *pianissimo* by the harp and timpani. The first 12-tone row is introduced in Piano I from measures 1 through 4. The chorus begins in a murmuring, toneless way, and then hums by using the *bocca chiusa* (closed mouth) technique. On “O Domine Deus” at measures 6 through 7, the choir utilizes Schönberg’s Expressionist vocal technique of *Sprechstimme* (Example 6-1).

Example 6-1. *Canti di Prigionia*, First Movement

---

The polyphonic gesture of imitative entries is used frequently in \textit{Canti}. For example, in measures 17 through 19, the basses and tenors are paired, and the altos and sopranos are paired on the text “O Domine Deus” over a sustained \textit{tremolandi ostinato} in the instruments.\footnote{Arasimowicz, “Luigi Dallapiccola.”} The Prayer begins at measure 26. The final section begins at measure 51 and lasts until the end of the movement. The word ‘libera’ is used liberally throughout \textit{Canti}. In measures 44 through 47, the first sopranos crescendo, climb to a high B, and sustain this high note for four measures.

\textbf{Second Movement: Invocazione di Boezio}

Dallapiccola wanted the second movement to be indicative of the following:

\ldots a sort of scherzo in which the “apocalyptic” character should be very much in evidence \ldots Among the various aspects of terror is the terror that freezes; there is not only that which finds its natural outlet in a shriek. I chose the first of these aspects and held the introduction throughout to a pianissimo shading.\footnote{Dallapiccola and Schiller, “The Genesis,” 364.}

This movement is in ternary form. The three passages are as follows: section one is measures 1 through 132; section two is measures 133 through 183, and section three is measures 184 through 320. The first passage features racing instrumental sections.

The instrumental introduction features the piano playing fast arpeggiation of the first 12-tone row. The harps, vibraphone, and timpani play the \textit{Dies Irae}, which is set as a cantus firmus against the first row. Also, in measures 216 through 223 (Example 6-2), the first row is set in Pianos I and II and the \textit{Dies Irae} chant in Harps I and II and Vibraphone. Row One is used in retrograde, inversion, and retrograde inversion and is expressed in the fast instrumental (especially piano) phrases.

The text of the second movement is rhythmically regular, with 16 syllables to each line, each of which begins with “Felix qui potuit.” Only women sing in this movement. They sing a
perfect fifth motive in a canon formation at measure 133 on page 32 with “Felix qui potuit, gravis terrae solver vincula” (“Happy is he who has been able to loose the bonds of the heavy earth”). This scherzo (fast-moving) portion is fairly tonal and an example of Dallapiccola’s lyrical and bel canto style of writing.

Example 6-2. *Canti di Prigionia*, Second Movement\(^{29}\)

**Third Movement: *Congedo di Girolamo Savonarola***

This movement, like the second, is in ternary form. The first section comprises measures 1 through 32, the second, measures 33 through 66, and the last, measures 66 through 98. At the beginning of the *Congedo*, tension is notable between the chorus and piano. The choir uses

\(^{29}\) Dallapiccola, *Canti di Prigionia*, 46. Used by permission of Carisch.
octave doubling. The second 12-tone row is presented from the four-beat pick-up measure before measure 1 through measure 4. When the phrase “Quoniam Tu” (“For Thou”) is repeated, a long crescendo emerges.

Section two has a triple canon. The tetrachord motive is shown in eighth note arpeggiations in measures 90 and 93. The central section of the Congedo di Savanarola is constructed as a rigorous multiple canon. Dallapiccola also employs parallel organum with the use of open fifths. Cori spezatti (split choir) is utilized.

Example 6-3. Canti di Prigionia, Third Movement

---

30 Ibid., 62. Used by permission of Carisch.
The last movement is an exact mirror of itself. The plainchant dominates this movement more so than in the previous two movements. The Dies Irae is harmonized with parts of the row and produces minor triads and seventh chords. In Example 6-3 (page 62 at measure 8) in the Piano II part, part of Row One (E-G-Bb-F#; A-C-Eb-B; D-F-Ab-Db) is used, specifically Eb-A-C in the right hand with “in” expressed on D, F-Ab-Cb(B) with Eb for “Fa,” Eb-Gb(F#)-A with D for “vi,” and D-Gb(F#)-Ab with C expressed on “la”.

12-Tone Method

Dallapiccola used two 12-tone rows as thematic material in Canti. Each row is comprised of three tetrachords (e.g., Row One: E-G-Bb-F#; A-C-Eb-B; D-F-Ab-Db), which outline a circle of fourths and are comprised of diminished triads (Row One: E G Bb; A C Eb; D F Ab). The first two tetrachords end with Augmented fifths (Row One: Bb F# Eb B) while the last ends with a Perfect 4th (Row One: Ab Db). Row One appears in all movements (E-G-Bb-F#-A-C-Eb-B-D-F-Ab-Db).

Example 6-4. Row One

Row Two is a kind of melody for the third movement (G-D-F-A-C-Eb-Bb-Db-Cb-Ab-Gb). This row only appears in the third movement and occurs twice.

Example 6-5. Row Two
Row One is introduced in Piano I in measures 1 through 4 of the first movement. Row Two is given in the third movement as a four-beat pick-up measure before measures 1 through 4. A melodic arch occurs in Row Two.

Dallapiccola does not employ pure serialism in this work; rather, there is a mixture of chromaticism, dodecaphony, and tonality. A deeply religious aura is conveyed throughout *Canti*, and the vocal writing is refined and expressive. Brindle asserts that Dallapiccola and other progressive composers used dodecaphony to symbolize freedom after experiencing a lengthy time of suppression.\(^{31}\) Dallapiccola viewed the 12-tone system thusly:

The twelve-tone system intrigued me, but I knew so little about it! Nevertheless, I based the entire composition on a twelve-tone series, and, as a symbolic gesture, counterpointed a fragment of the ancient liturgical sequence ‘*Dies irae, dies illa*’… I was convinced that the use of the ‘*Dies irae*’ in the manner of a *cantus firmus* would facilitate the comprehension of my ideas.\(^{32}\)

**Lyricism and Extreme Dynamics**

In *Canti*, the lyricism indicative of Italian songwriting is evident in that the vocal lines are, for the most part, smooth and befitting of the text. The instrumental writing is also voice-like with a plethora of *cantabile* (songlike) lines.

The dynamic markings throughout *Canti* are exaggerated. The first and second movements are very soft for the most part, ranging from *pppp* to *p*, while the last movement features frequent *ff* and *fff* markings, although the ending is given a *pppp* treatment. Crescendo and decrescendo occur through the work, evoking a Romantic and lyrical style.

---

\(^{31}\) Brindle, “The Origins of Italian Dodecaphony,” 75.

\(^{32}\) Dallapiccola, *Dallapiccola on Opera: Selected Writings*, 47.
**Dies Irae Motive**

The 13th-century plainchant melody of the *Dies Irae* appears frequently in the work. Dallapiccola employed the 12-tone technique for the text, which he wrote in Latin, and he used dodecaphony as a contrasting counterpoint to the liturgical motive. His style of serialism was unlike Schönberg’s in that it employed tonality, chromaticism, and bel canto singing. The chant is often heard in Dorian mode.

The 19th-century use of this dark melody was meant to convey morbidity, a musical emblem of death, and this should not be ignored when analyzing *Canti*. One cannot avoid Dallapiccola’s Catholic leanings, since, at the end of each piece, he inscribed “Deo Gratias” in the score.

**Arch Form**

All three movements are structured in an arch form, more or less: the first movement is in A B C A’ form, the second is in A BCB A + B form, and the final movement is in A B C B’ form. The opening of *Canti di Prigionia* begins with a *pp* marking with the singers singing at a *ppp* volume marked as “parlato, mormorando” (spoken, murmuring) and “assolutamente senza timbre” (absolutely without tone). The choral work also ends in *pp* (as it began), so as to create an overall arch form that was typical of Dallapiccola’s vocal and dramatic works. Another symbol of the arch is in the way Dallapiccola used tempi. The first movement is very slow, the second is quite fast, and the last is slow.

**Canons**

As in the Expressionist works by members of the Second Viennese School, Dallapiccola employs the use of canon throughout *Canti*. Other techniques that mirror this School are: (1)  

---

33 The text quoted in *Canti* is: “The day of wrath, that day will dissolve the world in ashes, as foretold by David and the sibyl!” “Dies Irae” was composed by either Friar Thomas of Celano of the Franciscan Order (1200–c.1265) or Cardinal Latino Malabranca Orsini (year unknown-1294), lector at the Dominican studium at Santa Sabina.
serial melody, (2) large-scale retrograde, (3) varied rhythm, (4) tempo choices to increase expressivity, and (5) sustained chord clusters that are used as resting points throughout the work.

At the center of the third movement, *Congedo di Savonarola*, Dallapiccola wrote a note in the score that points to the specific canons, beginning in measure 33, where there is a canon at the fifth between contralto and soprano for the “Quoniam in Te Domine speravi.” Later, at measure 46, this canon elapses into a canon at the fourth, and, at measure 48, becomes a canon at the fifth between basses and tenors. There are also canons in the instrumental accompaniment throughout this section that are in direct as well as retrograde forms. This movement’s last section, which expresses the view that faith in God is our only hope, contains canons which provide expressivity along with chromatic melodic lines.

**Relevance and Application of Canti di Prigionia**

Although the work has not become a part of the standard choral repertoire, it has universal and dateless relevance. The idea of being a prisoner and the religious aspects provide this piece with a universally-relevant frame. With *Canti*, Dallapiccola said he “decided to address myself to a vast audience, speaking to all sufferers. In order to be “understood,” I felt that it was in no wise [sic] necessary to have recourse to the tonality of C major.”

It is a difficult work to perform. The singers must have wide ranges and high tessituras (especially sopranos and altos). Altos sing as low as a low G and as high as a high F, while sopranos must sing a high Ab and Bb numerous times. Singers must also have stamina since the work contains almost non-stop singing throughout. The meters are mixed, and the second movement is very fast with complex rhythmic patterns. The choir director must focus on repeatedly rehearsing the cues and entrances that occur after instrumental parts. For the

---

instrumentalists, the timpani, vibraphone, chimes, xylophone, and tambourine have been said to be the most challenging to perform, especially due to the speed required.

When it came to his mixture of the Second Viennese School and Italian lyricism, Dallapiccola perceived that his music was “very complicated” and hard to understand, due to his being “born in a border territory” and, because of this, he would “demand Italian “bel canto” and German “Ausdrucksgesang” [vocal expression]…For my vocal music both are needed.”

He required expressive singing that was also beautiful singing, so one would sing these pieces as if they were singing in the Puccini or Verdian style. When presenting this work, the program must contain program notes that feature quotes by Dallapiccola, something about the composer’s intentions, a mention of the time period in which the work was written, and translations of the Latin.

35 Nathan, “Luigi Dallapiccola” 308.
CHAPTER 7
DALLAPICCOLA’S IL PRIGIONIERO

With *Il Prigioniero*, Dallapiccola wanted to write an opera that would “portray the tragedy of our times and the tragedy of persecution felt and suffered by millions of individuals.”

In the seven-scene opera, he employed a mixture of 12-tone rows and chromaticism. Serialism was used as a contrasting counterpoint to character- and event-related motives.

Dallapiccola composed *Il Prigioniero* between 1944 and 1948. He dedicated *Il Prigioniero* to the memory of his friend and advocate Paolo Giordani, who was the director of the Edizioni Suvini Zerboni from 1932 until 1948. Dallapiccola said Giordani “believed in this opera after simply reading the libretto [and also] spurred and encouraged me and helped me so generously to complete it.”

The Expressionist composer “must be true to his vision in its wholeness” and therefore compose everything within his work. Like Schönberg’s Expressionist opera, *Die Glückliche Hand*, Dallapiccola composed both libretto and music for *Il Prigioniero*.

**Italian Expressionism Defined in *Il Prigioniero***

This chapter will validate the Expressionist qualities of *Il Prigioniero*. The opera’s Expressionist features are: subject matter (imprisonment), use of *Sprechgesang* (utilized by The Mother), chromaticism, dramatic and irregular texture (tension created by three separate *ricercares*), rhythmic instability (use of mixed meter), contrasting and extreme dynamics, scenic design and lighting, expressivity (use of the 13th-century *Dies Irae*; The Prisoner’s Straussian

---

2 Music publishing company, founded in 1907 in Milan by Emilio Suvini and Luigi Zerboni.
3 R. Malipiero, *Luigi Dallapiccola*, 75.
4 Griffiths, “Expressionism.”
lyrical singing), subjectivity (The Prisoner does not truly experience freedom; the manipulative and deceptive way in which The Jailer calls The Prisoner “fratello”), symbolism (each of the opera’s three 12-tone rows represents significant events), exaggeration, distortion (The Mother is dressed in black and standing in front of a black curtain, so that only her face is visible; use of the 12-tone mode of composition in contrast with tonality), and autobiographical implications (as an adolescent, Dallapiccola and his family suffered from 20 months of internment in Graz by the Austro-Hungarian government). The traits of the Expressionist ‘Ich Drama’ are also investigated: an unnamed central character (The Prisoner) who comes back at the end of the play to his point of departure (he is imprisoned and is never free), a fast-moving plot (the opera is 50 minutes long), and a savage character (The Jailer cruelly tricks the Prisoner).

**Performance History**

The first performance was a radio broadcast on 1 December 1949 by Radio Audizioni Italiane (RAI), with conductor Scherchen directing the Turin orchestra and chorus. The first stage performance was on 20 May 1950 for the 13th Maggio Musicale Fiorentino at the Teatro Comunale Firenze in Florence. This production was conducted by Scherchen and produced by Bronisław Horowicz (1910-2005), the Polish composer, singer, songwriter, and director of theatre and radio. Set designer Enzo Rossi and choir director Andrea Morosini contributed to the presentation. Hungarian dramatic soprano Magda László (1919-2002) performed the role of The Mother, baritone Scipio Colombo was The Prisoner, Mario Binci was The Jailer, Mariano Caruso was the First Priest, and bass Giangiacomo Guelfi was the Second Priest. In a letter to Dallapiccola, RAI stipulated that the work must remain available to them for one year and the payment would be 100,000 lire.\(^5\)

---

\(^5\) Italiani, Radiotelevisione, Letter to Luigi Dallapiccola, 17 January 1949. Used by permission from the Gabinetto Scientifico Letterario G. P. Viesseux (Florence, Italy) and Anna L. Dallapiccola.
In March of 1951, the first production outside of Italy took place for four nights in New York City at the Juilliard Theater. Frederic Waldman directed this American production, and Frederic Cohen served as the producer. The Juilliard School commissioned Dallapiccola to write a reduced orchestral version for this performance. The English translation was by Harold Heiberg.

A new production took place in Rome in 1952 as a part of a contemporary opera season which also involved Berg’s Expressionist masterpiece, Wozzeck. The British premiere occurred on 3 May 1954 at Festival Hall in London. Scherchen conducted the Royal Philharmonic Orchestra and the B.B.C. Chorus. László played The Mother, Willy Heyer was The Prisoner, and Helmut Krebs was The Jailer. There was a 1956 live Bavarian Radio production with Scherchen conducting. The primary protagonists were baritone Eberhand Wächter and soprano Helga Pilarczyk.

Another American presentation took place at the New York City Center Theatre on 29 September 1960, with singers Norman Treigle, Richard Cassilly, and Anne McKnight, conductor Leopold Stokowski (1882-1977), and directors Frederic Waldmann and Frederic Cohen. It should be noted that Dallapiccola had his operas performed in the local language. He viewed the text as crucial to the meaning of his music. He would memorize the whole text and read it aloud before setting it to music.6

From 1949 until 1961, Il Prigioniero had 186 performances in concert or stage version. Since then, the opera has received less presence on the stage. From 2000 to 2008, the opera was performed in the following cities: Buenos Aires (Teatro Colón, 2000), London (English National Opera, 2000), Princeton (Opera Festival of New Jersey, 2001), Turin (Teatro Regio,

---

6 Arasimowicz, “Luigi Dallapiccola.”
May 2002), Nancy (Opéra de Nancy et de Lorraine, February 2003), Vienna (Wiener Volksoper, February through March and November 2003), Weimar (Deutsches Nationaltheater, reduced orchestra version, August and October 2003), Palermo (Teatro Massimo, March 2004), Mexico City (Opera Nacional de México, April 2004), Frankfurt (Oper Frankfurt, June 2004 and February and March 2005), Florence (Teatro Comunale: 67th Maggio Musicale, June 2004), Milan (Auditorium di Milano, concert version, November 2004), Catania (Teatro Massimo Bellini, borrowed from the earlier production from Turin, 2004), Athens (Greek National Opera, November and December 2006), Hannover (Staatstheater, 2007), Paris (Opéra National de Paris, May 2008), and Milan (Teatro all Scala, May 2008).

