LUIGI DALLAPICCOLA'S *LIRICHE GRECHE:* AN ANALYSIS FOR PERFORMANCE

by

Elizabeth Woodall James-Gallagher

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Eddie C. Bass

Dissertation Advisor

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In the early 1940s, composer Luigi Dallapiccola (1904-1975) wrote a triptych of song cycles for voice and instruments, the *Liriche greche* ("Greek Lyrics"). The individual cycles are *Cinque frammenti di Saffo* ("Five Sappho Fragments," 1942); *Sex carmina Alcaei* ("Six Alcaeus Songs," 1943); and *Due liriche di Anacreonte* ("Two Anacreon Lyrics," 1944-45). The songs, settings of Salvatore Quasimodo's Italian translation of ancient Greek lyrics, were the first works Dallapiccola composed in his mature, dodecaphonic style.

For Dallapiccola—twentieth-century man, Italian, Central European, lover of literature, essayist, protester against oppression, and composer—music was a means of self-expression. The central questions of this study are: what does Dallapiccola wish to express in the *Liriche greche,* and how does he express it?

The nature of the songs is related to the circumstances of their composition. Dallapiccola suffered particular hardship in World War II Italy. He lived in fear because his wife was Jewish; he abhorred the fascist government; and he felt ostracized by the musical public. Inspired by the "supreme equilibrium" of Quasimodo's Greek lyrics, Dallapiccola retreated from the war into the "spiritual refuge" of ancient civilization.

The cycles are as different as their poets are. Sappho commits herself entirely to her subjects. The music, too, changes identity with each new song. Anacreon is a victim of the power of the gods. He is put through trials and is rendered incoherent by the experience. Alcaeus, the most objective poet, deals not with emotions or deities but with human beings and nature. The cycle transcends emotion and moves in the world of logic.

In the opening bars of the first cycle, Dallapiccola presents two archaisms—parallel fifths and canon—which undergird the whole triptych. The pervasiveness of the archaic

gives the entire triptych a feeling of remoteness. Other-worldliness also emerges from Dallapiccola's ethereal timbres, slow tempos, soft dynamics, wide-spaced textures, and use of pedal point. The *Liriche greche,* then, withdraw from the present into a remote region. But the triptych does not end in escape. Rather, it re-emerges to present an image of supreme equilibrium.

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Dissertation Advisor Eddie C. Bass

Committee Members Richard Cox

Nancy L Walker

William W. McInes

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I would like to thank Edizioni Suvini Zerboni in Milan, Italy, the publisher of Dallapiccola's *Liriche greche,* which gave me permission to reproduce excerpts from the score as examples in this document.

Additionally, I owe a debt of gratitude to all of the people who have assisted me in my work. I thank my husband, John Gallagher, whose support has sustained me through this project; I thank the James family and my many friends; and I thank the faculty and staff of the School of Music at the University of North Carolina at Greensboro.

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CHAPTER I

INTRODUCTION

Luigi Dallapiccola, Expression, and the *Liriche greche*

> I do not write any abstract music. In all that I compose—even in a seemingly impersonal canon—I attempt to express something that I have to say.[1]

> I was convinced that the use of the "Dies irae" in the manner of a cantus firmus would facilitate the comprehension of my ideas. "Comprehension," let me repeat, not success nor the possibility of frequent performances. Never in my life—not even for an instant— have such motives influenced my actions or my thoughts.[2]

> For a long time the tonal system showed signs of being inadequate for what composers needed to express . . . . Twelve-tone composition . . . is the most complete solution as a *method of composition* in as much as it offers a base upon which to build. Personally I adopted such a method because it is the only one which, up until now, allows me to express what I feel I must express.[3]

For Luigi Dallapiccola—twentieth-century man, Italian, Central European, lover of literature, essayist, protester against oppression, and composer—music was a means of self-expression.

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[1] "Ich schreibe keine abstrakte Musik. In allem, was ich komponiere—sogar in einem scheinbar unpersönlichen Kanon—, versuche ich etwas auszudrücken, was ich zu sagen habe." Everett Helm, "Luigi Dallapiccola in einem unveröffentlichten Gespräch," *Melos/Neue Zeitschrift für Musik* 2 (1976): 469 (translation by the author unless otherwise noted).

[2] Luigi Dallapiccola, "The Genesis of *Canti di prigionia* and *Il prigioniero*," trans. Rudy Shackelford, *Dallapiccola on Opera* (London: Toccata Press, 1987), 47. (Hereafter this collection of Dallapiccola's writings will be referred to as *Dallapiccola on Opera*.)

[3] "Da molto tempo il sistema tonale dava segni di essere inadeguato a quanto i musicisti avevano urgenza di esprimere . . . . La dodecafonia . . . è la soluzione piú completa del *metodo di comporre*. In quanto offre delle basi su cui costruire. Personalmente ho adottato tale metodo perché è il solo che, a tutt'oggi, mi permetta di esprimere quanto sento di dover esprimere." Dallapiccola, "Sulla strada della dodecafonia," *Parole e musica*, ed. Fiamma Nicolodi (Milan: Il Saggiatore, 1980), 459. (Hereafter this collection of Dallapiccola's writings will be referred to as *Parole e musica*.)

Between 1942 and 1945, Luigi Dallapiccola (1904-75) composed three song cycles which form a triptych, the *Liriche greche* ("Greek Lyrics"). The songs are settings of ancient Greek texts in an Italian translation by poet Salvatore Quasimodo (1901-68). The cycles are *Cinque frammenti di Saffo* ("Five Sappho Fragments," 1942), for voice and fifteen instruments; *Sex carmina Alcaei* ("Six Alcaeus Songs," 1943), for voice and eleven instruments; and *Due liriche di Anacreonte* ("Two Anacreon Lyrics," 1944-45), for voice and four instruments. The composite of these three cycles, the *Liriche greche,* is the topic of this study.

Dallapiccola, if we are to take him at his word, always expressed something in his music, changed his style to suit his expressive needs, and was concerned that his music be understood by his fellow humans. In this document I will study what Luigi Dallapiccola wished to express in the *Liriche greche* and how he expressed it. I will address the contexts—musical, historical, and personal—in which Dallapiccola wrote the songs and ask what motivated him to write them. I will look for Dallapiccola's interpretation of the poetry he set. Through my research and analysis, I hope to lead the performer to an understanding of expression in the songs, and, ultimately, a performance which reflects the composer's intent.

Justification of Research

I believe passionately in the artistic and human merit of Dallapiccola's music and of the *Liriche greche* in particular. These songs are capable of moving audiences and performers alike. One obstacle to their more frequent performance may be the reluctance of some singers to program dodecaphonic music. The fear of "New Music," that is, music composed since the 1890s, is documented in *The Art of the Song Recital,* where authors Shirlee Emmons and Stanley Sonntag discuss "the unjustifiable apprehension with which

many singers regard the New Music repertoire."[4] Public apprehension about dodecaphonic music is chronicled by Colin Mason in an article on Dallapiccola's style:

> [there is a] widely-held belief that the twelve-tone method of composing is merely a refuge for the unoriginal, unimaginative, and uninventive, an entirely mechanical and cerebral activity, incompatible with spontaneous feeling or inspiration.[5]

And yet the *Liriche greche* are none of these things. The songs have the power to transport, mesmerize, surprise, and trouble the listener. They are also eminently singable. I hope that my study of the *Liriche greche* encourages other musicians to move beyond the assumption that all twelve-tone music is ugly, unlyrical, and unmelodic. This literature deserves to be explored and programmed.

Status of Related Research

Primary Sources

Luigi Dallapiccola was a prolific essayist. His most important essays have been collected and edited by Fiamma Nicolodi in *Parole e musica* ("Words and Music").[6] These essays address a number of subjects: analysis and criticism of opera; aesthetic, didactic, and cultural reflections; the Second Viennese School; contemporary composers; and his own works. Many of these are available in English translations, including Rudy Shackelford's excellent translation of the essays on opera, *Dallapiccola on Opera.*

In "Sulla strada della dodecafonia," translated by Deryck Cooke as "On the Twelve-Tone Road" *(Music Survey* 4 (1951): 318-32), Dallapiccola documents the evolution of his twelve-tone technique. The composer's feelings about physical and ideological incarceration and individual liberty are the subject of "Genesi dei *Canti di prigionia* e del

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[4] Shirlee Emmons and Stanley Sonntag, *The Art of the Song Recital* (New York: Schirmer Books, 1979), 210.

[5] Colin Mason, "Dallapiccola and the Twelve-note Method," *The Listener* 51 (1954): 757.

[6] See bibliography for publication information on sources discussed in this section.

prigioniero," ("Genesis of the *Canti di prigionia* and of *Il prigioniero*." *Dallapiccola on Opera*, 35-60).

Many of Dallapiccola's writings are program note-length. In "A proposito delle *Due liriche di Anacreonte*," ("On the Subject of the *Due liriche di Anacreonte*," *Parole e musica*, 440-42), he summarizes the compositional circumstances of the *Liriche greche* and briefly describes the *Due liriche di Anacreonte*. In "A proposito dei *Cinque canti*" ("On the Subject of the *Cinque canti*," *Parole e musica*, 489-96), there is a discussion of Quasimodo's translation of the Greek lyrics.

Secondary Sources

There is no definitive Dallapiccola biography available. Dietrich Kämper's *Gefangenschaft und Freiheit: Leben und Werk der Komponisten Luigi Dallapiccolas* ("Imprisonment and Freedom: the Life and Work of the Composer Luigi Dallapiccola") is a compilation of the currently available Dallapiccola materials. Its originality lies not in its musicological content but in its analysis of the composer's stylistic development. Among the other biographical writings with analysis, two of particular importance are Bruno Zanolini's *Luigi Dallapiccola: la conquista di un linguaggio (1928-1941)* ("Luigi Dallapiccola: the Conquest of a Language") and Roman Vlad's *Luigi Dallapiccola*.

Among the articles on Dallapiccola, Gianandrea Gavazzeni's "Discorso per Luigi Dallapiccola" ("Discourse about Luigi Dallapiccola") and Fiamma Nicolodi's "Luigi Dallapiccola e la Scuola di Vienna: considerazioni e note in margine a una scelta" ("Luigi Dallapiccola and the Viennese School: Considerations and Marginal Notes about a Choice") both discuss the development of the composer's aesthetic. Hans Nathan's "Luigi Dallapiccola: Fragments from Conversations" is a series of statements made by the composer to the author. This source is enormously helpful in its summaries of the composer's attitudes on many subjects.

Fedele D'Amico's review of the *Liriche greche*, titled "Recensioni" ("Reviews"), speculates about the meaning of the *Liriche greche* within the contexts of the second World War and Dallapiccola's other compositions. Massimo Mila's "Sulla dodecafonia di Dallapiccola" ("About Dallapiccola's Twelve-tone Technique") discusses purely musical procedures in Dallapiccola's music and responds to other articles on the composer's style. Hans Nathan's "On Dallapiccola's Working Methods" and "The Twelve-tone Compositions of Luigi Dallapiccola" are excellent overviews of Dallapiccola's work from two different perspectives. Michael Eckert's "Text and Form in Dallapiccola's *Goethe-Lieder*" and "Octatonic Elements in the Music of Luigi Dallapiccola" as well as David Mancini's "Twelve-tone Polarity in the Late Works of Luigi Dallapiccola" are analyses of other vocal music than the *Liriche greche.*

Books and articles about the texts that Dallapiccola set in the *Liriche greche* fall into several categories. The primary sources include several English translations of the original Greek lyrics as well as Salvatore Quasimodo's translations of the Greek lyrics. The poet's essays are collected in *The Poet and Politician and Other Essays*, translated by Thomas Bergin and Sergio Pacifici. The essays deal with aesthetics, the role of the poet in society, and Quasimodo's approach to translating the ancient Greek lyrics.

Secondary sources include criticism (in English) of the Greek poets and their lyrics and criticism of Quasimodo's translations. Anceschi's introduction to the *Lirici greci* discusses the historical and cultural context of Quasimodo's translations and the poetic aims of his generation. Edward Williamson's "Contemporary Italian Poetry" provides information on trends in Italian poetry during the first half of the twentieth century. Kirkwood's *Early Greek Monody* is useful for its discussion of style in Sappho, Alcaeus, and Anacreon.

The Place of This Study Within Dallapiccola Scholarship

Although Dallapiccola's music has been the subject of considerable scholarship, there have been few studies of his music by performers. There is ample room in the area of Dallapiccola research for studies that deepen the performer's understanding of the vocal music. To date no study has been published which analyzes the *Liriche greche* for expression. My research, therefore, will fill a gap in the body of knowledge in this field.

CHAPTER II

DALLAPICCOLA'S WORLD

Luigi Dallapiccola (1904-75) was a child of his era. Born shortly after the turn of the century, Dallapiccola's rites of passage, both as a musician and as a person, paralleled the rites of passage of the era. His adolescence coincided with World War I (1914-18); his coming of age coincided with the rise of fascism (beginning in 1922) in Italy; and he crossed the threshold into artistic maturity during World War II (1939-45).

Dallapiccola was a child of his nationality and geographical surroundings. Born in the same region where World War I erupted, he was an Italian boy living amid a mixture of cultures. The fusion of the Italian with other national styles in Dallapiccola's music bears witness to his Italian patrimony and restless Central European birthplace.

Dallapiccola was a product of his childhood. The Classics professor's son loved great literature. The liberal middle-class family produced a defender of human liberty. The teenager interned with his family in Austria became a protester against oppression.

Finally, Dallapiccola was a product of his musical times. The nineteenth-century musical aesthetic, with its emphasis on coloristic detail, had given way to a new aesthetic that focused on structure. Musical progressives—from Debussy and Schoenberg to Stravinsky and even Alfredo Casella—developed new musical languages to accommodate new musical ideals. The young Dallapiccola listened to the message of this trail-blazing generation, absorbing what he needed from each source into his own cosmopolitan and highly personal style.

Dallapiccola's Birthplace

Luigi Dallapiccola was born in Pisino, a small town in the center of the Istrian peninsula. Istria juts out into the Adriatic Sea between the Italian and Balkan peninsulas, immediately south of Austria. Like the rest of the region, Istria has been home to a mixture of Italians and Slavs. Since the second century BC, it has been ruled by the Roman and Byzantine Empires, Venice, Austria-Hungary, Italy, and Yugoslavia. Today Trieste is governed by Italy, while the rest of Istria is divided between Croatia and Slovenia.

Dallapiccola grew up in the Austro-Hungarian Empire, a conglomeration of twelve contentious ethnic groups. At the turn of the century, nationalism churned among the various peoples of South Central Europe. Many groups saw the Empire as oppressive. They rejected polyglot unification and conformity in favor of an individual nationhood that reflected greater ethnic purity. The term for these sentiments, "irredentism," originated in the Italian movement to unify ethnic Italian lands, or *Italia irredenta* ("unredeemed Italy"), with the Italian peninsula. Istria, Trentino, Trieste, Fiume, and parts of Dalmatia constituted unredeemed Italy.[1] As a boy, Dallapiccola was aware of irredentism and ethnic tensions between the Italians and the Slavs in his hometown. He describes the town:

> The small town of Pisino, with a population of little more than 3,000, was located along the railroad from Trieste to Pola . . . . One should not forget that the little Istrian peninsula where I was born lies at the crossing of three borders. When the train stopped at the station in my hometown, the conductor called out: "Mitterburg, Pisino, Pazin" [the German, Italian, and Slavic names for the town]. It is well known how hospitable frontier countries are to mixtures of race and culture; moreover, the mentality one encounters in border regions is very different from that generally found in the interior. How can this mentality be defined? Perhaps as "restless."[2]

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[1] "Irredentism," "Istria," and "Italy," *The Columbia Encyclopedia*, 5th ed. (New York: Columbia University Press, 1993), 1364, 1373, and 1375-79; Paul Johnson, *Modern Times; The World from the Twenties to the Nineties*, rev. ed. (New York: HarperCollins, 1991), 20.

[2] Dallapiccola, "The Genesis of *Canti di prigionia* and *Il prigioniero*," *Dallapiccola on Opera* , 37-38.

The Years Leading up to World War I

Dallapiccola was born February 3, 1904, during the waning years of what has been called "the long nineteenth century."[3] In music, as in politics and society, nineteenth-century traditions remained in place, but the winds of change were beginning to rustle. Emperor Franz Joseph (1830-1916), the very symbol of an age of empire, sat on the throne in Vienna, as he had since 1848. In the same city, Arnold Schoenberg took on two new composition students, Alban Berg and Anton Webern. Italians attended the premiere of Giacomo Puccini's *Madama Butterfly* in 1904. And in Berlin, Ferruccio Busoni championed modern music. Two years had now passed since the premiere of Claude Debussy's *Pelléas et Mélisande* in Paris. The First World War was still ten years away, the stage already set for conflict. European society clung to its way of life, but beneath the veneer of order and respectability, change was afoot.

Signs of a fundamental cultural shift began to appear around the turn of the century. Modernism was sprouting, especially in Paris and Vienna. From the ground-breaking work of Sigmund Freud and Alfred Einstein (*The Interpretation of Dreams* was published in 1900, the Theory of Relativity in 1905), to the birth of Cubism in 1907, to Schoenberg's break with tonality in 1908, the moorings of Western culture were taking a beating. The revolution of modernism was just in the offing.

Dallapiccola's Childhood and Education

Away from the large cities where cultural change was taking shape, European life went on as it had for many years. In Istria, Luigi Dallapiccola spent the early years of his life in a quiet middle-class Italian home. Pio and Domitilla Dallapiccola, Luigi's parents, were from the Trentino region in the Italian Alps, another part of "unredeemed Italy." Pio Dallapiccola was headmaster and professor of Greek and Latin at the Italian secondary

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[3] Eric J. Hobsbawm, *The Age of Empire: 1875-1914* (New York: Pantheon Books, 1987), 6.

school in Pisino. He oversaw his son's education, making sure that Luigi came to know the classics of Western civilization; and he transmitted his love of literature and languages to his son. Dallapiccola wrote, "my upbringing, like that of so many of my generation, was decidedly humanistic."[4] As part of his middle-class education, young Luigi began piano and theory lessons in 1912. He played mostly transcriptions of Italian operas by Verdi and others.[5]

When Italy entered World War I in opposition to Austria in 1915, the Dallapiccola family began to experience hardship. The Austrians, as part of an effort to stamp out Italian nationalism, closed the Italian school in Pisino in 1916. Political suspects were subsequently exiled from border regions to the interior of Austria. In March 1917, Pio Dallapiccola was deemed *politisch unverlässlich* ("politically unreliable"), and the family was escorted to Graz, where they stayed until November 1918. This was an extremely important event in Dallapiccola's life. His family, deported against their will, suffered privations of food, fuel, and peace of mind. The adolescent Luigi felt humiliation and indignation. His passionate belief in human liberty and his fierce opposition to spiritual and physical imprisonment were fueled by emotional suffering during his internment. These convictions would later be expressed in Dallapiccola's musical protests against fascism, Nazism, and oppression in general.

The internment in Austria was traumatic, but there were also positive results from the experience. In Graz, Dallapiccola's musical and cultural horizons were greatly expanded. His introduction to Central European culture had already taken place in Istria; now he was immersed in German language and music. His fluency in German, acquired during his

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[4] "La mia formazione, analogamente a quanto si può dire di tanti della mia generazione, è stata decisamente umanistica." Dallapiccola, "A proposito dei *Cinque canti* ," *Parole e musica*, 489.

[5] Rudy Shackelford, trans.,"A Dallapiccola Chronology," ed. Fiamma Nicolodi, *Musical Quarterly* 67/3 (1981): 405-06.

stay in Graz, was a passport to German literature. And his passport to German music was the Graz opera house:

> For a teenager 125 grams of bread per day is not sufficient. Fortunately, at Graz there was an opera house which, despite the war and the privations everyone suffered, managed to give respectable performances. Standing in the gallery, a boy of thirteen could listen effortlessly to such operas as *Die Meistersinger* or those of *The Ring*. And what is really surprising, during the performance he scarcely noticed hunger pangs.[6]

Before moving to Graz, Dallapiccola had heard only Italian operas. His first taste of Wagner and other Austro-German composers was a formative experience. It was at the Graz opera house, during a performance of *The Flying Dutchman* in May of 1917, that Luigi Dallapiccola decided to become a musician.[7]

Between the Wars

World War I ended in 1918. With the Austro-Hungarian Empire dissolved, Istria now belonged to Italy. The Dallapiccolas returned to Pisino. Pio resumed his duties at the school and Luigi finished his high school degree.

In 1919, Dallapiccola began composition lessons. Every Sunday, he took the train to Trieste to study harmony with Antonio Illersburg, who acquainted the young musician with a variety of new musical sounds. Lessons addressed sixteenth- and seventeenth-century Italian polyphony as well as Debussy, Ravel, and early Schoenberg. The works of Debussy made a strong impression on Dallapiccola:

> The little of musical culture I had at this time was rather well grounded for a boy of my age, since I had heard much at the opera. I knew all of Wagner's works, various operas by Mozart, [etc.] . . . . Consider that in Austria during the war the music of "enemy countries" was forbidden. The impression that a piece like "La cathédrale

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[6] Dallapiccola, "The Genesis," *Dallapiccola on Opera,* 41.

[7] Hans Nathan, "Luigi Dallapiccola: Fragments from Conversations," *Music Review* 27 (1966): 310.

> engloutie" made on a boy of my experience was violent. . . . I believed I had found a new kind of *"freschezza"*—new music of perfect equilibrium. It had such an effect on me that for three years I did not write another note because I understood that I would have merely imitated Debussy. A few years later, precisely at the age of twenty, I needed *Pierrot lunaire* to regain my balance.[8]

The encounter with *Pierrot lunaire* would come in Florence, where Dallapiccola attended university and lived the rest of his life.

Dallapiccola moved to Florence in 1922, the same year that Wagner's *Tristan und Isolde* received its premiere in that city. Benito Mussolini's fascists took over the Italian government that year. Meanwhile, Puccini was at work on *Turandot* and Schoenberg had just finished his first works using the twelve-tone method. Soon Webern and Berg would adopt the method as well. Busoni, in Berlin, now spoke out against artistic freedom. It was the "*annus mirabilus* of modernist literature": James Joyce published *Ulysses* and T.S. Eliot published *The Wasteland*.[9]

World War I had shattered the economic, political, and social order of Europe. The public did not need any more anarchy—artistic or otherwise. Music was called upon to bolster the spirits of the nation, be orderly, and exemplify classical ideals. Musical modernism had split into two camps, one experimental, the other more conservative. Even former radicals like Schoenberg reassessed the advances they had made in the years before the war.[10]

During the fascist period in Italy (1922-43), a renaissance took place in Italian music. The generation of composers born around 1880—Casella, Malipiero, Pizzetti, and Respighi—sought a new identity for Italian music. For over a century, opera had been the

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[8] Nathan, "Dallapiccola: Fragments from Conversations," 310.

[9] Bernard Benstock, "James Joyce," *Encyclopedia of World Literature in the Twentieth Century*, rev. ed. Leonard S. Klein (New York: Frederick Ungar, 1983), 4 vols., 2: 528.

[10] Bryan R. Simms, *Music of the Twentieth Century* (New York: Schirmer Books, 1986), 166.

focus of great Italian composers. But veristic opera had lost its vitality, and progressives wished to replace its romanticism with a more cosmopolitan style. Two goals were established: to revive Italian instrumentalism, which had been ignored by operatic composers, and to open Italy to the exchange of musical ideas with the rest of Europe. The Paris-educated Alfredo Casella (1883-1947) returned from France to Italy in 1915 to lead the Italian progressive movement Casella organized concerts featuring new Italian music; he sponsored performances of works by *avant-garde* composers like Ravel, Schoenberg, and Stravinsky; and he espoused a return to polyphony and Baroque instrumental forms. While Casella introduced Italians to new music and neoclassical ideas, Gian-Francesco Malipiero (1882-1973) transcribed early Italian music and composed works combining archaic elements with contemporary musical language. The interest of Malipiero and others in madrigal and monody, combined with Casella's championing of baroque forms, bore fruit in the 1920s and 1930s in a native brand of neoclassicism. This style, with its emphasis on polyphony and instrumentalism, freed Italian composers from romanticism, and the first of the progressives' two goals was achieved.[11]

Neoclassicism, based as it was on past accomplishments of the Italian people, fit neatly with fascism. A similar trend was taking place in music and other arts throughout Europe. These movements were based on the idea that the image of a better past is a more fitting model for art than the reality of the contemporary world. Historian Felix Gilbert discusses the relationship between neoclassicism and fascism:

> These romantic evocations of a better past . . . had their impact on the political climate of the twentieth century; unintentionally they were an important ingredient in the ideology of the political groups and parties which opposed the trend towards

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[11] John C. G.Waterhouse, "Italy, I, 7: Twentieth-Century Art Music," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), 20 vols., 9: 380.

> progressivism and . . . nourished notions from which fascism and racism would spring.[12]

Fascist Italy was fertile ground for the blossoming of neoclassicism, but not for the spread of atonal or dodecaphonic music. Dallapiccola describes the climate of the 1930s:

> In the ten years immediately preceding the last war in Europe, the only topic of conversation was *neoclassicism.* Around 1930, Italian and foreign magazines stated, without a flicker of the eyelid, that "Germany had only one great musician: Paul Hindemith." And performances of atonal or twelve-note music were made more and more difficult by political events. The advent of Adolf Hitler (a great connoisseur of art, like all self-respecting dictators) marked the end of public performances of such music in Germany. In Italy, performances were not forbidden, in the true sense of the word: but every day some *aesthetician* (a critic-composer, of course) publicly arraigned one or other of the composers belonging to the so-called vanguard of *internationalism,* which in the language of those days meant *anti-fascism* or, more precisely, *communism.*[13]

The second goal of the progressives—the free exchange of international musical ideas—met with qualified success. The Italian public was receptive to foreign neoclassicists like Stravinsky and Hindemith, but Italy remained hostile to Schoenberg's school and to the notion of twelve-tone composition.

Dallapiccola Completes His Education

The musical renaissance was only just underway when Dallapiccola moved to Florence in 1922. The city of the Renaissance—and of his beloved Dante—suited his humanistic bent, but Dallapiccola was surprised at the provinciality of Italy's interior. His upbringing in Austria-Hungary and composition lessons in Trieste had accustomed him to a more cosmopolitan atmosphere. Eventually he would come in contact with progressives like Casella and Malipiero. Meanwhile, Dallapiccola befriended other artists and talked of

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[12] Felix Gilbert, *The End of the European Era, 1890 to the Present,* 2d ed. (New York: W.W. Norton, 1979), 10.

[13] Dallapiccola, "On the Twelve-Note Road," trans. Deryck Cooke, *The Music Survey* 4 (1951): 321.

art, music, and literature. "Outside of musical or artistic interests, the world seemed not to exist for me. I didn't read newspapers; I didn't occupy myself with politics."[14]

Dallapiccola enrolled in harmony and counterpoint classes at the Luigi Cherubini Conservatory in 1923. His teachers were Roberto Casiraghi, Corrado Barbieri, and, later, Vito Frazzi. He was graduated in 1924 with a degree in piano, receiving his diploma in composition in 1931. (Years later, he would declare that his composition lessons at the conservatory in Florence had no influence on his musical language.) Dallapiccola's first contact with the music of the Second Viennese School came in 1924. Casella's Corporazione delle Nuove Musiche organized a concert of Schoenberg's *Pierrot lunaire*, with the composer himself conducting. A completely different musical world, the realm of atonality, was revealed in *Pierrot lunaire.* It was one of the most important experiences in Dallapiccola's life.[15]

It would be many years before the impact of Schoenberg's music would produce tangible results. Dallapiccola realized that in 1924 he was not ready to become an atonal composer; what he needed was to continue his studies. So he worked on his composition skills and made a living performing and teaching piano. In 1931, he formed a duo with violinist Sandro Materassi. They would collaborate for the next forty years.

The Fascist Dictatorship and World War II

By the second half of the 1930s, the younger generation of composers, including Dallapiccola, grew restless with the course of Italian music. Ties to veristic opera had

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[14] "Al di là degli interessi musicali o artistici, il mondo sembrava non esistere per me. Non leggevo giornali; non mi occupavo di politica." Leonardo Pinzauti, ed., "Un inedito di Dallapiccola," *Nuova rivista musicale italiana* 9/2 (1975): 254.

[15] Shackelford, "A Dallapiccola Chronology," 408.

been broken. The lesson of neoclassicism was digested. It was time to throw off the shackles of classical lines and diatonic harmonies and forge a new style.[16]

Dallapiccola, for his part, traveled Europe to perform and attend music festivals. He came to know the new European music which been ignored by the conservatory in Florence, and he made important contacts with German and Austrian musicians. These international contacts, coupled with Dallapiccola's fluency in the Central European musical tradition, led him down a path that was at odds with the musical situation in Italy. For this, he would suffer the insult of having his works largely ignored, even though he was the most gifted Italian composer of his generation.

While Dallapiccola was launching his musical career in the early 1930s, Europe was, if not at peace, at least in balance. In 1935, something new began to happen:

> Naturally I am not saying that Europe lived in peace between 1918 and 1935; but it was not until the fall of 1935 that a definite upsetting of the balance could be positively noted, and this was what, step by step, quickly but inexorably, probably set off World War II. This fatal breach of balance in Europe, together with the brutality of our campaign in Ethiopia and the disasters of the war in Spain, must be considered as acting upon my personality somewhat similarly to the bio-physiological changes that cause the normal individual to grow from adolescence to young manhood, thence to middle age, and from middle age to old age. Those of my generation who felt it morally not possible to 'accept without discussion' . . . whatever the dictatorship imposed found themselves confronted . . . with problems and responsibilities which five years earlier they had not even imagined.[17]

Dallapiccola was responding to the policies of the National Socialist government in Germany and the fascist government in Italy. Adolf Hitler had been appointed Chancellor of Germany in 1933. Two years later, the Nuremberg laws stripped German Jews of their citizenship, outlawed marriage between Jews and non-Jewish Germans, and forbade Jews

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[16] Reginald Smith Brindle, "The Origins of Italian Dodecaphony," *Musical Times* 97 (1956): 75; Nathan, "The Twelve-tone Compositions of Luigi Dallapiccola," *Musical Quarterly* 44 (1958): 304.

[17] Dallapiccola, "My Choral Music," trans. Madeleine M. Smith, *The Composer's Point of View*, ed. Robert S. Hines (Norman: University of Oklahoma Press, 1963), 161-62.

from entering liberal professions. World War II began with Hitler's attack on Poland in 1939.

Benito Mussolini (1883-1945) had come to power in 1922, promising Italy a restoration of social order and political greatness. By 1929, with Parliament dissolved and Catholic opposition silenced, his government had become a dictatorship. Mussolini invaded Ethiopia in 1935 in an attempt to establish a new Roman Empire in Africa. This act of blatant aggression, though supported by domestic public opinion, resulted in Italy's diplomatic isolation, save from Germany. Mussolini began an alliance with Hitler's Nazi Germany in 1936. The same year, both countries threw their support behind fascist rebels in the Spanish Civil War. In 1938, Mussolini, now under the spell of Hitler, instituted Nuremberg-like race laws in Italy.

In 1940, Italy entered World War II, a war which the public did not support. The Italians fought abysmally. In 1943, Mussolini was removed from power and exiled, only to be propped up by invading Germans as the head of a puppet government. Roundups of Jews began soon after the Germans occupied Italy in September. Allied troops landed on the Italian mainland in September of 1943, pushing northward from their beachhead in the south. Florence was liberated on August 11, 1944. Italy's liberation was completed on May 1, 1945; Mussolini was executed soon after.[18]

Dallapiccola's Activities under Fascist Rule

The dehumanizing policies of the German and Italian governments were untenable to Dallapiccola, who had a great respect for the innate dignity of every human being.[19] The

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[18] Harry Hearder, *Italy, A Short History* (Cambridge: Cambridge University Press, 1990), 225-48.

[19] Much ink has been spilled on the subject of Dallapiccola's humanity. See, for example, the remembrances of the composer collected in *Notizario dell'Edizioni Suvini Zerboni: In ricordo di Luigi Dallapiccola (Numero speciale)* (Milan: Suvini Zerboni, 1975); see also Norman Kay, "The Humanity of Dallapiccola," *Music and Musicians* 14/12 (1966): 22-25.

composer also had a personal reason to oppose the anti-Semitic policies of Mussolini and Hitler. In 1938, shortly after Mussolini's institution of race laws, Dallapiccola married Laura Coen Luzzato, whom he had met in 1931. She was half-Jewish, Dallapiccola Catholic.

Dallapiccola, his political consciousness raised, began to protest in music against the actions of the Italian and German governments. He answered Mussolini's attack on Ethiopia with his first piece of protest music, the *Tre laudi* (1936-37) for soprano and chamber orchestra. Then came *Canti di prigionia* ("Songs of Imprisonment," 1938-41), conceived on September 1, 1938, the day Mussolini announced the racial laws:

> 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? . . . Only through music could I express my indignation.

The beginning of World War II wrought in Dallapiccola the desire to compose an opera that would portray "the tragedy of our times and the tragedy of persecution felt and suffered by millions of individuals."[20] And so he conceived *Il prigioniero* ("The Prisoner," libretto, 1940-48; music, 1944-48) as a protest against the war.

The war years were difficult for Dallapiccola. He suffered personally and professionally. By 1938, it was clear that his music was not in keeping with current fashion in Italy. In a letter to his friend Paolo Fragapane, Dallapiccola expresses frustration that the Italian Radio and other performing organizations "insist on ignoring my name and my activities." This despite the fact that his music was being performed in London, Paris, and other large European cities.[21] During the German occupation of Florence, Luigi and Laura

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[20] Dallapiccola, "Genesis of the *Canti di prigionia* and *Il prigioniero*," trans. Jonathan Schiller, *Musical Quarterly* 39/3 (1953): 362-63, 366.

[21] "Se l'EIAR [Ente Radiofonico Italiano] e altre analoghe istituzioni si ostinano a ignorare il mio nome e la mia attività ci sono altre società almeno altrettanto importanti che cominciano a prendermi in una certa considerazione. Così che le TRE LAUDI, dopo la presentazione a Londra, *passano* a Lugano a

Dallapiccola went into hiding, first at a friend's villa outside of Florence and later at a safe house in the city. (Laura Dallapiccola was not, as it turns out, among the many Italian Jews to be rounded up and sent to death camps.)

Dallapiccola, in the figurative prison of Italy during the fascist years, focused on the theme of imprisonment. Here he describes his response to a question posed by Igor Markevitch:

> He asked precisely what were the secret reasons that had made me dwell for such a long period of my life on prisons and prisoners, and whether I had named my daughter Annalibera to contrast something lovely and tender with a motif that so strangely dominated my artistic output.
>
> Only then did I realize in a flash that *Canti di prigionia* had occupied me from 1938 until 1941, and that *Il prigioniero* had required four years of work, from 1944 to 1948. Even though I had written other compositions of quite different character during that decade (suffice it to mention *Liriche greche*), I had lived spiritually among prisons and prisoners for ten years, counting the extended period of preparation for the libretto of *Il prigioniero*.[22]

Dallapiccola worked on the libretto of *Il prigioniero* from 1941 to 1944. These were the hardest years of this decade, when World War II consumed Europe. At the same time, Dallapiccola turned away from music of prisoners and focused, rather, on classical themes. In this vein, he composed the *Liriche greche.*

Hilversum e a Radio-Paris; gli INNI in Germania, ai primi di aprile, la terza serie de 'Michelangelo' a Bruxelles." Dallapiccola, Letter of February 25, 1938, Paolo Fragapane, "Lettere di Luigi Dallapiccola a un amico," *Nuova rivista musicale italiana* 9 (1975): 601-02.

[22] Dallapiccola, "The Genesis," *Dallapiccola on Opera,* 36.

CHAPTER III

DALLAPICCOLA THE COMPOSER

Dallapiccola's Works: An Overview [1]

Dallapiccola was the chief pioneer of the twelve-tone system in Italy, but he began as a composer of diatonic works. His early compositions, written in the early and mid-1930s, were influenced by neoclassicism and by Italian music of the Renaissance and Baroque. Around 1935, his musical language became more chromatic, and dodecaphonic series made their way into his music. Over the next seven years, twelve-tone rows assumed an increasingly important structural function in Dallapiccola's music. With *Canti di prigionia,* which has a tone row as its main theme, the composer's harmonic language passed its diatonic limits. In his next work, he embraced the twelve-tone technique. The *Liriche greche,* written during the early 1940s, are the composer's first completely dodecaphonic works. As such, they represent the culmination of his stylistic evolution from diatonicism to dodecaphonicism. Dallapiccola used the dodecaphonic technique for the rest of his life.

Dallapiccola's compositions run the gamut from the delicate lyricism of solo song with piano to the more heroic proportions of opera with large orchestra. He tended to establish certain genres as his own and work within these for his whole life. In chamber music, the composer's preference was for solo voice with instruments. From his early unpublished songs to the fragment for solo voice left incomplete at his death, Dallapiccola published sixteen works for voice with instrumental ensemble and two song cycles for

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[1] See Appendix for a list of Dallapiccola's original compositions. For his complete works, including editions, and information on premieres and dedications, see Calum MacDonald, ed., "Luigi Dallapiccola, the Complete Works: a Catalogue," *Tempo* 116 (1976): 2-19.

voice and piano. Apart from the vocal music, he composed seven chamber works for various instrumental combinations. Opera and oratorio hold an important place in Dallapiccola's oeuvre. His most famous works are the oratorios *Canti di prigionia* (1938-41) and *Canti di liberazione* (1951-55) and the opera *Il prigioniero* (1944-48); these works comprise a trilogy on the theme of liberty. Other large works include the operas *Volo di notte* (1937-39) and *Ulisse* (1960-68), a ballet, a biblical drama, and other choral and orchestral pieces.

Dallapiccola's Aesthetic

Dallapiccola's life and work were shaped by several principles. First, he remained aware of his roots and of the traditions that nurtured him. Dallapiccola described tradition as "a primordial element, stronger by far than we, and to which we submit even without our knowledge." Tradition is an innate sense:

> Tradition . . . [is] closely linked to the places we are born, the countryside that surrounds us, the air we breathe, the language we speak. For myself, I am *for* tradition, *for* what we have carried within us since far distant times, but I am *against* traditionalism . . . . In this sense, my teachers were Monteverdi and Verdi. No one in the history of Italian music has vibrated more with the humanity of their times than they.[2]

In the tradition of Monteverdi and Verdi, Dallapiccola is oriented towards the word, the voice, the portrayal of emotional states, and drama.

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[2] "La *tradition,* élément primordial, de beaucoup plus fort que nous et que nous subissons même à notre insu. Tradition . . . est . . . étroitement liée aux lieux où nous sommes nés, aux paysages qui nous entourent, à l'air que nous respirons, à la langue que nous parlons. Moi, personellement, je suis *pour* la tradition, *pour* ce que nous portons en nous depuis des époques très éloignées, mais je suis *contre* le traditionnalisme. . . . Dans ce sens là, mes maîtres ont été Monteverdi et Verdi. Personne, dans l'histoire de la musique italienne n'a vibré plus qu'eux avec l'humanité de leur temps." Dallapiccola, "Musique et Humanité," *Journal of the International Folk Music Council* 16 (1964): 8-10.

Dallapiccola's native musical language was Italian, but he was also fluent in the language of Central Europe. A bilingual musician, he "spoke" both Italian and German in his music:

> I realize that the problem of the interpretation of my music is . . . complicated. Perhaps for reasons of nationality—I was born in a border territory—I demand Italian *bel canto* and German *"Ausdrucksgesang."* For my vocal music both are needed.[3]

Dallapiccola loved great literature. His knowledge of the classics and of contemporary literary giants informed his work as a composer. As a testament to his literary bent, vocal music holds the place of honor in Dallapiccola's oeuvre. The texts Dallapiccola set to music are classic and timeless—ancient Greek lyrics, passages from the Bible, medieval hymns, prayers of condemned prisoners, Goethe, Heine, and twentieth-century poets. Dallapiccola felt that his choices of texts were guided by fate:

> I once said "The texts which I have chosen . . ." but then interrupted myself, uncertain whether I had expressed myself well. Perhaps I should have said "The texts by which I have been chosen . . . ." There is a kind of fatality which carries us to the same poetry or the same type of poetry. This happens with all composers.[4]

Dallapiccola even took literary works as models for musical structures. Novels by James Joyce and Marcel Proust contained structural principles that Dallapiccola applied to music.

Another of Dallapiccola's underlying principles was his commitment to humanity. He was an "engaged artist" who participated in the exchange of views on the human condition. His great trilogy of protest music portrays imprisonment—of body or of spirit—as a tragedy and human liberty as priceless. Dallapiccola's portrayal of tragedy is not passive, horrified contemplation in the manner of the Viennese Expressionists; it is a reaction against evil. There was another side of Dallapiccola that preferred to escape into

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[3] Nathan, "Dallapiccola: Fragments from Conversations," 310.

[4] Ibid., 307.

an ivory tower. This Dallapiccola composed mystical and transcendent works that are worlds away from the troubled times in which they were written. "If one side of my nature demanded tragedy," he wrote, "the other attempted an escape towards serenity."[5]

Finally, there is the idea of memory. It was no accident that Joyce and Proust, "the two great poets of memory,"[6] were models for Dallapiccola. A constant theme in his writings is the importance of memory in his creative process. Here is an example:

> Convinced as I am that nothing in the world happens by chance, I have advised my students to look around them and take notes—for the purpose of documentation. And I never fail to mention that in most cases certain impressions appear *more beautiful* with time, but in every case *different.* I also advised them to accept the results of this distorting power of memory, since it is obvious that what one's memory has stored up will become fatefully *something else* on the day it assumes artistic significance.[7]

Memories from a boyhood trip to see a silent film version of *The Odyssey* reappeared when Dallapiccola was in his fifties and were incorporated into his libretto for *Ulisse.* The sound of Webern's *Concerto,* Op. 24 echoed for years before being absorbed into Dallapiccola's music. The declamation of actor Alexander Moissi in *Oedipus Rex,* which made an impression on the adolescent Dallapiccola, was absorbed three decades later into the vocal line of *Job.* Certain chords, rhythmic patterns, and especially melodic figures were "remembered" again and again, as Dallapiccola's string of self-quotations—he called them "allusions"—connected one work to the next. And the innate memory of his Italian tradition sustained Dallapiccola throughout his life.

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[5] Dallapiccola, as quoted in John C. G. Waterhouse, "Luigi Dallapiccola," *The New Grove Dictionary of Music and Musicians,* ed. Stanley Sadie (London: Macmillan, 1980), 20 vols., 5: 159.

[6] Dallapiccola, "Birth of a Libretto," 233.

[7] Dallapiccola, "L'arte figurativa e le altre arti," as quoted in "Birth of a Libretto," 232n.

Dallapiccola's Development as a Composer

Dallapiccola felt the pull of Italian tradition in his work, but he also absorbed elements of contemporary music. Dallapiccola's encounters with new music during the 1930s, especially his exposure to the Second Viennese School, bore fruit in changes in his compositional technique. In a 1968 interview, he tells how his encounters with Debussy and Schoenberg were formative, how he admired but did not emulate Bartòk, and that Stravinsky was decidedly *not* a model. He names composers who influenced his music:

> Naturally, I can give you names of composers who have influenced me: Gian Francesco Malipiero, Berg, Schoenberg to a certain extent, Busoni—perhaps not so much by his music as by his aesthetic point of view, and perhaps something of Webern.

In the same interview, Dallapiccola discusses his development:

> My development went very slowly. The composition curriculum at the conservatory in Florence had no influence on my musical language. And I had few opportunities to hear new music! . . . The greatest event in Italian musical life was a concert of works by Hindemith and Stravinsky. And I did not want to write . . . this type of neoclassical music. It was my hatred of neoclassicism and the neoclassicists that inspired me.[8]

Dallapiccola's strong views on neoclassicism are not surprising, given the tenor of the times. Some Italian composers were willing to cater to fascist musical whims, voting to secede from the ISCM on the grounds that it was communist (or at least anti-fascist). But Dallapiccola would not, and he suffered for it. He was virtually ignored by the EIAR,

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[8] "Selbstverständlich kann ich Ihnen Komponisten nennen, die mich beeinflußt haben: Gian Francesco Malipiero, Berg, Schönberg bis zu einem gewissen Grade, Busoni—er vielleicht nicht so sehr von der Musik, wie von ästhetischen Gesichtspunkten aus gesehen, vielleicht auch etwas Webern. . . ."

"Meine Entwicklung ging sehr langsam voran. Der Kompositionsunterricht am Konservatorium in Florenz blieb ohne jeden Einfluß auf meine musikalische Sprache. Ich hatte aber auch keine Möglichkeit, neue Musik zu hören! . . . Die größte Attraktion im italienischen Musikleben war ein Konzert mit Werken von Hindemith und Strawinsky. Und diese neoklassizistische Musik . . . wollte ich nicht schreiben. Es war mein Haß gegen die Neoklassik und die Neoklassiker, der mich inspirierte." Ursula Stürzbecher, "Luigi Dallapiccola," *Werkstattgespräche mit Komponisten* (Cologne: Gerig, 1971), 223.

the Italian Radio (whose monogram was interpreted by the *avant-garde* as "È I*ndispensabile* A*vere* R*accomandazioni*"—"It is indispensable to have recommendations").[9] Even when his compositions were performed, they were ill-received by the fascist press. Consider, for example, Dallapiccola's opera *Volo di notte.* The subject of the opera is the sacrifice of the individual—in this case a pilot—in the name of progress, represented by night flight. The premiere took place in May of 1940, three weeks before Italy entered World War II. "The next day, " reports Dallapiccola, "I was the subject of a long piece in *Il Popolo d'Italia,* the fascist daily." The Florentine audience had been appreciative, yet the opera was panned: "'What a narrow definition of heroism, what a limited perspective. . . . Should we send our aviators to see this opera, to tone up their nerves and revive their enthusiasm?'"[10] Some of this rhetoric may be attributed to Italy's being on the verge of war. But it was not just the subject matter that provoked the critic. Dallapiccola was rejecting neoclassicism. His musical language revealed the influence of non-Italian composers, especially the Second Viennese School.

Early Compositions (1930-36)

Dallapiccola matured along side of the neoclassical movement. His first published composition was the *Partita* for orchestra with solo soprano (1930-32), a standard neoclassical genre with a non-standard soprano solo in the final movement. Dance movements and continuous variation forms are in evidence in this work as well as in *Divertimento in quattro esercizi* for soprano, flute, oboe, E♭ clarinet, viola, and cello (1934) and *Sei cori di Michelangelo Buonarroti il Giovane* for chorus *a cappella* or with

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[9] Dallapiccola, "In Memoriam Gian Francesco Malipiero," trans. Shackelford, *Dallapiccola on Opera,* 109.

[10] Dallapiccola, "A propos de *Vol de nuit,*" talk in French on Radio Geneva, Monday, February 19, 1962, manuscript unpublished, as quoted in Shackelford, "A Dallapiccola Chronology," 416-17. [The critic quoted by Dallapiccola was Alceo Toni.]

orchestra (1933-36).[11] Dallapiccola's style is indebted to Malipiero, Casella, and Pizzetti for its archaic modal polyphony and madrigalisms.

But Dallapiccola never embraced the objectivity of neoclassicism. His focus on the voice and his expressive use of timbre were not in keeping with current fashion. His music juxtaposed angular, accentuated lines with sonorities built of thirds. It was more extreme than neoclassical music. Roman Vlad describes Dallapiccola's extremes, contrasting between a violent, angry *"furor dramaticus"* and "moments of a delicate and precious beauty of timbre."[12] Intense chromaticism occasionally peppers these early works, and dodecaphonicism begins to sprout. Two series of twelve tones—used for color, not for structure—make an appearance in the fifth Michelangelo chorus. In the finale of the *Divertimento,* Dallapiccola's melody takes a form that will become familiar in his later work. The main theme is based on an ascending four-note figure of two minor thirds followed by a fourth: the pitches F-A^{b}-C^{b}-E. This, tetrachord, in transposition, reappears in *Canti di Prigionia* series and in the first song of the *Liriche greche.*

Dallapiccola Moves Toward Maturity (1936-41)

Beginning in 1936, Dallapiccola's newly-awakened political conscience had demanded that he seek a new manner of composing:

> My evolution as an artist exhibits a direct parallel with political events. I can name specific dates, even times, which directly affected my music. . . . October 20, 1935 signified the end of my youth; on that day Mussolini began the infamous Ethiopian campaign. . . . Never again could I feel and compose as before.[13]

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[11] The first pair (1933) is for mixed chorus *a cappella;* the second pair (1934-35) is for chamber choir and seventeen instruments; the third pair (1935-36) is for mixed chorus and large orchestra.

[12] Roman Vlad, "Dallapiccola," trans. Toni del Renzio, *Horizon* 20 (1949): 381.

[13] "Rückblickend finde ich, dass meine künstlerische Evolution eine direkte Parallele mit politischen Ereignissen aufweist. . . . Der 20 Oktober 1935 bedeutete das Ende meiner Jugend; an diesem Tag Begann Mussolini den schändlichen äthiopischen Krieg. . . . Nie mehr konnte ich so fühlen und komponieren wie zuvor." Everett Helm, "Luigi Dallapiccola in einem unveröffentlichten Gespräch," *Melos/Neue Zeitschrift für Musik* 2 (1976): 471.

Dallapiccola composed *Tre laudi* (hymns to the Virgin Mary, 1936-37), as "a protest in the form of religious belief."[14] This work has twelve-tone melodies—Dallapiccola's first use of a series in a structural role—combined with modal harmonies. The *Tre laudi* became a study for Dallapiccola's next major work, the opera *Volo di notte.* Dodecaphonic elements are even more important in this work, which intermingles shades of Debussy, Busoni, and Berg with Italian *cantilena* and Monteverdian polyphony.[15]

The crowning work of this period is *Canti di prigionia,* written as a protest against Mussolini's racial and political policies. The work is in three movements, scored for chorus, two pianos, two harps, and percussion ensemble. The three texts are Latin prayers of condemned prisoners. The text of the first movement, *Preghiera di Maria Stuarda,* is the final prayer of Mary Stuart, Queen of Scots (1542-87). This movement was originally intended to stand alone, but as the political and human situation worsened, Dallapiccola decided to add two more choruses. The text of the second movement, *Invocazione di Boezio,* comes from the *Consolation of Philosophy.* This great work was penned by Boethius (ca. 475-525) while he was in prison awaiting execution. The third movement, *Congedo di Savonarola,* is a setting of the final prayer of the monk Savonarola (1452-98).

Canti di prigionia is a synthesis of Dallapiccola's advances thus far. It brings together carefully chosen texts, human voices, melodic lines that are either extremely lyrical or strongly accented, polyphony, a romantic proclivity for crescendo and diminuendo, extremes of tempo and dynamics, and an amazing sense of timbre. The work is based on a twelve-note row, which is used as a principal theme rather than as derivative material for the entire work. The liturgical *Dies irae, dies illa,* used as a countermelody, permeates the

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[14] The *Tre laudi* were "ein Protest in form von religiösem Glauben." Helm, 471.

[15] Waterhouse, "Luigi Dallapiccola: *Volo di notte*" [Review], *Music and Letters* 46 (1965): 87.

entire work. This chant, according to Lynne Marcia Ransom, is "the strongest unifying element for the auditor." She continues:

> For Catholics like Dallapiccola, the sounding of the chant with its funereal associations during wartime must have had tremendous personal impact. It is significant that Dallapiccola chose to use the melody from the most dramatic text of the Requiem, one which depicts a fiery furnace rather than eternal peace.[16]

The texts of *Canti di prigionia* are short, dramatic expressions of faith in the face of imprisonment and death. The differences among the three prayers are paralleled by differences in musical materials. Dallapiccola's use of sonority is striking, especially the contrast between the animal warmth of voices and the distinctly un-human percussion. Rhythm and dynamics are extreme in all three movements: tempos are either very slow or very fast, the rhythmic patterns are varied and unusual, and there are frequent romantic-style crescendos and diminuendos. Soft dynamics pervade the work, occasionally punctuated by loud sections; rarely does Dallapiccola use moderate dynamics.[17]

Canti di prigionia received its premiere in Rome on December 11, 1941, the day Mussolini declared war on the United States.

Mature Idiom (1942-74)

Dallapiccola became interested in twelve-tone composition in the early 1930s. His work during that decade reveals that he was moving along "the twelve-note road," but his movement was slow. He did not completely adopt the twelve-tone technique until 1942, in the midst of World War II. It had taken him almost ten years to arrive at dodecaphony from his diatonic roots. Roman Vlad sums up the composer's development:

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[16] Lynne Marcia Ransom, "Dallapiccola's *Canti di prigionia:* Italian Lyricism and Viennese Craft," D.M.A diss., University of Cincinnati, 1987, 50.

[17] Ibid., 43-58.

> Dallapiccola did not reach dodecaphonic music in the normal way, that is to say, by retracing in "philogenetic synthesis" the path which leads from Wagnerian harmony to Schoenberg. In common with all the best contemporary Italian composers of the 1880s and 1900s, Dallapiccola has his roots in a period of European musical tradition much more remote than that of Wagner and the post-Wagnerians. His early work is in fact related to the stark modal diatonicism of the Middle Ages and the Renaissance. In a second period, Dallapiccola began to weave a constantly increasing number of chromatic threads into the diatonic fabric of his works; at a certain stage they came to resemble real twelve-note rows, and ultimately . . . ended up by mastering what was left of the diatonic elements. So it was that Dallapiccola outgrew the traditional harmonic system not by a process of "internal erosion" as in Schoenberg, but by a gradual penetration of heptatonic and dodecaphonic space.[18]

In the essay "On the Twelve-Note Road," Dallapiccola discusses how he came to understand twelve-tone composing. When he was ready to fully adopt dodecaphony, that is to say, with *Cinque frammenti di Saffo* (1942), he had no guidelines to help him. We have seen how the free flow of information was adversely affected by fascist regimes in Italy and Germany. Dallapiccola, deprived thus of dodecaphonic scores, now turned to literature for help in understanding how to structure twelve-tone music. Specifically, he studied James Joyce's *Ulysses* and Marcel Proust's *In Search of Lost Time.* Dallapiccola had learned, through listening to performances of Webern and Schoenberg, that twelve-tone music was difficult to understand not because of its dissonances but because it used a new dialectic. In the modern novel, also, a new dialectic was at work.

Dallapiccola points out a difference between classical sonata form and music based on a twelve-tone series. In sonata form, the theme undergoes melodic but not rhythmic transformations. In serial music, "the task of transformation is concerned with the *arrangement* of the notes, independent of rhythmic considerations." How are these series transformed through arrangement? Dallapiccola does not say directly. Rather, he turns his attention to explaining what he learned from the modern novel. In Joyce, Dallapiccola discovered what he called, "assonances," where the meaning of a word is changed by al-

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[18] Vlad, *Luigi Dallapiccola* (Milan: Suvini Zerboni, 1957), 3-4.

tering the arrangement of its letters. New meanings arise from addition, omission, or replacement of letters or reading the word backwards.[19] Dallapiccola cites the following passage from *Ulysses*, in which there are numerous reorderings:

> STEPHEN
> . . . Hm. *(He strikes a match and proceeds to light the cigarette with enigmatic melancholy.)*
>
> LYNCH
> *(Watching him.)* You would have a better chance of lighting it if you held the match nearer.
>
> STEPHEN
> *(Brings the match nearer his eye.)* Lynx eye. . . . Married
>
> ZOE
> It was a commercial traveller married her and took her away with him.
>
> FLORRY
> *(Nods.)* Mr Lambe from London.
>
> STEPHEN
> Lamb of London, who takest away the sins of our world.
>
> LYNCH
> *(Embracing Kitty on the sofa, chants deeply.) Dona nobis pacem.*[20]

"Lynch" becomes "Lynx" and "Lambe" becomes "Lamb." "Eye" is a palindrome. The combination *ly* crops up in several words, including "melancholy," "Lynch," and "deeply." Some letter combinations reverse themselves about halfway through the scene, beginning with "Nods." The retrograde of *nod* appears in "London" and "Dona;" the combinations *ma* and *me*, as in "match" and "melancholy," become *am* and *em* in "Lambe," "Embracing," and "pacem."

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[19] Dallapiccola, "On the Twelve-Note Road," 323-24.

[20] James Joyce, *Ulysses.* (New York: Random House, 1992), 559-60.

Since the argument of creation in *Ulysses* is difficult to follow according to classical character and plot development, the structure-giving assonances become even more important. Dallapiccola continues:

> My observations on Joyce's prose encouraged me and showed me that, at bottom, the problems of all the arts are *a single problem.* The assonances I had noticed in Joyce had led me to realize that, in the use of a twelve-note series, the most careful and conscientious effort must be devoted to its *arrangement.*[21]

Dallapiccola next turns to Proust, whose work helped him understand the dialectic of the modern novel and the structure of twelve-tone compositions. Two ideas arose from Dallapiccola's contact with Proust, both of which concern the role of time in structure. The first is the idea of "polarity," the second, of thematic revelation over time. In Dallapiccola's view, all twelve notes of a dodecaphonic series are not equal in importance. Importance is determined by the moment in time when a pitch appears. Pitches on strong beats, for example, are more important than those on weak beats. Any pitch in the series may be singled out in this way. It is possible, then, to establish certain pitches within a twelve-tone series—the second and fifth in the series, for example—as more important than the others. Between important pitches, an oppositional and/or attractive relationship exists: polarity.

> Thus I came to the conclusion that if, in the twelve-note system, the tonic had disappeared, taking with it the tonic-dominant relationship, and if, in consequence, sonata form had completely disintegrated, there still existed, nevertheless, a power of attraction, which I will call *polarity*. . . . I mean by this term the extremely subtle relationships which exist between certain notes. These relationships are not always easily perceptible today, being much less obvious than that of tonic to dominant, but they are there, all the same.[22]

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[21] Dallapiccola, "On the Twelve-Note Road," 325.

[22] Ibid., 325.

Also from Proust comes the idea of thematic revelation over time. In his six-volume masterpiece *In Search of Lost Time*, Proust builds up a character's entrance through expectation. The character Albertine in the second volume, *Within a Budding Grove*, is taken as an example. Proust drops hints about Albertine's character long before she appears on stage. Here is the first mention of Albertine:

> "He's the uncle of a little girl who used to come to my lessons, in a class a long way below mine, the famous 'Albertine.' She's certain to be dreadfully 'fast' when she's older, but just now she's the quaintest spectacle."
> "She is amazing, this daughter of mine. She knows everyone."
> "I don't know her. I only used to see her going about, and hear them calling 'Albertine' here, and 'Albertine' there."[23]

In the French, Proust uses the English adjective "fast" to describe Albertine. With this adjective, Albertine begins to take shape in the imagination: she is, perhaps, adventurous. Proust's use of an English word and the repetition of "Albertine" call the reader's attention to the character's name. The next time she is mentioned, Albertine is described by her aunt as an impudent child.[24] A brief but important passage appears just after Marcel, the narrator of the book, and his childhood sweetheart, Gilberte, have broken off their relationship:

> I was irritated by the desire that many people showed about this time to ask me to their houses, and refused all their invitations. There was a scene at home because I did not accompany my father to an official dinner at which the Bontemps were to be present with their niece Albertine, a young girl still hardly more than a child. So it is that the different periods of our life overlap one another. We scornfully decline, because of one whom we love and who will some day be of so little account, to see another who is of no account today, with whom we shall be in love tomorrow.[25]

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[23] Marcel Proust, *Within a Budding Grove*, vol. 2, *In Search of Lost Time*, trans. C. K. Scott Moncrieff (New York: Random House, 1924), 119.

[24] Ibid., 243.

[25] Ibid., 284-85.

Later, Marcel is vacationing with his grandmother at the seaside resort of Balbec. Albertine is there as well with a group of young women. Here is Dallapiccola's summary of events in this section of *Within a Budding Grove:*

> [W]e find Albertine's name four times, before seeing her *as a real person* on the stage. First of all, together with the *petite bande*, on the beach at Balbec. Proust gives there . . . a portrait of the heroine, still unknown to the protagonist. He, shortly afterwards, hearing the name "Simonet" . . . has the feeling that the name belongs to one of the girls of the *petite bande:* he enquires at the hotel and finds, sure enough, the name *Simonet et famille* amongst the latest arrivals. He meets a young girl on a bicycle, but he is not certain that it is definitely Albertine.[26]

Finally the time comes when Marcel and Albertine meet, and when she becomes a character instead of an intriguing phantom. Marcel has become acquainted with the painter Elstir, whom he has gone to visit:

> Suddenly there appeared on [the road], coming along it at a rapid pace, the young bicyclist of the little band, with, over her dark hair, her polo-cap pulled down towards her plump cheeks, her eyes merry and almost importunate; and on that auspicious path, miraculously filled with promise of delights, I saw her beneath the trees throw to Elstir the smiling greeting of a friend, a rainbow that bridged the gulf for me between our terraqueous world and regions which I had hitherto regarded as inaccessible.[27]

This, at last, is the "*lyrical* passage, the *rhythmic and melodic* definition" of Albertine. Only with the eighth appearance of her name does the reader make her acquaintance.[28]

By way of contrast, in the classical novel, the first appearance of a principal character is an occasion for a lengthy introduction. Dallapiccola cites as an example Padre Cristoforo in *I promessi sposi* by Alessandro Manzoni.[29] When Padre Cristoforo makes

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[26] Dallapiccola, "On the Twelve-Note Road," 327.

[27] Proust, *Within a Budding Grove,* 199.

[28] Dallapiccola, "On the Twelve-Note Road," 328.

[29] *I promessi sposi* (1827) is a romantic historical novel, "often considered the greateast Italian novel of modern times." Cristoforo is a priest who assists in the plot to marry a pair of young lovers over the objections of the evil Don Rodrigo. *Benét's Reader's Encyclopedia,* 3d. ed. (New York: Harper & Row, 1987), 792.

his first appearance, Manzoni informs the reader of all the character's traits. Cristoforo's family background is also discussed, since his family played an important role in forming his religious beliefs.

Thus in the classical novel, a character is clearly defined from her or his first appearance. A similar process happens in sonata-allegro form, in which principal themes, analogous to characters in a classical novel, must be completely defined from the beginning. In the Eroica symphony, for example, the theme is exposed in the opening bars. In dodecaphonic music, on the other hand, the character of the series is only revealed over time:

> In music based on a series, instead of finding ourselves faced with a character rhythmically and melodically defined at the outset, we have to wait a long time: exactly as we had to wait a long time for the rhythmic and melodic definition of Albertine. . . .
>
> Before reaching this rhythmic and melodic definition of the series, we may find it compressed into a single chord of twelve notes, two chords of six notes, three of four notes [etc.] . . . . It will be understood that, in every such combination, the sense of *polarity* must be alive and present, so as to enable the listener to follow the musical argument.[30]

Here Dallapiccola brings together thematic revelation and polarity. Not only is the theme revealed over time, the moment of thematic revelation is important. In Proust's novel, Albertine's entrance takes place at Balbec. The seaside resort "is not merely a geographical entity: it is something far more important. In relation to the constructional method of the novel, it is something analogous to . . . *polarity* in music based on a series."[31] According to Dallapiccola's view, Proust revealed his character at an important location to insure that his reader would understand the event taking place. Similarly, a composer must locate the revelation of a theme so that the listener understands that a theme is being revealed.

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[30] Dallapiccola, "On the Twelve-Note Road," 329.

[31] Ibid., 329.

Dallapiccola was able to master the twelve-tone technique through instinct, a good ear, and trial and error. He was helped in this endeavor by his observations on structure in the modern novel, where classical ideas of character and plot were being replaced by a new dialectic. In James Joyce, Dallapiccola noted structures based on rearrangements and echoes of letters and words. In Proust, the new dialectic brought a new method of revealing character. These are the keys that unlocked for Dallapiccola the door to dodecaphony. The concepts of assonance, polarity, and thematic revelation are building blocks in Dallapiccola's twelve-tone music. Other basic materials—Italian *cantilena,* Bergian lyricism, a penchant for dramatic and vocal music, the gift for harmonic and instrumental timbre, neo-romantic or Webernian extremes of rhythm and dynamics—these are more readily identifiable as building blocks than are philosophical concepts. But it must be remembered that Dallapiccola, in choosing his musical materials, was governed by his aesthetic.