More recently, *Il Prigioniero* has picked up momentum in the opera world, appearing with more frequency in different Western European cities: Limoges (January 2011), London (January 2011), Modena (March 2011), Bologna (April 2011), London (January 2012), Frankfurt (April and May 2012), Madrid (November 2012), and Lyon (April 2013). The New York Philharmonic presented the most recent performance as a concert version in June of 2013 at Avery Fisher Hall. *Il Prigioniero* was featured with Prokofiev’s Violin Concerto No. 1 with Alan Gilbert (1967- ) conducting. Singers included soprano Patricia Racette, bass-baritone Gerald Finley, tenors Peter Hoare and William Ferguson, baritone Sidney Outlaw, and The Collegiate Chorale with director James Bagwell. A 2014 performance is scheduled in Barcelona from 22 June 22 through 4 July at the Gran Teatre del Liceu. The opera will be presented as a doublebill with Puccini’s *Suor Angelica* (1918).
Reception

Roderick argues that *Il Prigioniero* is the only Italian opera, since Puccini’s *Turandot* (1924), which has certifiably carved a position in the repertory.\(^7\) For the 1949 RAI radio premiere, Austrian-born British musician, writer, and critic Hans Keller (1919-85)\(^8\) wrote:

> The greatest part of the work…is immensely expressive and impressive as long as you don’t look at the stage. For if you look you don’t see what you hear: the “action” chiefly consists of the drama of the prisoner’s inner life. I have not met a musician who did not object to the untheatrical character of the piece.\(^9\)

In a letter dated 2 December 1949, the Ukrainian conductor Igor Markevitch (1912-83), who attended the premiere, said *Il Prigioniero* had great emotion and was an important work with dramatic tone. He also expressed that the opera was of high quality, with rare, dramatic beauty.\(^10\) Markevitch thought highly of László’s performance, whom he credits Dallapiccola with discovering. Scherchen was in top form, according to Markevitch. Malipiero, who attended the premiere, wrote a letter dated 9 December 1949 in which he was complimentary of Dallapiccola’s opera, calling it “enorme,” and applauded Scherchen as “magnifico” and the performance as “bella.”\(^11\)

Massimo Mila thought that Dallapiccola had the following in mind when composing *Il Prigioniero*:

---


\(^8\) Keller was held by the Nazis in Austria during the *Anschluss* (the occupation and annexation of Austria into Nazi Germany in 1938). He escaped to London, where he worked with sociologists on small group psychology. Keller also taught himself psychoanalysis by reading works by Freud, Glover, Flügel, and Jones. He even practiced psychoanalysis and had one patient. From Wintle, “Keller, Hans.”


\(^11\) Malipiero, Letter to Luigi Dallapiccola, 9 December 1949. Used by permission from the Gabinetto Scientifico Letterario G. P. Vrieusseux (Florence, Italy), Anna L. Dallapiccola, and the Malipiero Collection at the Fondazione Giorgio Cini (Venice, Italy).
...a form of oratorio-like theatre [*teatro oratoriale*], where the physical presence of the actors and stage ends up as a cumbersome surplus, and all the dramatic substance of the action is transmitted through the music.\(^\text{12}\)

Dallapiccola received resistance at the premiere from the Italian Communist Party and the Catholic Church. The composer complained about the Italian Communists in Rome, known as Zafred in Testa, who launched an attack against the opera’s premiere. Dallapiccola opined: “When we speak of “freedom” there are always the people who feel burned: was yesterday not the same?”\(^\text{13}\) The Italian Communist Party was worried that the audience would view the oppressive nature of the opera as representing Stalin’s work camps.\(^\text{14}\) The Catholic Church did not appreciate the depiction of the Spanish Inquisition, especially since it was staged in 1950, the same year as the Catholic Church’s Holy Year. Dallapiccola did not want the Spanish Inquisition to be taken literally, but rather as a symbol. Actually, he considered himself a Catholic. The composer wanted to emphasize that, within the work, “there is nothing against the Catholic Church,” but rather a general “protest against tyranny and oppression.”\(^\text{15}\)

German philosopher, sociologist, and musicologist Theodor Adorno (1903-69) heard the German premiere of *Il Prigioniero* in 1951. Adorno was critical of and underwhelmed by the production. He opined that the 12-tone technique in *Il Prigioniero* recalled “something that in mathematics is known as overdetermination.”\(^\text{16}\)


\(^\text{13}\) Dallapiccola, Letter to Gian Francesco Malipiero, 16 February 1950. Used by permission from the Gabinetto Scientifico Letterario G. P. Vierseux (Florence, Italy), Anna L. Dallapiccola, and the Malipiero Collection at the Fondazione Giorgio Cini (Venice, Italy).

\(^\text{14}\) Fearn, “Towards the Light of Freedom: Luigi Dallapiccola’s *Volo di Notte* and *Il Prigioniero*,” 22.


British writer Donald Mitchell (1925- ) reviewed the English premiere of 1954. He believed the opera had a “wealth of fine irony” which was “finely felt in the music.”  It is noted that the text was not provided at the performance, and Mitchell believed the libretto must be studied in full in order to completely understand the work’s symbolism. He declared *Il Prigioniero* to be “one of the most significant compositions” that had been known since World War II. With all of his praise towards the work, Mitchell was critical when it came to the lack of balance between voices and orchestra. Riccardo Malipiero finds *Il Prigioniero* to be an easy work, in that there is greater communicability that is often completely independent from the aesthetic and intrinsic value of the work.

**Synopsis**

The opera is rather short, at 50 minutes, with one prologue and one act. The story takes place in the latter half of the 16th century in Saragossa during the revolt against Catholic rule in Flanders and the Inquisition carried out by Philip II of Spain. Dallapiccola’s libretto is of his own creation, based on the following two works: Auguste Villiers de l’Isle-Adam’s *La Torture par l’Espérance* (Torture by Hope) from the collection *Nouveaux Contes Cruels* (New Cruel Stories), and Charles de Coster’s *La Légende d’Ulenspiegel et de Lamme Goedzak* (The Legend of Ulenspiegel and Lamme Goedzak). From Adam’s work, Dallapiccola borrowed the spirit of the torture that The Jailer inflicts on The Prisoner, and, from de Coster’s story, Dallapiccola integrated the spirit of freedom. De Coster’s protagonist is a rabbi, specifically Rabbi Aser...

---


18 Ibid.

19 Riccardo Malipiero (1914-2003) was an Italian composer who, from 1937 to 1939, studied with his uncle Gian Francesco Malipiero in Venice. Riccardo utilized the 12-tone technique and dedicated his *Requiem* for orchestra (1978) to Dallapiccola.

Abarbanel, whereas Dallapiccola’s central character is simply ‘The Prisoner,’ thereby making him more universally relevant. As the Inquisition targeted Jewish people, *Il Prigioniero* explores the idea of the Church’s collusion in a broader sanction of torture.

In the Prologue, The Mother recalls a recurring nightmare about Philip II (1527-98), the king of the Spaniards from 1556 until 1598. An unknown man moves toward The Mother, and she recognizes him. Philip changes his appearance and transforms himself into Death. This is a foretelling of The Prisoner’s eventual demise.

The Mother visits her son in a dungeon in Scene One. The Prisoner tells her he has hope that The Jailer has given him. The Mother leaves as The Jailer approaches.

In Scene Two, The Jailer encourages The Prisoner to have hope. The Jailer speaks of revolts in Flanders and Ghent, and how the ringing of the Bell of Roelandt represents the defeat of the Spanish Inquisition and King Philip. After The Jailer leaves, The Prisoner notices the cell door has been left slightly open.

At the beginning of Scene Three, The Prisoner makes his way out of the dungeon, but pauses to pray. When two priests appear, The Prisoner hides. He prays again and hears the Bell of Roelandt.

Scene Four opens with The Prisoner escaping the dungeon and walking into a garden. He feels free; however, The Jailer entrap The Prisoner in his arms, and, when revealed as The Grand Inquisitor (as the torturer of The Prisoner’s hope), calls him brother. The Prisoner is punished and is led to the stake. The Prisoner realizes that the hope of having freedom is the greatest torture.

**Sprechgesang and Sprechstimme**

The role of The Mother is, at times, sung with *Sprechgesang*. The Prisoner’s vocal lines employ Straussian lyricism. The solo singing roles use *Parlato* and *Sprechgesang*. 
Dramatic Tension via Ricercares

Much of the drama in *Il Prigioniero* lies within the orchestra, specifically in the Bergian ricercares. The ricercare is “a technical exercise either of a practical nature or illustrative of some device of composition.” Dallapiccola uses a fragmented version of ricercare. Within these fragments lie the contrast between expression and precision, creating dramatic tension. There are three separate ricercares in the opera, all of which occur during Scene Three.

Example 7-1. *Il Prigioniero*, First Ricercare

---

21 Caldwell, “Ricercare.”

The first ricercare (Example 7-1) is based on The Prisoner’s phrase of “Signore, aiutami a camminare” (“My Father, O guide my steps”). The first ricercare occurs at measures 649 through 652 on page 85, beginning with a solo bass player, followed by solo first and second cellists, and finished by clarinets. The Prisoner uses Sprechstimme later at measures 655 through 657 for “Buio. Silenzio. Come fra le tombe” (“Darkness. Silence. Like being among the tombs”).

Example 7-2. *Il Prigioniero*, Second Ricercare

---

23 Ibid., 88. Used by permission of Edizioni Suvini Zerboni.
The second ricercare (Example 7-2) occurs soon after the first ricercare at measures 676 through 678 on page 88. This ricercare, based on the “fratello” motive, takes place as The Prisoner is contemplating his escape. The theme begins with the first and second trombones, followed by first and third trumpets, and finishing with first and second clarinets.

The third ricercare, lasting from measure 731 through 734, is based on the word “Roelandt.”

Example 7-3. *Il Prigioniero*, Third Ricercare\(^\text{24}\)

\(^{24}\) Ibid., 105. Used by permission of Edizioni Suvini Zerboni.
At measure 807 (Example 7-3), the bell theme is heard after The Prisoner sings “La campana di Gand” (“The bell of Ghent”) with the tubas, timpani, pianoforte, second harp, and bass strings playing a diminished fifth (D, Ab). At measure 811, the bass strings, pianoforte, and contrabassoon perform another diminished fifth interval (C#, G), which is meant to evoke a cracked bell. The Roelandt was a great bell in Ghent that was silenced by King Philip’s father, Charles V (1500-58), Holy Roman Emperor from 1519 until 1556. This bell is representative of the oppression felt by the Flemish people.

**Expressionist Scenery**

Earle calls the opera “expressionism as style.”\(^{25}\) He further supports this idea by stating that Dallapiccola’s stage directions for *Il Prigioniero* are Expressionist. For instance, the Prologue presents The Mother who is in black and against a black curtain. The effect is such that the audience should only be able to see The Mother’s “very white face, pitilessly illuminated,” making her representative of the Expressionist *Urschrei*.\(^{26}\) The *Urschrei* (Primal Scream) is an operatic version of Schönberg’s *Blicke* (Gaze). Schönberg claimed he did not see people’s faces, but only their gazes since he looked into their eyes.\(^{27}\)

The Schrei or scream is that which surpasses speech, a “new language for emotion.” The Schrei became the nucleus for Expressionist drama, and it has been called the “first expressionist scream in modern German literature,”\(^{28}\) occurring in Act II, Scene Seven of Wedekind’s play *Frühlings Erwachen* (1890-91):

Scream! — Scream! — To Be You, Ilse! —

---

\(^{25}\) Earle, “Dallapiccola and the Politics of Commitment: Re-Reading *Il Prigioniero*.”

\(^{26}\) Ibid.

\(^{27}\) Shawn, *Arnold Schoenberg’s Journey*, 62.

\(^{28}\) Donahue, ed., *A Companion to the Literature of German Expressionism*, 19.
Priapal! — Thoughtlessness! — That robs me of strength! —
This child of fortune, this child of the sun —
this maiden of pleasures on my way of woe! — — Oh! — — Oh!

The Prisoner and The Mother are counter opposite of one another in that The Mother is outside, like the earth with its pains and its breathlessness. However, she is very much like her son since they are both humans who are tied to the day and the night, to the passing of the hours, and to waking and sleeping.29

“Fratello” Motive

Example 7-4. “Fratello” motive

In the Prologue, The Mother foretells the “fratello”30 motive when she sings “Il mio sogno…tutte le notti m’opprime” (“My dream every night overcomes me”). She narrates her dream beginning at measure 39. The false sense in which The Jailer sings the word “fratello” is also reflected as a kind of omen for when The Mother expresses her tormenting, anxiety-filled, and overwhelming dream.

The “fratello” motif is comprised of a descending minor second followed by a descending minor third (F-E-C#). In measure 240 on page 31 (Example 7-5), the Clarinetto piccolo in Mi b plays the motif in a quick succession of sixteenth note triplets expressed in the following forms: prime (E-Eb-C), retrograde (Bb-C#-D), inversion (F-F#-A), and retrograde inversion (G-Ab-Cb).

29 R. Malipiero, Luigi Dallapiccola, 11.

30 Luciano Berio based his Cinque Variazioni (1952-53) upon the three-note melodic cell of “Fratello.” Berio dedicated the work to Dallapiccola. Berio studied with Dallapiccola in 1952 at the Tanglewood Music Center.
The “fratello” and “sogno” (dream) motives, comprised of the same three-note grouping, are sung by The Mother at the beginning of the opera, and at the end of the opera by The Jailer (The Grand Inquisitor). It must have been no coincidence that Dallapiccola used the same musical material to represent the words brother and dream, for brotherhood in this context is a far-fetched dream and unattainable. Also, both words have negative and dialectical applications: The Prisoner’s “brother” is really his enemy (The Grand Inquisitor), while The Mother’s dream is a nightmare about the enemy.

Example 7-5. “Fratello” motive in four forms (measure 240)\textsuperscript{31}

\textsuperscript{31} Dallapiccola, \textit{Il Prigioniero}, 31. Used by permission of Edizioni Suvini Zerboni.
12-Tone Method

When Dallapiccola composed his melodrama about a prisoner, he sought to portray the tragedy of the time period as well as the calamity of persecution. In the opera, the composer used the 12-tone technique to represent characters and events. His style of serialism was unlike Schönberg’s in that he used intervals, chromaticism, and lyrical singing. Repeated notes are also used (against Schönberg’s dictum). While Schönberg’s orchestral writing avoids octave doublings, the Italian composer used doublings liberally. The Austrian’s 12-tone rows are easier to identify within his compositions, whereas the Italian’s rows are less transparent. For Dallapiccola, serialism was just one of various compositional tools at his disposal. He used 12-tone technique because, as the composer stated, “it allows me to express what I feel I must express.”

*Il Prigioniero* is based on three 12-tone rows: the first represents The Prisoner’s prayer (Prayer Series), the second is representative of The Jailer and his usage of the word “fratello” (Hope Series), and the last row is meant to signify The Jailer’s announcement of the Flemish revolt (Liberty Series). All three rows are utilized with very sparse orchestration when, near the end of the opera, The Prisoner makes his way out of the prison.

At the beginning of the Prologue, a three-chord “terror” motive occurs, which will happen three times during the opera. The motif always occurs in the same form, instrumentation, and *ff* level (Example 7-6).

Example 7-7, the Prayer Series (G#-B-D-G-F-Bb-A-Eb-E-C-C#-F#), was derived from this “terror” motive.

---

Example 7-6. “Terror” Motive (measures 117-119)

Example 7-7. Prayer Series

The Prayer Row is often accompanied with diminished seventh chords. The Mother sings this row when it first appears at measure 9 in the Prologue after the opening chords. The row is expressed in prime, retrograde, inversion, and retrograde inversion forms throughout the work.

---

Dallapiccola, Il Prigioniero, 18. Used by permission of Edizioni Suvini Zerboni.
The Hope Series is made up of two hexachords (F#-G-G#-A-F-B; Bb-E-C-C#-Eb-D). These hexachords are almost purely chromatic in that the first through fourth, sixth and seventh, ninth and tenth, and eleventh and twelfth notes are chromatic.

Example 7-8. Hope Series

The “fratello” motive is contained within the Hope Series. At measures 202 through 203, this row makes its initial appearance when it is sung by The Prisoner and doubled by the cello. The Prisoner tells his Mother how The Jailer gave him hope by calling him a “brother.” The Jailer is psychologically manipulating The Prisoner. Even the shape of this row becomes a literal representation of hope since it begins with closed intervals and expands to a hopeful octave. Dallapiccola would later call this symbolic shaping of music an ideogram. For example, in his opera *Ulisse* (1968), he created a wave-like formation for a row called the “Sea Series.”

The Liberty Series, also referred to as the Freedom Series, contains two pentachords plus a minor third interval (C-D-F-Ab-Bb; Db-Eb-Gb-A-B; E-G). The second, third, and fourth pitches of the first chord are minor third intervals (D-F-Ab) and the same pitches of the second chord also reflect minor thirds (Eb-Gb(F#)-A). This series is featured in The Jailer’s three-verse aria (measures 360 through 370), located at the epicenter of the opera.

Example 7-9. Liberty Series

---

34 Fearn, “Towards the Light of Freedom,” 22.
The aria was the first music Dallapiccola composed after completing the entire libretto. In this song, The Jailer sings about the wishes for freedom that is implied in the Beggars’s Revolt which occurred in Flanders. This aria, spoken of as an “Anthem to Liberty,” was published separately in a Parisian musical journal before the opera was finished. The Liberty Row appears in prime, inverted, retrograded, and retrograded inversion forms during the song.

**Choral Intermezzi**

Example 7-10. Contrapuntal imitation in choir (beginning at measure 869)\(^{36}\)

---

\(^{35}\) Ibid., 16.

The off-stage chorus sings in Latin during two choral intermezzi: one between the Prologue and Scene One, and the other between Scenes Three and Four. These choral episodes are critical to transforming The Prisoner’s personal drama into a more versatile symbol of hope, freedom, and despair. The sudden appearances of the chorus and their use of the Latin language add to this universal and resounding appeal. These intermezzi are “ecclesiastical in tone,” which is representative of Dallapiccola’s Catholic faith.37

The first intermezzo (beginning at measure 126) features block harmonies, contrapuntal imitations, and is forceful in tone. The second choral intermezzo, beginning at measure 823, takes place as The Prisoner escapes. For this intermezzo, Dallapiccola suggested the use of amplification via loudspeakers in the score:

The sonority of the Second Choral Intermezzo must be formidable: every spectator must feel himself literally overwhelmed by the immensity of the sound. To this end there should be no hesitation in making use, if necessary, of mechanical means, such as loudspeakers, etc.”38

The mood of the second intermezzo is quieter than the first. The second intermezzo uses contrapuntal imitations at measures 869 through 876 (Example 7-10). Beginning on page 124, from measures 920 through 940 (the work’s end), Dallapiccola employs self-borrowing when he uses music from his earlier choral work Canti di Prigionia (Example 7-11). The offstage chamber choir sings part of the music from the Preghiera di Maria Stuarda of the Canti di Prigionia.