CHAPTER IV

THE CREATION OF THE TEXTS OF THE *LIRICHE GRECHE*

Dallapiccola's Choice of the Greek Lyrics

Dallapiccola's *Liriche greche* are settings of ancient Greek lyrics translated by poet Salvatore Quasimodo. This modern Italian version of the ancient texts was published in 1940 as *Lirici greci* ("Greek Lyric Poets").[1] Dallapiccola took pleasure in reading the lyrics, whose atmosphere was a welcome contrast to World War II:

> In the years when Europe was surrounded by barbed wire and was quickly being reduced to a heap of rubble, I sometimes found relief from that continuous lack of balance to which we had become conditioned in the supreme equilibrium of the Greek lyrics. They helped me endure the tragic events and, perhaps, provided the necessary contrast to the atmosphere of Il Prigioniero, in which I was immersed.[2]

Dallapiccola was inspired by Quasimodo's translations, and he set thirteen of them—texts originally by Sappho, Anacreon, and Alcaeus—as the *Liriche greche.*

The choice of ancient Greek lyrics is part of a trend towards classical themes in Dallapiccola's wartime work. These themes answered his desire "to escape the ugliness with which the world is laden."[3] Ballets titled *The Odyssey* and *Diana* were commissioned in 1938 and 1939 but later abandoned. A modern edition of Monteverdi's *Il Ritorno di Ulisse in patria* was completed in 1942. The ballet *Marsia,* after the myth of

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[1] The apparent similarity between the titles of Dallapiccola's triptych and Quasimodo's volume of translations is deceptive. The meanings of *"Liriche greche"* and *Lirici greci"* are different. The feminine-gender "liriche" means "lyrics" or "songs," while the masculine "lirici" means "lyric poets." Thus *"Liriche greche"* means "Greek Lyrics" or "Greek Songs," while *"Lirici greci"* means "Greek Lyric Poets."

[2] Dallapiccola, *"Liriche greche,"* program note for the CBS Epic recording (BC1088), Dec., 1968, as quoted in Shackelford, "A Dallapiccola Chronology," 417.

[3] [Dallapiccola, "Panorama musicale, 1939-1946," *Musica* 1/3-4 (June, 1946)], as quoted in Vlad, 23.

Marsyas, was finished in 1943.[4] Finally, Dallapiccola composed the *Liriche greche.* With this triptych, he concluded what Roman Vlad calls an "interlude of classical detachment."[5]

In setting the lyrics, Dallapiccola revisited a theme familiar since childhood:

> Since my father was a professor of Greek and Latin, from the earliest years of my childhood a wide variety of citations from the classics, which I heard in daily conversation, was engraved in my memory. By asking questions and informing myself about this or that mythological divinity I grew accustomed to thinking about such divinities as *friends of the family.*[6]

The classic civilization which had nourished Dallapiccola was brought to life in Quasimodo's translation. Dallapiccola describes his admiration for the *Lirici greci:*

> This publication had for me the highest value and I am much indebted to it.
>
> Naturally I had had other occasions to read versions of the Greek poets. But the greater part of these, while flaunting professorial patents of classicity, unfortunately retained little or none of the authenticity, of the vibration of the original inspiration.[7]

Quasimodo's ability to capture the authenticity of the texts is attributed to his birthplace. The poet was born in Sicily, an ancient Greek colony, where the spirit of Greece still lives:

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[4] The goddess Athena, embarassed at the way her cheeks puffed out when she played the flute, threw it away and cursed it. The satyr Marsyas picked up the flute and developed great skill on the instrument. Eventually he dared to challenge Apollo to a playing contest. Apollo won the duel and had Marsyas flayed alive for his audacity. Edith Hamilton, *Mythology* (Boston: Little, Brown, 1942), 435.

[5] Vlad, *Luigi Dallapiccola,* 30.

[6] "Essendo stato mio padre professore di greco e di latino, sino dagli anni dell'infanzia le più svariate citazioni classiche che udivo nella conversazione quotidiana si imprimevano nella mia memoria: a forza di domandare notizie e di informarmi su questa o su quella divinità della mitologia mi ero abituato a considerare tali divinità quasi *di casa.* " Dallapiccola, "A proposito dei *Cinque canti* ," 489.

[7] "Questa pubblicazione ebbe per me un altissimo valore e le sono debitore di molto.

"Mi era avvenuto, naturalmente, anche in passato, di leggere versioni di poeti greci. Ma la massima parte di esse, disgraziatamente, pur ostentando professorali patenti di classicità, poco o nulla conservavano dell'autenticità, della vibrazione dell'isparazione originaria." Ibid., 489

> It is necessary to have been in Sicily and to have had some contact with the Sicilian people to understand the degree to which the Greek tradition lives there. . . .
>
> Salvatore Quasimodo, profoundly permeated with the Greek spirit, succeeded in giving us the Greek lyrics in Italian.[8]

There were many reasons why Dallapiccola chose to set Quasimodo's *Lirici greci.* The composer found solace during a time of trouble in the lyrics' equilibrium. He sensed the classical spirit, a force familiar to him since childhood, in this translation. Furthermore, the poems appealed to Dallapiccola's literary sensibilities. He believed Quasimodo had created new poems while remaining faithful to the original intent of the poets. The *Lirici greci* were to be admired, then, as a "poetic reflection" of the ancient lyrics.[9]

Life and Times of Salvatore Quasimodo

Quasimodo (1901-68) belonged to the same generation as Dallapiccola. He was heir to the cultural upheavals of the early- and mid-twentieth century. Poetry, like music, was in a state of flux early in the 1900s. In music, Casella's generation erected a barrier against romanticism so that Italian music might find a fresh voice. Italian poetry underwent a similar process.

Trends in Italian Poetry, 1909-50

In the years around World War I, the younger generation of Italian poets rebelled against the reigning nineteenth century aesthetics. The embodiment of the late romantic style was the colorful figure of Gabriele D'Annunzio (1863-1938). An adventurer and patriot, D'Annunzio's poetry is characterized by "an heroic accent, a love of fatherland, a

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[8] "Bisogna essere stati in Sicilia e aver avuto qualche contatto col popolo siciliano per sapere sino a qual punto vi sia viva la tradizione greca. . . .

"Salvatore Quasimodo, profondamente permeato di spirito greco, è riuscito a ridarci i lirici greci in italiano." Ibid., 489-90.

[9] The *Lirici greci* were a "ripensamento poetico" of the ancient lyrics. Dallapiccola, "A proposito delle *Due liriche di Anacreonte*," *Parole e musica,* 441.

taste for the morbid, a voluptuous delight for beautiful and musical words set in classical rhythms, and a special predilection for transfiguring the physical aspects of nature into song." The clash between reactionaries, who favored the D'Annunzian ideal, and the *avant-garde,* who desired its end, was played out in movements like futurism, crepuscularism, and neoclassicism. The conflict resulted in "the progressive erosion of the narrative and logical elements" in poetry, which in turn led to the new poetic of hermeticism.[10]

The term "hermeticism" signifies not a school of poets but a set of ideals, and it encompasses much of the poetry written in Italy between 1915 and 1950. Hermetic poets include Giuseppe Ungaretti, Eugenio Montale, and Quasimodo. Antonino Musumeci discusses some characteristics of hermeticism:

> The fulcrum of hermetic poetry is typically the word— a word that is no longer descriptive, oratorical, representational, but essentially evocative. Its aim is to suggest without naming, to allude without describing. The poetry that results is of lyrical fragments, where brevity and essentialness are defining prerogatives of an almost ascetic utterance.

Hermetic poetry is often autobiographical, the work of a solitary creator. The poet explores beyond the superficial and decorative into the innermost nature, searching for lost innocence.[11]

Biography of Quasimodo

Salvatore Quasimodo (the accent is on the second syllable) spent his early years in Sicily, moving to the Italian peninsula in 1919. He attended engineering school in Rome for a time but dropped out to lead a Bohemian lifestyle. He secured a job as a land

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[10] Aldo S. Bernardo, "Italian Poetry," *Princeton Encyclopedia of Poetry and Poetics,* ed. Alex Preminger (Princeton, NJ: Princeton University Press, 1974), 418-20; Edward Williamson, "Contemporary Italian Poetry," *Poetry* 79 (1951-52): 160-66.

[11] Antonino Musumeci, "Hermeticism," *Encyclopedia of World Literature in the Twentieth Century,* rev. ed. by Leonard S. Klein, (New York: Frederick Ungar, 1983), 4 vols., 2: 362.

surveyor for the Italian government in 1926, continuing in this line of work until 1938. That year, he was hired to work for the publishing firm Mondadori. From this time forward, Quasimodo was able to devote his energies entirely to literature.

Quasimodo was first a poet, but he was also an essayist and translator. He began to publish collections of poetry in 1930, gaining Italian acclaim with the second, *Oboe sommerso* ("The Sunken Oboe," 1932). His most successful collection was *Ed è subito sera* ("And Suddenly It's Evening," 1942). He continued to publish poetry until 1966. The poet was awarded the Nobel Prize for Literature in 1959 for his lyric poetry, which "expresses with classic fire the tragic experience of life in our time."[12] Quasimodo's Nobel Prize acceptance speech appears in a collection of essays, *Il poeta e il politico e altri saggi* ("The Poet and the Politician and Other Essays," 1964). This collection also includes cultural criticism and essays on his translations of the classics. With the *Lirici greci* ("Greek Lyrics," 1940), he initiated his work as a translator. His Italian renderings of great literature range from Sophocles to Shakespeare to contemporary poets like Pablo Neruda and Paul Éluard.

Quasimodo was the product of his homeland. He described Sicily as the "hedge" around his poetic world. In his imagination, he heard his poetry spoken with a Sicilian dialect: "[the] imaginary interlocutor dwells in my valleys and walks beside my rivers."[13] And he was a product of his times. He took it personally that the fascist state denied fundamental freedoms. He reacted violently against the German occupation of Italy. And his art was changed because of his reactions to these events. In another sense, Quasimodo was the product of a poetic culture that developed independently of politics. His creative

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[12] As quoted in Roberto Severino, "Salvatore Quasimodo," *Critical Survey of Poetry*, ed. Frank N. Magill (Englewood Cliffs, NJ: Salem Press, 1984), 5 vols., 4: 1306.

[13] Salvatore Quasimodo, "A Poetic," *The Poet and the Politician and Other Essays*, trans. Thomas G. Bergin and Sergio Pacifici, (Carbondale: Southern Illinois University Press, 1964), 10.

vision cannot be attributed only to his awareness of political events. In his poetry, as in his choice of ancient texts susceptible to translation, he was the product of his upbringing, the Italian poetic tradition, and twentieth-century innovations.

Mid-Century Changes in Italian Poetry

The hermetic movement had nearly run its course by the end of World War II. Its irrationality and obscure symbolism were passé. Younger poets rebelled against Ungaretti and other hermeticists. The post-war trend was towards poetry of the group rather than the solitary individual:

> Something happened around 1945 in the field of poetry; a dramatic destruction of contents inherited from an indifferent idealism, and of poetic languages up to that time fertile in every nation struck by the war . . . . The private (lyric) discourse has had an unusual development; it has become choral.[14]

Quasimodo, and other poets, now wished to speak not just for themselves but for humanity. In place of hermeticism, a new lyric realism was championed.

Quasimodo's Development as a Poet and Translator

Quasimodo began as a hermetic poet. His poetry of the 1930s is filled with cryptic language and images of a silent private world. After World War II, his poetry became more objective, reflecting the general trend in Italy away from hermeticism and towards realism. This post-war poetry also expressed a commitment to humanity, a sense of social engagement born of the poet's experience with fascism and the German occupation. Here Quasimodo describes his changed view:

> We are forever defining the territories of different poetics; the most vital poetic has forsaken naked formal values in order to seek— through man— an interpretation of

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[14] Quasimodo, "Postwar Poetry," *The Poet and the Politician*, 29.

> the world. The feelings of man, the longing for liberty and for escape from solitude: these are the new topics.[15]

Between 1938 and 1942, the poet did not publish any collections of his own verse, focusing his energies instead on the *Lirici greci.* The exposure to the ancient lyrics and the experience of translating them were invaluable training for Quasimodo. Under the influence of the ancient lyrics, he was able "to resolve his personal 'hermeticism' towards a new 'realism.'" His poetry was invigorated by a new concreteness of language and "a classic quality that has nothing to do with classicism."[16]

The *Lirici greci* caused a stir when they were published in 1940:

> My volume of *Greek Lyrical Poets,* which initiated a truer reading of the classics throughout Europe, came indeed as something new to the literary generation of the time. Youths then, as I knew, wrote love letters quoting verses of my lyrics while other verses appeared on prison walls, scrawled by political prisoners.[17]

Clearly, Quasimodo saw his translations as something new and different.

Quasimodo was a poet, and his translations are the work of a poet. He believed that only a poet was qualified to translate poetry. He learned Greek and Latin specifically for the purpose of reading the classics in the original language. The years he spent patiently reading the lyrics allowed him "to pass . . . from the first incidental linguistic approximation of the word to its intense poetic value."[18] Now the poet rendered ancient fragments into modern Italian.

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[15] Quasimodo, "A Poetic," 15; Dorothy Nyrea Curley, "Salvatore Quasimodo," *A Library of Literary Criticism; Modern Romance Languages* (New York: Frederick Ungar, 1967), 372-76; Severino, 1306-07.

[16] "risolvere verso un nuovo 'realismo' il suo personale 'ermetismo' . . ."
"una concretezza . . . che rinnovi il linguaggio, . . . una classicità che non ha niente a che fare col classicismo." Gilberto Finzi, "Introduzione," *Lirici greci; Dall'Odissea; Dall'Iliade,* trans. Salvatore Quasimodo (Milan: Arnoldo Mondadori, 1979), 16, 18-19.

[17] Quasimodo, "The Poet and the Politician," *The Poet and the Politician,* 36-37.

[18] Quasimodo, "A Poetic," 15.

Quasimodo's lyrics are original poems as well as translations. The poet crafted the texts according to his own vision, altering, uniting, and adapting the fragments where he felt it was necessary. Complete lyrics were occasionally fashioned from unrelated fragments. Quasimodo dispensed with the quantitative meter of the Greeks because of the difficulty of rendering it into the accentuative meter of Italian.[19] He wrote:

> These translations of mine . . . attempt the most specific approximation of the text, the poetic one. I have avoided the technique of metrical equivalences in view of the fact that the results I have achieved, approximating as they do the beat of the arses, the silence of the pauses, the spaces of the caesuras . . . did not at the same time yield the internal cadence of the words arranged into verse.[20]

Quasimodo's translations provoked controversy. Some criticized him for the liberties he took with the literal translation. Others, including Luigi Dallapiccola, praised the poet for daring to take liberties that preserved the spirit of the original texts.

The Ancient Greek Lyrics

Ancient Greek poetry falls into three broad categories, each of which is associated with an age. The oldest poetry is the epic, which was the most important genre during the ninth and eighth centuries, BC. Lyric poetry was predominant during the seventh and sixth centuries BC. It was superseded, in the fifth century, BC, by the drama.[21]

Originally passed on by oral tradition, epic poetry was eventually written down in works like Homer's *The Iliad* and *The Odyssey:*

> Homer is the culmination of a long and now invisible tradition of heroic poetry which was the literary voice of a monarchical society. His heroes are the archetypal

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[19] Finzi, 11-18.

[20] Quasimodo, "On the Version of *The Greek Lyrical Poets*," *The Poet and the Politician,* 46.

[21] Robert D. Murray, Jr., "Classical Greek Poetry," *Princeton Encyclopedia,* 326-27; G.M. Kirkwood, *Early Greek Monody* (Ithaca: Cornell University Press, 1974), 198.

> ancestors of the royalty in whose courts the epic lays flourished and whose values the bard celebrated.[22]

Even as epic poetry reached its apogee, the next age of civilization was beginning:

> Like Bach, [Homer] seems to have written in times which had already moved past his own poetic world. The city-state was beginning to displace the tribal monarchy. The conflict between monarchy and aristocracy had begun, and perhaps also that conflict between aristocracy and commons which led to the great tyrannies (somewhat like the dictatorships of our century) and—at least in some cities—to democracy. But most important for poetry, the poet had begun to emerge as an individual speaking for himself, not an impersonal celebrant of ancestral glory and doom.[23]

The formal, versified language of the epic gave way to local dialects and informal diction in lyric poetry. Echoes of Homer's style, subject matter, and philosophy resound in the lyric, where epic allusions came to be used to express individual views rather than the values of a monarchical society.[24]

Like the epic, lyric poetry was intended to be sung in public, but before a small audience, rather than a large gathering of courtiers. The usual forum for lyric poetry was a group of friends, or, occasionally, a religious ceremony.[25] In English, the term "lyric" may be applied to any poem that is not narrative, dramatic, or philosophical. But in ancient Greece, the term meant "accompanied by the lyre." Lyric poetry was sung by a group ("choral lyric") or a solo voice ("monodic lyric," or "monody"). The poets discussed here, Alcaeus, Sappho, and Anacreon, were best known for their monodic lyrics.[26]

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[22] William E. McCulloh, "Introduction,"*Greek Lyric Poetry,* trans. Willis Barnstone (Bloomington: Indiana University Press, 1967), 2.

[23] McCulloh, 2.

[24] Kirkwood, 53-54, 198; C.M. Bowra, *Greek Lyric Poetry from Alcman to Simonides,* 2d ed. (Oxford: Clarendon Press, 1961), 14.

[25] Kirkwood, 53-54, 198; Bowra, 14.

[26] Only a small percentage of the Greek lyrics has survived since they were written; manuscripts have disappeared through neglect, accident, or human intentions. The extant lyrics, which are mostly fragmen-

Alcaeus

Alcaeus (ca. 630-after 580 BC) lived in Mytilene on the island of Lesbos. An aristocrat, he was involved in the power struggles that took place on Lesbos beginning about 600 BC. He went into exile for political reasons several times during his life. Alcaeus was a man of action, and his poetry reflects this restless quality. Many of the poems concern politics. He wrote mostly hymns, erotic poems, and drinking songs.[27]

Sappho

Sappho (ca. 620-ca. 550 BC) was the greatest of the lyric poets. She, like her contemporary Alcaeus, lived in Mytilene on Lesbos. Although exiled for political reasons along with other aristocrats, Sappho was not really interested in politics. She was interested in love, expressing her feelings in verse of enormous simplicity and power. Her poetry concerned relationships, particularly within a circle of upper-class young women. Sappho specialized in short lyrics for a single reciter; she also wrote wedding hymns.[28]

Anacreon

Anacreon (ca. 572 BC-ca. 490 BC) was from Teos in Asia Minor. Driven from his homeland by invading Persians, he settled in Thrace and later moved to Athens. He served as court poet to several different tyrants, a fact evidenced in the courtly spirit of his poetry. He delighted in amusement. Anacreon is more sophisticated, more detached from his subjects than are Alcaeus and especially Sappho.[29]

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tary, exist in two forms: quotation in a later Greek or Latin source, and ancient papyrus from Graeco-Roman Egypt.

Willis Barnstone, trans., *Greek Lyric Poetry*, 15-18; Murray, 326-27; McCulloh, 1.

[27] Barnstone, 54; Bowra, *Greek Lyric Poetry,* 135; Kirkwood, 58.

[28] Mary Barnard, trans., *Sappho* (Berkeley: University of California Press, 1958), 100; Kirkwood, 101.

[29] Barnstone, 121; Bowra, 275.

The Greek Lyrics and Twentieth-Century Culture

That the works of these ancient poets should be a life-giving force to Quasimodo and his generation poses an interesting question. Why did Quasimodo choose to translate the ancient lyrics? The poet wrote that the translations answered an internal need:

> It was a yearning for a direct reading of the texts of some poets of antiquity that persuaded me . . . to translate . . . the most beloved pages of the poets of Greece. The Greek language was once again an adventure, a destiny which poets cannot avoid. The words of the singers who lived on the islands facing my own land returned slowly into my voice, as eternal contents.[30]

Luciano Anceschi notes "the intense and rapid violence of the first lyrics" fit with the aesthetics of Quasimodo's generation.[31] Gilberto Finzi sees a parallel between the fragmentary state of the lyrics and modern poetry:

> He [Quasimodo] chooses first of all a group of lyrics and fragments, of texts handed down to us in various forms of incompletion. Perhaps in translating them, he is also attracted by their fortuitous fragmentary state . . . and by that apparent alogicity, that emphasis on form over content ["anti-contentism"], that asyntacticism which involuntarily appear so modern.[32]

The ancient lyrics, it seems, in their fragmented state, with their intense individualism and irrationality, were the perfect conduit through which an ancient Western heritage might be transmitted to mid-twentieth-century culture.

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[30] Quasimodo, "Translations from the Classics," *The Poet and the Politican*, 57.

[31] Luciano Anceschi, "Introduzione a *Lirici greci*," *Lirici greci* . . ., trans. Quasimodo (reprinted from the first edition, Milan: Corrente, 1940), 37.

[32] "Sceglie anzitutto un gruppo di liriche e di frammenti, di testi in vari casi pervenuti fino a noi incompleti; li traduce forse anche sedotto dal casuale stato frammentario, e quindi da quella apparente alogicità, da quell'incerto anticontenutismo e asintattismo che hanno un'aria involontariamente così moderna, attuale." Finzi, 16-17.

CHAPTER V

ANALYSIS OF THE *LIRICHE GRECHE*

Overview of the *Liriche greche*

Circumstances of the Composition of the *Liriche greche*

Dallapiccola composed the *Liriche greche* during World War II. He created the three cycles separately, even though he planned to compose a triptych as early as 1943.[1] He completed *Cinque frammenti di Saffo* in July, 1942; *Sex carmina Alcaei* in October, 1943; and *Due liriche di Anacreonte* in April, 1945.

The nature of the songs is not unrelated to the circumstances of their composition. A war brings hard times to any country, but Dallapiccola suffered particular hardship in World War II Italy. He lived in fear because his wife was Jewish; he abhorred the fascist government; and he felt ostracized by the musical public. In a 1946 letter to Alfredo Casella, Dallapiccola describes his life during the war years:

> I wish you thought but a moment . . . about the hell that was my life from 1938 on. What could I do? I saw that around me everything closed, little by little, but inexorably. And then I was shut within myself more than ever, searching only in my work and in my family that which elsewhere I seemed unable to find.[2]

Inspired by the "supreme equilibrium" of Quasimodo's *Lirici greci,* Dallapiccola retreated from the war into Greek civilization, which was "a spiritual refuge for me at the

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[1] Dietrich Kämper, *Gefangenschaft und Freiheit: Leben und Werk der Komponisten Luigi Dallapiccolas* (Cologne: Gitarre und Laute, 1984), 60.

[2] "Vorrei tu pensassi però un momento . . . all'inferno che è stata la mia vita dal 1938 in poi. Che cosa potevo fare? Vedevo che intorno a me tutto si chiudeva, a poco a poco, ma inesorabilmente. E allora, mi sono chiuso più che mai in me stesso, cercando soltanto nel lavoro e nella famiglia quello che altrove mi sembrava di non poter trovare." Dallapiccola, letter to Alfredo Casella dated 31 May 1946, *Luigi Dallapiccola: saggi, testimonianze, carteggio, biografia e bibliografia,* ed. Fiamma Nicolodi (Milan: Suvini Zerboni, 1975), 72.

most exceptional time."[3] If *Canti di prigionia* is characteristic of the "engaged" Dallapiccola who participated in the exchange of ideas on contemporary issues, then the *Liriche greche* represent the "ivory-tower" Dallapiccola who escaped into serenity. The cycle, writes Fiamma Nicolodi, was "conceived as an evasive counterpoint to the war and to the grievous burden of *Il prigioniero*, on which he was working."[4]

The Place of the *Liriche greche* in Dallapiccola's Development

The *Liriche greche* represent Dallapiccola's return to the medium of voice with small instrumental ensemble. Not since 1937, when he finished the *Tre laudi*, had he composed in this medium. During the early war years, Dallapiccola wrote larger works and protest music. Now he returned to an intimate genre which he held dear. In a conversation with Hans Nathan, Dallapiccola spoke of his predilection for small ensembles:

> I am much more interested in the small ensemble than in the large orchestra. Even in the *Variazioni*, or in *Il prigioniero* with its massive instrumental choirs, think how rarely all instruments play together! . . .
>
> It is well known that the human voice has always intrigued me—in the theatre as well as outside.
>
> *(Nathan: And often combined with a small group of instruments.)*
>
> Yes, because, basically, the more limited the means, the more interested I am—this is a question of economy or even bravura, if I may use this word. . . .
>
> *(Nathan: Have you been stimulated by the small vocal-instrumental ensembles of Webern and Schoenberg?)*
>
> Already in Monteverdi we find *arias* with one, two, three or more instruments; and since I have studied Monteverdi a great deal, it may be that this has left some influence on my work. Naturally, in our century, there is one event: *Pierrot lunaire.*

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[3] "La civiltà greca non era stata—in un momento particolarissimo—un rifugio dell spirito soltanto; ma piuttosto una componente di me stesso." Dallapiccola, "A proposito dei *Cinque canti*," 491.

[4] "*Liriche greche*, concepite come contrappunto evasivo alla guerra e al doloroso fardello del *prigioniero* cui stava lavorando." Fiamma Nicolodi, "Nota," Luigi Dallapiccola, *Parole e musica*, 18.

> And this is not only *one* event: it is *the* event of modern music. Practically every composer had to pass through this experience.[5]

It was *Pierrot lunaire* which had opened to Dallapiccola the world of atonality. In 1924, when he heard Schoenberg's work for the first time, Dallapiccola knew that he was not ready to follow the Viennese school and become an atonal composer himself. Now, in 1942, Dallapiccola was ready to explore this territory.

The composition of the *Liriche greche* coincided with Dallapiccola's decision to adopt the twelve-tone technique. The composer had been moving in this direction for several years:

> Already in 1937, at the time of the *Tre laudi,* I had begun to be interested in the melodic possibilities inherent in dodecaphonic series. But only with the three books of the *Liriche greche* did I make a more radical decision. . . . This decision came at the same time as my acquaintance with the volume of *Greek Lyric Poets,* in the translation of Salvatore Quasimodo, published in 1940.[6]

Dallapiccola turned to twelve-tone composition for its melodic freedom:

> What motivated Dallapiccola to adopt dodecaphony was . . . the desire to increase the warmth, the persuasiveness of his melodic line rather than to exploit a principle of variation. He declared that "it seemed to me that twelve tones would enable me to articulate a melody better than seven—to write a richer and . . . more expressive melody."[7]

The *Liriche greche* were test-pieces in which Dallapiccola worked out his approach to dodecaphonic composing. He began, as we saw in Chapter III, without any formal

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[5] Nathan, "Dallapiccola: Fragments from Conversations," 306-07.

[6] "Già nel 1937, al tempo della composizione delle *Tre laudi,* avevo cominciato a interessarmi alle possibiltà *melodiche* insite nelle serie dodecafoniche; ma soltanto coi tre fascicoli delle *Liriche greche* mi avvenne di prendere una piú radicale decisione. . . . [Q]uesta decisione coincide con la mia conoscenza del volume *Lirici greci,* nella traduzione di Salvatore Quasimodo, pubblicato nel 1940." Dallapiccola, "A proposito delle *Due liriche di Anacreonte,*" 440-41.

[7] Nathan, "The Twelve-Tone Compositions," 303; Dallapiccola, letter to Hans Nathan dated 7 July 1957, as quoted in Nathan, "The Twelve-Tone Compositions," 303.

instruction, and some of the earliest songs are clumsy in terms of technique. As he progressed from the first step of *Cinque frammenti di Saffo* to *Sex carmina Alcaei* and *Due liriche di Anacreonte,* Dallapiccola grew more efficient and skilled in his use of the twelve-tone technique.[8]

Analysis of the *Liriche greche*

Cinque frammenti di Saffo

Dallapiccola's *Cinque frammenti di Saffo* ("Five Sappho Fragments") is scored for soprano and chamber orchestra (one each of flute, piccolo, oboe, E♭ clarinet,[9] clarinet, bass clarinet, bassoon, horn, trumpet, harp, celesta/piano, violin, viola, cello, and double bass). From evidence in his sketchbooks, Dallapiccola had begun work on *Cinque frammenti* by April, 1942.[10] The songs were finished on July 18, 1942 and published the same month.

The structure of the cycle and the individual songs is typical of Dallapiccola, who is fond of symmetrical forms. Many of the individual songs in *Cinque frammenti di Saffo* have symmetrical structures. The same is true of the cycle as a whole, where the five songs are arranged symmetrically around a central axis. Songs I and V have similarities to one another, as do songs II and IV. Song III stands alone.

Both the first and last songs ("Vespro, tutto riporti" and "Io lungamente") have slow tempos; both feature linear structures—canon in song I and simultaneous presentation of the same melody—and both have sections with wide-spaced texture. Both vocal melodies have a large number of minor thirds. Dallapiccola returns to elements of the first song in

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[8] Kämper, *Gefangenschaft,* 63.

[9] In *Cinque frammenti* there are three clarinet parts; I will distinguish among them by referring to "E♭ clarinet," "clarinet," and "bass clarinet." In *Due liriche,* where there are two clarinet parts, I will distinguish between "E♭ clarinet" and "clarinet."

[10] Kämper, *Gefangenschaft,* 58.

the last, making use of the same tone row in the instrumental lines of these two songs.[11] The vocal line of song I begins with an ascending minor third, while in song V the vocal line ends with a descending minor third. C♯ is not tonicized but is established as an important pitch in both songs. It is in the bass of the initial and final chords of song I, and it is the initial and final pitch of song V. There are also similarities in the texts of songs I and V; in each, a female protagonist talks to a deity. In fact, the first and last words of the cycle are names of divinities (Hesperus and Aphrodite). Finally, there is a mirror effect in the use of tenses: the present tense is used in text I, the past tense in text V.

Songs II ("O mia Gongila") and IV ("Piena splendeva la luna") have similar timbral qualities. Neither has the underpinning of bass notes, and soft dynamics and high pitches create an atmosphere of ethereal suspension. The surface rhythm moves more quickly than in the other three Sappho songs, and the beats are not as heavily articulated. The pitch C is singled out for special treatment in songs II and IV. C is in the opening and closing chords of both songs and is featured prominently in the melodies. The texts of songs II and IV are about relationships among women, and in both poems, there is a reference to a deity who does not take part in the action of the lyric. The present tense is used for text II, the past tense for text IV.

The third song, "Muore il tenero Adone," is the climax of the cycle. It is the only Sappho song to use piano rather than celesta. Halfway through this song, a retrograde begins to take place. Thus the cycle goes forward to its exact center, the center of song III, and then begins to reverse itself. The text of song III is a drama between a group of women and the goddess Aphrodite. Written for a public ceremony, the poem stands apart from the other lyrics, which are all examples of personal expression. It is in the present tense.

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[11] A recurring row is unusual for this cycle, since all but the last song feature only newly-composed tone rows.

Song 1, "Vespro, tutto riporti"

Text A woman addresses Hesperus, the evening star:

Vespro, tutto riporti	Hesperus, you bring back all
quanto disperse la lucente aurora:	that shining dawn dispersed:
riporti la pecora,	you bring back the sheep,
riporti la capra,	you bring back the goat,
riporti il figlio alla madre.	you bring back the son to the mother.[12]

The poem seems very simple: a narrator reports what happens at the end of the day. In the first section, lines one and two, the scene is set: evening comes, and living things return home, having gone out with the first light of day. The second section, lines three through five, names some of the living things that return in the evening: the sheep, the goat, and the son. There is an implied comparison of Hesperus to a shepherd: just as the shepherd brings his flock home at night, so Hesperus herds all things home. The pastoral images of sheep and goats heighten the metaphor's effect.

The repetitions of "riporti" are important both for their sound and their sense. The predominance of this word, and of words which echo its *r, p, o,* and *t*, results in a mournful timbre in all but the second line of text. In that line, the vowels *i* and *e* combine with consonants *s* and soft *c* to brighten the sound and heighten the meaning of the words "disperse" ("disperses") and "lucente" ("shining").

The lyric can be read several different ways. According to one interpretation, the narrator is viewing the scene without emotional involvement. She remarks that Hesperus "herds homeward"[13] all living things at the end of the day, including animals and children.

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[12] My translations have been checked for accuracy by Antonia Kelley, professor of Italian, Old Dominion University.

The word "figlio" means either "son" or "child." I have translated it as the former because that is how I believe Dallapiccola read it.

[13] Mary Barnard, translator, "You are the herdsman of evening,"*Sappho, A New Translation* (Berkeley: University of California Press, 1958), no. 16.

Read this way, the poem records the activities of daily life without emotional involvement on the part of the narrator.

In another interpretation, the lyric expresses the feelings of a woman who is fixated on the idea of return. Each utterance of the word "riporti" ("you bring back") adds significance to both the idea of return and the object which returns. By the fourth repetition of "riporti," the woman's longing is palpable and the object of her longing has assumed great importance. From "tutto" ("all"), she moves to "pecora" ("sheep"), "capra" ("goat"), and finally "figlio" ("son"). But why is it that the narrator feels so strongly about the return of the animals and the son? This question is left unanswered until the final word identifies the narrator as the mother. Now it is understood why the narrator expresses such longing: she is a mother who hopes that Hesperus brings back her son to her.

The intensity of the narrator's longing is easy to understand when one considers the poem's cultural context. The pastoral imagery of sheep, goats, and a young herdsman recalls a classic Homeric theme. James M. Redfield describes the Homeric view of the relationship between humanity and the land:

> The sharpest demarcation in the Homeric landscape, second only to the distinction between land and sea, is the line between tillable lowland and hill or grazing land. On the alluvial plain there are fields, gardens, cities, and houses; the plain is the properly inhabited world of family life and political community. Around the plain runs the mountain wall, and those who climb this wall find themselves in a separate world . . ., the land beyond the limit of agriculture. Here the herds live . . . with the herdsmen who care for them. . . . Herding is a task for young men, before they reach an age to have a wife, . . . a family, a house, and a tract of agricultural land.[14]

The hills are a "no man's land" ruled neither by the community nor nature. It is in this region that attacks are made on the community, either by wild animals like lions and boars or by other human communities. "In either case the herdsman's task stations him on the

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[14] James M. Redfield, *Nature and Culture in the "Iliad"* (Durham: Duke University Press, 1994), 189.

frontier, subject to attack."[15] If the child in the poem is indeed a shepherd, then the mother's longing for him would be intensified by the knowledge that her son is in harm's way.

The feelings of women were the focus of Sappho's poetry:

> As a woman [Sappho] wrote from her privileged position as a minor outsider in a busy male society. Outside the main business of the world—of war, politics, remunerative work—Sappho could speak with feeling of her own human world: of her apprehension of nature, the experience of love, and of herself.[16]

Sappho drew on the world of women for her subject matter. Women were dependent in Greek society: they tended the homes, raised children, and waited while the men went out into the world. In this poem, Sappho portrays a woman's feelings of longing that her child—the center of her life—will return home. The woman has no power over the situation; she simply must wait.

Music. "Vespro, tutto riporti," is a brief rondo. An instrumental refrain occurs three times (mm. 1-2, 8-9, 17-20), forming a frame for two differing vocal-instrumental episodes (mm. 3-7, mm. 10-16). The tempo is a very slow *largo.* To a considerable extent, the song's shape is achieved through changes in dynamics. When examined in the large scheme, the piece is a great *sforzando* (mm. 1-2) followed by a crescendo (mm. 3-13) and decrescendo (mm. 14-20). Dynamic markings range from *pianissimo* to *forte,* but the amount of sound is really governed by the number and character of instruments playing. Instruments are added to the ensemble to increase volume and subtracted to diminish volume. The point of greatest tension comes at the climax of the crescendo (m. 13), which coincides with the climax of the vocal melody.

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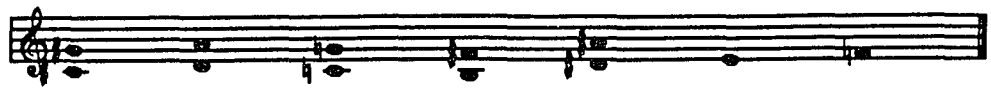
[15] Ibid., 191.

[16] Willis Barnstone, translator, *Sappho* (New York: New York University Press, 1965; facsimile edition reprinted by Ann Arbor: UMI Books on Demand, 1993), xvii.

The refrains are based on a row that I will call "primordial fifths,"[17] a series of five dyads, each of which forms a fifth, and two individual pitches:

Ex. 1: "Vespro, tutto riporti," primordial fifths row, P_0



This row is the source of pitch material for the instrumental refrains, and it appears in one measure of the second episode. In the refrains, the texture is homophonic, the timbre dark and hollow-sounding, the articulation firm. A droning $C^{\#}_2$-$G^{\#}_2$[18] pedal point holds firm in the bass as the treble instruments move above it in parallel fifths (see mm. 1-2, Ex. 3).

In the episodes, surface rhythm moves more quickly, bright treble instruments balance the lower, darker ones, and the texture is varied. The principal pitch material comes from a tone row built mostly of minor thirds:

Ex. 2: "Vespro, tutto riporti," vocal row, P_0

[17] This row—the only row in the triptych that I will name—will return as an important structural element in this and the other cycles. In its later appearances, the final two pitches are reversed. I have named the row "primordial fifths" because it is convenient to have a name for this recurring tone row, and the fifth is arguably the primordial element of Western music.

[18] When octave register needs to be specified, I will use the USA Standard System in which middle C is C_4.

The predominance of thirds is typical of Dallapiccola, who, unlike the second Viennese School, frequently uses the more traditional intervals—thirds, fourths, fifths and sixths—in his twelve-tone melodies:

> [Dallapiccola's melody] abounds in suggestions of triads, seventh and ninth chords (all three also in diminished form), and of course in thirds as well. They have the effect of tying tones into closely knit groups, as against the Viennese masters' desire to achieve a maximum of self-sufficiency for each tone, and, leaning heavily on intervals whose tones strain away from each other, a quality of "disconnectedness."[19]

The song's vocal line, drawn entirely from the row, comprises one statement of each of the row's four forms.[20] Some of the instruments follow the voice in canonic imitation; others have different accompanimental tone rows.

Following the opening refrain, the voice enters with the main melody, starting low on C_4 (see Ex. 3, m. 3). The flute follows the voice by a half measure in canonic imitation at the octave. The melody has two features that are characteristic of Dallapiccola's music. First, it contains an ascending figure of two minor thirds followed by a fourth (C-$E^{\flat}$-$G^{\flat}$-B); secondly, there is a quintuplet (m. 6). The same ascending motive appeared (in a different transposition) in the finale of the *Divertimento in quattro esercizi* and in the *Canti di prigionia* series. Reginald Smith Brindle notes that "this note-nucleus, sometimes slightly altered, . . . assumes almost a quality of symbolism; even more so is the case of Dallapiccola's increasing use of quintuplets (symbolizing the five syllables of his

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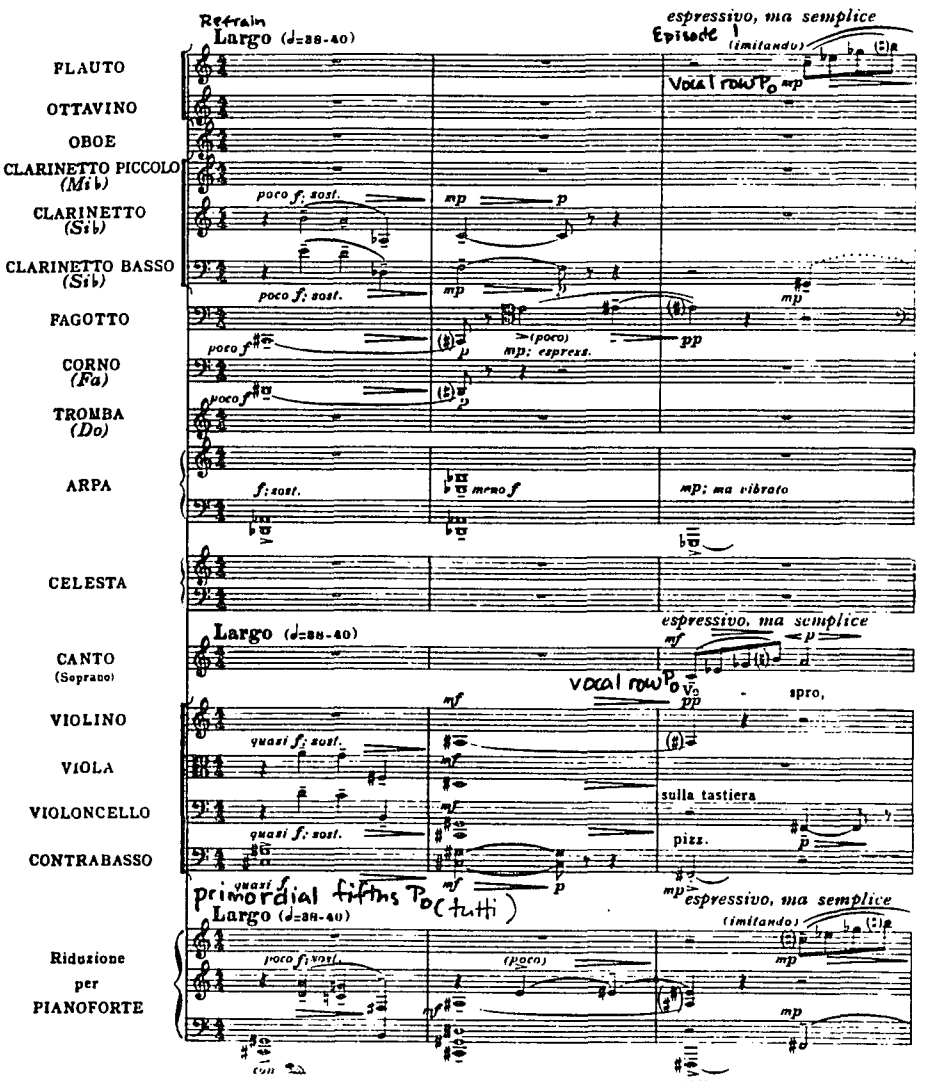
[19] Hans Nathan, "The Twelve-tone Compositions of Luigi Dallapiccola," *Musical Quarterly* 44 (1958): 294.

[20] In the vocal melody, P_0 (mm. 3-5) is followed by R_7 (mm. 6-7), RI_1 (mm. 9-13), and I_4 (mm. 13-16).

P_0 stands for the principal form of the row beginning on its original pitch. I will use the following terms for my twelve-tone analysis: "P" is the principal form of the row; "I" is its inversion; "R" is the retrograde of the principal form; and "RI" is the inversion of the retrograde. Each of these symbols will be accompanied by a subscript number representing the number half-steps from the original. RI_7, for instance, is the retrograde inversion transposed seven half-steps up (a perfect fifth) from the original. I will use these symbols as nouns, such as: "P_0 is followed by RI_7."

name) from about 1940 onwards."[21] The melody unfolds in two frustrated arches, upward sweeps that stop short and drop back. Only with the third sweep does the melody make a full arch.

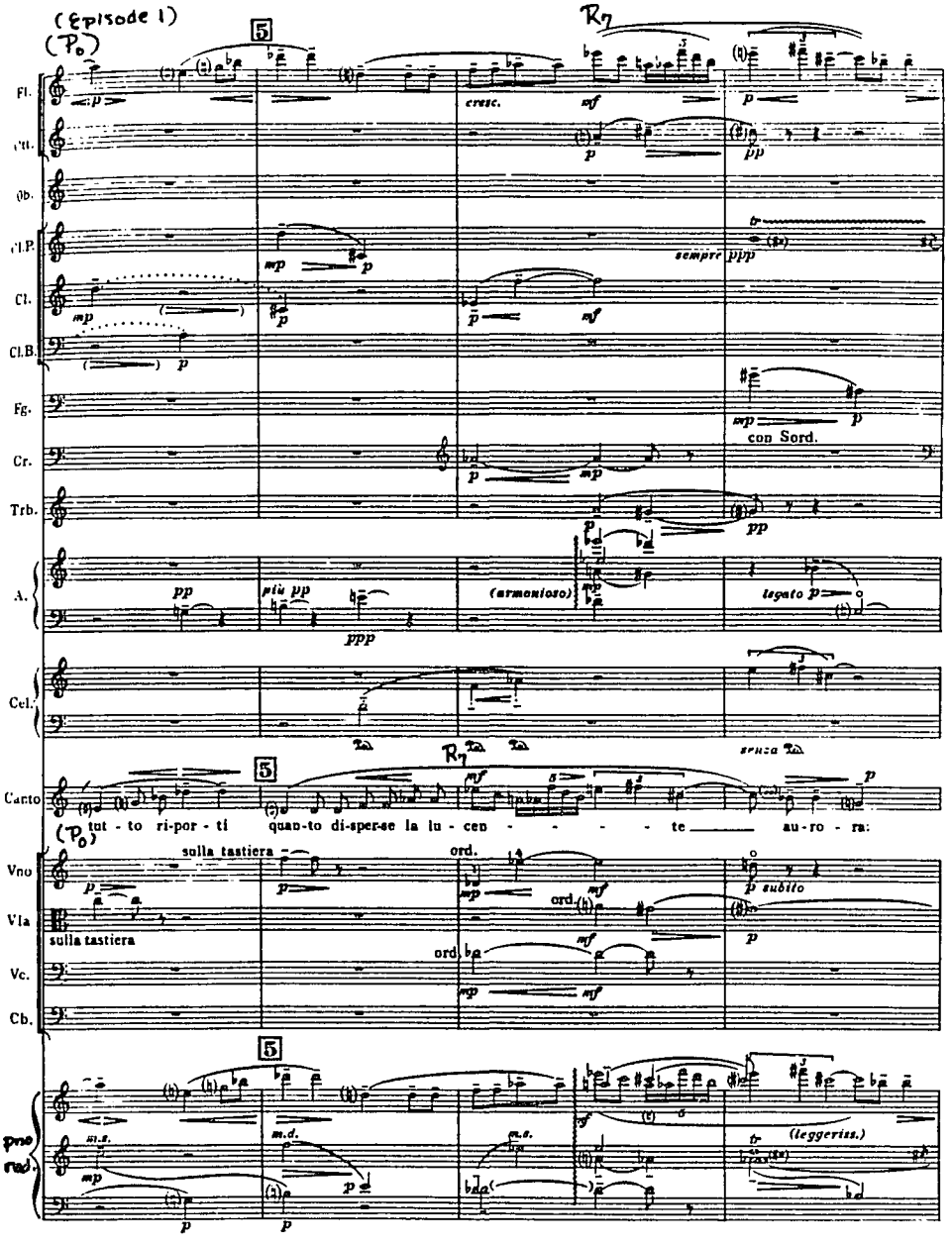
Ex. 3: "Vespro, tutto riporti," mm. 1-7[22]



[21] Brindle, "Italian Contemporary Music," 178.

[22] Dallapiccola, *Cinque frammenti di Saffo* (Milan: Suvini Zerboni, 1943). Used by permission of the publisher. All examples used in my discussion of this cycle, except the tone rows, are reproduced from this score.

(Ex. 3. continued)

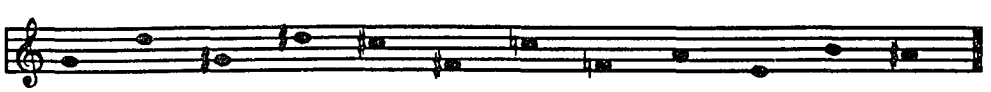


As the section progresses, the double bass ceases to sound, leaving a light, clear timbre and porous texture. The texture is typical of Dallapiccola: the composer explained his

practice of allowing plenty of distance between lines, saying "'I have always loved wide spacing. I let each tone breathe.'"[23]

A denser texture characterizes the second, more expansive, episode (mm. 10-16, see Ex. 5 for mm. 12-16). More instruments play a wider range of pitches, resulting in a full sound. Again, there is a melody which follows the voice by a half-measure in canonic imitation at the octave. In this episode, the role of canonic partner to the voice is played by more plaintive instruments—first the oboe (mm. 10-13), then the $E^{\flat}$ clarinet (mm. 14-15), clarinet (m.16), and, finally, the flute (m. 17). At the climax (m. 13), Dallapiccola surreptitiously inserts the primordial fifths, thus uniting the disparate pitch materials of the song. The primordial fifths row is presented in a different transposition than in the refrain. Here the transposition is P_6 (in the refrain, the transposition is P_0):

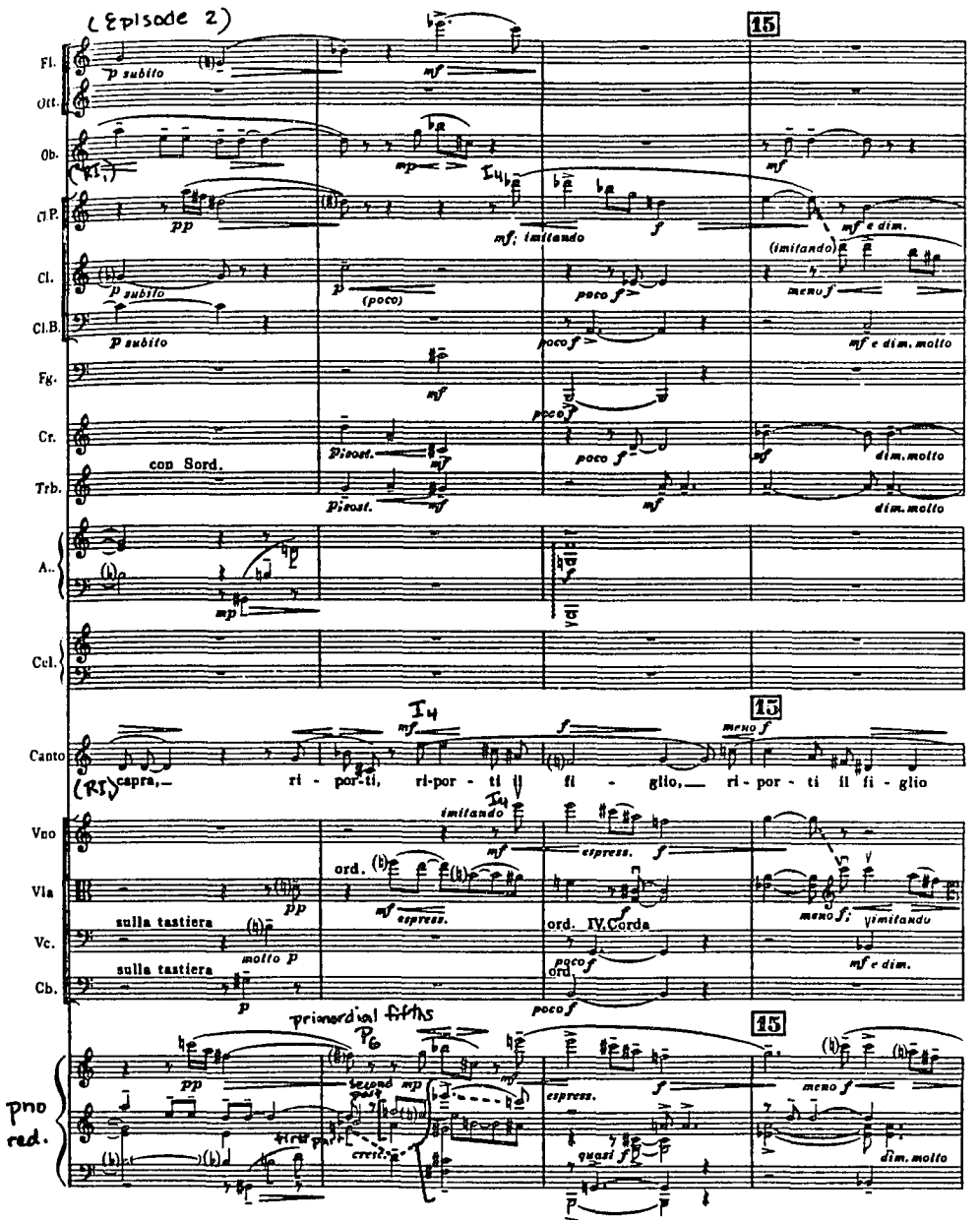
Ex. 4: primordial fifths, P_6



The first part of P_6 (the first through seventh pitches) and second part (the eighth through twelfth pitches) progress simultaneously in m. 13. The densest sonority comes on beat three, where two fifth dyads—$F^{\#}$-$C^{\#}$ and $G^{\#}$-$E^{\flat}$—are superimposed. In the midst of this sonority, the $C^{\#}$-$G^{\#}$ fifth sounds, thus linking the climax with the refrain's pedal point. Also at this point, the frustrated arches from the opening are inverted. The vocal melody through the end of the song is a series of arrested descents from the heights achieved at the climax.

[23] Nathan, "Dallapiccola: Fragments from Conversations," 308.

Ex. 5: "Vespro, tutto riporti," mm. 12-20



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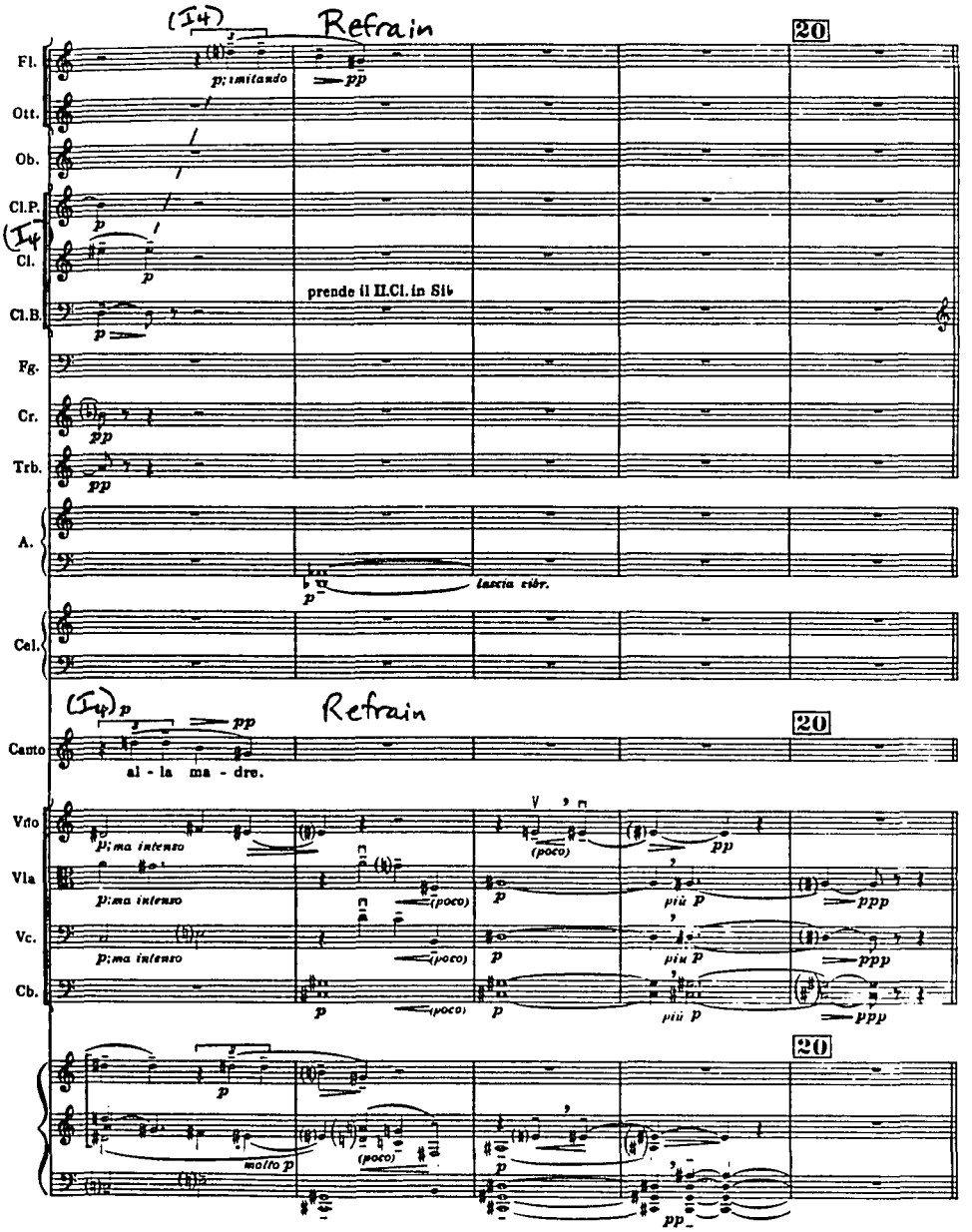

Text-Music Relationship. Dallapiccola's refrains (mm. 1-2, 8-9, 17-20) form the framework within which the text is delivered. Archaic and pastoral elements introduce this

ancient text with pastoral imagery. "Vespro, tutto riporti" from its very start transports the listener to a remote time and place with archaic-sounding parallel fifths. A perfect fifth, the basic interval of the tonal system, seems to imply a tonal home. Yet this reference to tonality is illusory; the song has no permanent diatonic mooring. For the moment the mooring is the double bass's pedal point. The low rumble evokes a time that has been locked for ages deep in the recesses of memory: the age of organum, or timeless Arcadia, where a pastoral Musette might be heard. The very existence of a pedal point establishes a point of reference in the past; that is, as long as the pedal point continues, it refers back to the moment when it first began to sound. The first instrument to raise its voice above the others is a bassoon, playing so high that it sounds like an English horn. Its two-note call, reminiscent of the piping of a shepherd's horn, reinforces the pastoral element of the atmosphere. (Later in the song, the flute and oboe, both instruments with pastoral connotations, are also featured prominently.)[24] A somber mood arises from the dark, hollow timbre and slow tempo.

Dallapiccola's two episodes parallel the subdivisions of the text. In the first episode, a woman addresses herself to the god Hesperus, the evening star, then introduces the subject of her discourse: the return at dusk of living things dispersed at dawn. The rhythm of the vocal line reflects the relationship between strong and weak syllables in the lyric, but because of the slow tempo, the actual durations are often less reflective of that relationship than are pitch inflections. The respective darkness and brightness of Quasimodo's first two lines are reflected in Dallapiccola's timbre. Beginning from a low pitch, and with the underpinning of low bass notes, the voice makes its way upward. Based as it is on minor thirds, the inherent harmony of this melody has a mournful sound. Far off in the distance,

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[24] In seventeenth- and eighteenth-century music, "pastoral life was evoked by such features as drone basses... and the use of double-reed instruments and flutes."
"Pastorale," *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge: The Belknap Press of Harvard University Press, 1986), 614.

a flute echoes the vocal line. By the time the voice has traveled an octave above its starting point (m. 5), the bass notes have ceased and the texture has thinned, paralleling the brightness of this line of text. Dallapiccola's musical equivalent of "lucente" ("shining") is a madrigalian melisma at the highest pitch level of the song. The relationship between the woman and Hesperus is established by this melody. She is defined by her first appearance, in a low range. Hesperus, the recipient of her first statement, is defined by where the opening melody ends, that is, where the melody is received. Hesperus is superior to the woman both physically, as we see here, and in terms of power, since it is he who "herds homeward" the son that her will alone cannot bring back.

Dallapiccola's second episode is darker than the first. The texture is more dense, plaintive instruments replace the flute as the distant echo, and the melody descends more than it ascends. In this section of the poetry, ideas presented earlier are developed and brought to closure. Chief among these themes is the theme of return. Dallapiccola goes even further than Quasimodo in his emphasis on "riporti," repeating the word five times in this section compared to three in the poem. The first "riporti" (mm. 9-10, no example) is set to an ascending figure; in the second and third (mm. 11-13, Ex. 5) the voice rises with the first and second syllables but drops off with the third; the last two repetitions (mm. 13-15, Ex. 5) are set to descending figures. The song's climax (m. 13) coincides with a repetition of "riporti." The somber mood of the opening two bars—in the form of the primordial fifths—is insinuated into the instrumental lines just as the word is sung. The way these repetitions are set indicates a waning sense of assurance on the part of the narrator. One is left believing that the mother fears her son will not return.

The Role of "Vespro, tutto riporti" Within the *Liriche greche*. "Vespro, tutto riporti" plays an important role in the *Liriche greche* in addition to its role within the Sappho cycle. The archaic atmosphere of the primordial fifths is established not just for this song

but for the cycle as a whole. As if referring back to the starting point of the triptych, Dallapiccola periodically inserts the primordial fifths into later songs. They are especially prominent in the final Sappho song, "Io lungamente," the second Anacreon song, "Eros come tagliatore d'alberi," and the first Alcaeus song, "O coronata di viole." In these later songs, the fifths appear in a melodic form instead of the vertical arrangement they assume in "Vespro, tutto riporti." Here is an example of Dallapiccola's using his Proustian technique of thematic revelation over time. Recall that Dallapiccola's idea was to compress a series "into a single chord of twelve notes, two chords of six notes, three of four notes, four of three notes, or even six two-note chords"[25] before giving the series its rhythmic and melodic definition. In this case, he compresses the primordial fifths into five two-note chords and two individual pitches, giving the series a vertical definition. The rhythmic and melodic definition of the series will not be revealed until the fifth Sappho song.

Song II, "O mia Gongila"

Text The second Sappho poem is a love song:

O mia Gongila, ti prego:	Oh my Gongyla, I pray you:
metti la tunica bianchissima	put on the whitest tunic
e vieni a me davanti: Io sempre	and come before me: I always
ti desidero bella nelle vesti.	desire you beautiful in garments.
Così adorna, fai tremare chi guarda;	Thus adorned, you make tremble whoever looks;
e io ne godo, perchè la tua bellezza	and I delight in it, because your beauty
rimprovera Afrodite.	reproves Aphrodite.

This text is more straightforward than "Vespro, tutto riporti." It is a song of sexual desire, a celebration of the beloved's beauty , and a brash comparison of her to Aphrodite.

The lyric is in two parts. In the first, lines one through four, the poet bids her subject, the beloved Gongyla, come before her. In the second section, lines five through

[25] Dallapiccola, "On the Twelve-Note Road," 329.

seven, Sappho describes the passion aroused by the sight of Gongyla. Both sections juxtapose images of the beloved with statements of Sappho's feelings.

The poem is centered, as so many of Sappho's texts are, around a young woman:

> Anactoria, Gongyla, Atthis, two or three other young girls: Sappho moves in this limited universe, with the constellations, the colors of the moon, of adolescent tunics, the dew shedding light upon the grass. Her not wanting to suffer and her always suffering because of love—this is the constant of the "sweet smiling" Sappho. . . . Her song does not stop at the outlines of the body whose beauty is clear to the listener, but reveals other not uncertain and corruptible meanings, the longing for love, the presence for the soul of one who makes her quiver.[26]

Sappho is obsessed with her subject. In seven short lines, there are six images of Gongyla, who is portrayed as "belonging" to Sappho (because of the possessive pronoun "mia"); putting on a tunic; coming before Sappho; looking beautiful in vestments; making people quiver; and having beauty comparable to Aphrodite's. Gongyla's name is echoed in the words "prego," "guarda," and "godo," another indication of Sappho's obsession. In spite of the dark *go* echoes, the sound of the lyric is generally bright. Words like "Gongila" (second and third syllables), "bianchissima," "bella," "vesti," "tremare," and "bellezza" sound light because of final open *a* 's and bright consonants.

Sappho's feelings are stated in three verbs: "desidero" ("desire"), "tremare" ("to tremble") and "godo" ("delight"). These are powerful verbs, but not sufficient to describe the way the poet feels about Gongyla. It is the specificity of Sappho's images, coupled with the powerful verbs, which reveals the depth of her feelings.

Music. "O mia Gongila" is in three sections: *A* (mm. 21-30, Ex. 6), indicated *"mosso; scorrevole e molto flessibile"* ("agitated, flowing and very flexible"); *B* (mm. 31-35, Ex. 7), marked *"appena trattenuto"* ("barely held back"), and *A'* (mm. 36-45, Ex. 8). The vocal line is a great arch made up of three smaller arches. In *A*, the melody begins

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[26] Quasimodo, "Sappho," *The Poet and the Politician*, 83.

low, rises, and settles back. *B* begins where *A* left off, ascends quickly to the song's climax, then retrogrades. In *A'*, the melody begins high, makes one dip, then traces an arch and descends. The song has no introduction, nor is there a separate instrumental section; the instrumental ensemble acts as an equal or subordinate partner to the voice.

The song is reminiscent in some ways of a Monteverdi aria. Its vocal line effects speech rhythms, shifting between duple and triple patterns depending on the stress patterns of the words. Instrumental lines weave around the voice in a contrapuntal (but not imitative) texture. The perpetually mobile surface rhythm has the busy consistency of a baroque triple-meter dance. Distinguishing the song from baroque dance is Dallapiccola's harmony, which has none of the tonic-dominant polarity which allowed dance structures to be shaped into larger patterns. Nor, indeed, are there bass notes to anchor the sonorities. These harmonies float rather than settling, and so the piece remains aloft instead of coming to rest on periodic strong chords.

"O mia Gongila" was the first of the Sappho songs to be written and therefore Dallapiccola's first dodecaphonic composition.[27] The composer's description of *Cinque frammenti* as "not at all strictly dodecaphonic but merely . . . a first step in this direction,"[28] is especially true for "O mia Gongila." The song contains numerous different twelve-note sets: I count one eleven-note melody, nine twelve-note melodies, and five twelve-note chord groups.[29]

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[27] Hans Nathan, "On Dallapiccola's Working Methods," *Perspectives of New Music* 15/2 (1977): 53.