‘Ich Drama’

Like the ‘Ich Drama,’ Dallapiccola’s libretto is autobiographical in nature; in it, a “succession of scenes” is related by an “unnamed central character” who is present in every

---


38 Dallapiccola’s note in the score, from Dallapiccola, Il Prigioniero, 107.
scene (like The Prisoner in Dallapiccola’s opera). As in the model for Expressionist theatre, Strindberg’s trilogy To Damascus, Il Prigioniero has the unnamed central character coming back at the end of the story to his “point of departure,” which is imprisonment.

Example 7-11. Dallapiccola’s self-borrowing of his Canti di Prigionia (beginning at measure 920)

---

40 Ibid., 585.
41 Dallapiccola, Il Prigioniero, 124. Used by permission of Edizioni Suvini Zerboni.
**Relevance and Application of *Il Prigioniero***

Although the work has not become a part of the standard operatic repertoire, *Il Prigioniero* has universal and dateless relevance. The idea of being a prisoner and the religious aspects provide this work with a universally-relevant framework.

On his opera being seen as an ‘open opera’ because a question ends the work, Dallapiccola would later, in 1960, write about the challenges that both the composer and listener would face with these contemporary operas with open endings:

> …the question at the end of my own opera *Il prigioniero* (“Freedom?”) implies that the action is not yet finished. Why do I love opera? Because it seems the most suitable medium for the expression of my thought…Some day, after all the question-marks – mine and others – I should like to succeed in expressing a “certainty.” The difficulty of this personal problem is what fascinates me.⁴²

*Il Prigioniero* is not easy to stage, for it is effectively a one-man opera, with The Mother and The Jailer fulfilling limited parts. It is not a chamber opera, either, for the orchestral forces are vast (similar to Bartók’s psychologically-thrilling, one-act opera *Bluebeard’s Castle*).

Difficulties in singing are notable. The singers must have wide vocal ranges and the ability to sing atonal passages. Also, the *Parlato* and *Sprechstimme* vocal styles take a certain skill level, while all vocalists must have voices that project well since the orchestra is so large. The bass who sings The Prisoner must have stamina since he performs throughout the opera.

One challenge in presenting *Il Prigioniero* is finding a work to pair it with in order to create a complete program. It could be grouped with Schönberg’s *Ode to Napoleon* (1942), a 15-minute piece for narrator, string quartet, and piano, composed during World War II as a protest against tyranny. Another 20th-century, tragic, one-act Italian opera about a prisoner that could appear in a double-bill with Dallapiccola’s opera is Puccini’s *Suor Angelica*, a story about a

---

⁴² “Comments on Contemporary Opera” in Dallapiccola, *Dallapiccola on Opera*, 104.
young Italian woman who is, as punishment, banished for life to a convent after having a child out of wedlock. Another pairing could be with Richard Strauss’s one-act opera *Friedenstag* (1938), a hymn to peace and a criticism of the Third Reich featuring contrasts between freedom and imprisonment.

The musical concept of *Il Prigioniero* is summarized as two factors melting into one: the expressive value of the sung word, and the value of the instrumental stamp, concurring to create the work in its entirety. The idea of hope is given as a possibility for The Prisoner, only to be taken away at the ending (an unrequited hope), deeming it a crisis opera. In this regard, *Il Prigioniero* is a model for Italian Expressionism.

---

CHAPTER 8
NONO’S INTOLLERANZA 1960

Nono’s Background

Nono was born in Venice, Italy, on 29 January 1924 into a family of artists: his
grandfather Luigi was a painter, his great-uncle Urbano a sculptor, and his parents were amateur
musicians who encouraged the young Luigi’s talents. He initially studied law in Padua, earning
his degree in 1946. He also was a pupil of Malipiero’s in composition from 1941 through 1945
at the Venice Conservatory, where Nono would encounter the music of the Second Viennese
School. Thanks to Malipiero, Nono met Maderna in 1946 and served an apprenticeship with him
in the late 1940s. With Malipiero’s urging, Nono studied conducting with Scherchen, first in a
class format (beginning in 1948), and, later, via private lessons (1952 through 1953). While
teaching at Darmstadt (1957 through 1959), Nono was colleagues with Boulez, Maderna,
Stockhausen, and, later, Henri Pousseur (1929-2009) and Berio.

Figure 8-1. Malipiero and Nono (date unknown)¹

¹ Image from “Gian Francesco Malipiero,” Portale di Rodoni.
Nono would develop a friendship with Dallapiccola, beginning in 1947, and sought his influence with a group of musicians who wanted to form a new musical language. There is correspondence (from 1955 to 1966) from Dallapiccola, six letters to be exact, in which Nono is addressed as “caro Maestro e amico” and “Caro Maestro.” From 1953 through 1971, Nono wrote 19 letters to Dallapiccola. In this correspondence, Nono addressed Dallapiccola as “Caro Maestro” or “Maestro carissimo.” In a supportive letter to Nono from 23 April 1961, Dallapiccola mentioned *Intolleranza 1960*:

> I read in “La Nazione” this morning that INTOLLERANZA 1960 will be given in Cologne next spring and I want to tell you immediately how much I rejoiced to learn that your work resumes its imposed way where the equivalent of the Social Movement can not boast of four and a half million votes.²

Nono became a member of the anti-Fascist group, the Italian Resistance, near the end of World War II. He would join the Italian Communist Party in 1952 (the very group that protested Dallapiccola’s premiere of *Il Prigioniero* a few years earlier). Communism would influence Nono’s compositional process in the nine years that followed. His vision for his first opera, *Intolleranza 1960* (1960-61), was inspired by experimental theatre from Pre-Stalinist Russia. In 1962, Nono became the first Western avant-garde composer to visit the Soviet Union.³ He created the two-part ‘azione scenica’ from eight politically-charged texts, including the poem *Our March* (1917) by the Russian futurist and socialist Vladimir Mayakovsky (1893-1930).

Nono utilized Schönberg’s serialism and married his daughter Nuria Schönberg (1932- ). Nuria has said that her life at home with Luigi was conditioned by his life (she refers to him as

---

² Dallapiccola, Letter to Luigi Nono, 23 April 1961. Used by permission from the Gabinetto Scientifico Letterario G. P. Vieuwseux (Florence, Italy), Anna L. Dallapiccola, Nuria Nono, and the Archivio Luigi Nono (Venice, Italy).

³ Nono was invited to the Soviet Union with the understanding that he was a leading figure of the Italian Communist party. During Nono’s visit, Nikolai Karetnikov, a Moscow modernist, met with the composer and exchanged scores and ideas about 12-note rows.
‘Gigi’) and “by his tears, his games.”

Luigi and Nuria had two daughters, Silvia (1959- ) and Serena Bastiana (1964- ). Around the time of writing Intolleranza 1960, Nono would tell his wife that ‘I need to be alone to write…why not go to your mom’s in Los Angeles with Silvia?’ An example of how busy Nono was during this time is represented in a recollection of Nuria’s, when ‘Gigi’ would call her at twelve o’clock and inform her that 10 people would be coming home with him for lunch. She had to prepare lunch at their home in Venice for all of those people at a moment’s notice.

Nono died in his city of birth on 8 May 1990. He remains one of the most prominent composers of the 20th century.

Musical Styles

Nono’s earlier works reflect Webern’s influence, with their use of 12-note pitch serialism. Nono would later transform pitch serialism into a serialism of timbres, articulation, and durations. Nono felt that he was representative of a “third phase of serial composition” while Schönberg’s work represented the first and Webern’s work represented the second.

Nono’s musical styles developed through the influence of a number of international artists from other fields: Italian painter Emilio Vedova (1919-2006), Russian and Soviet theatre director, producer, and actor Vsevolod Meyerhold (1874-1940), German theatre director Erwin Piscator (1893-1966), and Czech artist and scenic designer Josef Svoboda (1920-2002).

By the 1960s, Nono was particularly focused on the subject of the interval: the importance of the interval and what meaning it would convey. He was now composing all-

---

5 Spangemacher, “Schönberg as Role Model…on the Relationship between Luigi Nono and Arnold Schönberg,” 42.
6 Borio. “Nono, Luigi.”
interval rows (Example 8-12 on page 150). De Benedictis describes the inherent benefits of using an all-interval row, especially when considering the freedom it allows to be expressive:

With the statistical control of pitch overcome by the constant circulation of the all-interval rows, the choice of intervals became increasingly intuitive, defined locally and directed towards the creation of complex sound surfaces (or better, harmonic surfaces) such as blocks, pitch bands, groups, continua…[the interval’s function is to] generate pitch series that take on the function almost of ‘dramatic Gestalten [Form].’

There were no more strictly serialistic grid systems; rather, Nono created the idea of an autonomous interval which completely replaced the concept of the pitch series in the organization of material. His works following Intolleranza 1960 were almost completely electronic in nature.

**Autobiographical Implications**

Nono composed Intolleranza 1960 in the small space of a 3-month period from late 1960 through the beginning of the following year. Nuria reflected on how worried he was about having to write an entire work within such a restricted timeframe. She remembers him calling her while she was in Los Angeles and bargaining on the composition of the piece, wondering if he could take a shortcut by using an excerpt from his Il Canto Sospeso (1955-56). He argued that Gioachino Rossini (1792-1868) did this sort of self-borrowing as well. Nono would later quote the fourth movement of Il Canto Sospeso as an orchestral interlude in Part I of Intolleranza 1960 between Scenes Four and Five (measures 500 through 544). This self-quotation occurs at a very emotionally intense moment of the drama, between the scene that depicts the policmen’s interrogations and the scene of torture.

---

Nono’s experiences of World War II, the Nazi occupation, and the Resistance were fundamental to his general development. The composer expressed his own feelings towards politics and other events of the day in *Intolleranza 1960*, especially regarding fascist violence, developing countries’s struggles for freedom and independence, racism, and the exploitation of the working class.\(^8\) Nono’s socio-political outlook on life was deeply reflected in his music:

It was not for him a question of reproducing in music the emotions of suffering, scorn, anger, rebellion, desire and love of which the texts speak, or to which the titles of instrumental compositions refer; rather, it was the idea of formulating on a musical level, in the unshakable unity of sound, issues for which humanity demands urgent resolution: To listen is to know; sensitivity to the circumstances of suppression and abuse that determine human suffering is a prerequisite to their overcoming.\(^9\)

**Italian Expressionism Defined in *Intolleranza 1960***

The following Expressionist qualities will be explored: subject matter (intolerance, oppression), text (especially fragmented text), use of *Sprechstimme* (used especially in moments of stress), mixture of chromaticism and serialism (intervallic emphasis at times on minor seconds; extreme dissonance of the orchestra’s music due to serialism), emphasis on non-triadic tones (the work has no key signature), dramatic and irregular texture (blocking and layering of sound by voices and orchestra), rhythmic instability (used throughout), scenic design and lighting (the use of the Magic Lantern, images of dramatic and violent real-life events), extreme expression and dynamics (for example, at the end of Scene Five, the torture scene, when the chorus is instructed to scream for a few measures from a quiet dynamic to \emph{ffff}), subjectivity, exaggeration (the vocal ranges of all singers are at the extremes of their ability), and distortion (use of serialism in contrast with intervallic relationships and emotionality). The characteristics of the ‘Ich Drama’ will be surveyed: unnamed central character who comes back at the end of

---

\(^8\) Borio, “Nono, Luigi.”

\(^9\) Ibid.
the play to his point of departure (the Emigrant leaves the mine to go home and feels free, but is ‘captured’ by a flood when he is home, so he is not free), a fast-moving plot (the opera is about one hour long), and characters who are savage, archaic, and display primal behavior (the Policemen who only speak or shout but never sing).

**Performance History**

The work is rarely staged, since spectacle is a fundamental part of the piece. The first performance was given on 13 April 1961 at the Festival XXIV Internazionale di Musica Contemporanea de La Biennale di Venezia. Bruno Maderna conducted the BBC Symphony Orchestra. Josef Svoboda and Vaclav Kaslik directed, and Emilio Vedova designed the sets and costumes. Performers included tenor Petre Munteanu (Emigrant), soprano Catherine Gayer (Companion), contralto Carla Henius (Woman), baritone Heinz Rehfuss (Algerian), bass Italo Taja (Tortured Man), and the pre-recorded polyphonic choir of RAI in Milan with choir director Giulio Bertola. The festival also included performances of *Noye’s Fludde* (1957) by Benjamin Britten (1913-76) and *La Via della Croce* (1961) by Giorgio Federico Ghedini (1892-1965). The managers of La Biennale censored some of the projected frames of the opera that depicted concentration camps and demonstrations by strikers. After only one repeat performance two days later on 15 April, *Intolleranza 1960* would not be performed again in Italian for another half century, when, in 2011, the Italian renewal marked the work’s 50th anniversary at the Teatro La Fenice.

A German version was produced in Cologne at the Opernhaus on 3 April 1962. Bruno Maderna conducted and Hans Lietzau directed the production which included singers Larry White, Catherine Gayer, Helene Raab, Hans-Gunther Grimm, and Mark Elyn. Alfred Andersch (1914-80) translated the libretto into German.
The American premiere took place in Boston on 21 February 1965. The Boston Opera Group gave this production, sung in English, at the Back Bay Theater. Bruno Maderna directed the Opera Boston Group’s chorus and Boston Symphony. The director was Sarah Caldwell (1924-2006) and the stage design and the costume design were created, respectively, by Josef Svoboda and Jan Skalicky, both of Czechoslovakia. The stage was bare for the scenery and costumes, while the effects were shown via the lighting and television, including still pictures that were flashed on the stage. A second performance was presented the next evening. The cast included tenor Lawrence White as the Emigrant, soprano Beverly Sills as the Companion, contralto Margaret Roggero as the Woman, bass Erco le Bertolino as the Tortured Man, and baritone Guus Hoekman as the Algerian.

Nono experienced great difficulty getting to Boston, and the performances were postponed due to the composer being denied a visa since he was a member of the Italian Communist Party; however, he was granted a regular work permit after the musicians involved went on strike to demand that Nono be given a visa. Just one week shy of the premiere, the visa was granted through the intervention of the Department of State. At the end of his trip to the United States, Nono visited Cuba. The initial performance on 21 February was delayed because the original lead tenor, John Moulson, fell ill. Lawrence White was singing with the Kiel Opera in Germany at the time, and arrived at the performance with only four days to spare, causing this slight delay. The costume designer, Jan Skalicky, son of a former Czech counsel to the United States, announced that he would be defecting to the U.S. after this performance.

The opera’s first performance in Edinburgh was given a concert treatment as *Suite da Concerto da Intolleranza 1960* for soprano, chorus, and orchestra (Ars Viva AV 78). The

---


production on 29 August 1969 featured soprano Catherine Gayer, the London Symphony Orchestra, and Italian conductor Claudio Abbado (1933- ). The first Italian performance of the concerto version was presented in Milan at Teatro all Scala from 13-15 October 1971.

On 10 May 1970, the Städtische Bühnen Nürnberg-Fürth presented an updated version of the opera, titled *Intolleranza 1970*, in Nuremberg, with Wolfgang Weber directing, scene design by Peter Heyduck, projections by Lajos Keresztes, and choreography by Günter Titt. Adam Rauth directed the Nuremberg opera chorus, and the orchestra was under the baton of German conductor Hans Gierster (1925-95). Cesare Curzi was the Emigrant, Maria De Francesca was the Companion, Gerda Lammers played the part of the Woman, Barry Hanner portrayed the Algerian, and the Tortured Man was Fabio Giongo. The reworking of *Intolleranza* included material related to the dramatic fascist coup in Chile and the Asturian miners’s strike of 1970. Yaak Karsunke reworked and edited the text so that it represented a metaphor for German intolerance.

The French premiere occurred in Nancy at the Grand Le Théâtre on 26 March 1971. This version, titled *Intolleranza 1971*, was in French, and Martine Cadieu provided the text. Both the text and visuals were altered to reflect current French issues. Wolfgang Gayler (1935- ) directed the Orchestre Symphonique de Nancy and Les Percussions de Strasbourg, and Jean-Claude Riber directed the production. Serge Marzolff created the scenography, Lucien Robert designed the costumes, the sound directors were Jack Delpaz and Walter Pohl, and Francoise Saur and Dany Mahler created the images and video. Caesar Curzi was the Emigrant, Maria De Francesca was his Companion, Michèle Vilma was the Woman, Can Koral (known as a ‘Third World Man’ in this production) played the part of the Algerian, and Frank Schooten portrayed the Tortured Man.
The 1970 version was presented in Florence on 26 January 1974 and directed by Wolfgang Weber, Peter Heyduck, and Lajos Kereszter. This time, Nono converted the work into a one-act opera and presented it in the non-native language of German.

A run of Intolleranza 1960 took place in Hamburg at the Hamburgische Staatsoper on 10, 14, 17, 22 February and 19 March 1985. Günter Krämer directed, with scenic designer Andreas Reinhardt and costume designers Andreas Reinhardt and Danielle Laurent. The Emigrant was William Cochran, his Companion was Slavka Taskova, the Woman was portrayed by Gabriele Schnaut, the role of the Algerian was double-casted with Richard Salter and Uder Krekow, and the Tortured Man was alternately played by Urban Malmberg and Carl Schultz. Hans Zender (1936- ), German conductor and composer, conducted the orchestra and Albert Limbach directed the choir. A significant amount of time passed before Intolleranza 1960 was produced again, this time at the Staatsoper Stuttgart on 11 October 1992 with German conductor, pianist, and teacher Bernhard Kontarsky (1937- ), director Christof Nel, and singers David Rampy, Urszula Koszut, Kathryn Harries, Wolfgang Probst, and Jerrold van der Schaaf.

From 2000 through 2007, all performances of Intolleranza 1960 took place in Germany: 22 September 2000 (Köln, Bühnen der Stadt Köln); 28 September 2000 (Stuttgart, Staatsoper Stuttgart); 15 September 2001 (Berlin, Deutsche Oper); 1 October and 21 October 2001 (Bremen, Bremen Theater); 2 October 2002 (Köln, Bühnen der Stadt Köln); 14 May 2003 (Berlin, Deutsche Oper); 25 September 2004 (Saarbrücken, Saarländisches Staatstheater); and 13 May 2007 (München, Staatstheater am Gärtnerplatz).

A newer production took place at the Staatsoper Hannover from 9 September to 9 November 2010, conducted by German conductor Stefan Klingele (1967- ), directed by Benedikt von Peter, and with set designs by Katrin Wittig and costumes by Geraldine Arnold. Featured in
the cast were Mathia Schulz as the Emigrant, Karen Frankenstein as the Companion, Khatuna Mikaberidze as the Woman, Christopher Tonkin as the Algerian, and Tobias Schabel as the Tortured Man.

As previously stated, another new production occurred in Venice at the Teatro La Fenice from 28 January through 5 February 2011 to celebrate the 50th anniversary of the premiere. This performance featured German conductor Lothar Zagrosek (1942- ) with direction, scenery, costumes, and lighting by Facolta di Design e Arti, IUAV di Venezia. The Emigrant was Donald Kaasch, Cornelia Horak was the Companion, the Woman was Julie Mellor, Alessandro Paliaga played the Algerian, and Michael Leibundgut portrayed the Tortured Man.

The most recent performance took place in Hannover at Staatsoper Hannover from 6 November through 7 December 2011, with conductor Klingele, director Benedikt von Peter, set designer Katrin Wittig, costume designer Geraldine Arnold, and lighting designer Susanne Reinhard. The cast was the same as that of the 2010 Hannover production.

Except for Hannover, Cologne, Stuttgart, Berlin, and Venice, these premieres in different cities were one-time occurrences. This phenomenon is what Angela Ida De Benedictis calls a “first and last set up on the road of oblivion” for Intolleranza 1960.\[12\]

Two commercial recordings of the opera exist, and both are in German. The first is a 1995 recording from the 1992 Stuttgart production at the Stuttgart State Opera, conducted by Bernhard Kontarsky (Teldec 4509-97304-2). The other recording (Dreyer-Gaido 21030, 2012) is of a live performance at the Theater am Goetheplatz in Bremen from February of 2001. The chorus and auxiliary chorus of Theater Bremen Philharmonic Orchestra participated in this production with German conductor Gabriel Feltz (1971- ).

---

\[12\] De Benedictis, ““Intolleranza 1960,” o del Rinascere a Cinquant’Anni...,” 12.
Reception

The premiere occurred with grand protest, much like the premiere of Stravinsky’s *Le Sacre du Printemps*, except that the protests were premeditated and had nothing to do with the music; rather, they had everything to do with political stances against Nono and 12-tone music. A group interrupted the performance by throwing stink bombs from the gallery. Neo-Fascists were concerned that Nono was somehow contaminating Italian music. They also were critical of Nono for having a name that was a double negative. This extreme-right collective was known as Ordine Nuovo. This assemblage not only catcalled and shouted at the stage, but also managed to throw leaflets all about with the following message:

Centro Studi ‘‘Ordine Nuovo’’ / It is the time of the festivals: from San Remo to Piedigrotta and Abbiatigrasso at the Festival Internazionale di Musica Contemporanea, but the one thing lacking is Music. / We refuse to believe that this muddle of sounds and dissonances called dodecaphony has anything in the least to do with the Word governing the life of today. / Also lacking here is the concept of hierarchy, the fulcrum around which develop those values that have rendered traditional Music Eternal. / It is simply an organization of notes that clash among themselves, which shows us what democracy is like when it is brought also into the field of music. / ‘‘O.N.’’13

Luigi Pestalozza of Milan spoke of the neo-fascist group’s presence. He described the yelling and profanity used during the performance that came from these unsavory audience members, as well as stink bombs that were launched into the stalls and orchestra pit.14 At one point, the stage designer shouted insults back at the demonstrators, challenging them to fight.

Claude Rostand of *La Monde of Paris* also reviewed the Venice premiere. He said the story takes its content from real life events: “The references are clear … to events that happen in

---


14 Pestalozza, “Alla “Prima” di “Intolleranza 1960” alla Fenice di Venezia - Gli Agenti Minacciava- no di Espellere ohi Protestava per la Gazzarra Fascista.”
different parts of the world today.” Rostand called the work vehement lyricism with “beautiful, bitter, and terrible” language. He described the protests during the performance:

Moments after the opening, shouts…whistle blows…disturbing representation, while [Nono’s supporters] protested in turn against these events. The second part of the [opera] was less agitated, but the screaming resumed mixed with applause after the fall of the curtain.

Nono’s former teacher, Gian Francesco Malipiero, wrote negatively about the premiere a couple of years after the fact, saying that the presentation of “such programs are useful for electoral rallies, not for any new art.” A critic from La Tribuno del Mezzogiorno described the chorus as the most normal part of the opera. The reviewer noted Bergian influence as well as the application of the “most rigorous standards of [the] expressionistic school…twelve-tone, and electronics.” A harsh critique was directed towards the text which was, according to the critic, not understandable, save for a few exceptions. The reviewer believed that this work did not offer anything new and was just a duplication of Nono’s predecessors’s techniques.

A critic from La Suisse compared the stage work to Austrian Expressionism, with its “ardent and impetuous lyricism…stormy exaltations…frantic movement [and] its tumultuous outputs, is really [reflective] of the sensitivity of the Venetian musician.” The title of Rinaldi’s review sums up his feelings about Intolleranza 1960 quite well: “An Artwork without Melodies but Full of Screaming and Gunfire: Intolleranza 1960.” The criticism becomes more pointed,

---


16 Ibid.

17 Malipiero, “Indifferenza 1963.”

18 “Prima Mondiale di Grande Importanza al Festival di Musica Contemporanea – L’Opera (Intolleranza 1960) nel suo Complesso ha Stupito e Disorientato ma non ha Convinto.”

when Rinaldi calls the score “flat,” “uniform,” and “extremely monotonous.” For such an emotionally-charged work, Rinaldi believes the singing is “devoid of any expression” as the singers are “forced to sing parts impossible, sprinkled by daring sound intervals, meaningless.”

Luciano Alberti, also from Florence, gave a better rating of the opera, calling it “a great organizational effort for the Venetian festival.”

Eugenio Gara of L’Europeo felt that the musical language of the opera was repressive in that the “word ‘freedom’ resounds from one end to the other [while the] musician appears often as a voluntary prisoner” of serialism, “an iron-clad formula.” The English critic William Weaver provided another negative opinion regarding the visual effects. Weaver referred to the text as “banal” and attacked the tape collage at the beginning of Part Two where “a loudspeaker mouths commonplaces while dancers perform a boring, tasteless pantomime.”

The German press at the premiere in Cologne of 1962 reported that a section of the audience whistled for 18 minutes. These ruffians attempted to undermine the success of the work; however, this action was sharply in contrast with the heavy and lengthy applause.

After attending the American premiere in Boston in 1965, a Time magazine reporter called Intolleranza 1960 a “series of dreamlike tableaux strung across a barren landscape of the

---

20 Rinaldi, “Un’Opera Senza Melodie ma Piena di Streppiti e Spari: Intolleranza 1960.”

21 Ibid.


24 Weaver, “Report from Abroad” in “Reports from the Provinces,” 366.

25 Ramazzotti, Luigi Nono, 83.
ear.”26 The reporter’s tone changed when he referred to the “brotherhood-of-man theme” as “basic Sunday school rather than party dogma.”

Josef Svoboda has remarked on how great the Boston production was because of its collaboration of live television with the ability to immediately play the filming of the show. Svoboda described the elaborate stage design and direction:

…there were three projection screens: on the middle one flowed…what was happening on stage, while on side two were twelve monitors…where actions were taken simultaneously from two rooms in two studies away from the theatre, on the streets of Boston in front of the theater, in the audience, and on stage.”27

Kevin Kelly of The Boston Globe described the impressionable visual effects:

A pictorial record of intolerance is flashed upon the screen, with documentary stills sometimes spaced with filmed tape of simultaneous stage action. The stills (bodies and bones piled up in a concentration camp, a man bloodied and frozen to death on a wall; a Negro whipped while chained to a tree; a grim, restive strike mob) are most often projected in the negative, occasionally in the positive, and the effect is a nightmare shifting from ugly reality to a kind of brute fantasy.28

The white audience had a strong reaction when an image of them was converted from the positive to the negative, so that the on-screen image appeared to be all black people. Some spectators began to protest, and Svoboda and Nono filmed them and transmitted these images for all to see. A neo-Fascist demonstration that took place in the front of the theatre was also filmed and projected.

Harold Schonberg of The New York Times, who attended the Boston premiere, saw a Polish Freedom Fighters picketer with a sign that labeled Nono as a Red Fascist. Schonberg made note of the large audience in attendance as well as the “hearty applause followed by cheers

for the composer when he appeared on stage”\textsuperscript{29} at the end of the performance. Schonberg was complimentary of the singers, including White, a “firm-voiced tenor [who] handled the high tessitura with uncommon facility, and so did Beverly Sills.”\textsuperscript{30}

Sills has expressed one of the harshest critiques of the opera and of the composer. Caldwell hired Sills to portray the role of the Companion for the Boston production. The opera singer expressed her distaste for the experience in her autobiography:

\textit{Intolleranza} was written by Luigi Nono, an Italian Communist who had all the political sophistication of a snail. I’m probably being unduly harsh here; there’s no reason to be critical of snails….\cite{Ibid} was thoroughly shocked to discover that the majority of Harvard students were not Communists. To his credit – or, rather, to the credit of the Boston Opera Company – he was making full use of the lavish service at the Copley Plaza Hotel. All that might have been overlooked if \textit{Intolleranza} hadn’t been such a sophomoric piece of polemical garbage. Luigi and his opera were both Nonos.\textsuperscript{31}

For the Nuremberg production of 1970, Nono invited the audience to join him after the performance in a demonstration for Cambodia. The following year’s French production in Nancy drew a record attendance. A reviewer of \textit{Le Monde} thought the documentary and theatrical style of the work was less current and more out of style than television, Godard films, and the popularity of leftist demonstrations.\textsuperscript{32}

\textbf{Libretto}

In a letter to Angelo Maria Ripellino (1923-78) in January of 1960 and an earlier letter to Andersch in 1957, Nono mentioned an American film titled \textit{Intolerance} (1916) directed by American film director David Wark Griffith (1875-1948). Griffith’s film, with a more than two-

\textsuperscript{29} Schonberg, “Opera,” 15.

\textsuperscript{30} Ibid.


\textsuperscript{32} Review of Nono’s \textit{Intolleranza 1960, Le Monde}. 

137
and-a-half-hour running time, splices four episodes from different times: the fall of the Babylonian empire, the time of Christ of the Babylonian empire, Paris during the reign of Charles IX, and contemporary America.\textsuperscript{33} \textit{Intolerance} is meant to show the history of prejudiced thought and behavior. Initially, Nono would outline a work that represented four different time periods, but the final stagework takes place within a single time period. Nono took the liberty of making changes to Ripellino’s original characters and text, partly because the composer did not think the characters fit into his ideal of musical theatre, but also because Ripellino caused multiple delays when submitting his libretto to Nono. The composer was at times frustrated because he could not compose the actual music without the text, so, out of necessity, Nono became his own librettist. In December of 1960, Otto Sertl of the work’s publisher, B. Schott’s Söhne, asked Nono to send scenes to him as they were being composed. Nono would send a total of five separate submissions to Schott in order to facilitate the editorial process.\textsuperscript{34} Ripellino was rather bitter, but still courteous and professional, when he realized that so many changes had been made to his original libretto. In the end, Nono created the libretto from the writings of eight 20\textsuperscript{th}-century authors: Ripellino, French-Algerian journalist Henri Alleg (1921-2013), German playwright, poet, and theatre director Bertolt Brecht (1898-1956), Francophone poet, author, and politician Aimé Césaire (1913-2008), French poet Paul Éluard (1895-1952), Mayakovsky, Czech journalist Julius Fučík (1903-43), and French philosopher, playwright, novelist, screenwriter, literary critic, political activist, and biographer Jean-Paul Sartre (1905-80).

\textit{Intolleranza 1960} was composed in just three months as a response to an invitation to Nono from Labroca, the director of the Venice Biennale. Schott published the score at the end of


\textsuperscript{34} Ibid., 121.
1962 with German text only, even though the original performance was in Italian (Mainz, Ars Viva Verlag, AV75, 1962). Nono’s agreement with Schott was to include an Italian text edition, but Schott did not comply. Nono was discouraged with the publishing company, complaining that the 1962 score was a “wretched study score in German.” Early in 1966, Nono chose the publisher Ricordi, and this Italian edition was used for the 50th anniversary production of 2011.

**Synopsis**

The opera is in two parts and lasts a little over one hour. Scenes One through Four are in the first half and Scenes Five through Seven make up the last half.

Figure 8-2. Part I, Scene One – Mining Town

---

35 Ibid., 129 footnote 85.
The performers are five singers, chorus, a mime, and orchestra. The characters are An Emigrant (tenor), His Companion (soprano), A Woman (contralto), An Algerian (baritone), and A Tortured Man (bass).

The protagonist is an anonymous Emigrant (like the unnamed Man of Schönberg’s *Die Glückliche Hand*). In Part I, just before Scene One, there is an opening chorus that sings an a cappella setting of Ripellino’s *Vivere è stare svegli* (the text of which is projected above the stage), which is a taped portion that is relayed by loudspeakers around the auditorium. Scene One opens in a mining town (Figure 8.2).

![Figure 8-3. Part I, Scene Six – Concentration Camp](image)

By Scene Two, the Emigrant wishes to leave the mines. In Scene Three, the Emigrant finds himself taking part in a demonstration, during which he is arrested (Scene Four), tortured (Scene

---

Five), and put in an unspecified concentration camp (Scene Six, Figure 8-3). He is able to escape the camp with an Algerian prisoner (Scene Seven).

In Scene One of Part II (Figure 8-4), the Emigrant wanders around the stage amidst projections, voices, and mimes. These happenings almost overwhelm him.

Figure 8-4. Part II, Scene One – projections, voices, and mimes\(^\text{38}\)

In Scene Two of Part II, the Emigrant meets a woman (Companion) with whom he confronts intolerance (Figure 8-5). In Scene Three, the Emigrant and his Companion run off the Woman. The brass and percussion depict the river flooding everything and destroying the Emigrant and his Companion. During the epilogue, the final chorus requests that the audience commit an act of remembrance. The chorus’s a cappella singing is played via loudspeakers

around the auditorium. They sing the third part of Brecht’s long poem *An die Nachgeborenen* (To Those Born After).

![Figure 8-5. Part II, Scene Two – Companion](image)

In Scene Three of Part I’s demonstration, five slogans of 20th-century resistance are utilized: “nie wieder!” (“never again!”) the first slogan after the German war, “No pasaran!” (“Do not pass!”) of anti-Franco struggle in Spain, “morte al fascismo e libertà ai popoli” (“death to fascism and freedom to the people”) of Italian Communist partisans, “down with discrimination!” against racism in the USA, and “la sale guerre” (“the dirty war”) against the colonial war in French Indochina.

---

In Scenes Four through Six, the ideas of arrest, torture, and imprisonment are musically depicted; for example, in Scenes Four and Five, there is staggering of chords in the strings while the use of low brass symbolizes suffering and doom. During Scene Four, the voice of Henri Alleg is heard on tape. Alleg was a reporter who was tortured while in prison during the Algerian War. The orchestration is employed to elicit certain thoughts; for example, military drums are used in between the questions of the interrogators. During Scene Five, the voice of Sartre is presented on tape while the prisoner is tortured. At the beginning of Scene Six, which takes place in the concentration camp, the tolling of bells (chimes) is heard over the chorus of prisoners. The Tortured Man sings the text of Fučík, a member of the Czechoslovakian intelligence who died in a Nazi prison.

Part II begins with a non-musical collage of tape and film which includes slogans, critique of American capitalism, newspaper quotations, and a film clip of the atomic bomb explosion. This scene has been labeled as the musique concrète portion of the opera.\textsuperscript{40} There is mimed dancing and machine noises are played via tape.

Guilio Argon believes the flood near the end of the work represents misdeeds that are “not episodes of a political struggle bitterly fought by two antagonistic parts;” rather, they are “the free and yet inevitable product of political indifference, absenteeism.”\textsuperscript{41} The epilogue ends with a moralistic text which reminds the author of the ending of Don Giovanni (1787) by Wolfgang Amadeus Mozart (1756-91). The depiction of Don Giovanni being dragged down to Hell is similar to the flood that killed everyone in its path. The contrast of the ending chorus commentary is stark, but also a way for the work to end on a brighter note and teach the audience

\textsuperscript{40} Gilbert, \textit{Dialectic Music: An Analysis of Luigi Nono’s Intolleranza}, 11.