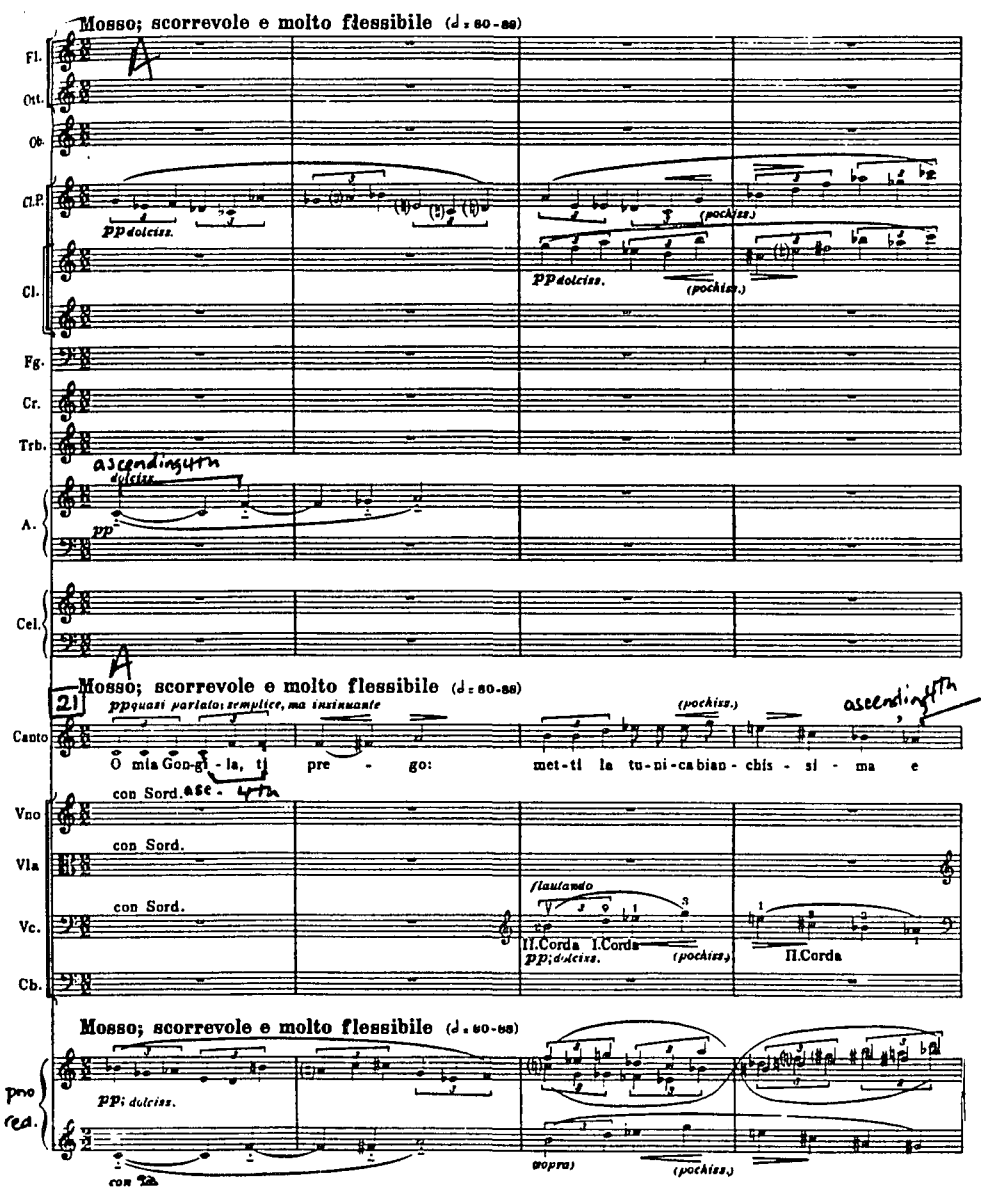
[28] Nathan, "Dallapiccola: Fragments from Conversations," 295.

[29] Of the sets, all but one (voice, mm. 37-44, comprised of eleven tones) contain twelve tones. Two (voice, mm. 25-30 and mm. 37-44) have pitches that are reiterated before the total collection is exhausted.

The sets fall into a hierarchy. Important sets are the four tone rows of the vocal line (mm. 21-24; mm. 25-30; mm. 31-33; mm. 37-45) and the two rows introduced by the $E^{\flat}$ clarinet (mm. 21-22; mm. 23-24). These are important because they are prominently placed or because they are re-used, sometimes in forms other than P_0. Of secondary importance are the sets which are sounded once then abandoned. These appear in the clarinet (mm. 27-28 and m. 35), flute (mm. 27-29), and oboe (mm. 34-35). There are also five groups of chords in which all twelve notes are used (high strings, mm. 25-26; harp, violin, and cello, mm. 29-30; low winds, mm. 32-33; tutti, mm. 33-34; harp, celesta and strings, mm. 36-37, 40-41).

Amid this confusing array of pitch sets, it is difficult to analyze "O mia Gongila" as dodecaphonic. Rather, I will examine the important melodies, which have certain intervals in common. Seconds and thirds predominate, but the special interval is the fourth. In *A* (mm. 21-30) ascending fourths appear at the beginnings of vocal phrases (mm. 21, 24-25):

Ex. 6: "O mia Gongila," mm. 21-28



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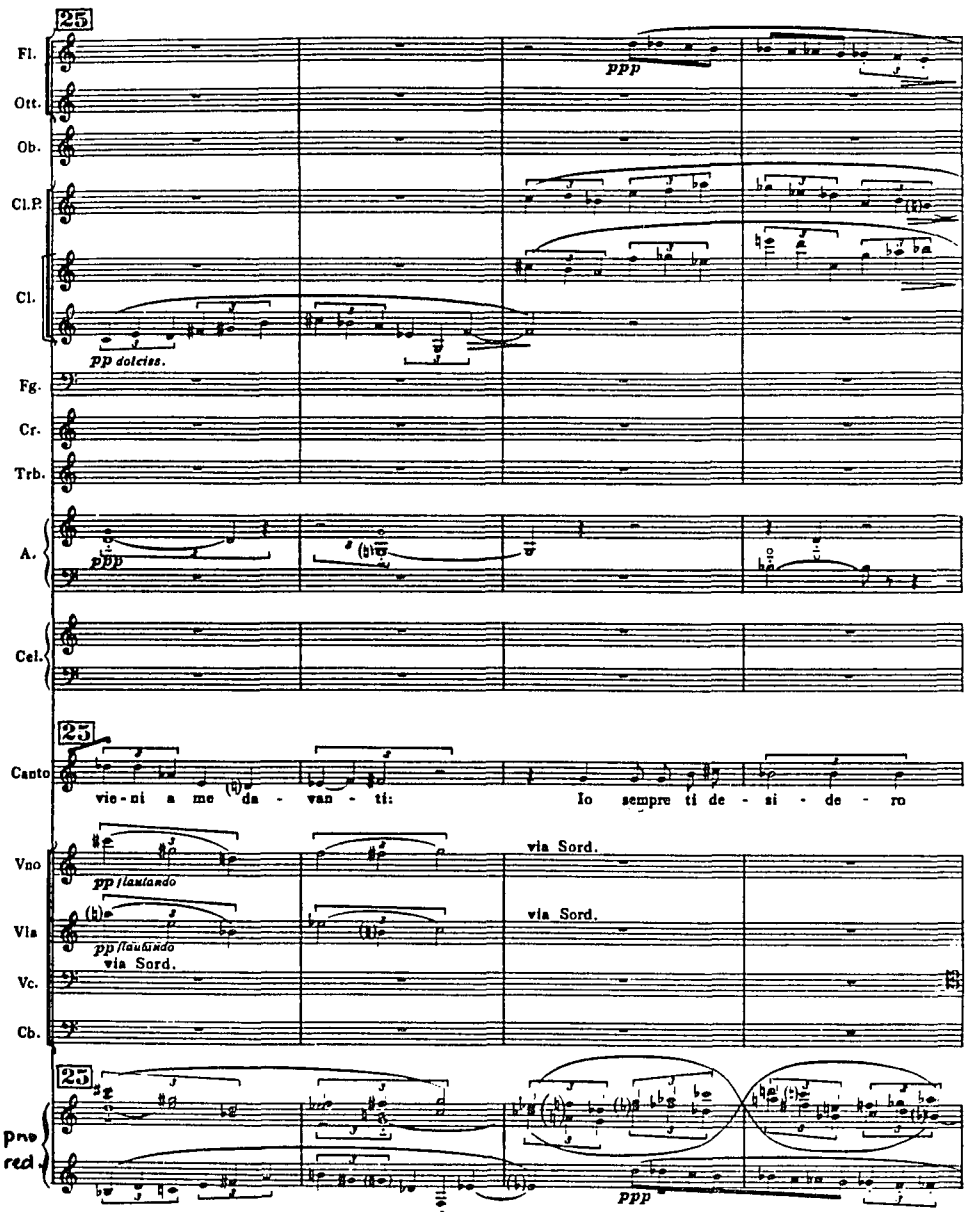
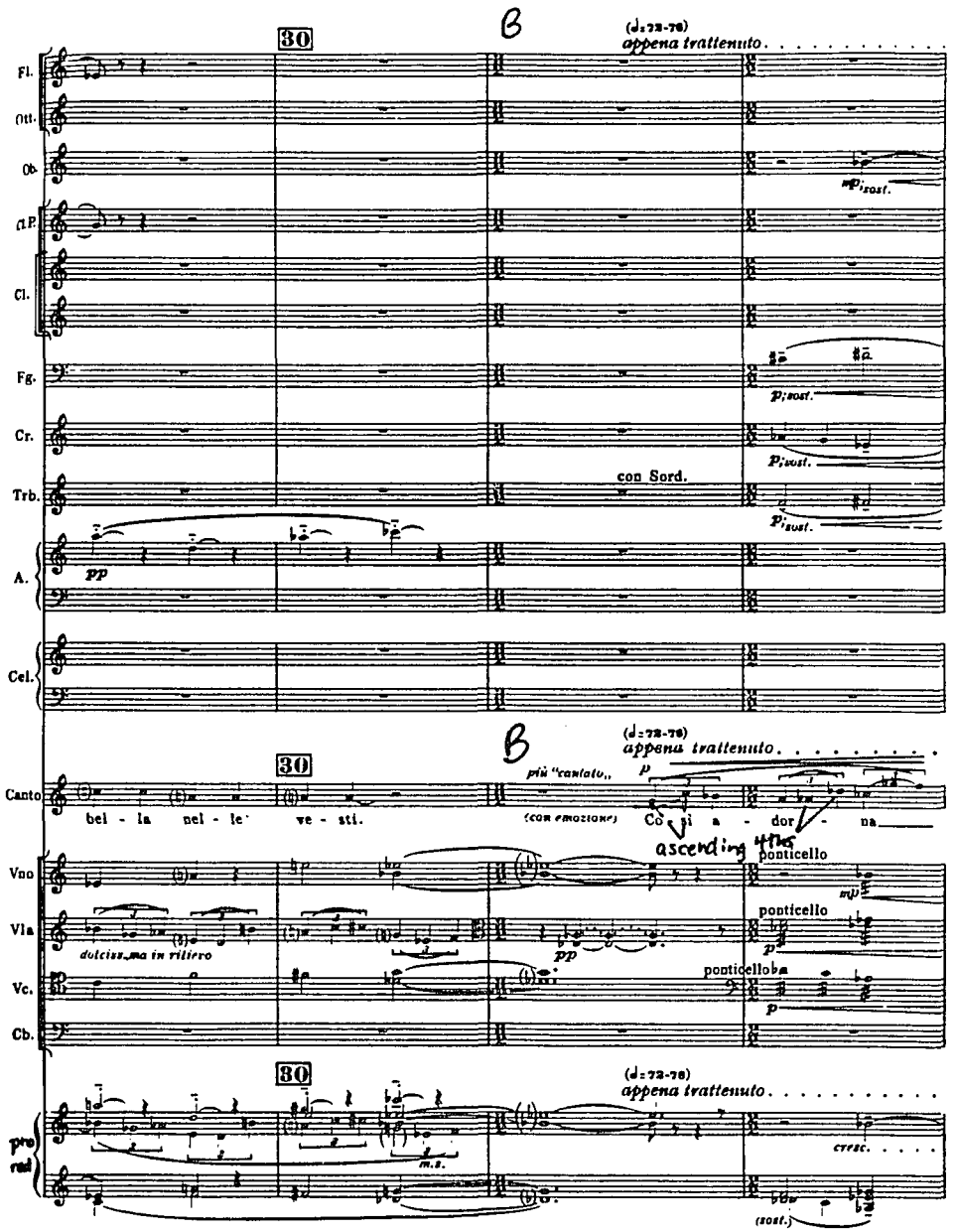


In *B* (mm. 31-35), prominent fourths, both ascending and descending, are heard in the vocal line (mm. 31-32, 34-35) and in the woodwind-violin melody (m. 34):

Ex. 7: "O mia Gongila," mm. 31-36



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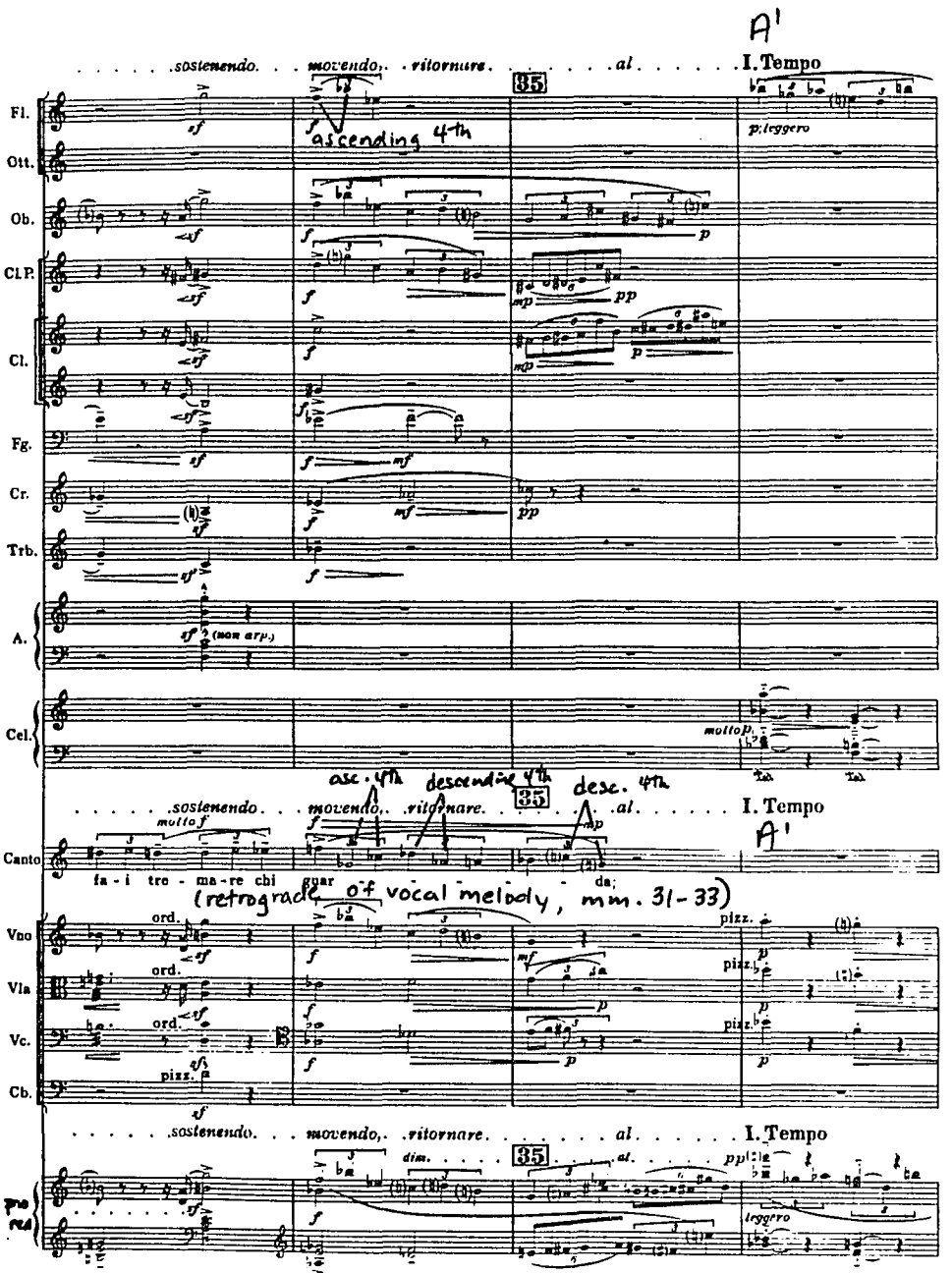
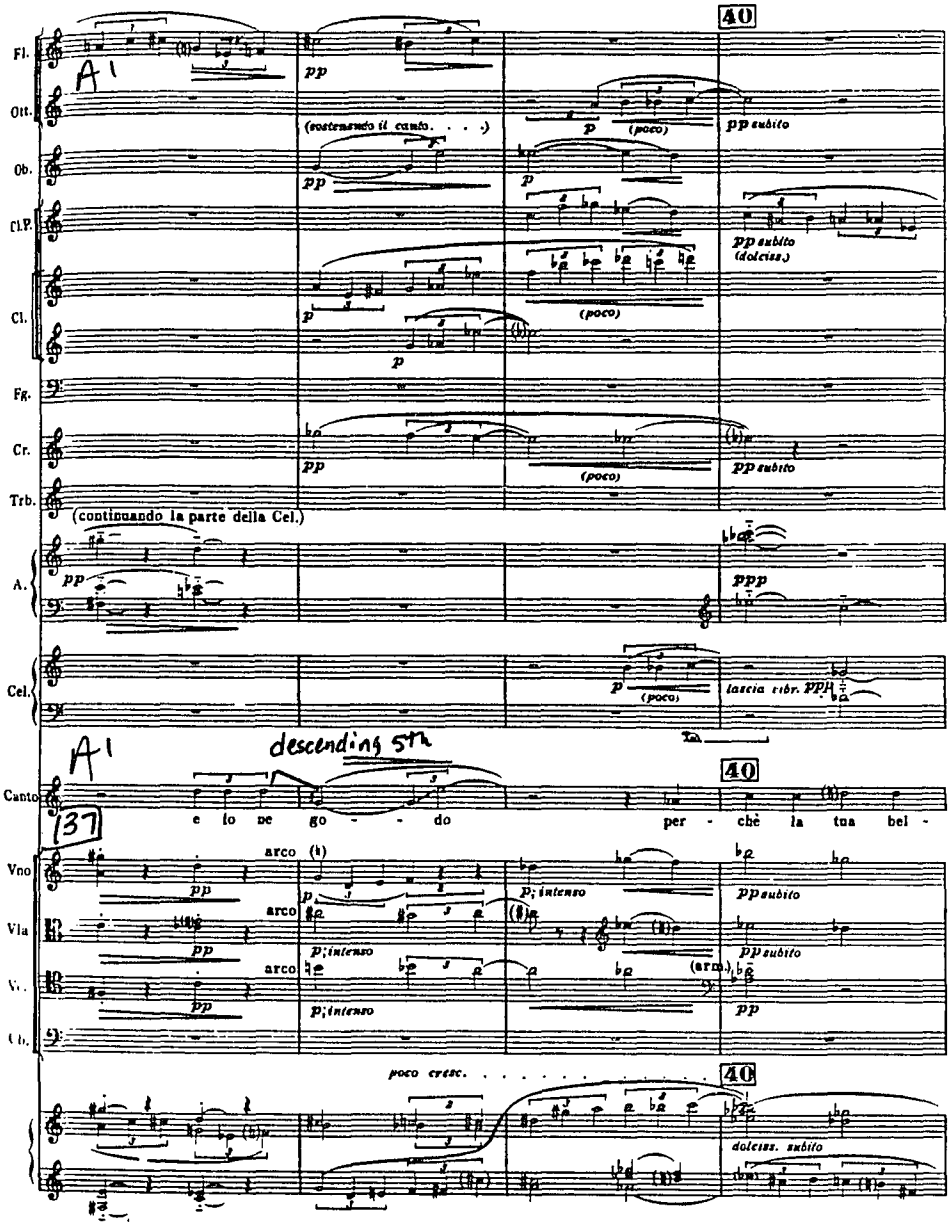


But in *A'* (mm. 36-45), the vocal line is devoid of fourths. Instead the inversion of the ascending fourth, the descending fifth, begins the vocal line of *A'*:

Ex. 8: "O mia Gongila," mm. 37-40



It is not clear what, if anything, Dallapiccola meant by using so many seconds and thirds in his rows and by singling out the fourth for special treatment. One suggestion is that he used the ascending fourth in the vocal line of *A* and *B* as a means of increasing

tension; after the release of tension at the climax, the ascending fourth disappears. As for the intervallic unity, I suggest that, with so many different melodies sounding, Dallapiccola needed some sort of referential feature between melodies to bind the piece together. A high degree of intervallic homogeneity is one way to achieve this goal.

Text-Music Relationship. Dallapiccola's setting reflects the meaning and sound of Quasimodo's text while altering the outward structure. The "lofty" timbre of the song suits the bright sound of the text, and the musical climax parallels the arousal of passion in lines five through seven. Dallapiccola's three sections correspond to the three important verbs—"desidero," "tremare," and "godo"—which express Sappho's feelings. These musical sections, however, do not parallel the sectional divisions of the text. The first section of text is set in *A*, while the second section of text is divided between *B* and *A'*.

The poem is a direct statement of Sappho's feelings, and Dallapiccola's interpretation is equally straightforward. *A* defines the narrator and her subject. The voice, marked *"pp; quasi parlato; semplice, ma insinuante"* ("quasi-spoken; simple, but insinuating"), takes on the role of Sappho. The voice and woodwinds remain separate from one another in the opening. But at the beginning of the second stanza, at "Thus adorned . . .," Sappho is caught up in the emotion of contemplating her beloved. The voice is indicated *"più 'cantato' (con emozione)"* ("more 'sung' (with emotion)"). Here Dallapiccola brings the instrumental and vocal forces together to forge the climax. The third section is a return, as Sappho turns her attention away from Gongila and towards herself; likewise, the vocal melody descends and diminishes in volume.

Within the *Cinque frammenti*, "O mia Gongila" serves the same purpose as a Minuet does in a symphony. This is a light song between weightier movements.

Song III, "Muore il tenero Adone"

Text. The third song is a dialogue between worshippers and the goddess Aphrodite:

"Muore il tenero Adone, o Citerea: e noi che faremo?" "A lungo battetevi il petto, fanciulle, e laceratevi le vesti."	"Dies the tender Adonis, oh Cytherea:[30] and what shall we do?" "For a long time, maidens, beat your breasts and tear to shreds your vestments."

This poem is a tiny drama in two parts. In the first section, worshippers call to Aphrodite for help, and in the second section, the goddess gives her response. The vivid imagery includes the death of a beautiful youth, distraught maidens, and Aphrodite advising her followers to beat their breasts and tear their clothes.

The Adonis story, originally part of Phoenician mythology, eventually found its way into Greek myth. In the Greek version, Aphrodite fell deeply in love with Adonis, a handsome young man who loved to hunt. Fearing for his life, Aphrodite warned Adonis against the dangers of hunting. The youth, however, continued with the practice and ended up being killed by a wild boar. Aggrieved, Aphrodite caused a flower to spring up from Adonis's blood.

The Adonis story was associated with celebrations of the harvest, and it is believed that this text was composed for such a ritual:

> [Adonis] was a vegetation-deity, said to be born from the myrtle tree, which became his emblem. Autumn fruits were offered to him and beds of flowers were called "gardens of Adonis". Every year he died in the autumn, and in due course was born again. . . . The lament for Adonis was connected with the passing of life from orchards and gardens, and the type of song which Sappho wrote for it may have contained some primitive elements.[31]

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[30] Another name for Aphrodite.

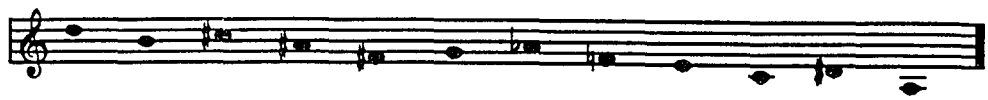
[31] Bowra, *Greek Lyric Poetry*, 5.

Quasimodo uses the sounds of words to set the general tone of the poem, to indicate how the characters feel about the situation, and to elaborate on what is communicated by the verbal meaning. In the first section, the maidens deliver the news of Adonis's death to Aphrodite and ask the goddess for help. Somber sounds—the dark *o* vowel and long nasals in "muore" ("dies"), "Adone," and "faremo" ("should we do")—establish a mournful atmosphere and reflect the depth of the women's grief. In the second section, Aphrodite responds to the needs of the maidens but does not articulate her own grief at the death of her lover. The biting curtness of her words is the only indicator of how she might feel. Her lines are characterized by the bright *e* vowel, the battering sound of *t*'s—as in "battetevi" ("beat") and "petto" ("breast")—and the percussive soft *c* of "fanciulle" ("maidens") and "laceratevi" ("tear to shreds"). Even the name by which the goddess is called, "Citerea" (instead of the darker "Aphrodite"), features these harsh, crisp consonants.

Music. "Muore il tenero Adone" is written in a dramatic style. It is full of exaggerated musical gestures, including extremes of range, dynamics, and articulation, tempo fluctuations, and prominent "dissonant" intervals. The song has an introduction (mm. 46-48), a main body with two subsections (*A*, mm. 49-54, and *B*, mm. 55-60); and a postlude (mm. 61-64).

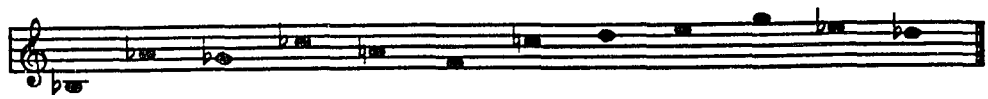
Dallapiccola uses two tone rows as his principal melodic material. Row 1 (introduced in the woodwinds, mm. 46-48; see Ex. 11) is a twisting melody made up of seconds and thirds and a final tritone:

Ex. 9: "Muore il tenero Adone," Row 1, P_0



Row 2 (introduced in the voice, mm. 49-51, Ex. 11) moves in wider intervals and covers more ground. Its range is an octave and a sixth:

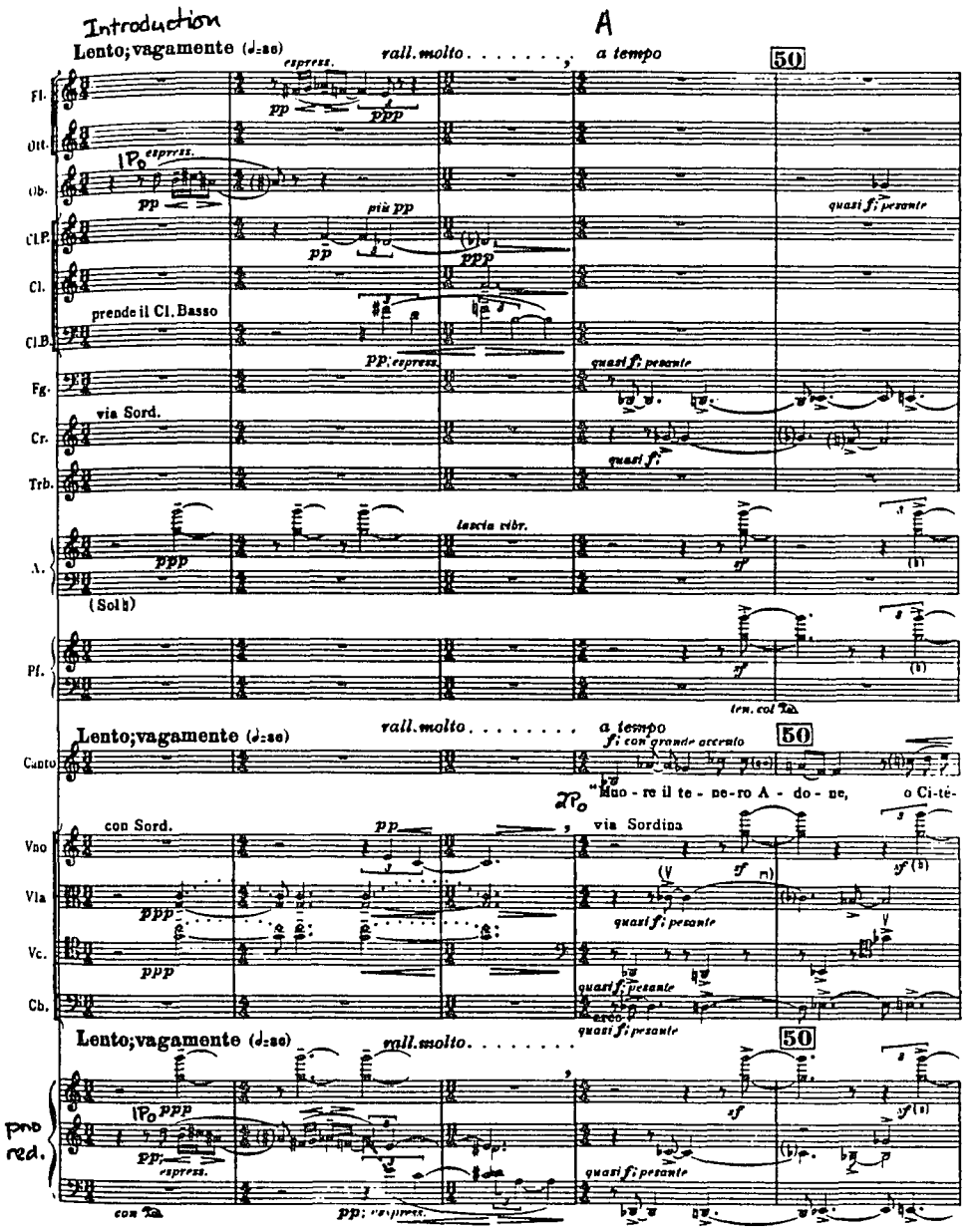
Ex. 10: "Muore il tenero Adone," Row 2, P_0



Dallapiccola uses these two tone rows to create a mirror structure, in which the P forms presented in *A* become R forms in *B*.

Although they share melodic materials, *A* and *B* are somewhat different in character. *A* (mm. 49-54) begins with a great show of force but ends by collapsing. *B* (mm. 55-60), on the other hand, begins with less force and gains in power through the end. Most marked are the differences in dynamics, rhythm and articulation between principal rows and their retrogrades. In *A*, the ascending $2P_0$ (Ex. 11, mm. 49-51) is sung with loud dynamics and *"con grande accento."* The rhythm moves firmly in quarter notes and eighth notes, and strong beats are accented. $1P_3$ (Ex. 11, mm. 52-53) descends, is soft, and is marked *"vagamente," "smarrito"* ("vaguely," "confused"). Its rhythm moves in fits and starts, and strong beats are avoided by way of rests.