\textsuperscript{41} Argon, “Intolleranza 1960 a Venezia: Una Ierofania che Rivela il Simbolo Sotto la Sembianza Emotiva,” 135.
a lesson. In *Intolleranza 1960*, the lesson, according to Janet Gilbert, is that “political struggle must transcend the realm of propaganda and transform individual consciousness.”  

As for the meaning of this theatrical work, Nono said the following:

Intolleranza 1960 is the wakening of human awareness in a man who has rebelled against the demands of necessity – an emigrant miner – and searches for a reason and a ‘human’ basis for life. After several experiences of intolerance and domination, he is beginning to rediscover human relations, between himself and others, when he is swept away in a flood with other people. There remains his certainty in ‘a time when man will be a help to man.’

Symbol? Reportage? Fantasy?
All three, in a story of our time.

Argon states that *Intolleranza 1960* is “a show distinctly anti-bourgeois…anti-bourgeois excludes from the new ritual entertainment, namely solidarity of interpreters and viewers in the celebration of the rite, the scenic human bourgeois type.” Later, Argon argues that no one would be able to “enter this space…intensely visual and sound experience” without ceasing to be, “at that particular moment, a bourgeois, because [of the] strength and relentless succession of emotions [which] arise above the level of mediocrity or mediumship that has in fact aesthetic order…[being a] bourgeois means to be in a State of social and political guilt.”  

Argon calls the dramatic work a “Drama mit Musik” (Drama with Music) that features the “great themes of good and evil, light and darkness, of yes and no, being and nothingness.”  

Argon believes Nono wants, in this drama, to inspire “the desperate desire to free ourselves, [the] dialectics of emotion

---

42 Gilbert, *Dialectic Music*, 95.
46 Ibid., 136.
and action, the rigor mortis of the expired symbol, which can no longer speak. The theme of divineness that the work expresses is a theme of freedom.

**Block Style of Orchestral Writing**

The orchestral writing has been called pointillistic. These “blocks of sound suspend [and] stretch the parameter of time,” thereby creating a “continuum effect.” This block style of writing is represented by chords and the use of trills, shifting dynamics (attacks), and strings using pizzicato. For example, the orchestra plays the first heard chord, an ***attack that is comprised of the C-C# pitch continuum, which is sustained for 28 measures. There are more sudden attacks of loudness and use of percussion, followed by silence, and repeated all over again. These attacks are representative of violence in society. Percussion is used throughout the work, a possible symbol of militant and violent behavior.

**12-Tone Method versus Communism**

Nono’s highly-political *Intolleranza 1960* uses serialism, which could be compared with communism. In serialism, notes are treated without hierarchy. Communism is based on the lack of a class system. If a musical work is said to be communist, it should be ‘music for the masses.’ Although he used music in a socio-political way, Nono’s dodecaphonic music was not accepted by the general public, so the communist label has its limitations. On the other hand, communism was not acceptable to large populations of the general public, so the communist label may be used for Nono’s music.

---

47 Ibid., 137.


Intervallic Rows and Voicing

Nono described the emotional disposition of each character as follows: the Soprano (Companion) is always strong and hardy, and sweet; the Baritone (Algerian) is determined, even in the face of death, and is conscious; the Tenor (Emigrant) represents doubt, is uncertain, but also strong, resistant, and determined; the Contralto (Woman) is (perhaps) short-tempered, and malignant, desperate, and in love. The character row of the Baritone was also that of the Bass (Tortured Man). Each character was associated with one or more generative rows. Each row would utilize the alternation of two specific intervals. These intervals are five of the six interval classes: major and minor second, minor third, perfect fourth, and tritone. There are a total of seven rows for the protagonists of the opera.

The Tenor is given two rows: Row One (Example 8-1) is based on alternating tritone and perfect fourth intervals (Ab-D-G-C#-F#-C-F-B-Bb-Eb-A) while Row Two (Example 8-2) is based on alternating minor second and major second intervals (C-C#-Eb-D-E-F-G-F#-Ab-A-Bb). The perfect fourth is seen as a symbol of hope. The major second represents freedom. The Tenor provides uncertainty for others throughout the opera, hence the wavering use of minor versus major second and augmented versus perfect fourth. For example, in measures 106 through 109 on pages 16 through 17, the tenor sings “…der Arbeit unter den Schatten” (“…this work in the dark”) as (B-A-G#-C#-F#-C F-E-Bb-Eb-A-G) or (m7, M7, P4, dim5/Aug4, P4, M7, dim5/Aug4, P4, Aug4, m7).

Example 8-1. Tenor Row One – Augmented Fourth and Perfect Fourth
Example 8-2. Tenor Row Two – Minor Second and Major Second

Example 8-3. Part I, Scene One, Emigrant (pages 16-17)

Example 8-4. Soprano Row One – Minor Third and Minor Second

---

50 Luigi Nono INTOLLERANZA. Copyright © 1960 by Schott Music GmbH & Co. KG. Copyright © renewed. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG.
Example 8-5. Soprano Row Two – Minor Second and Perfect Fourth

The Soprano’s first row (A-C-C#-E-F-D-Eb-F#-G-Bb-B-G#) is comprised of alternating minor third and minor second intervals (Example 8-4), and her second row (B-C-C#-F#-Fb-A-E-Eb-Ab-G-D) has alternating minor second and perfect fourth intervals (Example 8-5). The Soprano is representative of hope, force, and resistance. She is the only character to display the minor third interval.

Example 8-6. Part II, Scene Two, Companion (page 152)\textsuperscript{51}

\textsuperscript{51} Luigi Nono INTOLERANZA. Copyright © 1960 by Schott Music GmbH & Co. KG. Copyright © renewed. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG.
Her aria, sparsely accompanied by strings and percussion, is 252 measures in length. Her singing is also accompanied by the less sparse flute, vibraphone, and celeste. Example 8-6 is reflective of this sparseness in her extended aria, beginning with measure 73 on page 152, “…Lebens vibrieren gleich elektrischen Drähten” (“…Life vibrates the same electrical wires”), she sings (E-D-Eb-A-G Eb-F-Bb-C-C#) or (m7, m2, Aug4, m7/M2, m6, M2, P4, M2, m2).

Example 8-7. Contralto Row – Augmented Fourth and Minor Second

Example 8-8. Part I, Scene Two, Woman (pages 35-36, measures 220-223)\(^{52}\)

---

\(^{52}\) Luigi Nono INTOLLERANZA. Copyright © 1960 by Schott Music GmbH & Co. KG. Copyright © renewed. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG.
The Contralto’s singular row (F#-C-C#-G-Ab-D-Eb-A-Bb-E-F-B) alternates between the intervals of the tritone and minor second (Example 8-7). To portray the Contralto’s use of emotional blackmail and vengeance, Nono borrows the minor second and augmented fourth from the Tenor’s motive. The Contralto’s singing is sometimes accompanied by the vibraphone, marimba, and string pizzicato. In measures 220 through 223 (Example 8-8), the contralto pleads with the Emigrant and sings “Bleibe! Bleibe! Bleibe!” (“Stay! Stay! Stay!”) as (A-Eb-D-C#-G-Ab) or (Aug4, m2, m2, Aug4, M9/m2).

Example 8-9. Baritone/Bass Row – Major Second and Perfect Fourth

Example 8-10. Part I, Scene Six, Tortured Man (page 108)\(^{53}\)

\(^{53}\) Luigi Nono INTOLLERANZA. Copyright © 1960 by Schott Music GmbH & Co. KG. Copyright © renewed. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG.
The Bass’s and Baritone’s row (C-D-G-A-E-F#-B-C#-G#-Bb-Eb-F) involves alternating major second and perfect fourth intervals (Example 8-9), which are borrowed from the Tenor’s rows. This is befitting because the Baritone (Algerian) is associated with freedom and revolution. For example, beginning at measure 650 on page 108 (Example 8-10), during Fučík’s aria which is sung by the Tortured Man in Scene Six, the bass sings “Ich hoffte als freier Mann zu leben” (“I hoped to live my life as a free man”) as (G#-E-A-Eb-Bb-D-B-C#-(C#)-F#-G) or (m6, P4, Aug4/dim5, P5, M3, M6, M2, P4, m2, m7)).

Example 8-11. Part I, Scene Seven, Emigrant and Algerian (page 122)

Also, during the duet (Example 8-11) between the Algerian (baritone) and Emigrant (tenor) at measure 716, page 122, “Zusammen widerstanden wir dem Wahnsinn des Stacheldrahts” (“Together we resisted the madness of barked wire”), the Emigrant sings (F#-G#-
G-F-Bb-E-A-G) while the Algerian sings (F#-B-A-E-C-F#-D-F#-D). This has been compared to the duet for male voices in Verdi’s *Don Carlos* (1867).  

\[\text{Example 8-12. All-Interval Row}\]

The chorus sings an all-interval row (Example 8-12) when they act as a singular force in Scenes Two, Four, Six, Eight, and Nine. This row is also used in the bass’s aria from measures 639 through 653.

**Vocal Style**

Beginning with *Il Canto Sospeso* (1955–56) to texts by condemned prisoners of the European Resistance, Nono created a new style of singing which fragments the text. These fragmentations would occur from a single line to diverse types of textural layering. Nono also manipulated the text with the use of a polyphonic madrigal style similar to that of Dallapiccola. When the text is fragmented, it is all about the acoustics and phonetic properties of words.

Documentary materials are often spoken (which is more realistic and direct), whereas poetic texts are sometimes faded out, syllable by syllable, into complex choral textures. Solo vocal lines take on a lyrical expression, especially during the Companion’s extended aria (Example 8-6).

**Use of Chorus**

There are nine different choral pieces in *Intolleranza 1960*. When the chorus is on stage, playing the part of the miners or prisoners, it is not actually singing. The choral parts are pre-

---

55 De Carvalho, “Towards Dialectic Listening: Quotation and *Montage* in the Work of Luigi Nono,” 53.
recorded on tape. For the premiere performance, the preparation of electronic parts and choral works on tape were made at the RAI phonology studio in Milan with the help of Bruno Maderna.

According to Nono, the chorus should have a complementary relationship with the soloists, thereby providing a “transition from individual situations to collective situations.” The chorus interacts with the main characters in different ways, sometimes as a commentary maker (an autonomous voice), and other times as an amplification of the individual’s feelings (which reminds the writer of the symbolism involved in Wagner’s Der Ring des Nibelungen (1848-74) and the implications of the leitmotifs used, although Nono’s brief and compressed treatment of a singular theme with a small cast and instrumental ensemble is in direct contrast with Wagner’s multi-hour, four-opera cycle featuring a large orchestra with repeated and numerous motifs).

**Theatrical Design**

This azione scenica was a product of the Czech theatrical influence resulting from Nono’s 1958 trip to Prague. Nono met Alfred Radok (1914-76) in November, the creator of the Magic Lantern Theatre. In a letter Nono penned to Palmiro Togliatti (1893-1964), a leader of the Italian Communist Party, the composer discussed his Intolleranza 1960, and his meeting with Radok. Nono expressed his desire to have Radok direct Intolleranza 1960. Nono also met Josef Svoboda (1920-2002) and experienced his Magic Lantern system. This theatrical machine, used in Svoboda’s productions in the 1950s and 1960s, was a part of the extreme avant-garde theater in Czechoslovakia. Nono’s focus on using the entire stage was taken from Svoboda’s Magic Lantern techniques, whereby simultaneous projections are put onto moving curtains that are

---


different shapes. For the design of *Intolleranza 1960*, the artist Vedova painted a mixture of collage and abstraction that was projected onto Svoboda’s screens.

![Image](71x476 to 344x667)

Figure 8-6. Emilio Vedova and Luigi Nono (Venice, 1961)\(^{58}\)

‘Ich Drama’

The protagonist, sung by a tenor, is an unnamed migrant worker. Nono’s widow, Nuria, said the following regarding Luigi’s focus on a single character in the stage work: “In the theatre he felt there had to be a central figure, as a priest who officiates a rite. And so the music [and] the sound should come from all sides, not from a single source. The principle was that.”\(^{59}\)

German Expressionism, especially of the stage, most certainly influenced Nono around the time he composed *Intolleranza 1960*. The Nono Archive in Venice houses the composer’s books from this period in his life, including Paolo Chiarini’s *Il Teatro Tedesco Espressionista* (1959) and Vito Pandolfi’s *Il Teatro Espressionista Tedesco* (1956).

Nono dedicated this work to Schönberg and his opera *Die Glückliche Hand*. The Italian described his appreciation for this Austrian monodrama:

\(^{58}\) Image from Eugenio da Venezia.

\(^{59}\) Ritardi, “Nuria Schoenberg Nono,” 16.
Die Glückliche Hand was the start of a modern conception of theater. In this “drama” singing and mimed action alternate and develop simultaneously, not one an illustration of the other but each characterizing independently various situations. The chorus has a double function: the sonorous and purely visual-color and form are integrated into the scene in an autonomous and symbolic use.  

Intolleranza 1960 shares commonalities with the Expressionist ‘Ich Drama’ as well as Schönberg’s Expressionist semi-monodrama Die Glückliche Hand. The ‘Ich Drama’ has an unnamed protagonist, and Nono’s work features a nameless migrant worker. The extreme dissonance of the orchestra’s music, due to serialism, is representative of the horrors of the Expressionist subject matter: persecution by Fascists, racial intolerance, and struggles for freedom. Nono used a novel vocal technique that divided and overlapped the text’s syllables. Vocal manipulation is also seen via shouting and Sprechstimme, which Schönberg created and featured in Die Glückliche Hand. During times of great agitation, the singers will resort to Sprechstimme; for example, in Scene Two of Part I, when the Woman (contralto) is told that her lover, the Emigrant, wants to leave, she uses Sprechstimme when she says “und jetzt flüchtest du wie der Wind!” (“and now you flee like the wind again!”) In the Teldec recording, the singer takes the liberty of using Sprechstimme when she calls her lover a “schwarzes reptil” (“black reptile”). The original Italian is “nero verme” (“black worm”).

Marinella Ramazzotti compares Intolleranza 1960 to Schönberg’s Expressionist works Die Glückliche Hand and Moses und Aron (1930-32). Die Glückliche Hand used light projections to express the symbolic meanings of the drama. In Moses und Aron, Schönberg represented the choir’s spreading of rumors via the use of speakers which would be moved at

---

60 Nono, “Appunti per un Teatro Musicale Attuale,” 421.

61 Ramazzotti, Luigi Nono, 73.
different points in the hall. Each 46-part chorus member would be backstage and speak directly into their individual telephone, so that the parts would sound mixed together in the auditorium.

**Relevance and Application of Intolleranza 1960**

The Dreyer Gaido label released a new CD of *Intolleranza 1960* (ASIN: B00B2KW1MW) on 26 March 2013, featuring the Bremen Philharmonic Orchestra and conductor Gabriel Feltz. As discussed, more performances have taken place since the 50th anniversary in 2011.

This type of political drama can and should be reshaped for the time period in which it is presented. The images and projections could be updated. Many scenes are still relevant to current times: the flood, torture scene, interrogation, intolerance, and racism.

Although the chorus parts are taped, the singing is very difficult in that it is a cappella at times. The melodic content is almost non-existent, there are wide leaps in the singing parts, and the text is frequently fragmented, although lyrical singing is required. The vocal ranges for all voices employ the extremes of pitch, while the complex and rigid rhythm in both orchestra and voices requires considerable practice. It is incredible to imagine that this work was rehearsed for such a short period of time before its first performance. Maderna arrived only one week before the Venetian premiere. It was said that the atmosphere was strained until Maderna arrived.\(^{62}\)

The success of the premiere is really a testament to the high quality and ability of conductor Maderna, the BBC Symphony, and the vocalists.

When Schonberg gave the weighty comment in his 1965 review that *Intolleranza 1960* will “never be a popular work,” he was correct. The musical content of this work is not meant for a mass audience; however, the storyline is relatable to just about any culture during any time

---

\(^{62}\) Taibon, *Luigi Nono und sein Musiktheater*, 62.
of humanity. The Expressionist narrative of death, torture, and pain are palpable in this opera. History does repeat itself, and, as long as there is war, famine, flooding, underpaid workers, and intolerance of differences, the messages of *Intolleranza 1960* will have lasting relevance.
CHAPTER 9
EXPRESSIONIST ITALIAN ART WORKS

Italian Expressionism Defined in Art

As outlined in Chapter 3, Rosso’s Conversazione in Giardino, Modigliani’s Max Jacob, Cafe Singer, and Madame Kisling, and Maccari’s Amleto will be studied for Expressionist qualities, including: the work’s title and if it suggests psychologically intense subject matter; violent distortion; subjectivity; strong colors; symbolic usage of color; angular and rhythmical areas of flat or dissonant colors which clash violently; colors that are heavily outlined in black; the medium of the work; the subject’s state of mind if the work is a sculpture; portrayal of the rough nature of urban life; rejection of balance; the artist’s intention, life events, and whether the artist created the work as a reaction to a personal crisis.

Medardo Rosso

Rien n’est matériel dans l’espace.¹

Born on 21 June 1858 in Turin, Rosso was a reclusive sculptor. From 1875 to 1879, he attended the Accademia di Belle Arti di Brera in Milan. After serving in the military, he continued his studies at Brera Academy for 11 months during 1882 and 1883. It has been widely reported that he was expelled from the Academy in 1883 for “protesting against the traditional teaching methods.”² In reality, Rosso was ultimately expelled because he punched a student, Casimiro Ottone, who would not sign his petition.³

In the 1880s, Rosso’s artwork reflected his preference of contemporary subjects. After returning to Milan from a brief trip to Paris, he married Guiditta Pozzi in April of 1885. The

¹ Quote by Rosso, “There is nothing material in the space,” in Claris, De l’Impressionnisme en Sculpture: Lettres et Opinions de Rodin, Rosso, Constantin Meunier etc..., 55.

² Rodgers, “Rosso, Medardo.”

³ Heckler, Sculpture’s Private Self: Medardo Rosso and the Role of the Imagination in Nineteenth-Century European Sculpture, 67-68.
couple had one child, Francesco Evviva Ribelle Rosso, in November. That same year, Rosso entered a competition to create a funeral monument in reverence to the music critic Filippo Filippi (1830-87). His confident nature is revealed when, after quickly finishing the statue, Medardo positioned it on Filippi’s grave before the judges even selected a winner.

Rosso enjoyed two periods of intense artistic activity. The first occurred about a year before his first visit to Paris in 1884. The second happened while he was studying in Paris from about 1889 through 1894.

In 1889, Medardo separated from his wife and moved to Paris. He would later claim French citizenship in 1902. Rosso’s sculptures between 1890 and 1893 emphasized psychological activity (e.g., Bambina che Ride (Laughing Girl), 1890) as well as the connection between the figure and its surroundings.

Rosso became a friend of sculptor Rodin in 1894. The two sculptors agreed to exchange their works at an exhibition of Rosso’s. Rosso gave Petite Rieuse (Small Laughing Girl) to Rodin, and Rodin gave Rosso a torso, probably L’Homme qui Marche (The Walking Man). \(^4\) Once Rosso gained more notoriety as the ‘master of Impressionistic sculpture,’ Rodin was none too pleased, even though Rodin was much more popular overall. Rosso accused Rodin of plagiarism when Rodin created Balzac, believing that the sloping position of the statue’s protagonist was a copy of that of his Bookmaker. Even though these accusations were never discussed in writing, the press picked up on the gossip and gave it some momentum for some years after. Rosso’s relationship with Rodin dissolved in 1898. It is believed that the Italian sculptor could not exhibit successfully in France due to Rodin’s influence and hard feelings.

Rosso was fixated during his late years on the idea that Rodin did not acknowledge what Rosso perceived was Rodin’s debt to him.

Towards the end of the century, Rosso focused on promoting his work. He spent much of his last 20 years (1907 through 1928) producing repeated recastings of old works, but not creating new art. His major supporter and collector of his works was the Dutch artist and exhibition organizer Etha Fles (1857-1948). Rosso met Fles in 1900 at the Exposition Universelle in Paris. With Fles’s backing, Rosso exhibited works in the Netherlands, Berlin, Leipzig, Vienna, and London through the early 1900s. Fles would sometimes accompany Rosso on his travels. The artist would spend most of his time in Venice during World War I, but also lived in Paris, Milan, and with Fles in the Swiss village of Leysin. The relationship cooled somewhat after World War I. Fles wrote a book about Rosso in 1922, describing him as a “sensitive loner who radiated conviction and so deeply impressed those around him.” It has never been made clear as to whether Rosso and Fles were lovers or friends.

While in Milan in 1899, Rosso wanted to take his then 14-year-old son out of town but was not able to even see Francesco. Medardo had trouble seeing his son because his ex-wife, Guiditta, who had since remarried, was adamant about distrust and not seeing him. He

---

5 Leysin is now an alpine resort village and major winter sports center, located in the Bernese Alps of the Canton de Vaud in the Aigle district of Switzerland. However, in the 19th century, the village attracted thousands of people suffering from tuberculosis due in part to the area’s dry mountain air and high altitude, which were thought to help treat the disease. Leysin was known for sanatoriums with tuberculosis sufferers until the end of World War II. Prisoners of war from many nationalities were collected from German prison camps at the end of World War I and placed into a ‘hut’ in Leysin to be treated for the disease. In 1910, the Expressionist artist Kokoschka visited the Mont Blanc sanatorium in Leysin. It was at this time that he painted portraits of aristocrats who had tuberculosis, portraits which are viewed as the epitome of Expressionist portrait painting (e.g., his Conte Verona of 1910, oil on canvas).


7 Caramel, Medardo Rosso: Impressions in Wax and Bronze, 1882-1906, 111.
reunited with his son when Francesco was an adult. Francesco accompanied his father to Venice in 1914, and was by his side when he passed away.

Figure 9-1. Medardo Rosso (date unknown)\(^8\)

In 1913, Rosso met the art critic and friend of Mussolini, Margherita Sarfatti. After World War I, Sarfatti took Rosso under her wing and invited him to participate in the *Prima mostra del novecento italiano* in Milan. Rosso ‘made some waves’ in the U.S. that same year when six of his works appeared at the Exhibition of Modern Italian Art at the Grand Central Art Galleries in New York. In 1915, Rosso often met Modigliani in Paris.

Another fan of Rosso’s was the Italian critic and painter Ardengo Soffici (1879-1964). Soffici wrote a review of Rosso’s works in the *Salon d’Automne* of 1904. He was partly

\(^8\) Image from “La Storia,” Museo Medardo Rosso.
responsible for the sculptor’s recognition in Italy. Soffici also wrote two books about Rosso: *Il Caso Medardo Rosso* (*The Case of Medardo Rosso*) (B. Seeber, 1909) and *Medardo Rosso: 1858-1928* (Vallecchi Editore, 1929).

Rosso left Paris in 1922 and spent most of his remaining years in Milan. Near the end of his life, Rosso, suffering from diabetes, had to have his leg amputated because he suffered injuries to his foot when photographic plates fell on it. His heart gave out after the amputation and he died on 31 March 1928 at the Evangelico Clinic on Via Monterosa in Milan. In common with French-American painter, sculptor, writer, and chess player Marcel Duchamp (1887-1968), Rosso destroyed all of his correspondence at the end of his life.

**A Question of Labeling**

Sometimes labeled as Impressionist, Post-Impressionist, and Symbolist, Rosso always wanted to strive for something new and, at times, rejected the art world’s past. He also rejected a label. In his sculptures, Rosso sought to “catch the immediate impact and freshness of direct vision in which changing atmospheric effects break up the permanent identity of the object.”

Rosso’s approach to creating his painterly sculptures is summed up in what he told Etha Fles (as recalled by Fles in 1922):

> We owe every impression to light. By this I don’t mean the daylight that streams through the window but the diverse tonalities absorbed or reflected by our souls. Every single thing we look at is determined by the state of our souls. Each moment of great agitation in the soul conveys to us a greater fullness of life and movement than the mass of material depictions labeled sculptural art. Light, air, and color cannot be restricted any more than our thoughts, our entire nature, which are only the elements of these three. The artist’s eye should be like a sheet of lightning, it should only attempt to capture whatever moves him deeply, whatever he senses as a powerful phenomenon. *Il doit faire de l’arraché; rien n’est fixe, tout bouge.*

Not a single body is delineated, detached from the

---

9 Rodgers, “Rosso, Medardo.”

10 “He must capture it; nothing is fixed, everything moves.”
atmosphere surrounding it. Each one is submerged in light. Each is only visible, only exists due to the vibrations of light waves. And if these vibrations were somewhat stronger, for example, then probably very little of our person – that is, of the contrast of tonal values which makes us perceptible at all – would still be visible; perhaps only one dominant tone would remain.\(^{11}\)

Rosso’s above remarks elicit an Impressionist label (e.g., “We owe every impression to light”) while also conveying one of Expressionism (e.g., “Each moment of great agitation in the soul conveys to us a greater fullness of life and movement than the mass of material depictions labeled sculptural art”).

Rosso was a modeler, not carver, of sculpture and he commonly left the backs of his sculptures unfinished, so the positioning of the work, as well as its surroundings and conditions of lighting, were very important to him. He created his first sculptures in wax in 1883. He used an inventive technique of putting wax over plaster. Wax is malleable and is capable of conveying movement. Its use was popular among late 19th-century French sculptors. Rosso utilized small wax figures in his Impressionist works, and these castings were usually variants of yellow.

De Gubernatis labeled Rosso a “realist, but [only as a] realist that [reveals] the enchanting beauty of nature, of feeling, [and] of the heart, representing the vices and virtues, the beautiful and the deformed.”\(^{12}\) Rather than the typical heroic character found in sculptures, Rosso would frequently choose human subjects “in which pathos was a significant element.”\(^{13}\)

In October of 1889, Rosso was admitted to the Hôpital Laborisière in Paris. He stayed for about one month. This is where he probably finished the Malato all’Ospedale (The Sick at the

\(^{11}\) Schwarz, et. al., *Medardo Rosso*, 92.


\(^{13}\) Hawley, “Sculptures by Jules Dalou, Henry Cros, and Medardo Rosso,” 206.
Rosso said “the sculptor should, through a summary of the impressions he has received, communicate all that struck his own sensibility, so that, looking at his work, one feels entirely the emotion he experienced while he observed nature.”

**Conversazione in Giardino**

A wax over plaster version of *Conversazione in Giardino*, dated 1893 to 1896, is housed at the Museo Medardo Rosso in Barzio. Medardo’s son, Francesco, cast the wax version of *Conversazione*, and opened the Museo in 1928. The Museo houses works by Medardo Rosso that were collected from his studies located in Paris and Milan.

The bronze version of this statue, created between 1896 and 1897 (or between 1892 and 1893), is between 20 to 50 kilograms in weight, and measures 32 centimeters by 66.5 centimeters by 41.4 centimeters. Rosso would sometimes forget the dates of his works or get them confused, hence, the difference in dates. *Conversazione* was either created in London or Paris, although the Galleria Nazionale d’Arte Moderna e Contemporanea (GNAM) claims it was created in London in 1893.

Only the front side of the statue should be observed, as Rosso did not want the public to see the unfinished back of the sculpture. Cooper posits that the unfinished backsides of Rosso’s sculptures are symbolic of the dark side, the way in which his projects would undo themselves, the “unconscious endpoint of Rosso’s reflection on what it is to interact with another body…”

---

15 Ibid., 5.
The work, as of 2011, was in restoration at the GNAM. When it was displayed in the Sala del Giardiniere room, it was positioned in the corner so that the backside was not visible.

**Exhibitions**

Francesco Rosso donated *Conversazione in Giardino* to the GNAM in 1931. Edmond Claris gave the work its first exhibition in 1901 with the title *Conversation en Plein Air (Outdoor Conversation)*. Although it is now viewed as one of Rosso’s most advanced works, *Conversazione* was never exhibited in France during Rosso’s lifetime.

Figure 9-2. *Conversazione in Giardino*¹⁸

*Conversazione in Giardino: Descriptive Analysis*

The figures appear to be fused to the group. One of the women is supposed to be Anne Loustau-Noblet (of the wealthy Parisian collectors, the Noblet family). The bronze sculpture has a flat bottom. Two women are sitting on a bench. The standing man is facing the women and appears to have his hands grasped behind his back. The standing figure has been identified as

¹⁸ Image used by permission and courtesy of Stefano Marson, Galleria Nazionale d’Arte Moderna (Rome, Italy).
Rosso. As mentioned before, the silhouette of the standing man has been compared with that of Rodin’s *Balzac*.\(^{19}\) The woman in the center appears to be talking to the other woman on the right side of the bench. The woman in the center has a hat on and her right arm is extended and resting on her right knee, while her left knee is slightly elevated. The woman on the right side is lunging towards the other woman. Both women have gowns on.

**Expressionism in *Conversazione in Giardino***

Although Rosso created *Conversazione in Giardino* about one decade before the Expressionism movement, it has Expressionist qualities. The sculpture is mostly abstract and there is a strong feeling of tension in the synthesis between figure and setting. The sharp edges of the shapes create strain, while a good bit of distance is conveyed between the standing man and the two seated women. Also, because the work has a fused quality, this creates distortion. The subject’s state of mind (the woman in the center of the statue) seems to be the focus of the work.

**Amedeo Modigliani**

*La Vita è un Dono dei Pochi*  
*si Molti di Coloro che sanno*  
*e che hanno a coloro*  
*che non sanno e che*  
*non hanno.*\(^{20}\)

Modigliani was born in Livorno on 12 July 1884 to a Sephardic Jewish line of intellectual aristocrats. Dedo, as his family called him, had a maternal great-great-grandfather, Solomon Garsin, who, in the 18th century, immigrated to Livorno as a refugee. Livorno, a port city, had a large Jewish community and was a refuge for people who were persecuted for their beliefs.

\(^{19}\) Bacci, *Impressions in Light: Photographs of Sculptures by Medardo Rosso (1858-1928)*, 175.

\(^{20}\) “Life is a gift from the few / to the many / from those who have and know / to those who do not have and / do not know.” This is a poem that is presumably by Modigliani since it has been found on several sketches of his from 1919 (Reischuck, *Amedeo Modigliani: Art and Life*, 59).
Alas, Amedeo’s family was poor at the time of his birth. Modigliani was very ill at times while growing up, and this had a searing effect on his health as an adult; specifically, he suffered through three major illnesses, including tuberculosis and typhus.

Amedeo enrolled at the Accademia di Belle Arti in Florence in 1902. The following year, he moved to Venice and continued his studies at the Istituto di Belle Arti for three years. Modigliani’s move to Paris in 1906 induced what would be the strongest influence on his works: the late portraits of Post-Impressionist painter Paul Cézanne (1839-1906). Wilkinson cites Cézanne’s *Portrait of Pedro* (1909) which features a deep-blue background with a blue-black jacket and rich, earthy colors of the face. These characteristics are implicit of the following aesthetic: “structure and volume are defined by the accretion of tightly knit sequences of colour patche.”

Between 1909 and 1914, Modigliani created sculpture and was influenced by African art. This influence was reflected in the elongated style of his portraits. It is believed that Modigliani quit sculpting because the dust from the creation process would irritate and worsen his tubercular cough. He began a tumultuous two-year relationship with Beatrice Hastings (the pen name of Emily Alice Haigh (1879-1943)) in 1914. During this time, he painted portraits of friends, lovers, and colleagues, including Diego Rivera (1914), Pablo Picasso (1915), Moïse Kisling (1915), Max Jacob (1916), and Jean Cocteau (1916). Schmalenbach states that, via his portraits, Modigliani was a kind of “chronicler of the vie bohème of Montparnasse.”

In 1917, the French art dealer Berthe Weill (1865-1951) gave Amedeo his only one-man exhibition in his lifetime at her gallery in Paris. This exhibit included Modigliani’s reclining

---

21 Wilkinson, “Modigliani, Amedeo.”

nude paintings, and the police closed the exhibition on the grounds of obscenity. The same year, Modigliani met French artist Jeanne Hébuterne (1898-1920), with whom he lived until his death. Jeanne would be the subject of more than two dozen portraits painted by Amedeo. The couple, who had a common-law marriage, had one child, Jeanne Modigliani (1918-84). The daughter wrote an analysis of her father’s life in 1958 titled Modigliani: Man and Myth. Modigliani died of tubercular meningitis, aggravated by drugs and alcohol, in Paris on 24 January 1920. His wife Jeanne, who was eight months pregnant, committed suicide the next day by throwing herself from a fifth-floor window.

The Expressionist Lifestyle

The state of Modigliani’s life (strained relationships, terrible health, and poverty) versus the controlled and restrained nature of his work, especially his portraits, provides an unusual polarity. Modigliani lived during the great movements of Fauvisme (led by Matisse) and Cubism (of French painter and sculptor Georges Braque (1882-1963) and Picasso), but his own style remained singular.

For much of his life in Paris, Modigliani drank a good deal of alcohol (especially absinthe), used hashish and other drugs, and had affairs with numerous women (including those who posed for his nude paintings). It is reported that Modigliani had “at least three” illegitimate children.23 Allegedly, the artist would often strip naked at social events. Other shenanigans included painting a mural on the walls of the bathroom of a café with his fellow alcoholic and painter friend Maurice Utrillo (1883-1955).24 There is a 2010 print ad for Grande Absente absinthe that pays tribute to Modigliani.25 The author thinks the tribute is in bad taste, given that

---

24 Ibanez, “Psychiatry Looks at Modigliani,” 2.
Modigliani’s poor health and demise were attributed to drinking a large amount of the liquor. In art circles, hashish, cocaine, and opium were as common as wine. By the time he reached his 30s, Modigliani was losing his teeth.\(^{26}\)

The artist created *Pierrot* (1915), a self-portrait that he rendered at the same time as the three portraits discussed in this section. Modigliani saw himself as Pierrot, the sad clown and candid poet. His portraits, according to Ibanez, always reflect the introverted attitude he had, giving “an impression of loneliness, isolation, nostalgia.”\(^{27}\) Ibanez claims that a painting is a “psychological projection of the soul of a man who happens to be an artist.”\(^{28}\) Ibanez goes as far as to compare the long and thin necks Modigliani painted to those drawings of “psychologically undeveloped schizophrenics,” so that these necks that are painted out of proportion represent the conflict between Modigliani’s sexual impulses and his desire for asceticism (the neck separates the steady head from the impulsive body).\(^{29}\) The half-closed eyes frequently seen in his paintings represent, for Ibanez, Modigliani’s emotional immaturity and egocentricism. Colman claims that Modigliani had automorphic perception, which is the tendency to perceive others as physically more similar to themselves than they actually are.\(^{30}\) Most of his portraits from the later period portrayed elongated faces and necks, which were features that resembled his own. Gary Sutton calls this facet of Modigliani’s works Manneristic, but not in the sense of the

---

\(^{26}\) Cotter, “The Misunderstood Death of Modigliani.”