Ex. 11: "Muore il tenero Adone," mm. 46-55



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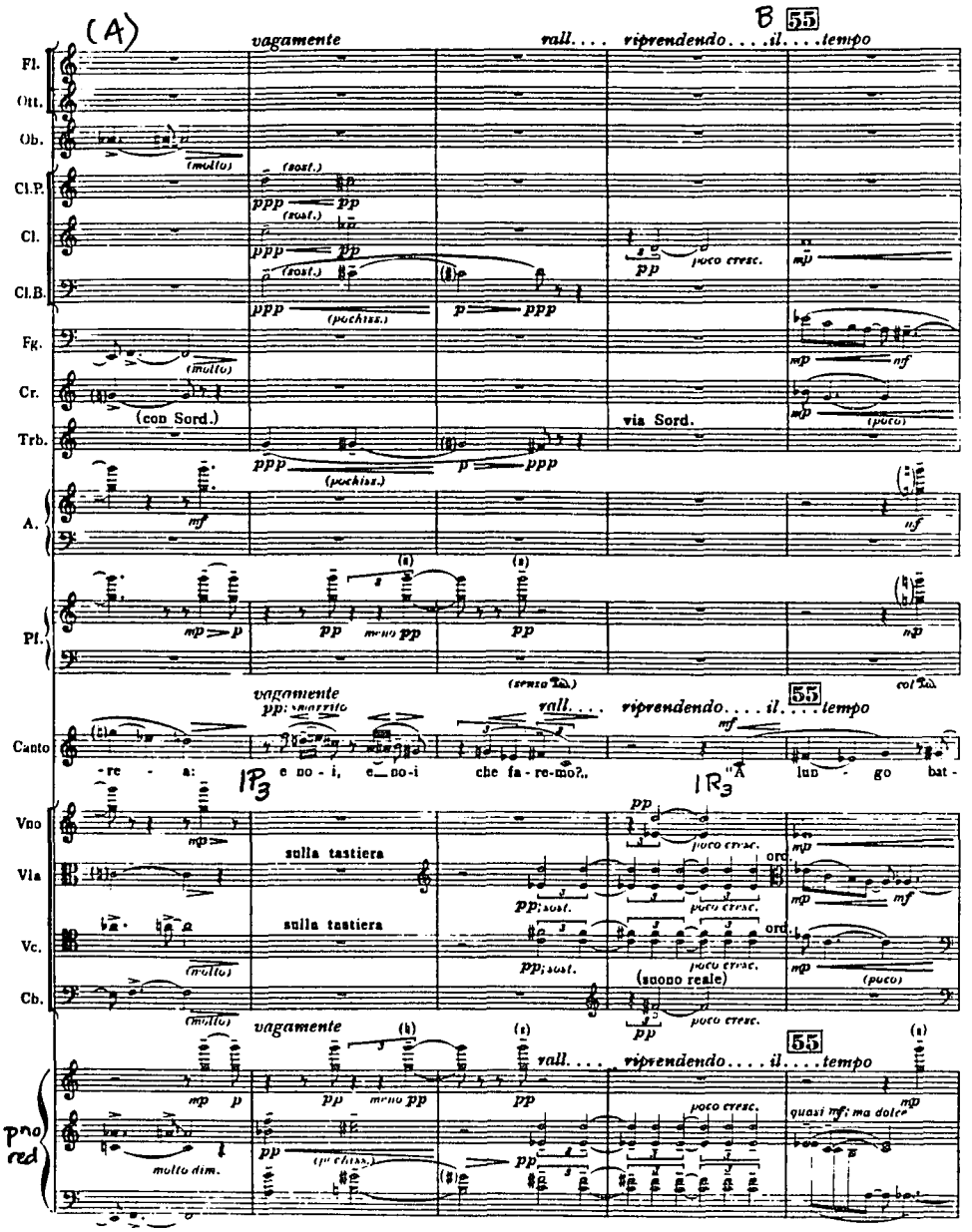
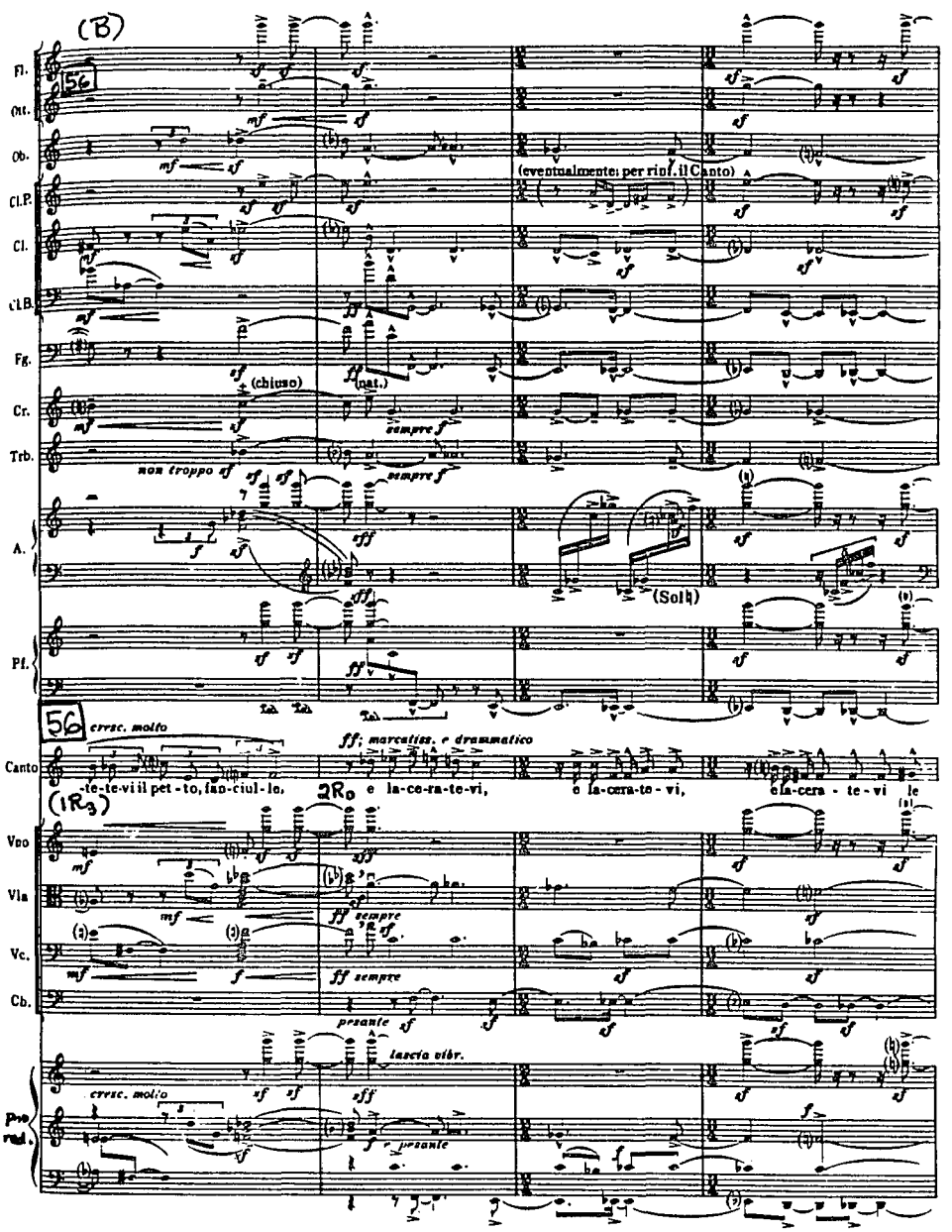


B features the R forms of the vocal melodies, which differ in character from the P forms. $2R_3$ (mm. 55-56, Exx. 11-12), begins at a *mf* dynamic and gains in volume as it progresses. It moves in consistent patterns of quarter notes or triplets. Strong beats are

stressed and the line of the melody is sustained. $2R_0$ (mm. 57-60, Ex. 12) is marked "*ff; marcatissimo e drammatico.*" It moves forward in violent bursts of eighth notes and sixteenth notes, remaining loud to the end. Most of the pitches are immediately repeated.

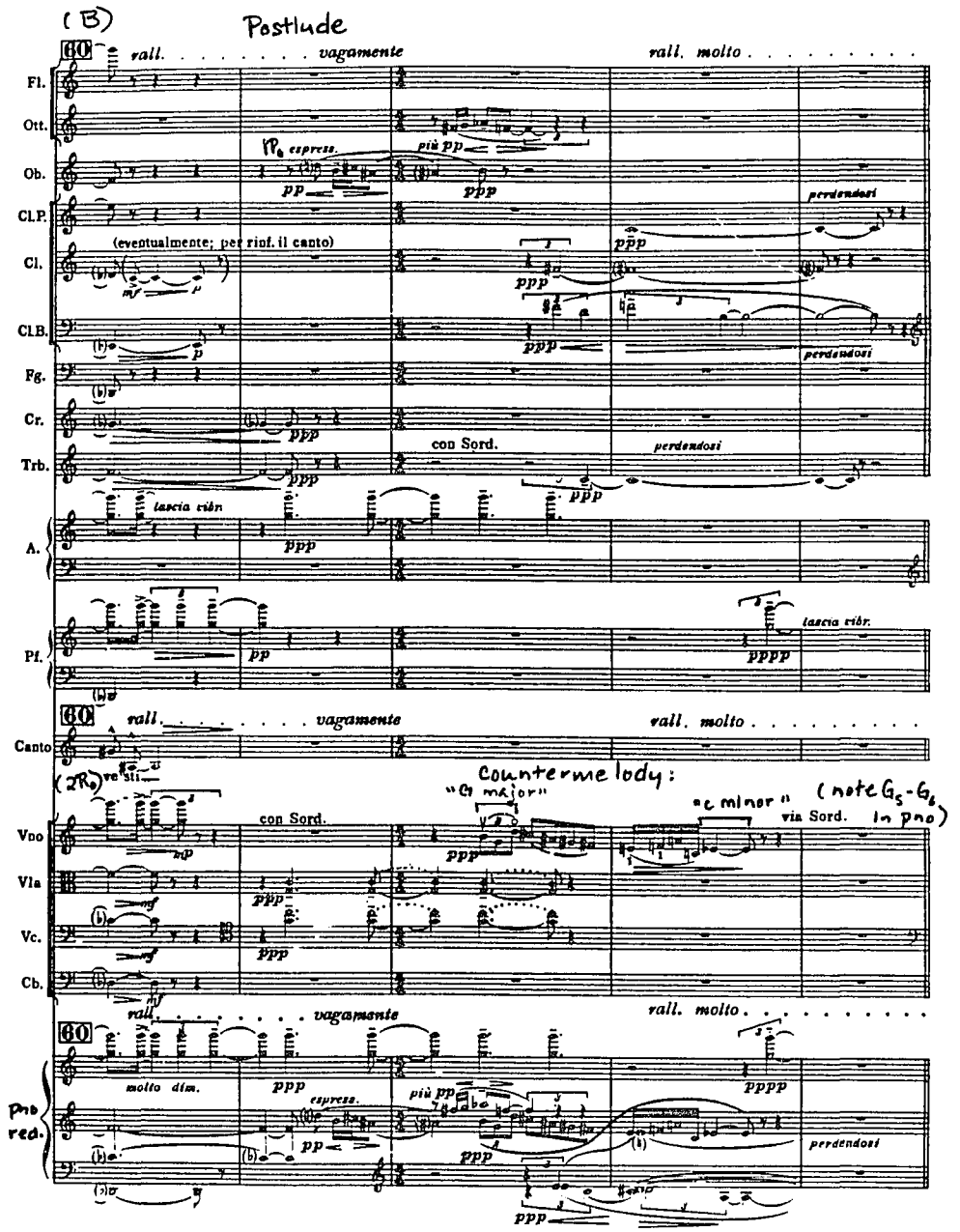
Ex. 12: "Muore il tenero Adone," mm. 56-59



The instrumental ensemble in "Muore il tenero Adone" creates a backdrop for the vocal line and reinforces it. Both introduction and postlude feature the "vague and confused" melody, $1P_0$, and there are also twelve-note sets that accompany or counterbalance the voice. A tolling G pedal point, played by the harp and piano, sounds throughout the whole piece. This pedal point, introduced in the opening measure, establishes G as an important pitch. G is reinforced by the vocal climaxes (mm. 50-51, Ex. 11 and m. 57, Ex. 12), where the voice ascends to G_5. The vocal melody also contains a clear reference to C major in the melodic progression C-D-E-G (mm. 50-51, Ex. 11). And C is treated with deference as the final pitch of *A* and the initial pitch of *B* (mm. 54-55, Ex. 11). Now it is clear that there are two pitches which have polarity[32] in "Muore il tenero Adone:" C and G. More evidence of the C-G polarity comes in the form of a countermelody which appears in the postlude (violin, mm. 62-63, Ex. 13). This tone row begins with the outline of a G major triad and ends with a reference to C minor:

[32] I used the term "polarity" as Dallapiccola did in "On the Twelve-Note Road." "Polarity" is the consistently prominent placement of a pair of pitches or an interval (see Chapter III). Dallapiccola uses it to establish oppositional relationships between pitches or to emphasize sonorities which bind a piece together.

Ex. 13: "Muore il tenero Adone," mm. 60-64



As the countermelody comes to an end on $E\flat_4$, the pitches C and G are already sounding, so that the final chord is C minor.

Text-Music Relationship. There are two levels to Dallapiccola's setting of "Muore il tenero Adone." Dallapiccola's symmetrical form and stylized musical gestures are an excellent counterpart to the impersonal form of the text. This lyric is not an outpouring of personal feeling, but rather a ritual drama. The external aspect of the song reflects the function of the text.

On another level, Dallapiccola gives musical characterization to the players in the drama and then juxtaposes these characterizations. The maidens speak together as a chorus in *A*. In first line of text, they tell of Adonis's tragic death. Through loud dynamics, wide intervals, accents, and the singer's chest voice, Dallapiccola's music parallels the darkness and intense emotion of the text. In the second line, the maidens ask their goddess what they should do in the face of the tragedy. The text expresses uncertainty, paralleled by Dallapiccola's "vague and confused" melody. In *B*, Aphrodite delivers her response to the maidens, instructing them to beat their breasts and tear their clothes as gestures of grief. These violent actions are represented by hammering rhythms and loud dynamics. Her melody is the retrograde of what has just been sung by the maidens, but it is very different in character. The "vague and confused" melody is transformed into a forceful expression of strength.

In the *Liriche greche,* relationships between characters are indicated by the direction of melody and by its general pitch range. Here, just as in "Vespro, tutto riporti," [33] a line delivered to a deity begins low and ascends. When the maidens arrive at the goddess's name, "Citerea," they have reached their climax. The relationship indicated is one in which the goddess is superior to the maidens. When Aphrodite takes up the melody of her worshippers, she places herself on a plane with humans. This is completely appropriate, since the gods of the anthropocentric Greeks were glorified human beings. But what

[33] See discussion of text-music relationship in "Vespro, tutto riporti." A similar relationship is established in *Due liriche I,* "Eros languido, desidero cantare."

Aphrodite does with the maidens' melody is proof of her godliness. Her retrograde versions of the maidens' utterances are a perfected mirror image of humanity. Aphrodite has equilibrium and balance in the face of adversity. She may feel grief, but she is not overcome by it.

Song IV, "Piena splendeva la luna"

Text A narrator describes a moonlit night:

Piena splendeva la luna	Full shone the moon
quando presso l'altare si fermarono:	when they paused near the altar:
e le Cretesi con armonia	and the Cretan women with harmony
sui piedi leggeri cominciarono,	on light feet began,
spensierate, a girare intorno all'ara	carefree, to turn around the altar
sulla tenera erba appena nata.	on the tender just-born grass.

The poem is in three sections, divided by the subject matter. The opening two lines set the scene; the next three tell what happened in the moonlight; and the final line describes another element of the scene. The poem is narrated by an unnamed woman who is outside the scene.

"Piena splendeva la luna" is an atmospheric text. Its most important characteristic is its evocation of a place and a mood. The world of the poem is a space that lies between moon and grass. In this space is an altar, which adds a religious or spiritual element to the scene. As the women come upon the scene, they begin to dance. They dance under the moonlight, around the altar, on the grass, fusing with the place and in harmony with each other.

There are numerous echoes and mutations in the sounds of this text. The *s, p, e* and *n* of "Piena splendeva" are echoed in "presso," "piedi," "spensierate" and "appena nata." The *a, r, n* and *o* of "fermarono" are answered in "armonia," "cominciarono," and "intorno." "Leggeri" and "girare" are counterparts, as are "l'altare" and "all'ara."

Music. "Piena splendeva la luna" is an atmospheric piece. The timbre has a hushed and silvery quality. The instrumental choir—featuring the metallic celesta prominently—plays in a high tessitura and without the underpinning of bass notes (there are almost no pitches below middle C). Dynamics remain at the level of *piano* or softer, except for a brief crescendo at the climax (mm. 73-74). The absence of low notes leaves the timbre suspended, while the soft dynamics and high pitches contribute to an ethereal sound. The tempo, marked *"Allegretto molto comodo,"* remains the same throughout the piece.

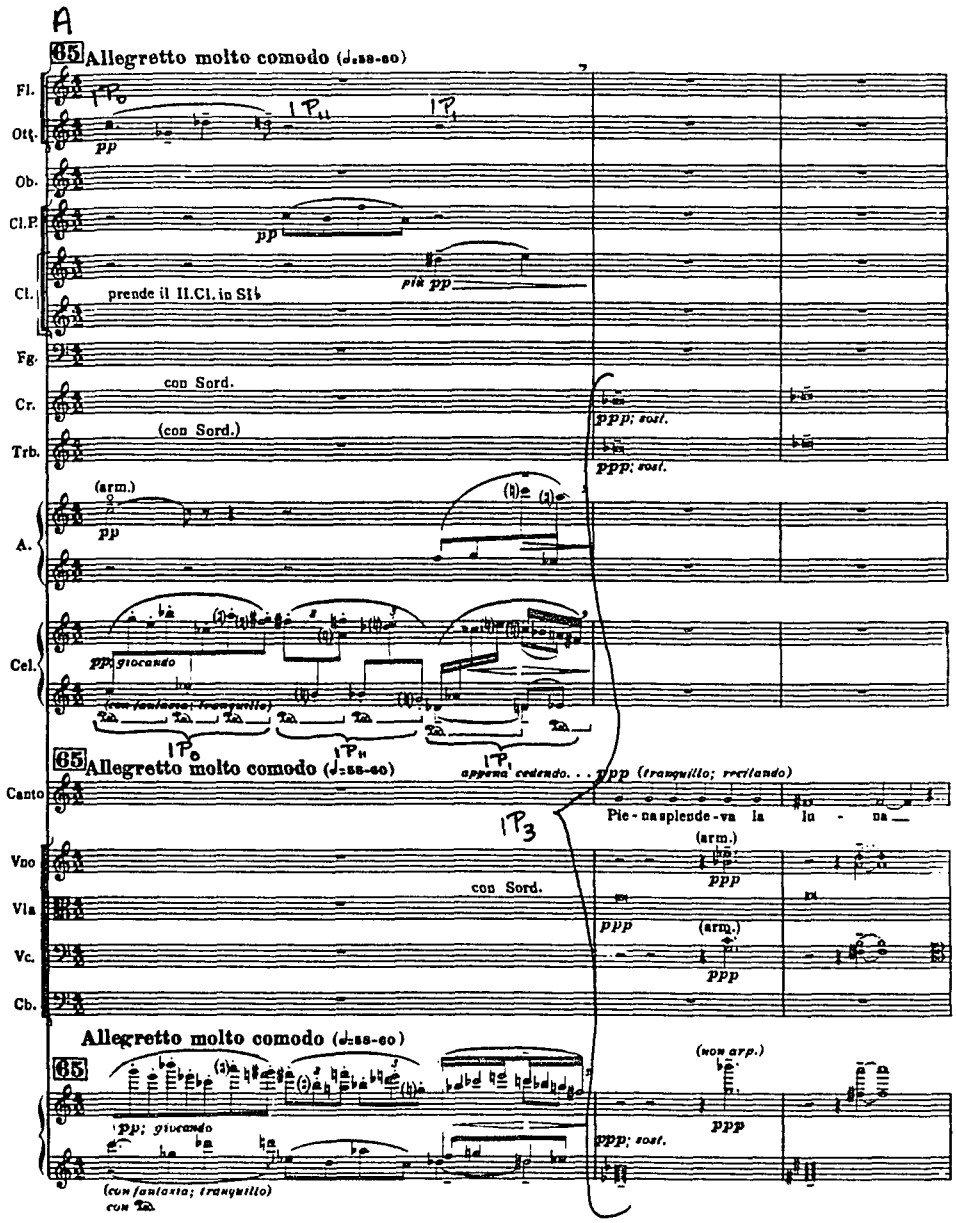
The song is in three sections that form an arch: *A* (mm. 65-70), *B* (mm. 71-76), and *A'* (mm. 77-81). In *A* and *A'*, the texture alternates between delicately busy instrumental figuration and hushed, intoned recitative. In *B*, more instrumental voices and a new melody are superimposed on the recitative texture.

The primary tone row, which I call Row 1, is used throughout the song, appearing all but once in a P form:

Ex. 14: "Piena splendeva la luna," Row 1, P_0

Each appearance of a Row 1 form is a "solo," with no other form of this row sounding simultaneously. Row 1's harmonic structure lends a homogeneous quality to "Piena splendeva la luna;" the row is always used in a vertical arrangement, sometimes as arpeggiated chords and sometimes as block chords. The arpeggios of the opening phrase (m. 65, beat one, Ex. 15), form a major triad (C), a minor triad (e^{b}), a diatonic trichord ($C^{\#}$-A-B), and a diminished chord (d°). These chords are even more discernible in the vertical arrangement of the row (Ex. 15, mm. 66-69), which consists of four sustained block chords.

Ex. 15: "Piena splendeva la luna," mm. 65-70



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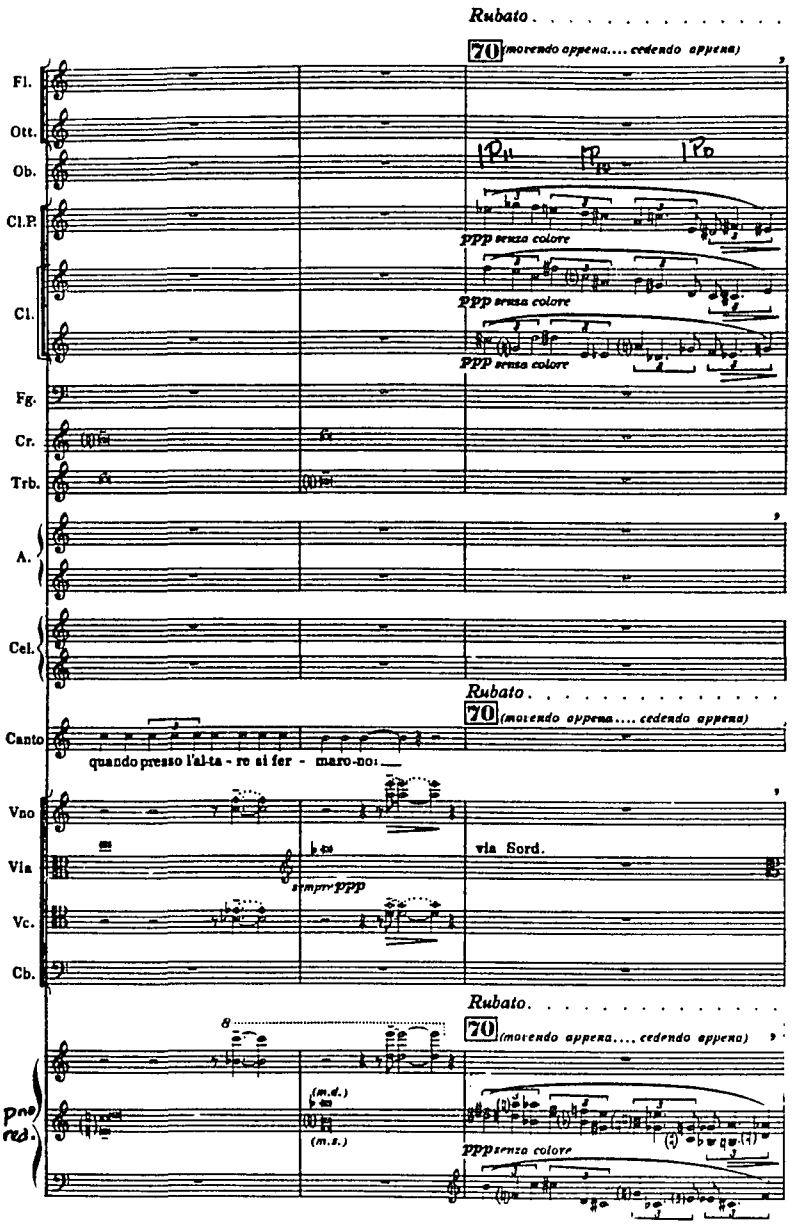


The characteristic sonority of Row 1 pervades the song, giving it a strong sense of harmonic unity and even staticity. Especially strong are the implications of C major in Row 1. The C major triad, as the first trichord of $1P_0$, opens and closes the song, appears at the climax, and opens *B*.

Another tone row, Row 2, is added in *B*:

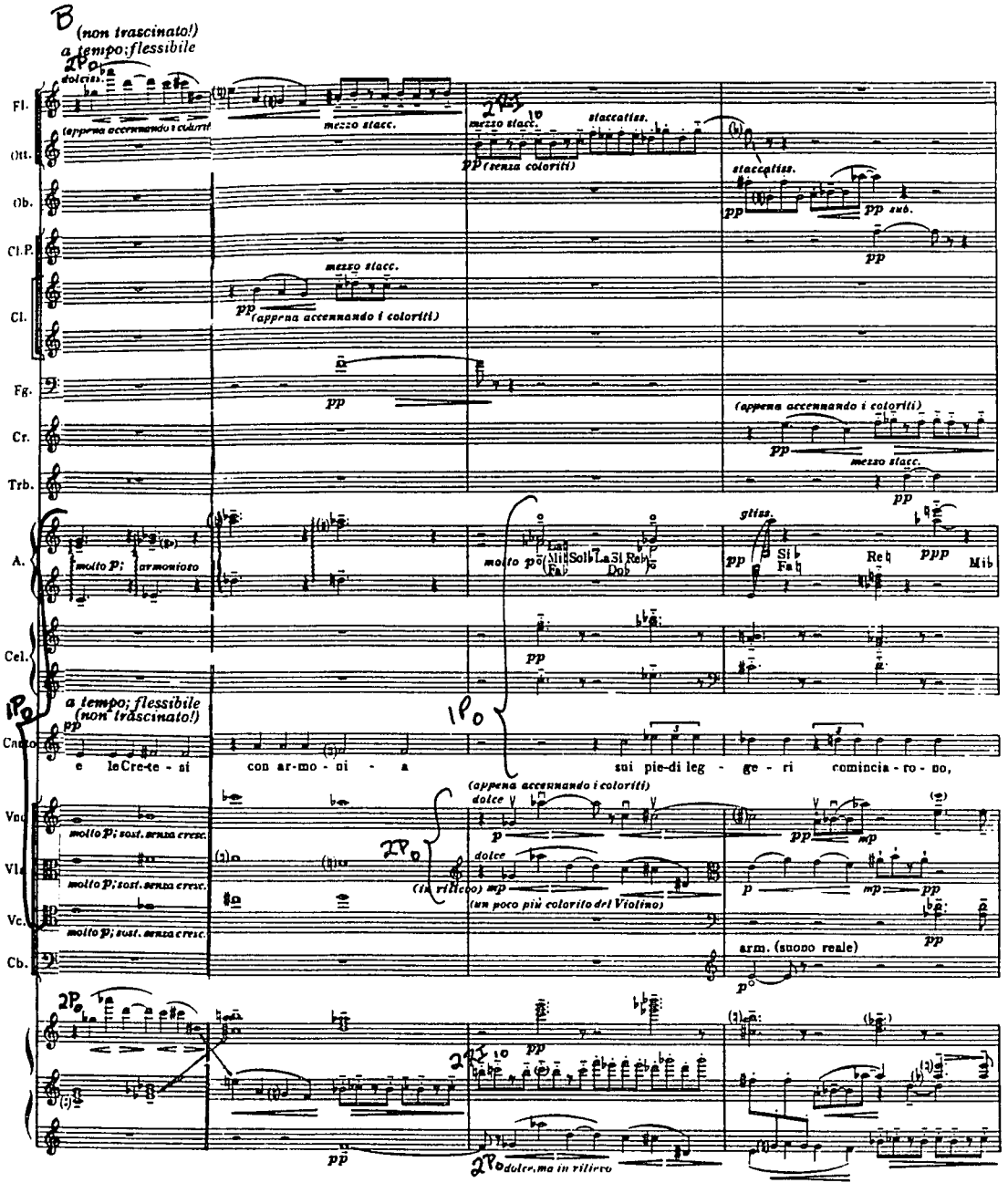
Ex. 16: "Piena splendeva la luna," Row 2, P_0

Row 2 begins as a countermelody to the vocal recitative (flute, m. 71, Ex. 17). The distinctive rhythm of eighth notes and eighth note rests associated with Row 2's second hexachord creates a more independent motive (m. 72, flute), one that Dallapiccola repeats thereafter.

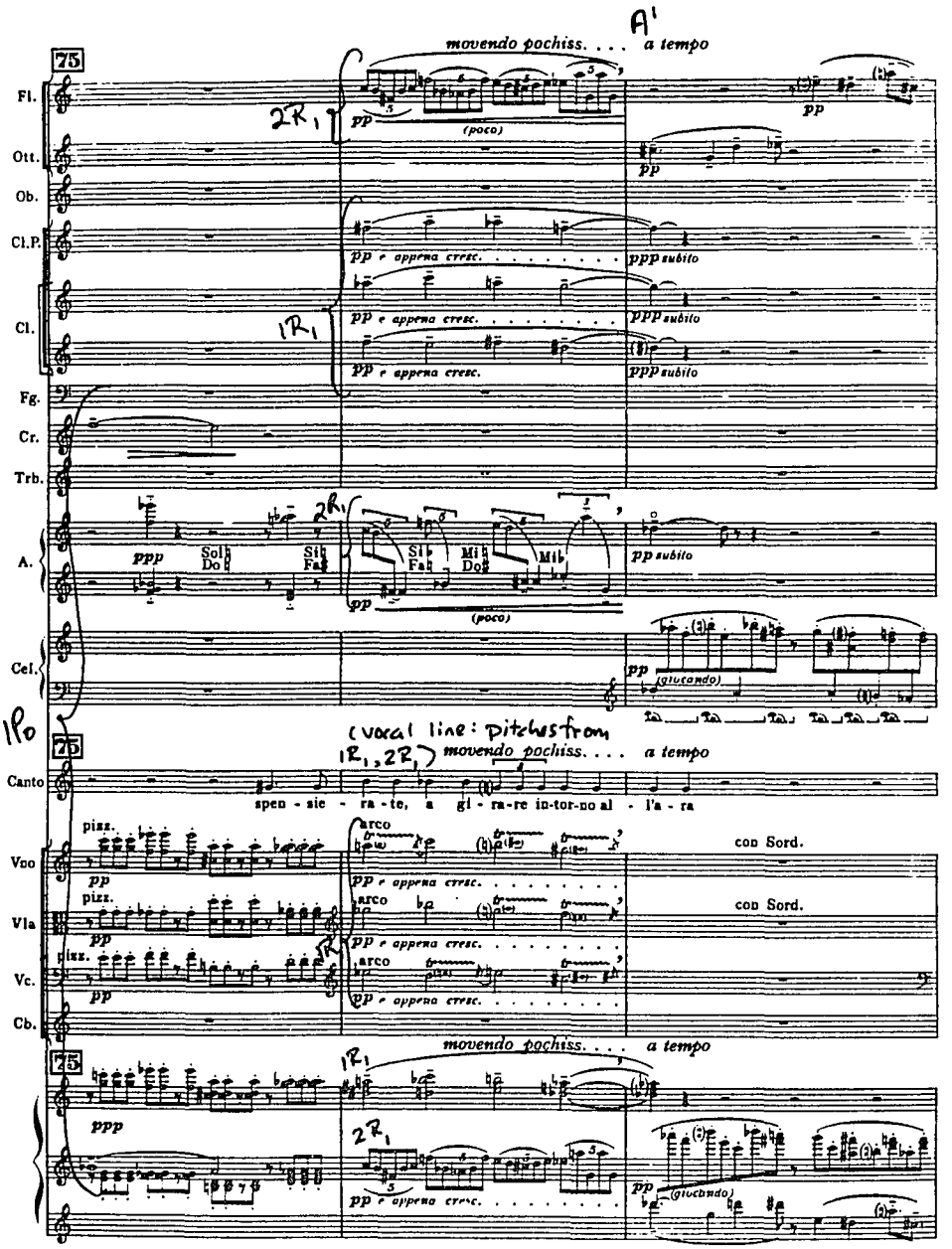
As Row 2 is passed among the instruments (woodwinds and strings, mm. 71-74, Ex. 17), the voice and its accompanying instruments (harp and strings) continue to sound Row 1. At the climax (mm. 73-74), Dallapiccola emphasizes qualities which distinguish Rows 1 and 2 from each other: the vertical orientation of Row 1 and the horizontal orientation and distinctive rhythm of Row 2.

Following the climax, Dallapiccola brings the two rows closer by investing each with qualities of the other. In m. 75 (Ex. 17), the chords of Row 1 are stated using the rhythmic motive of Row 2. In m. 76, Row 2 is presented in the flute and harp as four arpeggiated chords, an arrangement previously used for Row 1. Also in this measure, each row is presented in a retrograde form, divided into four trichords. The voice, which up to this point has drawn its pitches from Row 1, now has pitches from both rows:

Ex. 17: "Piena splendeva la luna," mm. 71-77



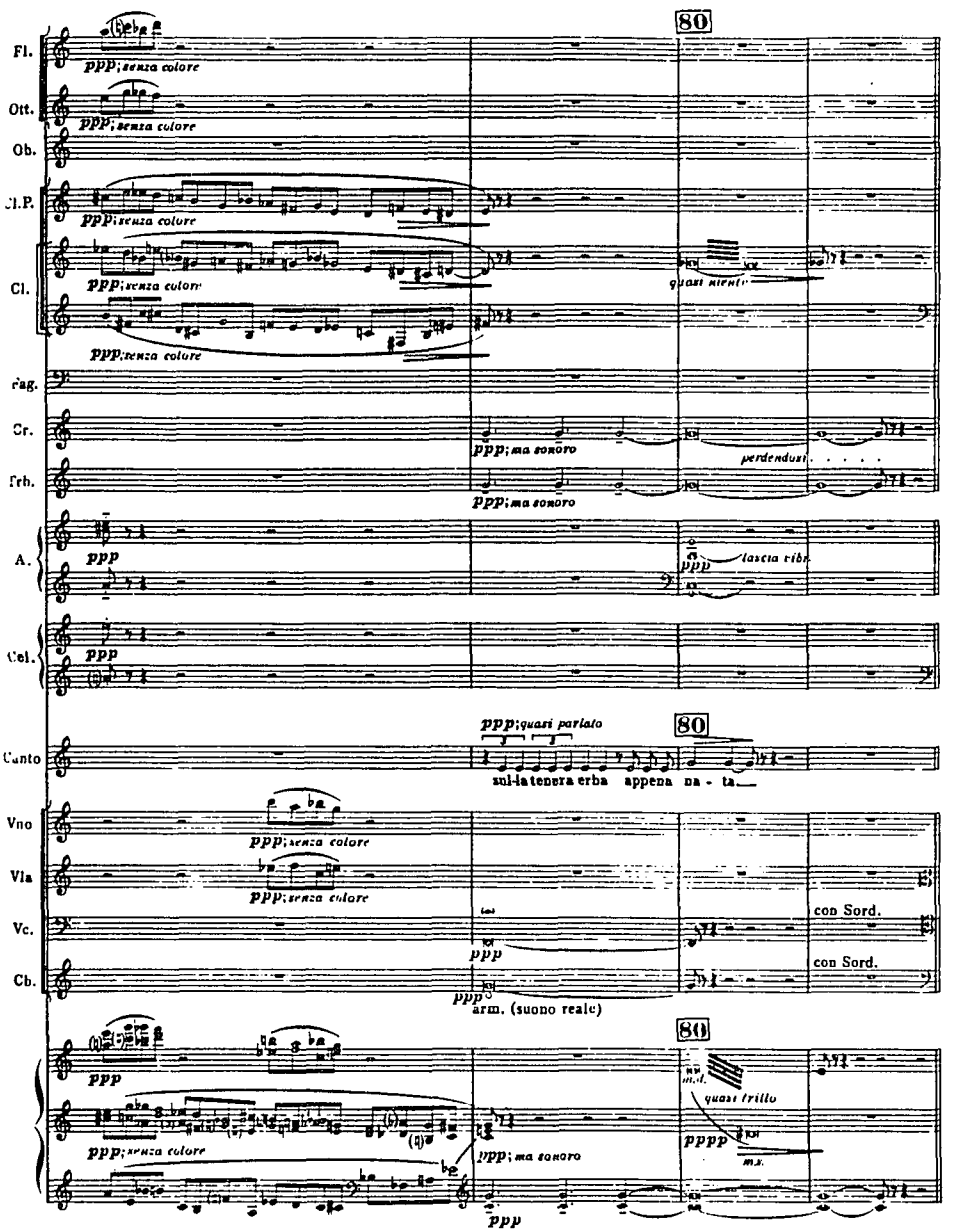
(Ex. 17, continued)



The final *A* ' section (mm. 77-81, Ex. 18) recapitulates the musical materials of *A*. The opening two arpeggios of *A* ' are transposed up a half step from the opening, and they are followed not by a third, similarly lofty, arpeggio, but by the series of descending

chords (m. 78). The song ends on a C major chord, just as it began with a C major arpeggio, but this chord is two octaves below the starting point.

Ex. 18: "Piena splendeva la luna," mm. 78-81



"Piena splendeva la luna" is different from the rest of the *Cinque frammenti* because it has only two twelve-tone rows, and these two have distinctive characteristics. All other Sappho songs have at least one twelve-tone grouping, either horizontally or vertically arranged, that is used to fill out the sonority or texture but not developed in any way. After he mastered the twelve-tone technique, it was unusual for Dallapiccola to use multiple tone rows in a song, as evidenced in Nathan's remark that "the composer seldom states two different rows simultaneously, but when he does so, it is with a special meaning."[34] In *Cinque frammenti,* it is unusual for Dallapiccola *not* to use many tone rows.

It is also unusual for the vocal line to be harmonic rather than melodic in orientation. In the other songs of *Cinque frammenti,* the voice is set apart from the instruments by its use as a melody instrument only. In "Piena splendeva la luna," the voice does not have independent melodies but rather doubles pitches of chords sounded by the instrumental ensemble.

"Piena splendeva la luna" is reminiscent of the opening movement of *Pierrot lunaire,* titled "Mondestrunken."[35] In the text of "Mondestrunken," moonlight pours down in intoxicating waves that are drunk by the eyes. Schoenberg's piece has an ethereal, moonlit atmosphere with high, soft, busy figuration played by a small instrumental choir. It has an ostinato built of thirds that includes ten of the twelve notes of the total chromatic, and later there is a flute which plays a sustained countermelody against the prevailing figuration of the texture. All of these elements are echoed in Dallapiccola's song.

Text-Music Relationship. Dallapiccola's three sections correspond to the three sections of the poem. In *A* (mm. 65-70, Ex. 15), the scene is set, just as it is in the first two

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[34] Nathan, "The Twelve-Tone Compositions," 292.

[35] I am indebted to Joy Calico, who first called my attention to the similarity of "Piena splendeva" to "Mondestrunken."

lines of text. Here the constant elements of text and music—the atmosphere, embodied in the harmony of Row 1, and the narrator, as portrayed by the vocal recitative—are introduced, and their static nature is revealed.

Section *B* (mm. 71-77, Ex. 17) corresponds to lines three through five of the poem. The place and the storyteller remain the same, but a new element is introduced, and there is activity as the new and old elements react with one another. In the text, a group of women enters the scene; in the music, a new melody—Row 2—is introduced. The women are given more and more definition: they are Cretan, they are in harmony with each other, they begin to move with light feet. As these words are sung, Row 2 is given more definition. Here it is helpful to consider that Dallapiccola sometimes turns to pictorialism in his music:

> [Dallapiccola] uses the term "ideogram" not only in a graphic sense but for any vivid reinforcement in music of a verbal image. . . . Ideograms of all sorts abound in the composer's music. [A] non-auditory one can be found in the *Concerto per la Notte di Natale dell'anno 1956,* movement IV, where the lines, of course consisting of the tones of the row, are curved in such a way as to form circles. This occurs at Jacopone da Todi's mystical words "Amor, amor, tu se' cerchio rotondo" and again later near the word "amore."[36]

Speaking in terms of pictorialism, the eighth-note rhythm and ascending pitch of Row 2 can be seen as a representation of the women picking up their light feet and beginning to move. As the eighth-note motive is gaining in intensity, Dallapiccola leaves off developing it and transfers its rhythm to Row 1 (m. 75). The row is sounded in its most characteristic C major incarnation, and we are once again made aware of the atmosphere. Now the women's activity is further defined: they turn around the altar, a movement that is made an ideogram. Rows 1 and 2 are turned around, played in retrograde (m. 76). The Row 2 arpeggios turn back on themselves in even quintuplets. The vocal line turns in mid-course. Another, less quantifiable, event takes place as well: the women become one

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[36] Nathan, "Dallapiccola: Fragments from Conversations," 305n.

with the atmosphere. And so the two distinct rows are fused in this measure, brought together in the vocal line and in the four six-note chords sounded by the instruments.

In *A'* (mm. 77-81, Exx. 17-18) there is a return to the atmosphere of the opening. Quasimodo's text ends with a return to the world of nature. Dallapiccola, too, returns to the texture and sonority of the opening section, with some important distinctions. "Piena splendeva la luna" began with a figure reminiscent of the moonlit world of *Pierrot lunaire*, complete with silvery celesta. It ends with a descent from the moonlit region to a simple, moderate-range C major triad, just as the poem ends with the image of new-born grass.

Song V, "Io lungamente"

Text. In the final song, Sappho tells of a dream she had:

Io lungamente	I at length
ho parlato in sogno con Afrodite.	spoke in a dream with Aphrodite.

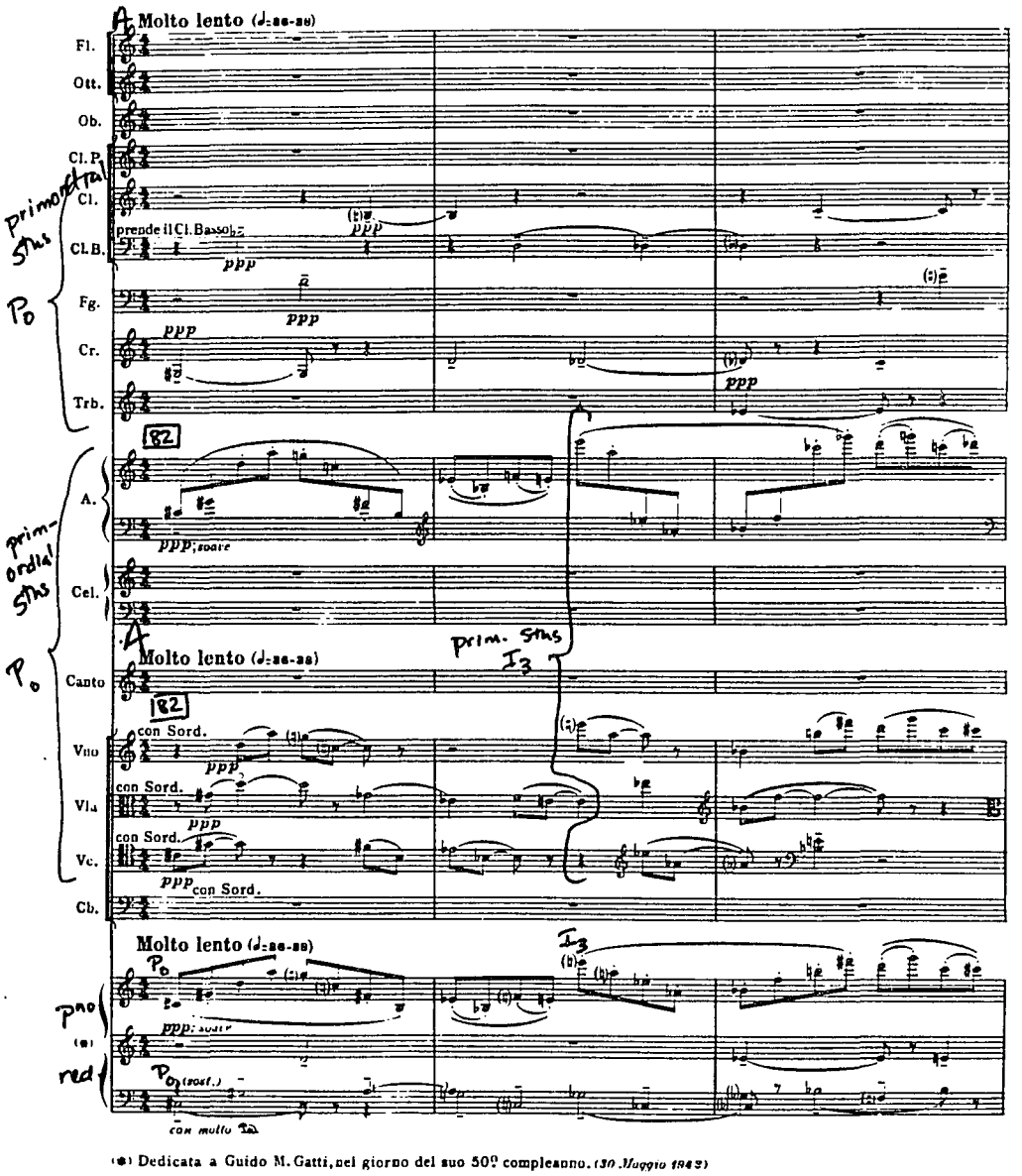
The opening of the poem seems to deal with every day life. Sappho begins with the ordinary image of a conversation. One may assume that the person with whom she talked was important to her, since they had a long conversation. The idea of a long conversation is a point of irony, since Sappho describes a lengthy conversation in two short lines. With the words "in sogno" ("in a dream"), Sappho turns the poem towards a mystical realm, inspiring a sense of expectation that something important will be revealed. In the poem's final words, Sappho's fellow conversant is revealed to be a divinity. Here, the poem breaks off. We have been delivered to the point of hearing Aphrodite's words (or so it seems), and then kept from receiving them. We are left asking: What did Sappho and Aphrodite say? The answer to this question lies buried in the mists of time. And yet, the mysterious lack of an ending for the fragment gives it a great deal of charm. It invites the reader to consider many possibilities.

The sound of the text is smooth. The dark *o* vowel is repeated many times, and there are also many long consonants like *l*, *m*, and *n*. The sound of "lungamente" (at length) reinforces its meaning.

Music. "Io lungamente" is in three sections. In *A* (mm. 82-84, Ex. 19), the primordial fifths, familiar from "Vespro, tutto riporti," reappear. The *B* section (mm. 85-91, Ex. 21) has the voice is in the foreground, singing a new row while the instruments sound accompanimental twelve-note groupings. And *C* (mm. 91-100, Ex. 22) brings together the primordial fifths of *A* with the twelve-note vocal melody of *B*. The timbre has a muted quality that arises from the very slow tempo, very soft dynamics, and predominance of strings, harp, and celesta. A light, dampened sound emerges when high and low pitches are balanced in the texture (as in mm. 82-84, Ex. 19); a darker, more clouded quality characterizes the measures where low notes predominate (see mm. 85-87, Ex. 21).

Section *A* (mm. 82-84) presents the primordial fifths simultaneously in two forms that have a two-to-one rhythmic ratio. The harp and strings present P_0 (mm. 82-83) then I_3 (mm. 83-84) in eighth notes, while low winds and brass sound P_0 in quarter notes. This section has an remarkable sound. It features the light and dampened timbre discussed above, but its sound results from other elements as well. The texture is wide-spaced, both vertically—the two voices are separated by an octave or more—and horizontally, since the rhythm's slow pace results in a lag time between pitches. Each pitch is given "breathing room" in all directions. Dallapiccola took great care in voicing this section. Successive pitches of the quarter-note row are passed between instruments in *Klangfarbenmelodie.* Dynamics are soft, articulation is detached yet smooth, and the rhythm, with its constant eighth notes and quarter notes, is mechanical. This section moves like clockwork.

Ex. 19: "Io lungamente," mm. 82-84[37]



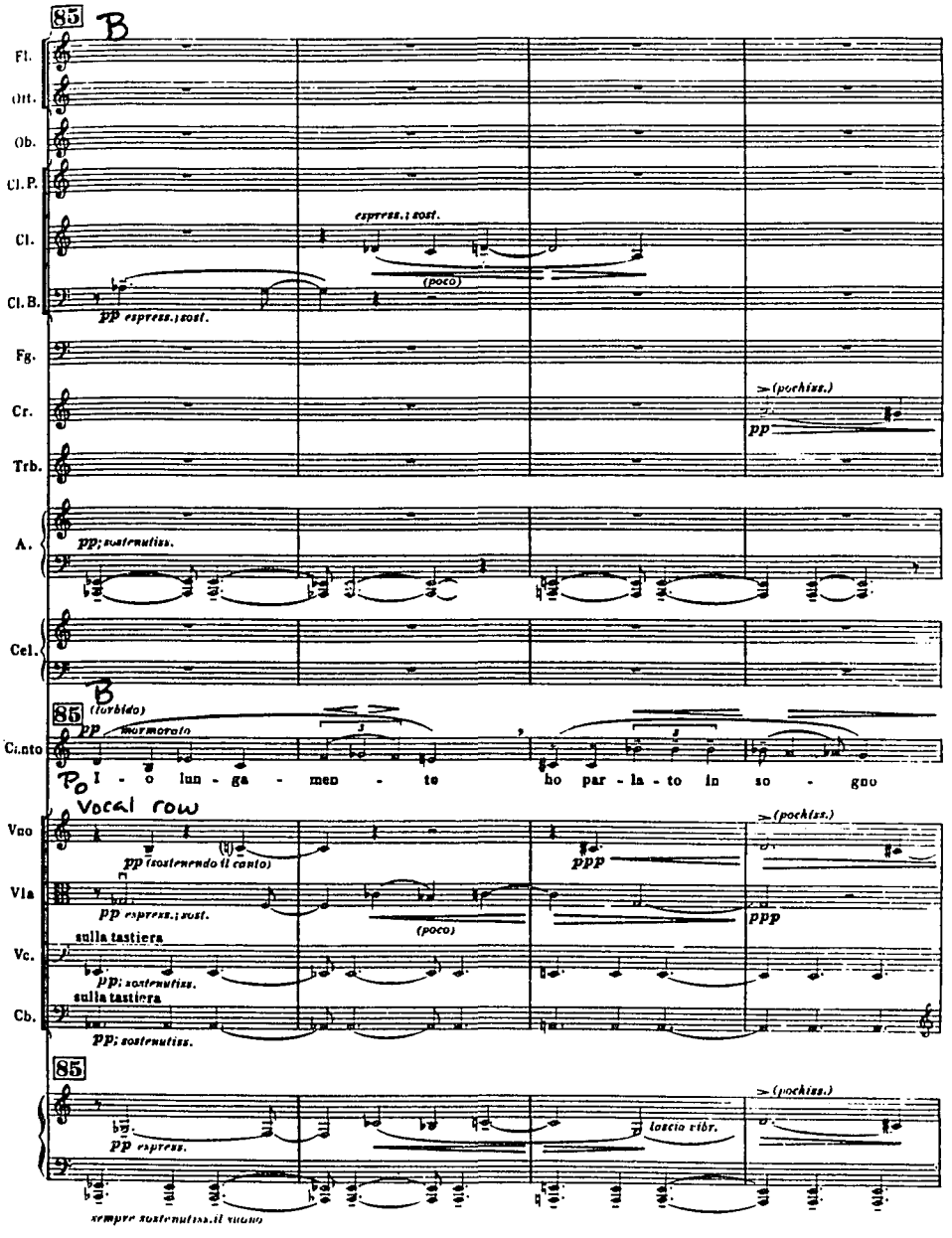
[37] The dedication at the bottom of the page is translated as: "Dedicated to Guido M. Gatti, on the day of his 50th birthday (May 30, 1942)." Gatti (1892-1973) was an Italian musicologist and writer, especially on contemporary music, who showed an interest in the young Dallapiccola.

Following the wide-spaced fifths, the vocal melody in *B* (mm. 85-91, Ex. 21) is compact. The tone row, with its many minor seconds and minor thirds, turns back on itself frequently:

Ex. 20: "Io lungamente," vocal row, P_0

The vocal line based on this row is indicated *"torbido"* ("turbid, cloudy, or muddy") and *"mormorato"* ("murmured"). The instrumental timbre is dark, anchored by an open-fifth pedal point that is reminiscent of the drone bass of "Vespro, tutto riporti." At this softer dynamic level, however, the pedal point sounds not forceful—as it did in the earlier song—but shadowy and covered. Intensity builds towards the climax (m. 90), where the vocal line reaches the high point of its twisting arch in a melisma on the word "Afrodite."

Ex. 21: "Io lungamente," mm. 85-92



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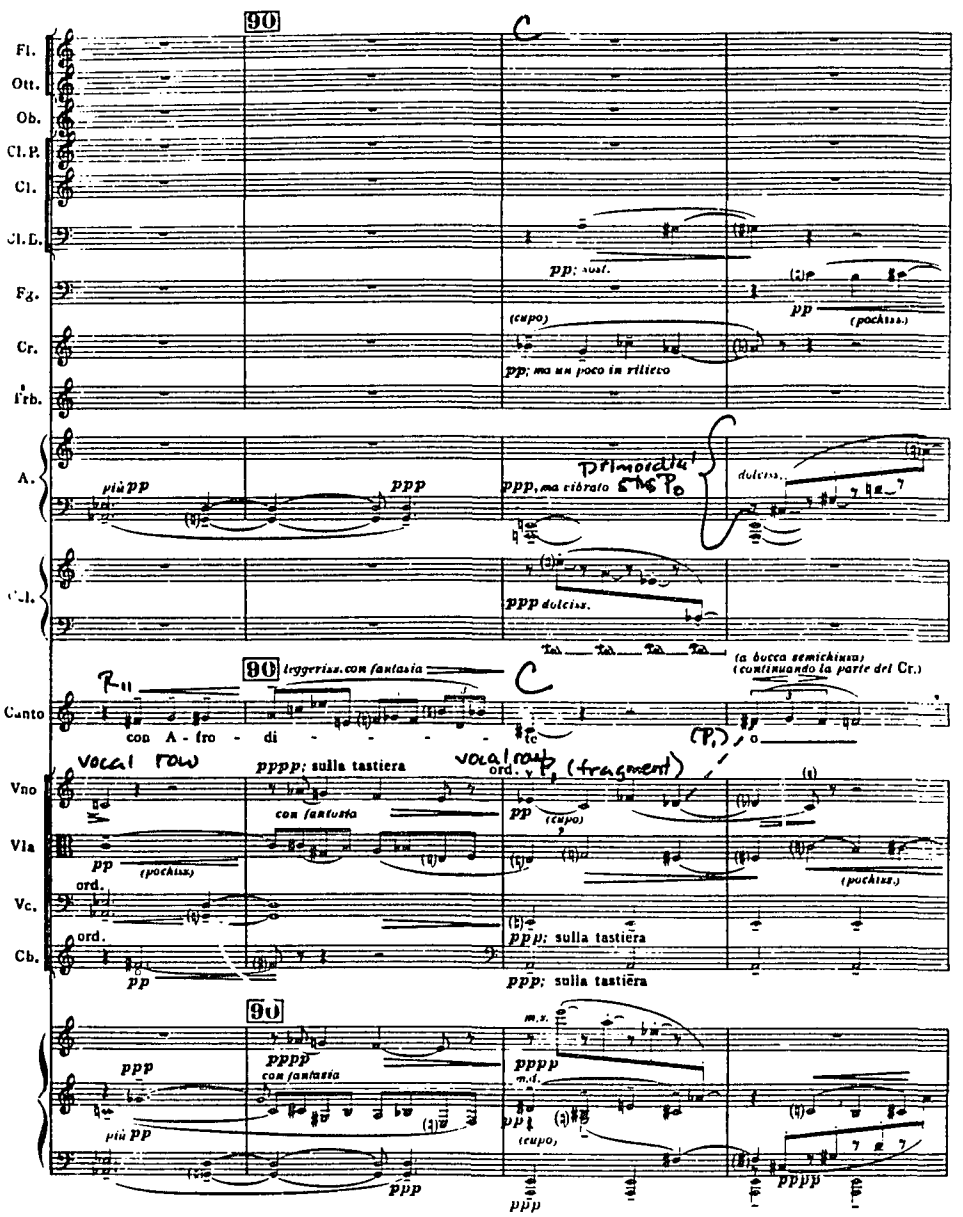
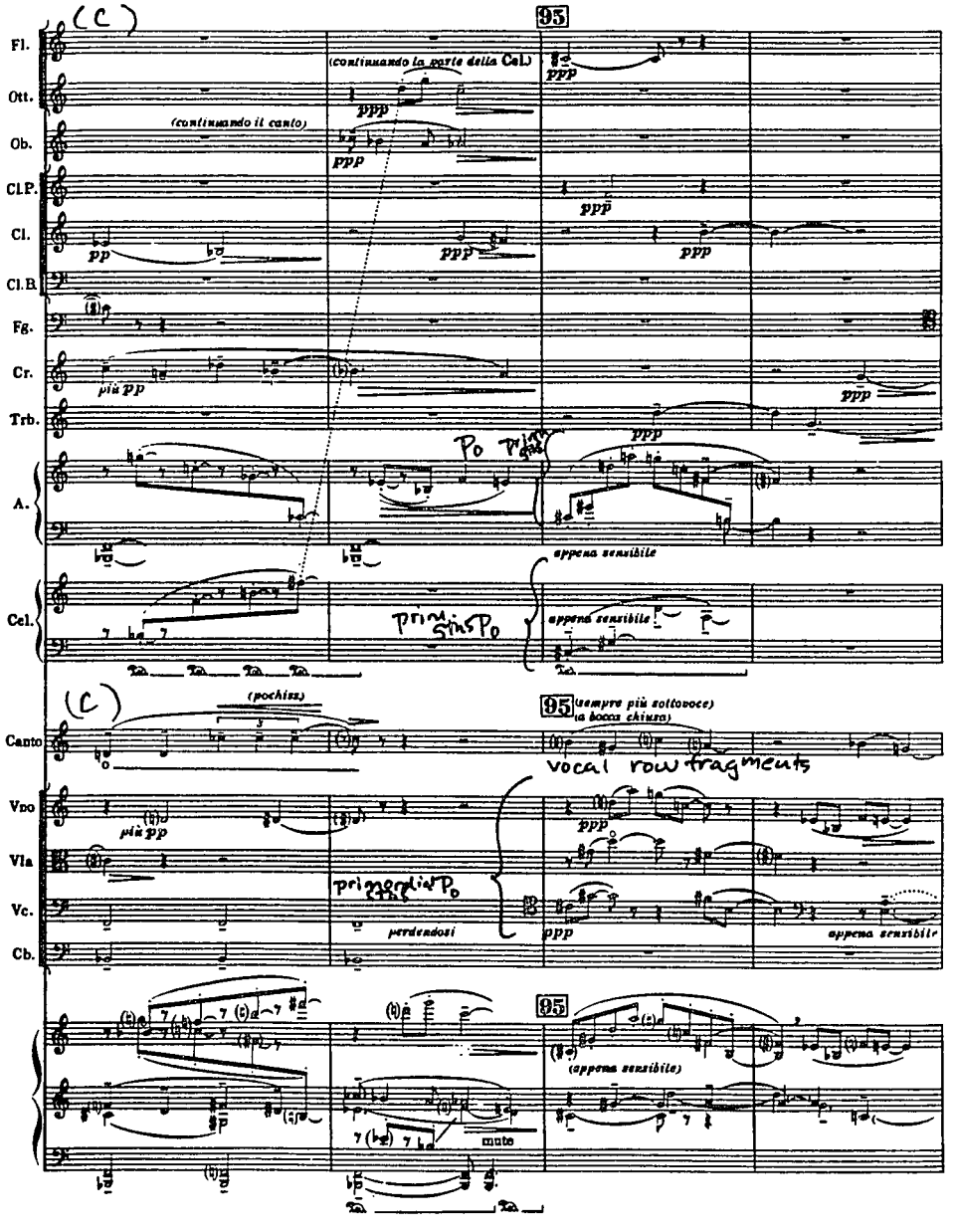


The separate musical materials presented in *A* and *B* are combined in *C* (mm. 91-100, Ex. 22) The vocal line is made up of wordless melismas, sung first with the mouth half-closed (mm. 92-94), later hummed (mm. 95-99). As the vocal production changes from singing to half-singing to humming, the melody sung by the voice is increasingly

fragmented; first five notes, then four, then two comprise the thread of the melody. Meanwhile, the focus shifts to the primordial fifths as the main structural element.

Ex. 22: "Io lungamente," mm. 93-100



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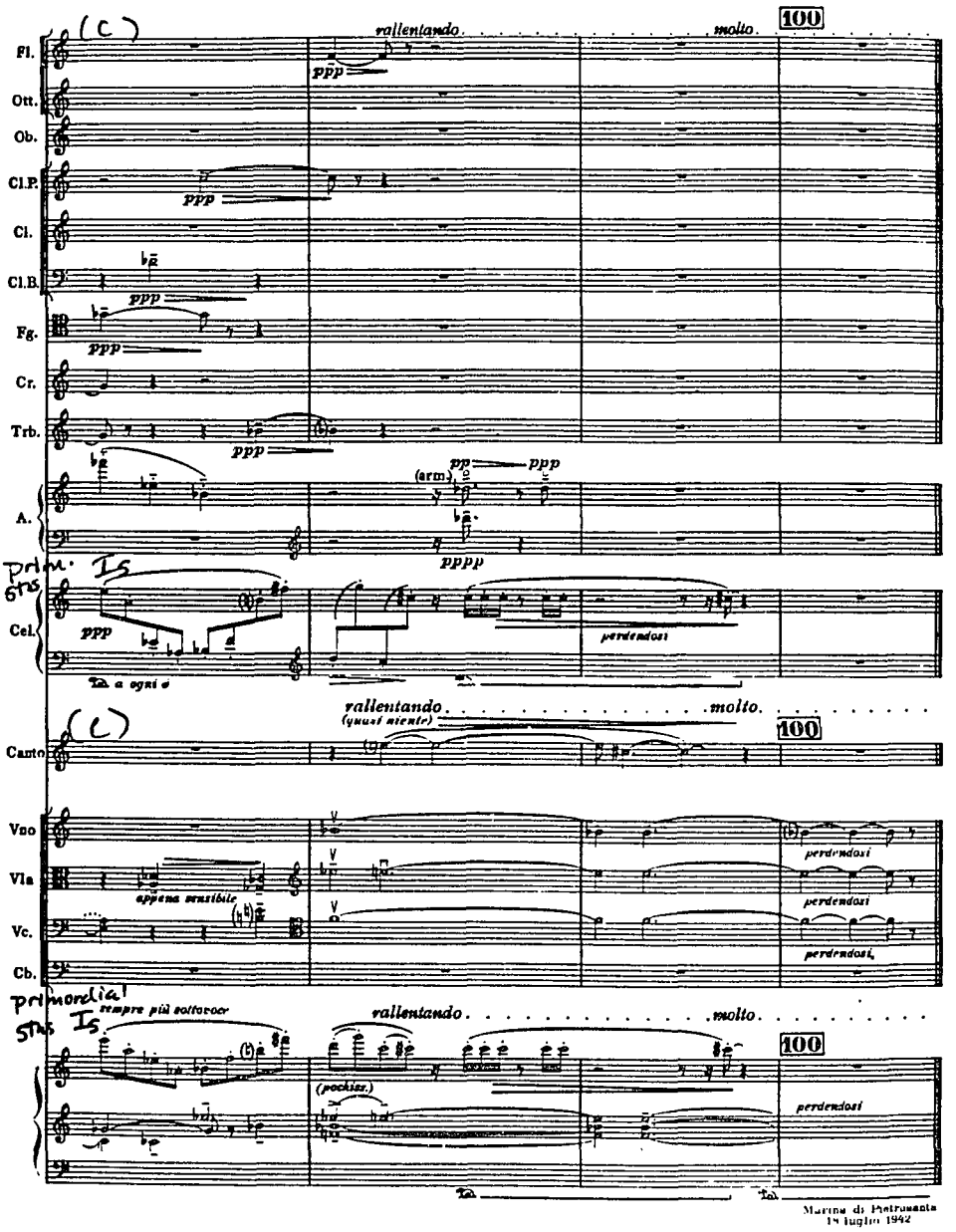

"Io lungamente" closes with a return to the emphasis on C♯ that characterized the opening of this song and the first song of the *Cinque frammenti.* The instrumental ensemble has a form of the fifths that ends on C♯, and the final vocal fragment also ends on C♯.

Text-Music Relationship. Midway through Sappho's poem—at the words "in sogno" ("in a dream"), the reason for its atmosphere becomes apparent. The poem features dark, slow sounds not just because the conversation was long, but also because the conversation took place in a dream. Dallapiccola *begins* with a dreamlike atmosphere. He calls on the listener's memory, both the memory of the primordial fifths from the earlier song, and the archaic time evoked by the fifths. The smooth and dark qualities of the text, important in establishing its mood, are paralleled in the muted timbre of Dallapiccola's setting, and the feeling of length is achieved through the slow tempo. Again, as in earlier songs, the deity is on a higher pitch plane than the human. The melisma on "Afrodite" is the highest point of the texted vocal melody, an octave above "Io" ("I").