\(^{27}\) Ibanez, “Psychiatry Looks at Modigliani,” 3.

\(^{28}\) Ibid., 1.

\(^{29}\) Ibid., 4.

\(^{30}\) Colman, “Automorphic Perception,” 71.
Mannerism movement; rather, the compositional tension and distortion known in Mannerism are reflected via the distorted and elongated features and use of vivid colors.\textsuperscript{31}

Secrest argues that Modigliani used drugs as a way of hiding his secret, which was the recurrence of his tuberculosis. She presses further and claims that the tuberculosis had returned and gave Modigliani symptoms like “spasmodic coughing, stretches of lassitude and bouts of erratic behavior.”\textsuperscript{32} This argument calls into question whether or not Modigliani warned his friends or lovers of his highly contagious disease.

Modigliani rarely dated his works, so the dates assigned to pieces are speculative and vary from resource to resource. The artist’s legacy lives through novels, a play, a documentary, and three feature films, the most well-known being \textit{Modigliani} (2004) starring Andy Garcia in the title role, Omid Djalili as Pablo Picasso, and Udo Kier as Max Jacob. An earlier French film is \textit{Montparnasse 19} or \textit{Les Amants de Montparnasse (The Lovers of Montparnasse)} from 1958, starring Jacques Becker, Gerard Philipe as Modigliani, and Lili Palmer.

\textit{Max Jacob}

\textit{Max Jacob}, painted around 1916 in Paris, France, is currently on display at the Cincinnati Art Museum in Cincinnati, Ohio. The oil on canvas has dimensions of 92.7 by 60.3 centimeters. There exists another portrait of Max Jacob (1876-1944) from the same year, wherein Jacob is wearing a black top hat, titled \textit{Portrait of Max Jacob} (1916), which is housed at Kunstsammlung Nordrhein-Westfalen in Düsseldorf.

Mary E. Johnston gave \textit{Max Jacob} to the museum in 1959. Henri-Pierre Roché of Paris owned the work from 1917 to around 1952, when he probably lent it to the Sidney Janis Gallery.

\textsuperscript{31} Sutton, \textit{An Investigation into the Works of Amedeo Modigliani with Accompanying Analytical Drawings Interpolating these Works}, 3.

\textsuperscript{32} Cotter, “The Misunderstood Death.”
in New York. The work was given to the Hanover Gallery in 1958, and, the following year, lent to Theodore Schempp of New York, after which it was sold to the Cincinnati Art Museum.

Exhibitions


Max Jacob: Descriptive Analysis

Max Jacob’s face is gaunt, comprised of straight-edged cheeks, jaw, and eyebrows. His nose is pointy and long. The dome of his balding head is enlarged. The focal point of his face is Jacob’s vacant, black-grey, oversized eyes. His face as a whole is expressionless and drab, although his mouth is small and uncomfortably pursed.
With his overly narrow and slight chest, Jacob seems to be sitting because his elbows are bent. His tie (which is unevenly tied), jacket, eyes, and the wall behind him are black. His vest is visible underneath his jacket. Grey is also a dominant color.

**Expressionism in Max Jacob**

The painting is overwhelmed by angular lines and geometrical shapes. Jacob’s body is heavily outlined with straight, sloppy, and black lines. His larger-than-life eyes and oversized head are indicative of the distortion used in Expressionism.

Figure 9-3. *Max Jacob*33

---

33 Courtesy of the Cincinnati Art Museum (Cincinnati, Ohio).
Autobiographical Implications and Relationships

Max Jacob, who was once friends with Modigliani but had a falling out, called him in 1943 “the most unpleasant man I knew. Proud, angry, insensitive, wicked and rather stupid, sardonic and narcissistic.” Earlier, Jacob’s tone was different when he would reflect on Modigliani fondly: “Ta vie d’une simple grandeur fut vécue par un aristocrate, et nous t’aimions” (“Your life was of a modest grandeur as lived by an aristocrat, and we love you”).

Figure 9-4. (From left to right) Modigliani, Max Jacob, André Salmon, Manuel Ortiz de Zarate

Jacob was a Jewish poet from Brittany. He died in a Nazi concentration camp (Drancy internment camp) in 1944. Jacob had attempted suicide three times as a child. He is only 40 years old in the portrait, but appears to be older, probably due to his stressful life.

34 Secrest, Modigliani: A Life, 225.
35 Lanthemann, Modigliani, 1884-1920, Catalogue Raisonne, 17.
36 Picture taken by Jean Cocteau on 12 August 1916 around 3:00 p.m. in front of the Boulevard de Montparnasse post office. Image from Panorama.
Cafe Singer

Modigliani painted Cafe Singer, oil on canvas, in 1917 in Paris, France. Its dimensions are 92 by 60 centimeters. The portrait is housed at the National Gallery of Art (NGA) in Washington, D.C. Cafe Singer and Madame Kisling were given to the NGA as a part of the Chester Dale Bequest. Cafe Singer is featured on the cover of the Journal of the American Medical Association (vol. 282, no. 24, 22/29 December 1999). There are facial similarities with that of Max Jacob (Figure 9-3), with the high forehead, sullen expression, small mouth, and gauntness.

The NGA received this work on 5 February 1963, although the date given in the NGA archive is 16 December 1962. Leopold Zborowski of Paris owned the painting, as well as Gaston Menier of Paris, and the work was sold to Arthur Tooth & Sons of London. The Chester Dale Collection purchased it from Arthur Tooth & Sons on 6 May 1927.

Exhibitions


Cafe Singer: Descriptive Analysis

The singer’s eyes are greyish-green, and the irises are barely visible. Her eyes and face are almond-shaped. She has a long forehead. She is slightly frowning and has flushing on her
cheeks and neck. The length of the singer’s neck is elongated and exaggerated. Her eyebrows are thin. It appears that she is wearing a black earring on her left earlobe. The singer’s ears almost disappear into the background. Her dark-brown hair is parted left-of-center, her bangs are short and somewhat curly, and her long hair is in an up-do.

Figure 9-5. *Cafe Singer*  

The woman’s dress is black on the bottom half. The top half of her dress has greens mixed with black and grey. Her shoulders are slight in build and slumped. Her right hand is holding the left hand’s thumb. There is a golden broche at the center of her v-neck neckline. A protrusion appears to exist on the outside of her right hip. The singer is holding a black parasol

---

37 Courtesy of the National Gallery of Art (Washington, D.C.).
or fan in her left hand (which is barely visible since it is a black object layered over her black dress).

The background of the painting is a mixture of pale greens, blues, and greys. There is a division (lines) in the wall behind the singer, which are in line with her waistline. Modigliani’s signature is located in the top right of the painting. The “d” in Modigliani’s signature looks like a mirror-reflection of the letter (“p”).

**Expressionism in Café Singer**

The distortion of the singer’s overly elongated neck is a way to intensify the model’s emotional qualities. The model appears to be physically tired due to her terse expression, facial redness, and slouched posture. This portrait reflects the rough nature of the singer’s urban life. The lower half of her dress contains bristly and downward paint strokes that are not filled in.

**Madame Kisling**

*Madame Kisling*, oil on canvas, was commissioned around 1917 in Paris, France. Its dimensions are 46.2 by 33.2 centimeters. As stated previously, the work is house at the NGA. It was first owned by Etienne Bignou of Paris. Chester Dale bought the work from Bignou from Leichester Galleries on 20 April 1927 for 215 pounds.

**Exhibitions**


**Madame Kisling: Descriptive Analysis**

Renée Kisling (1896-1960) is portrayed in a masculine way: she’s wearing a red necktie, a white collared shirt with blue undertones, and a black jacket. Her wide neck is elongated and columnar, and her angular head is cocked to the right at a 45-degree angle. The lower part of the face is bending away from the viewer and to the left. Her eyes are especially large with greyish-black color that covers almost the entire eye space so that the irises are barely visible. Her strawberry-brown hair is in a flapper style, cut just above the ears, with bangs hanging close to the eyes. Her nose, cheekbones, and chin are well-defined and chiseled. One cheek is more hollow than the other, and she appears to be gaunt. Kisling’s lips are red and pursed, and slightly moved to the right.

The background has three panels of color: from left to right, grey, brown (almost matching Kisling’s haircolor), and greyish-black. There is a division on the left side of the background that is brown and cuts the painting in half (very nearly matching the background color of the central panel). Modigliani signed his name on the bottom right side in black, which is barely noticeable since it is overlapping with the black jacket.

**Expressionism in Madame Kisling**

The few angular and sure lines of this painting give insight into Renée’s psychological makeup as a meditative and reflective individual. Her large eyes and thick neck are out of proportion. Modigliani used a strong color (red) for her mouth and necktie, a characteristic of Expressionist painting.
Autobiographical Implications and Relationships

Modigliani painted two portraits of Renée Kisling, the wife of Polish-born French painter Moïse Kisling (1891-1953). Renée was known for her strong personality and good nature. She was one of the first women in Paris to bob her hair and wear slacks. Kisling’s androgyny is representative of the bohemian counterculture of Paris. Her husband would later imitate her appearance.

Modigliani was Moïse’s best friend, and there was some tension between Renée and Amedeo. At the Kisling’s wedding party on 12 August 1917, Modigliani took center stage by

38 Courtesy of the National Gallery of Art (Washington, D.C.).
wrapping himself in a sheet he snatched from the bridal bed and portraying the ghost of Hamlet's father. Renée was not amused. The wedding party went on for several days. Four days after the wedding, Moïse was found passed out naked in the gutter on the Boulevard du Montparnasse.  

Figure 9-7. Moïse and Renée Kisling (date unknown)  

Mino Maccari

*Life is a factory of memories from the past. Our destiny is to create from the past.*

Maccari was born on 24 November 1898 in Siena. He had no formal artistic training and became known as one of Italy’s leading cartoonists of the 20th century. In 1913, Maccari participated as a volunteer in the first class of the Regia Accademia Navale in Livorno, but he was declared unfit due to visual impairments. However, Maccari was called to arms in 1916, and, the following year, met his future wife, Anna Marie Sartori, in Modena. Maccari

---


40 Image from Flickr.

41 Maccari, Letter to Italo Cremona, 22 August 1935, XXXIX.
participated in World War I as an artillery officer. During his service, he was taken prisoner by the Austro-Germans and interned in Hungary in 1918. In 1920, after graduating from law school at the Facoltà di Giurisprudenza of Siena, Mino moved to Colle di Val d’Elsa. In 1922, Maccari participated in the March on Rome, and also became an attorney assigned to the civil and criminal court of Siena. That same year, he married Anna in Bologna, with whom he had four children: Duccio (1924), Marco (1930), Giuseppe (1937), and Bruna (1940). Maccari left his law firm in 1926 and focused on his reputation as an artist. In a handwritten postcard from 1931 to painter and printmaker Giorgio Morandi (1890-1964), Maccari expressed that, since he was unemployed, he would try painting, which he explained was a difficult medium for him.42

“Being self-contradictory,” the artist once said, “is the only possibility I have of remaining free.” In 1930, Maccari became the Chair of Engraving Techniques at the Academy of Fine Arts in Bologna. Nine years later, he was appointed Professor of Engraving in Naples, after which he moved to Rome and remained there until 1970.

Mino teamed up with others to create Il Selvaggio, produced from 1924 until 1943. Founded by Angiolo Bencini, the magazine also received contributions by fascist artist-intellectuals such as Soffici, Curzio Malaparte (1898-1957), Piero Bargellini (1897-1980), Giovanni Papini (1881-1956), Ottone Rosai (1895-1957), Berto Ricci (1905-41), and Leo Longanesi (1905-57). Maccari would see the publication through until its end as the managing director. Il Selvaggio was conceived in Colle di Val d’Elsa right after the Matteotti Crisis of June of 1924.43 From March of 1926 through December of 1930, the magazine was published in

42 Maccari, Letter to Giorgio Morandi, 22 February 1931, LXI.

43 The Matteotti Crisis was a political confrontation between liberals and the Fascist government that took place after Giacomo Matteotti was assassinated by Fascists in June of 1924. It was believed that this crisis would affect Mussolini’s power, but Mussolini actually became the dictator of Italy afterwards. Matteotti was a Socialist opposition deputy.
Florence. After being stationed in Turin between 30 January and 30 December 1931, the journal’s final hub became Rome.

In the late 1920s, the magazine was known for its antimodernist leanings and it trashed the brave new world as “bastardly, international, superficial, mechanical - a concoction manipulated by Jewish bankers, pederasts, war profiteers, and bordello owners.”\(^{44}\) The group that created *Il Selvaggio* promoted the *Strapaese* (super-countryside) artistic movement. The *Strapaese* expounded a rural populist Fascism. *Strapaese* was “created to defend with drawn sword the rural and village character of the Italian people, [to be] a bulwark against the invasions of foreign fashions and ideas.”\(^{45}\) This fascism is not to be confused with Nazism. One type of fascism, above all associated with Zeev Sternhell,\(^{46}\) should be regarded as an ‘anti-materialist’ revision of Marxism.\(^{47}\) Another type of fascism, related to Emilio Gentile, George Mosse, and Jeffrey Schnapp, has a pessimistic view of humankind where independent thought was discouraged and traditions were upheld. Both schools of thought sought to spiritualize politics.

The Italian intellectuals of the day were well-acquainted with *Il Selvaggio*. They saw America as modernist, and believed it was disarming and corrupting Europe. When it came to race, the writers of *Il Selvaggio* wanted a purely Italian one, and wrote negatively about Americanism (as they equated it with Jews and Judaism) while also attacking Protestants, Anglo-

\(^{44}\) Brose, “Generic Fascism Revisited: Attitudes toward Technology in Germany and Italy, 1919-1945,” 291.

\(^{45}\) Adamson, “The Culture of Italian Fascism and the Fascist Crisis of Modernity: The Case of II Selvaggio,” 558.

\(^{46}\) Sternhell, an Israeli historian and writer, was a leading expert on Fascism and posited that the beginnings of Fascism stemmed from revolutionary far-left French movements. Sternhell added the ‘revolutionary right’ to René Rémond’s grouping of traditional right-wing groups: legitimism, orleanism, and bonapartism.

\(^{47}\) Adamson, “The Culture of Italian Fascism,” 555.
Saxons, homosexuals, decadents, masons, and democrats. L’Eremita\textsuperscript{48} clearly summed up the group’s anti-modernist rhetoric:

The province is healthy and the cities are polluted; the provinces produce and the cities consume; the provinces create and the cities falsify; the provinces have faith in their ideals and the cities don’t know what they believe; the provinces love sacrifice in order to make people more noble, the cities love money in order to doll themselves up and enjoy; the one wants men of action and thought, the other wants buffoons and schemers.\textsuperscript{49}

Initially, Maccari wished to use \textit{Il Selvaggio} to amuse Mussolini, but later became a critic of Mussolini’s rule and Italian culture. While both the writers of \textit{Il Selvaggio} and the Fascists were striving for the same romanticization of the simple past in the provinces, it was Mussolini’s Fascists who were responsible for shutting down the magazine’s operations in 1943.

\textit{Il Selvaggio} was similar to one of the most important magazines of German Expressionism, \textit{Der Sturm} (1910-32), which was edited and published by Herwarth Walden. Like \textit{Il Selvaggio}, it contained poems, articles, prose, announcements of new books and events, as well as woodcuts and engravings on linoleum. Unlike \textit{Il Selvaggio}, which reminisced about the past, \textit{Der Sturm} was focused on modern art that took the culture by storm.

Maccari later became a regular contributor to the magazine \textit{Il Mondo} (1949-66). After World War II, the artist worked in the world of theatrical staging; for example, in October of 1950, he envisioned the sets and costumes for the presentation of Rossini’s \textit{Il Turco in Italia} at Teatro Eliseo in Rome. The production featured American soprano Maria Callas (1923-77) and was directed by Gavazzeni. Maccari passed away on 16 June 1989 in Rome. He was surrounded by his wife and children at their home.

\textsuperscript{48} L’Eremita or The Hermit is a pseudonym for Maccari.

\textsuperscript{49} Adamson, “The Culture of Italian Fascism,” 561.
The first print of *Amleto* was featured on page 53 of *Il Selvaggio*, volume 12, number 10, on 31 December 1935. It was signed and numbered in black and measured 27.5 by 26.5 centimeters. The print was created from a linoleum block which was 47.3 by 34.5 centimeters. The work was titled “The British Hamlet” and Maccari’s signature was located at the lower left corner of the page. The print featured the following poem as published in the previously mentioned edition of *Il Selvaggio*:

---

THE BRITISH HAMLET
Chi punta e poi non spara
È un uomo nella bara
Chi spara spera
Chi non spara spira
Chi il grilletto non pigia
Può far la valigia 51

A second version of Amleto, appearing in 1943, was a print in color (black and yellow) measuring 28.3 by 26.1 centimeters. There were 89 numbered copies, signed and titled Amleto. Print number 60 is housed at the Tito Balestra Foundation in Longiano.

In 1935, Maccari repeatedly worked with linoleum and engraving. In a letter to his fellow artist and friend, Italo Cremona (1905-79), 52 he explained that he was engraving “like crazy” and was “full of poorly managed linoleum” which, to him, justified his existence. 53

On 5 December 1935, the British Foreign Secretary, Samuel Hoare, raised the possibility of a Franco-British mediation for Ethiopia (Hoare-Laval Pact). 54 “The British Hamlet” is a criticism of the British Prime Minister of the day, Stanley Baldwin.

The Georgetown Library has an undated print of Amleto (it is possibly from the original 1935 version). It is likely that Maccari destroyed the actual wood block in order to prevent duplication. The engraving is cut into the end of the wood piece or end grain. The type of wood is unknown for this engraving. Milee Stone Art Gallery of California gave the print to the

51 “Who fails to fire tip and then / He is a man in his coffin / Who shoots hope / Who fails to fire the loop / Who presses the trigger / You can make the case.”

52 Cremona and Maccari edited an idiosyncratic and satirical bi-monthly magazine of art and literature called Circolare Sinistra (Torino, 1955-56), which had contributors such as Salvador Dalí (1904-89) and French surrealist painter Yves Tanguy (1900-55).

53 Maccari, Letter to Italo Cremona, 22 August 1935, XXXIX.

54 Under the Hoare-Laval Pact, Italy would gain the best areas of Ogaden and Tigray, as well as economic influence over the southern portion of Abyssinia and a corridor to the sea at the port of Assab. Mussolini almost agreed to the plan, but a negative commentary regarding the pact was leaked on 13 December. The British government reverted its commitment to the plan and both Hoare and French Prime Minister Pierre Laval were forced to resign.
Library on an unknown date. The print has a yellow background. Although the donor insisted it was the wood engraved version, linoleum was probably used for this print.

**Exhibitions**

In 1998, Cristina Camemolla attended an exhibition of Maccari’s works, which included 45 wood and plate engravings from 1920 to 1987. From 8 May through 16 September 2007, *Amleto* was a part of an exhibition titled “Shakespeare at Georgetown” which took place at the Charles Marvin Fairchild Memorial Gallery at Georgetown University Library in Washington, D.C. The exhibition featured the colored print (which Georgetown labeled print 1 out of 19, pencil signed, and measuring 28.3 by 26.2 centimeters). The print is housed in the Library’s archive. The entire collection of *Il Selvaggio*, which includes woodcut prints for much of its artwork, is housed in the Biblioteca Comunale in Colle di Val d’Elsa.

**Amleto: Descriptive Analysis**

A young boy looks distressed with his left hand on his face while his eyes and mouth are closed. His face is not detailed. His hair looks messy and disheveled. He’s wearing a long-sleeved coat or robe-like top with a tied waistband, pants, and shoes. He holds a gun in a pointed position in his right hand. The right hand is noticeably larger than the left hand.

There are eight birds in all, and they look as if they want to peck the boy. The birds appear to be crows or ravens, but possess the longer beaks of storks. Two of the birds are pecking at the boy’s left leg. Three birds are in flight, and one bird is perched on the boy’s right arm. Of the two birds that are on top of the gun, one of them is pecking at the barrel. The birds appear to be moving in a counter-clockwise pattern from the boy’s right leg to his right arm. These birds seem to be an omen of death. A skeleton on its belly is grabbing the boy’s left ankle.

---

This skeleton could be representative of the boy (like a relative) because the skull’s size and shape seem to match that of the boy’s.

On the right side of the artwork, there is an alarm clock on top of a table that has a bell. The time is set to 6:33. The boy is leaning on the table with his left arm and sitting on a wooden stool. There is a pipe and matchsticks underneath his left arm. The floor looks like tile, while the wall appears to be wood.

Figure 9-9. *Amleto*56

---

56 Image used by permission of Marco Maccari (Cinquale, Italy) and courtesy of Christen E. Runge, Art Collection Special Collections Research Center, Lauinger Library, Georgetown University (Washington, D.C.).
Expressionism in *Amleto*

*Amleto* reflects a troubled young version of the anti-hero. The graphic style of the print is reflective of German Expressionism. Hamlet holds a gun and a skeleton grabs his leg. This skeleton could be interpreted as being Hamlet’s father’s ghost.

The Expressionists commonly created woodcuts. For example, in Moscow, Kandinsky published 122 primitive-looking woodcuts that he called *Poems Without Words* (1903), clearly having in mind Mendelssohn’s piano pieces titled *Songs Without Words* (1829-45). In 1913, Kandinsky created a book of linked poems and woodcuts called *Klänge* (Sounds). He believed the work of art has to resonate as an expression of the inner sound.

**Autobiographical Implications and Relationships**

In the office of *Il Selvaggio*, works of foreign artists who utilized Expressionism were on the walls, such as Kubin, George Grosz (1893-1959), Kokoschka, James Ensor (1860-1949), and Francisco Goya (1746-1828). These works had direct influence on Maccari as reflected in his illustrations and wood engravings for *Il Selvaggio* in the 1930s, including *Amleto*.

**Expressionism in Italian Art**

Rosso was the only artist of the three to be labeled with a specific art movement, Impressionism. His works also reflected characteristics of other movements, including Realism, Symbolism, and Expressionism.

Modigliani’s works were more difficult to assign to a movement. He briefly explored Cubism and Exoticism, but also had a deeply Expressionist touch in some of his portraits.

Both Modigliani and Rosso made a stronger impact in France than their native country. They were not blessed with good health, nor did they have stable or long-lasting relationships.

Maccari’s rough artistic style masterfully conveyed the tumultuous political and social climate of the day. Some of his drawings are cartoon-like, while paintings and woodcuts are
Expressionist. Maccari was not a socialite like Modigliani, nor a recluse like Rosso. He remained a family man, and lived the longest.

Though his life was difficult, Modigliani has been the most commercially successful of the three men. In the Archives Légales Amedeo Modigliani (Modigliani Archives) in Rome, there is a section that is exclusively focused on the rights to and reproduction of his artwork. Another sign of Amedeo’s current success is that the writer recently spotted a print ad at Panera Bread Company in the style of one of Modigliani’s portraits. What ever was in the female model’s hands was replaced by a French loaf.

All artists in this study were affected by either the displacing and unnerving effects of war, or their own internal war, especially Modigliani. The aesthetics of Expressionism were directly reflected in Modigliani’s troubled life.

These artists contributed to the Expressionist aesthetic through specific works. Rosso’s *Conversazione in Giardino* conveys tension between people and insinuates psychological undertones. Modigliani’s *Max Jacob, Cafe Singer*, and *Madame Kisling* all contribute to an Expressionist tone with hollow and vacant eyes, sharp and angular features, tense mouths, and strained, elongated necks or foreheads. Maccari’s *Amleto* portrays an antagonizing and tension-filled scenario, depicting violence, lack of courage, and death.
CHAPTER 10
CONCLUSION

Man screams from the depths of his soul…the whole age becomes one single, piercing shriek. Art screams too, into the deep darkness, screams for help, for the spirit.  

The Expressionism label can be applied to an individual piece of music or art; however, this descriptive is often shared with other styles (such as Impressionism and Realism). The author succeeded in finding Expressionist qualities within the analyzed works.

Expressionism within Italy was fueled by social, political, and personal events in the artist’s lives. Exploring the influence of Expressionism in Italy provided a meaningful discussion of how artistic movements affected communities outside of the standard area of Expressionism. Italian Expressionism and composers and artists studied in this document are not typically included in standard undergraduate music and art textbooks; rather, these textbooks treat the movement as a localized event. For example, the 9th edition of Roger Kamien’s *Music: An Appreciation* makes no mention of Malipiero, Dallapiccola, or Nono, and Rosso, Modigliani, and Maccari receive no acknowledgment in *Gardner’s Art Through the Ages: A Concise History of Western Art*. Both textbooks treat Expressionism as an Austro-German movement.

Expressionism was not just an Austro-German trend. The two World Wars directly affected artists and the sentiment of Expressionism pervaded throughout Western Europe. The term Expressionism, therefore, can have a more expansive application.

**Expressionism in Musical Works**

Expressionist qualities were discovered in Malipiero’s *Pantea* and *Sette Canzoni*, Dallapiccola’s *Canti di Prigionia* and *Il Prigioniero*, and Nono’s *Intolleranza 1960*. The third,

---

fourth, and fifth works had Expressionist titles, while all compositions had highly emotional content.

Malipiero’s personal crisis during World War I inspired Pantea, a work about imprisonment. Pantea embodies Expressionism because of its subject matter: Pantea, the main character, is imprisoned; Pantea has hallucinations and unattainable desire; the piece is short; the savage and wordless baritone tempts Pantea to leave her prison where she faces death; wordless singing (which is similar to speechlike singing or Sprechgesang); the heavy application of chromaticism; light versus dark musical moments; mixed meter with dramatic shifts; contrasting and extreme dynamics; the chorus’ wail-like singing; Pantea’s lack of freedom; an archaic canon representing Death; use of old Italian poetry; and repeated motives. Sette Canzoni features dichotomous situations wherein none of the characters are given formal names, the work is quick-moving without pauses, Sprechgesang is used, savage behavior is displayed, there is frequent chromaticism, tension is created by contrasting and layered panels of music, mixed meter is utilized, contrasting and extreme dynamics are given, dramatic singing and mental instability are conveyed, and darkness versus light is featured in each song.

Dallapiccola’s choice of expressive text and music is indicative of the turmoil in his own life: his wife, who was Jewish, had to hide during World War II, and he spent over a year in internment in Graz during World War I. Through Canti di Prigionia, Dallapiccola made his intentions clear: he wanted to compose protest music to Mussolini’s 1938 adoption of Hitler’s racial policies. Both Il Prigioniero and Canti di Prigionia share an Expressionist theme of imprisonment, the gloomy Dies Irae plainchant, and some serialism. Canti di Prigionia also utilizes Expressionist characteristics such as texts about those who were imprisoned and executed, Sprechgesang via choral murmuring, chromaticism, distortion via the use of the 12-
tone mode of composition in contrast with tonality, rhythmic instability, contrasting dynamics, and exaggeration via the octave doublings that occur throughout the work. Expressionism signified in *Il Prigioniero* included: The Prisoner who is imprisoned and is never free, use of *Sprechgesang*, chromaticism, tension generated by three ricercares, use of mixed meter, a short plot, contrasting and extreme dynamics, The Prisoner’s lack of freedom, savage behavior especially by The Jailer who deceptively calls The Prisoner “fratello,” and the three 12-tone rows which represent significant events.

German Expressionism, especially of the stage, most certainly had influence on Nono around the time he composed *Intolleranza 1960*. The composer’s experiences and feelings of World War II, the Nazi occupation, and the Resistance were reflected in his works during this time. *Intolleranza 1960* featured Expressionist properties: intolerance; oppression; the main character, an Emigrant, who leaves the mine to go home and feels free, but is killed by a flood when he is home so he is never free; use of *Sprechstimme* in stressful moments; a short length; intervallic emphasis on minor seconds; savage characters like the Policemen who do not sing but instead shout or speak; blocking and layering of sound by voices and orchestra; rhythmic instability throughout; the application of the Magic Lantern and images of dramatic and violent events; extreme expression and dynamics; extremes in the vocal ranges of all singers; and the employment of serialism in contrast with intervallic relationships and emotionality.

**Expressionism in Art Works**

Rosso’s *Conversazione in Giardino*, Modigliani’s *Max Jacob, Cafe Singer*, and *Madame Kisling*, and Maccari’s *Amleto* had Expressionist attributes. Based on title alone, there is no indication of Expressionism. *Amleto* was created via woodcut, the medium that the Austro-German Expressionists favored. The other favored medium was painting, used by Modigliani.
Rosso had great difficulty in finding popularity and recognition, and his strained relationship with a more famous sculptor, Rodin, may have caused this lack of acknowledgment. Rosso also was separated from his son during Francesco’s developing years. The calamities of life can be found in some of his sculptures including the *Conversazione in Giardino*, a mostly abstract work that conveys great tension between the people as well as their surroundings.

Modigliani grew up poor, had horrible illnesses, and drank himself to death; hence, he lived his life in a signaturely Expressionist way. His paintings were autobiographical and solemn. *Max Jacob* is overwhelmed by angular lines and geometrical shapes. In *Cafe Singer*, the model is physically stressed: she is frowning and has flushing on her cheeks and elongated neck. The angular and sure lines in *Madame Kisling* give insight into Renée Kisling’s pensive personality.

Maccari served as an artillery officer in World War I and experienced imprisonment via internment. Because his life intersected with the trauma of war and internment, his historically-significant *Amleto* fits the Expressionist definition better than the works of Modigliani and Rosso that the author analyzed. The *Amleto* woodcut print reflected Maccari’s political stance and the harsh climate of the world. The depiction of a troubled and young anti-hero and graphic style of the print is emblematic of German Expressionism.

**Connections**

There are multiple connections between the artists discussed in this dissertation. Malipiero taught Nono and corresponded with Dallapiccola and Nono. Nono studied under the conductor Scherchen, who conducted works by Malipiero and Dallapiccola. Dallapiccola and Nono wrote letters to one another, and Nono was inspired by Dallapiccola’s 12-tone mode of composition. Dallapiccola and Maccari were interned, while Malipiero was displaced due to wartime circumstances. Modigliani and Rosso connected in Paris. Both Italians-turned-
Frenchmen lived in and made a career in France. Maccari and Rosso were friendly with Soffici, the Fascist intellectual, writer, and painter. Maccari and Rosso served in the Italian military.

Reflection, Receptivity, and Further Study

The Italian musical and artistic traditions were different from that of the Germans and Austrians who created their works directly under the influence of Freudian psychology. Expressionism has Austro-German origins because of psychoanalysis. The Expressionist works of the Italians alluded to more of a stylized representation of the emotions as well as the emotions of the composer, unlike that of the Austro-Germans who were concerned with digging deeper into the inner psyche and conscience.

The author believes the Italian works utilizing Expressionism had a broader reach than those of the Austro-Germans. The musical works in this document generally received more acceptance from the audience and critics than the sometimes limiting works of Schönberg. Schönberg has said that he did not care about the reception of his works:

When I was younger I used to be very discouraged about it … but now I really do not care. I know that I have certain things I must do, and I’m going to do them regardless of the public reception. If there is any sort of popular acclaim, I’m afraid I shall have to look to the future for it.\(^2\)

More exploration of the movement could include an Expressionist analysis of additional individual works by the aforementioned Italian artists, as well as works by their friends or colleagues, including Berio and Picasso. Asking what influence the wars had on an artist and how their feelings and struggles were reflected in their work opens up a large area of musical psychoanalysis. These questions could be posed to more modern works that reflect the Expressionist sentiment.

\(^2\) Banks, “What is “Modern” Music?”
The designation Expressionism is not a one-size-fits-all term; rather, its application is dependent upon the individual piece of music or art. In this vein, the works discussed in this dissertation are models for Italian Expressionism.
LIST OF REFERENCES


Announcement for *Die Orpheide* by Gian Francesco Malipiero (Großes Haus, Hindenburgwall, 31 October 1925).


(February 1956) 75-76.

Brose, Eric Dorn. “Generic Fascism Revisited: Attitudes toward Technology in Germany and

Brunk, Birgit, “Sculpture for the Seeing: The “punto di vista unico,” a Lifelong Search for the


Caramel, Luciano. Medardo Rosso: Impressions in Wax and Bronze, 1882-1906 (New York:
Kent Fine Art, 1988).

Claris, Edmond. De l’Impressionnisme en Sculpture: Lettres et Opinions de Rodin, Rosso,
Constantin Meumier etc... (Paris: La Nouvelle Revue, 1902).


Comerlati, Doriana, ed. Modigliani: The Melancholy Angel (New York: Rizzoli International
Pub., 2002).

Cooke, Mervyn. The Cambridge Companion to Twentieth-Century Opera (Cambridge
University Press, 2005).

Cooper, Harry, et. al. Medardo Rosso: Second Impressions (New Haven, Conn.: Yale


Flickr http://www.flickr.com/photos/37892495@N08/3557461074/.


Gelli, Piero, and Filippo Poletti, eds. Dizionario dell’Opera Boe (Ed. aggiornata; Milano: Baldini Castoldi Dalai, 2007) vol. 124.


Ibanez, Felix Marti. “Psychiatry Looks at Modigliani,” *Gentry* 8 (Fall 1953) 1-4.

Illiano, Roberto, ed. *Italian Music During the Fascist Period* (Turnhout, Belgium: Brepols, 2004).


Kultur im BR: Trends aus Literatur, Film und Musik http://www.br.de/themen/kultur/inhalt/literatur/luigi-dallapiccola100~_v-image853_-7ce44e292721619ab1c1077f6f262a89f55266d7.jpg?version=aa5c3.


“Prima Mondiale di Grande Importanza al Festival di Musica Contemporanea – L’Opera (Intolleranza 1960) nel suo Complesso ha Stupito e Disorientato ma non ha Convinto,” *La Tribuna del Mezzogiorno* (14 April 1961).


Schlömp, Tilman. Gian Francesco Malipieros Musiktheater-Trilogie L’Orfeide. Europäische Hochschulschriften XXXVI (Frankfurt am Main; New York: Peter Lang, 1999) Musikwissenschaft, vol. 188.


Schwarz, Dieter, et. al. Medardo Rosso (Düsseldorf: Richter Verlag, 2004).


**DISCOGRAPHY**


BIOGRAPHICAL SKETCH

Emily A. Bell received her Ph.D. from the University of Florida in December of 2013. Hailing from Gainesville, Florida, she received her B.M. in Voice Performance from Oberlin College-Conservatory of Music and M.A. in Arts Administration from Florida State University. As a graduate assistant at the University of Florida, Emily taught an introductory music history class for non-music majors. While pursuing her Ph.D., she sang in the Opera program at the University and also at community events. Emily has enjoyed presenting her research at regional and national conferences, including those of the College Music Society and the National Association for Humanities, and also at the Pacific Northwest Music Graduate Students Conference and Klutznick-Harris Symposium. Her academic pursuits were temporarily put on hold due to multiple physical health ailments, most of which she has overcome. Emily currently resides in the Washington, D.C. metropolitan area with her husband, Joey.