Dallapiccola's wordless melismas are curious. Nowhere else in the *Liriche greche* does he use this device—only for the text which is apparently incomplete. Sappho literally becomes unintelligible and incoherent at this point in the fragment. And so the voice leaves words and melody behind for muted utterances that are progressively less coherent. Finally, the vocal line is buried in the midst of the primordial fifths.

The Journey of *Cinque frammenti di Saffo*

The similarities between songs I and V and II and IV, and the two-part form of song III give *Cinque frammenti di Saffo* a sense of unity. Although these symmetries connect the later songs with the earlier ones, the work does not return to its starting point. There are important differences between the earlier and later songs. To examine these differences is to study how the cycle progresses. The result is a better understanding of the nature of the journey from the first song to the last.

Among the texts, the use of present tense in songs I, II, and III and past tense in songs IV and V has already been noted. There are some other interesting distinctions. Texts I, II, and the first half of III take as their subject matter people living in the world of

the present (the present in ancient Greece, that is): a woman longing for her shepherd son; Sappho, filled with desire, and Gongyla, who stirs her; and young women participating in an autumn ritual. The first half of text III also has a subplot: the death of a human being, Adonis. The second half of text III, as well as texts IV and V, have less tangible subject matter: a goddess; a charmed moonlit scene; and a dream-conversation with Aphrodite. Furthermore, texts IV and V, in past tense, are memories told by the poet. In terms of subject matter and verb tense, the cycle could be described as a journey from the physical, tangible, and human through death to the realm of the memory, spirit, and divine.

The music of *Cinque frammenti* traces a path from louder, lower, denser songs to softer, higher, sparser ones. Dynamics, pitch, texture, and rhythm, for example, distinguish the opening measures of the cycle from the closing ones (see mm. 1-2, Ex. 3 and mm. 97-100, Ex. 22). Measures 1-2 are loud, low, and compact of texture; the rhythm moves in slow firm quarter notes. Measures 97-100 are soft, high, and more expansive of texture; the rhythm moves in smooth but detached eighths and sixteenths. These are the extreme examples of changes in sound quality which take place over the course of the cycle.

Further changes are evidenced in Dallapiccola's phrase structure, which is more dynamic in songs I, II, and III than in songs IV and V. Forward motion issues from wide-arching melodies, as in mm. 5-7 of "Vespro, tutto riporti" (see Ex. 3), mm. 31-35 of "O mia Gongila" (see Ex. 7), or mm. 49-51 of "Muore il tenero Adone" (see Ex. 11). The melody moves in one general direction over several bars, gaining momentum towards the climax or end of the phrase. Dallapiccola taps the directional potential of meter by underscoring the strong beats in songs I and II, and placing each climax—for example, m. 6 of "Vespro, tutto riporti," m. 34 of "O mia Gongila," and m. 51 of "Muore il tenero Adone"—on the downbeat. Other musical elements, such as rhythmic activity, texture, and dynamics, intensify towards the climaxes and deintensify away from the climaxes.

In the final two songs of *Cinque frammenti*, atmosphere and staticity are more important than momentum. Both bear the marking *"con fantasia,"* ("with fantasy"), an indication not shared by songs I through III. In "Piena splendeva la luna" and "Io lungamente," the directional qualities of rising pitch and rhythmic drive are counterbalanced by the inert qualities of persistently soft dynamics and ethereal timbre. In "Piena splendeva la luna," other static elements include the homogeneity of the opening tone row (Row 1, see Ex. 14), especially when the row is presented as held-out block-chords (mm. 65-69, for example; see Ex. 15), and the repeated notes of the vocal recitative. Inconsistent surface rhythm patterns, as in mm. 75-77 (see Ex. 17), frustrate forward motion by establishing each measure as a separate rhythmic entity. In "Io lungamente," on the other hand, Dallapiccola counters forward motion by using consistent rhythmic patterns as a static element. The primordial fifths of mm. 82-84 (see Ex. 19) move in detached yet smooth eighth-notes; the consistency of their articulation—beats two and four are articulated the same as beats one and three—undermines the hierarchical structure of strong and weak beats that gives meter its directional quality. Also, the vocal tone row (see Ex. 20) is constructed to turn back on itself when presented—as it is except at the climax—in a P form. In m. 90 (see Ex. 21), the vocal line emphasizes the downbeat then rises to its climax. The instrumental ensemble, at the same time, sustains a chord over the barline—thereby weakening the strength of the downbeat—and descends as the voice is ascending.

The musical journey from "Vespro, tutto riporti" to "Io lungamente" is from darker sounds to brighter ones; from density of texture to sparsity; from a loud dynamic to a soft one; from slow and firm rhythms to a sense of being without meter; from forward momentum to staticity. This musical course parallels the path of the texts from the earthly to the realm of memory and the spirit.

Due liriche di Anacreonte

Due liriche di Anacreonte, written in 1944 and 1945, were the last of the *Liriche greche* to be composed. The songs are scored for soprano, E$^{\flat}$ clarinet, A clarinet, viola, and piano. Here is how Dallapiccola describes the cycle:

> These two songs are more extensive than the others: they consist of thirty-six measures each, while in the other cycles a piece rarely lasts more than twenty measures, and the first piece of the *Sex carmina Alcaei* has only nine. I resolved to arrive at the fullest sonority in the second piece of the Anacreon cycle, that is, in the cycle which has the smallest instrumental ensemble (four players, as opposed to the fifteen of the *Cinque frammenti di Saffo* and to the eleven of the *Sex carmina Alcaei).* Furthermore, in the second piece of the Anacreon cycle, the same series from the final movement of *Cinque frammenti di Saffo* is utilized, which will return for the last time (sort of a quotation, or, better yet, an underlining), at the end of the first movement of the *Sex carmina Alcaei.*[38]

The Anacreon songs are the same length, thirty-six measures each. Each is based on a single twelve-note row—different in the two songs—and has four sections. Canonic devices appear in both songs (more in the first than in the second). Despite the similarities, the two songs are very different in character. The first has, in Dallapiccola's words, "a languid and nostalgic atmosphere," the second "an incisive and dramatic character."[39]

The texts are from Anacreon's amatory verse. Both poems take as their subject the love god, Eros. They are typical of the poet in their self-mockery:

> There is in [Anacreon's] love poetry virtually none of the passion and earnestness that we find in Sappho and Catullus. Anacreon's most serious tone in amatory verse

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[38] "Queste due liriche sono piú estese dell altre: constano di 36 battute ciascuna, mentre negli altri cicli ben di rado un pezzo supera le 20 battute e il primo brano dei *Sex carmina Alcaei* ne ha nove. Mi ero proposto di raggiungere la piú ampia sonorità nel secondo pezzo dell *Anacreontiche,* cioè nel ciclo che ha il minimo organico strumentale (quattro esecutori, di fronte ai quindici dei *Cinque frammenti di Saffo* e agli undici dei *Sex carmina Alcaei).* Inoltre nel secondo pezzo delle *Anacreontiche* è sfruttata la stessa serie dell'ultimo brano dei *Cinque frammenti di Saffo,* che ritornerà per l'ultima volta (quasi una citazione, o meglio una sottolineatura) alla fine del primo brano dei *Sex carmina.*" Dallapiccola, "A proposito delle *Due liriche di Anacreonte,*" 441.

[39] "Il carattere generale del pezzo è tenuto in un'atmosfera languida e nostalgica. Le *Variazioni,* di carattere tagliente e drammatico, sfruttano bruschi contrasti dinamici e accentuazioni violente." Ibid., 441-42.

> has an objectivity and reflectiveness foreign to erotic passion. Often, too, his love poetry has . . . the sportiveness and whimsy of Horace's, with the lightness of tone modified by a note of irony or satire.[40]

The texts are roughly the same length. Each is divided into two sections, the first of which is somewhat longer than the second.[41] Eros is portrayed differently in the two poems. In the first, the love god is imagined in a languorous state; in the second, Eros is ruthless, violent, and powerful. The first poem is in the present tense, the second in the past tense.

Song I, "Eros languido"

Text. The first Anacreon lyric is sung in praise of Eros:

Eros languido desidero cantare coperto di ghirlande assai fiorite, Eros che domina gli uomini, signore degli Dei.	Languid Eros I desire to sing covered with many-flowered garlands, Eros who rules men, master of the Gods.

The lyric is in two sections. The first, lines one and two, describes Eros's physical appearance and defines the relationship between Anacreon and Eros. In the second section, line three, Anacreon describes Eros's power.

Anacreon sings praises about Eros, and in this way the lyric is like a hymn. The poet refers to the power that the love god holds over men, and, by extension, himself. But he treats his subject with familiarity rather than reverence or awe. Eros is depicted in a relaxed pose with garlands draped about his neck. This is not a formal hymn to a deity that might be sung in a religious ceremony. Rather, the lyric is typical of songs composed for *symposion,* or male drinking groups.[42]

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[40] Kirkwood, 153.

[41] The first text has thirty-nine syllables and a sectional division following the twenty-third syllable. The second has text has thirty-seven syllables and a division following the twenty-first syllable.

[42] Several of Anacreon's poems link the themes of convivial gatherings and love. Kirkwood, 157.

Much of Greek lyric poetry was created for *symposion*, described here by Oswyn Murray:

> The *symposion* took place in a room called "the men's room" . . . often specially designed, with the door off-center to accommodate the couches on which the participants lay, one or two to a couch, propped on their left arm. Before them were light snacks on low tables. The size of the rooms varied from three to twelve or more couches, so the groups were relatively small. In the room stood a large . . . mixing bowl, in which the wine was mixed with water in proportions usually of two or three of water to one of wine: the alcoholic content was therefore less than that of modern beer; the wine-pourers were young male or female slaves, often chosen for their beauty.[43]

Poetry written for *symposion* often features the themes of celebration, wine, and love, especially homosexual love. Among the images associated with this poetry are garlands of flowers, myrrh, and invocations of Eros and Dionysus.

In Greek mythology, Eros is the god of love, a prankster who torments human and deity alike by igniting passion in their hearts. Although he is relaxing in this poem—indeed, he seems to be taking part in a *symposia*—he still has enough energy to play some tricks. Eros leaves his signature in many of the words of the text. The first line begins with the *er* of "Eros" and ends with the retrograde *re* of "cantare" ("to sing"). A similar retrograde happens in line three, where the opening *ero* is reversed in *ore* of "signore" ("master"). If the letters *ign* were omitted from this word, we would have "Eros" backwards. Echoes of "Eros" also appear in the *ero* of "desidero" ("I desire") and *er* of "coperto" ("covered"). Eros seems languid, but he is taking an active role in the poem nonetheless.

Music. "Eros languido," subtitled "Canons," is in four sections: a canonic introduction (mm. 1-9), canons *a due*, (mm. 10-16), *a tre* (mm. 18-27), and *a quattro* (mm.

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[43] Oswyn Murray, "Life and Society in Classical Greece," *The Oxford History of the Classical World*, ed. Jasper Griffin, John Boardman, and Oswyn Murphy (Oxford: Oxford University Press, 1986), 224-25.

28-36). A brief piano interlude is heard in mm. 16-18. The form could be described *A-A'-B-A"*, since the introduction, canon *a due*, and canon *a quattro* share one theme.

Dallapiccola establishes his "languid and nostalgic atmosphere" by emphasizing the warm, low registers of the clarinet, voice, and viola. The piquant E^{b} clarinet and muted piano provide contrast. Soft dynamics produce a veiled timbre. No bass notes (below C_3) sound; rather, alto- and soprano-range pitches predominate, and sonorities sound incompletely rooted. The tempo is marked *"Quasi lento, ma senza trascinare"* ("almost slow, but without dragging"). Quarter notes move slowly (38-42 beats per minute), but manage to retain their buoyancy because of supple surface rhythm. Intermittent pedal points in the clarinets and piano act as static forces.

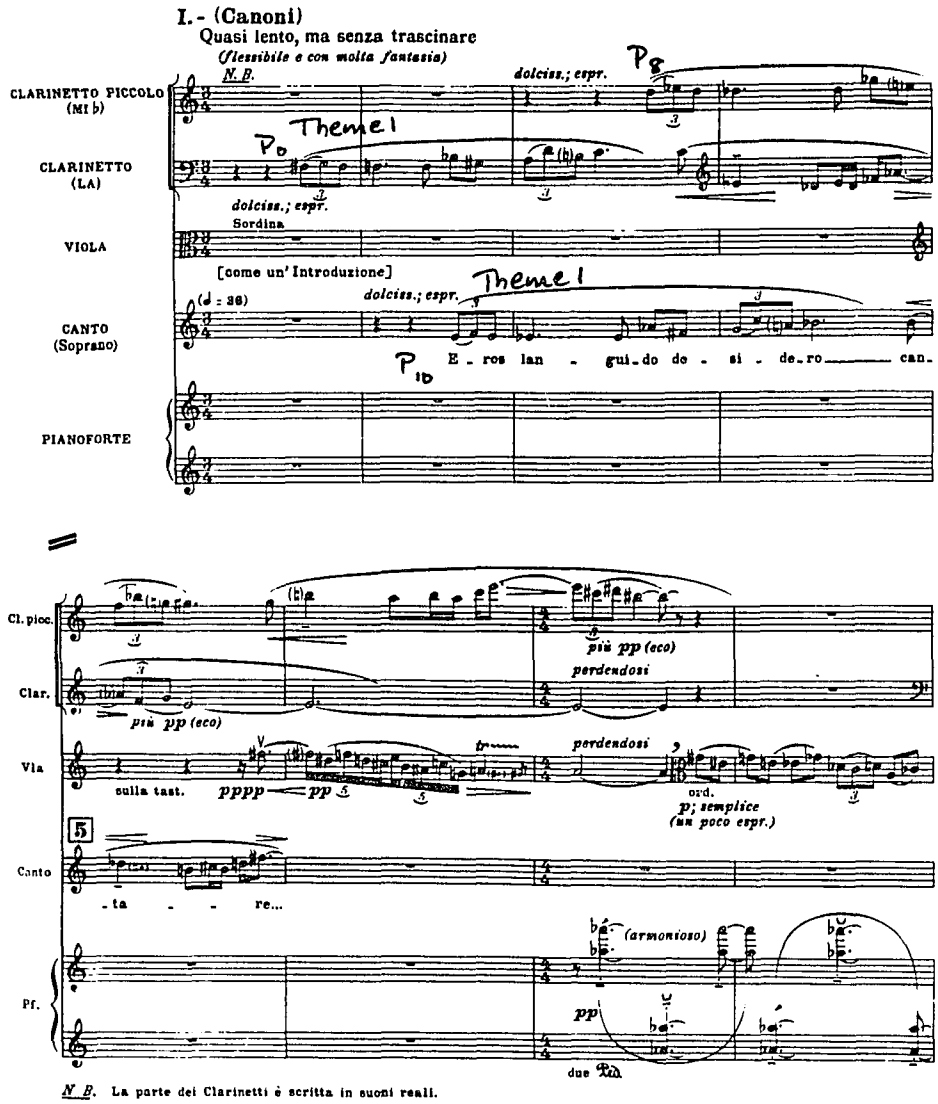
All melodic materials are drawn from one tone row:

Ex. 23: "Eros languido," tone row, P_0

Dallapiccola bases four canonic themes on this row. Theme 1 is a statement of P_0 followed by the first tetrachord of R_4 (clarinet, mm. 1-5, Ex. 24). Theme 2 has the latter nine pitches of R_2 followed by the first five pitches of I_{10} (clarinet, mm. 14-16, Ex. 25). Theme 3 is one statement of P_3 (E^{b} clarinet, mm. 18-19, Exx. 25-26). Theme 4 is one statement of R_7 (E^{b} clarinet, mm. 20-22, Ex. 26). Each theme has pitches which are repeated before the total collection is exhausted, and each has a characteristic rhythmic and melodic shape.

Theme 1 is used in the introduction, a three-voiced canon at the major seventh at the interval of one measure. The clarinet enters first, followed by the voice and the E^{b} clarinet:

Ex. 24: "Eros languido," mm. 1-8[44]



The viola and piano do not take part in the canon. Rather, the viola plays row forms (R_2 then R_4) as countermelodies, and the piano sounds an A^b pedal point.

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[44] Dallapiccola, *Due liriche di Anacreonte* (Milan: Suvini Zerboni, 1946). Used by permission of the publisher. All examples used in my discussion of this cycle, except the tone rows, are reproduced from this score. In the score, the clarinet parts are written in sounding pitches.

Theme 1 is distinguished by its triplet anacrusis,[45] twisting ascent, and supple shifts between duple and triple subdivisions of the beat. The theme settles periodically on long notes—quarters or dotted quarters—as it traces a half-arch that peaks a major ninth above its starting point. The tension of this line is increased by Dallapiccola's use of ascending minor seconds and perfect fourths—associated in tonal music with rising harmonic tension—to establish temporary pitch centers. In the clarinet line of mm. 2-3, for example, the latter notes of the pairs F-B^{b}, G$^{\#}$-A, A-D, and B-C are temporarily tonicized because the melody mimics the dominant-tonic or leading tone-tonic relationship. The slow pace of the rhythm and ample space between canonic voices create a texture in which these "tonal" relationships are audible.

Theme 1 acts as an antecedent phrase; its consequent phrase is Theme 2 (clarinet, mm. 14-16, Ex. 25). Beginning where the first theme left off, Theme 2 descends, unwinding some of the tension that resulted from Theme 1's ascent. The two themes, taken together, form a wide arch with a final upward sweep. Theme 2 is less distinctive than Theme 1 in terms of its melodic shape and rhythm. Still, it possesses some idiosyncratic qualities. Its rhythmic values are faster than those in Theme 1; it repeatedly returns to its third pitch (see the return to E_4 in mm. 14-15 of the clarinet); and it has a final upward sweep (m. 15, clarinet). This final motive is an inversion, with some rhythmic alterations, of the anacrusis of Theme 1.

The canon *a due,* like the introduction and the canon *a quattro,* is at the major seventh and at the interval of a measure. Each voice—first the clarinet and then the soprano—presents Theme 1 (no example) followed by Theme 2:

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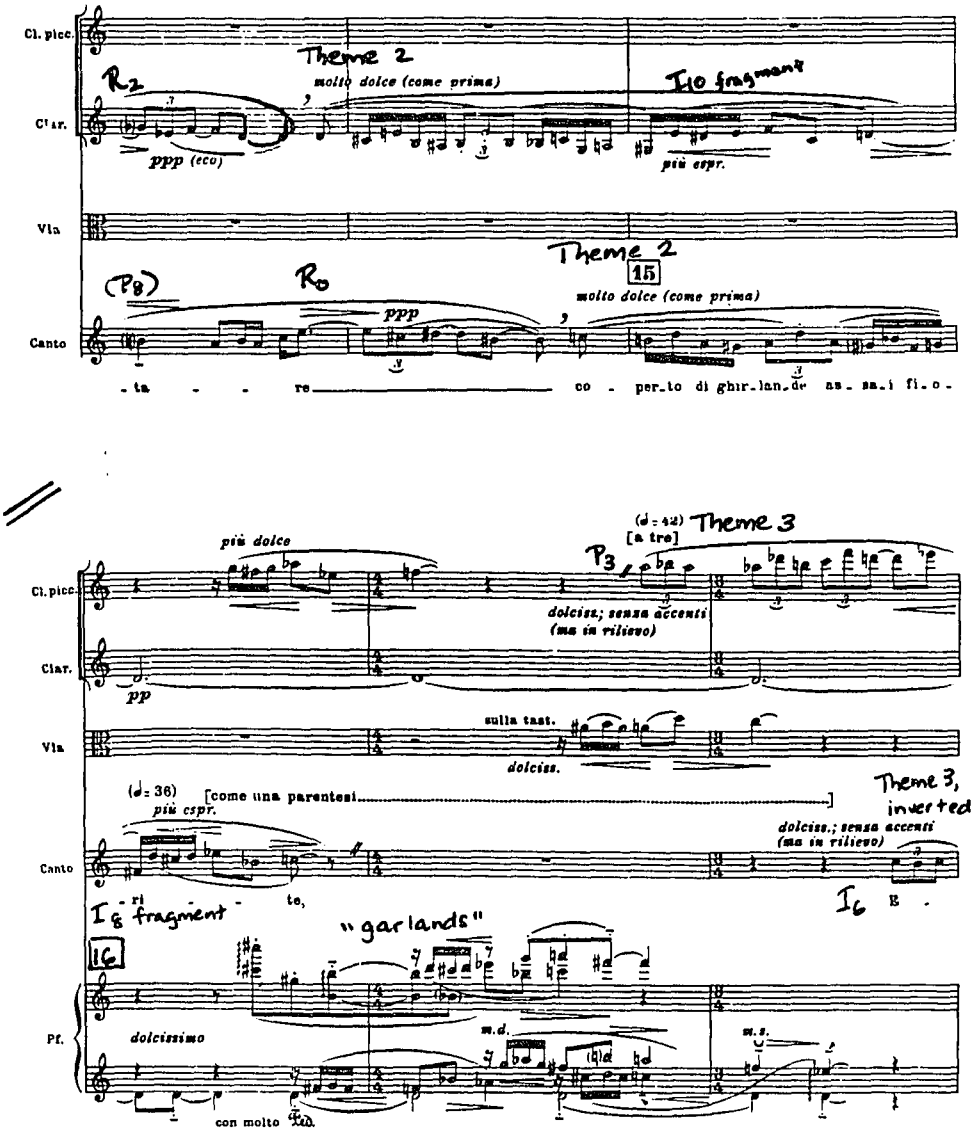
[45] The anacrusis is very similar to the first wordless melisma of the last Sappho song (see Ex. 20, m. 92). Both motives have a triplet figure that begins on F$^{\#}$, moves to its upper neighbor, G, returns to F$^{\#}$, and settles down to a sustained F.

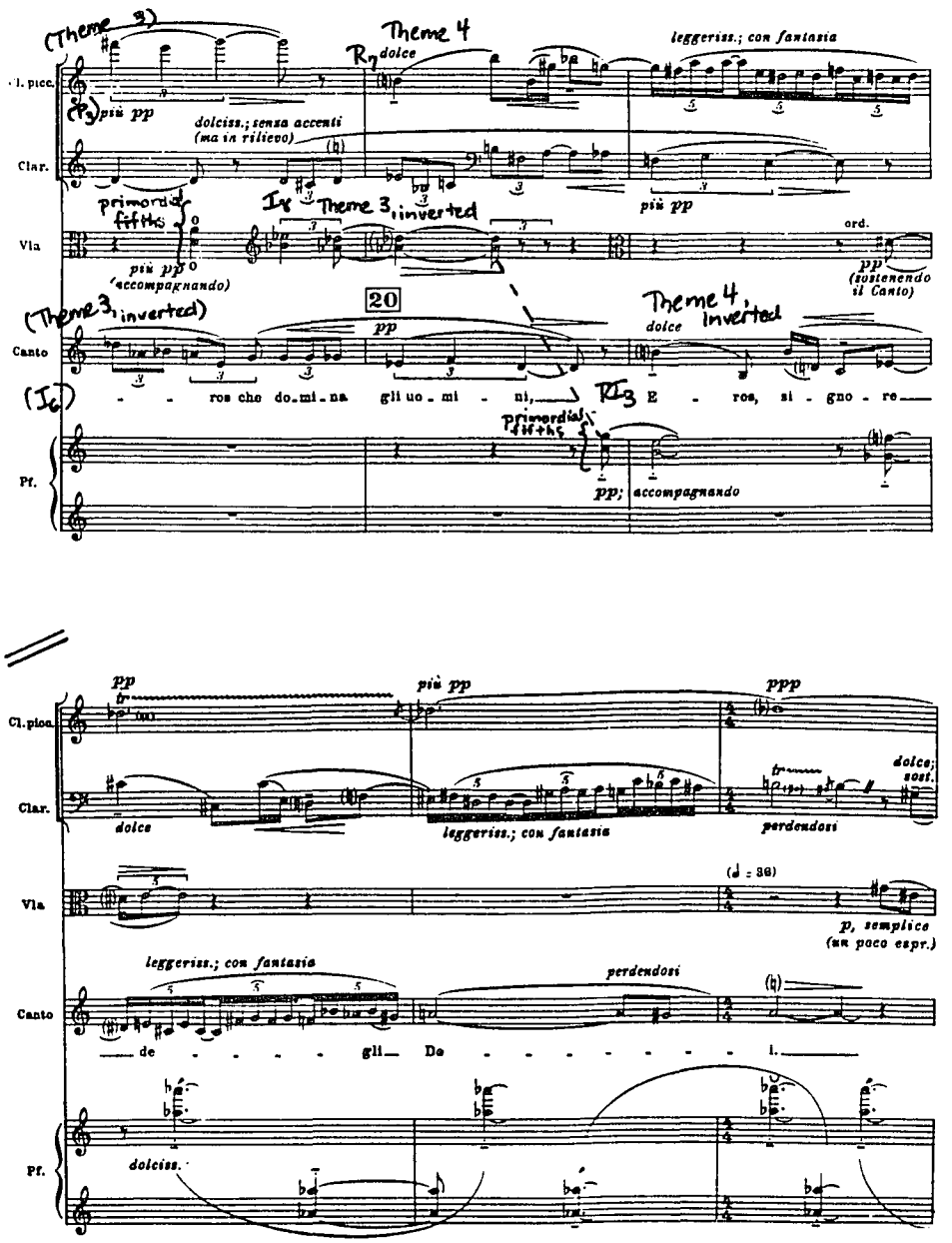
Ex. 25: "Eros, languido," mm. 13-18



Measures 16-18 bear the marking *"come una parentesi"* ("as a parenthesis"). The instrumental lines feature two important motives: the first five pitches of Theme 1, and the last five pitches of Theme 2. The motives are mirror images of each other and share the same rhythm. Additionally, the right hand of the piano plays the last seven notes of I_{10}.

The canon *a tre* has a time interval of one measure; the pitch interval changes from a sixth between voices one and two to a seventh between voices two and three. First to enter is the E♭ clarinet, playing Theme 3 (Exx. 25-26) then Theme 4; the voice and A clarinet, entering second and third, present Themes 3 and 4 in inversion:

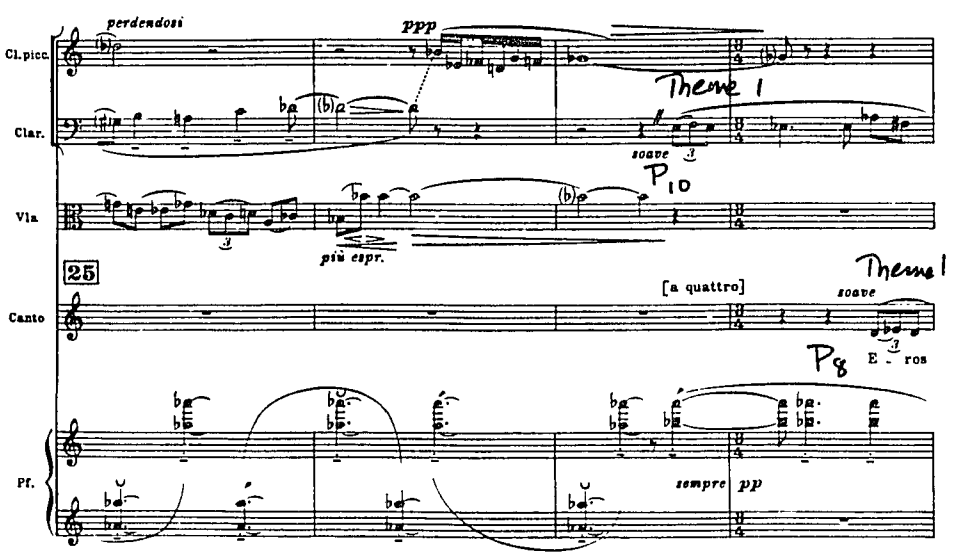
Ex. 26: "Eros, languido," mm. 19-24



Theme 3 twists upward—downward in inversion—in familiar triplets. Theme 4 begins with large upward (or downward) leaps then winds downward (or upward) in quintuplets. Meanwhile, the viola and piano play the first and second hexachords, respectively, of the primordial fifths, P_1.[46] These contrasts in pitch materials—primordial fifths, inverted and primary forms of the themes—along with rising pitch and quickening surface rhythm, increase tension towards the climax in mm. 22-23. There, the vocal line ascends in quintuplet melismas to the end of Theme 4. This climax is curious. Momentum builds towards m. 23, where, instead of reaching its peak, the tension dissipates. Thus the climax is promised but achieved only incompletely.

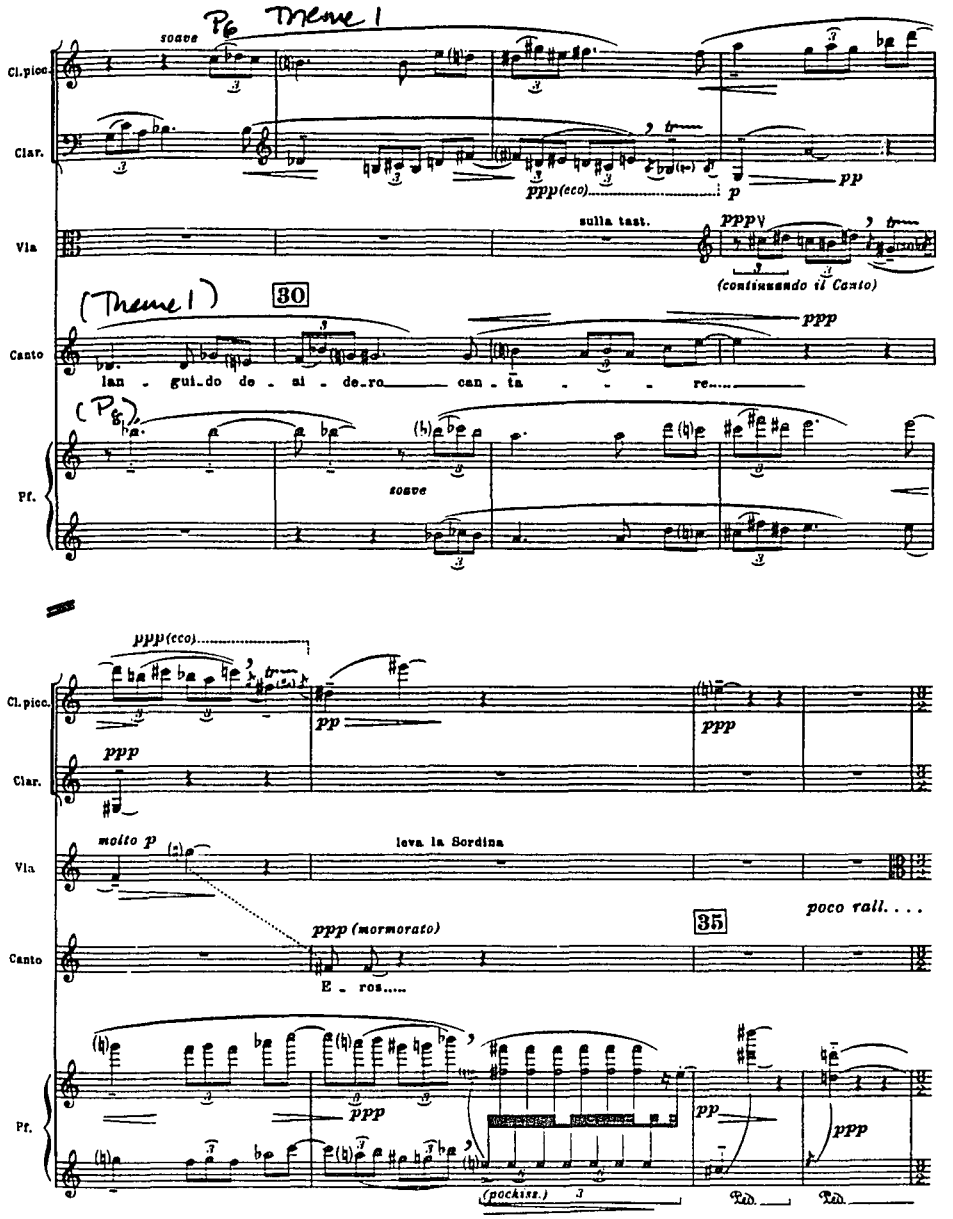
In final canon *a quattro*, (mm. 28-36), the melody (Theme 1), pitch interval (major seventh), and time interval (one measure) of the introduction return. The clarinet enters with in m. 28, followed by the voice in m. 29, E^b clarinet in m. 30, and piano in m. 31:

Ex. 27: "Eros, languido," mm. 25-36



[46] The viola's dyad of harmonics (m. 19) reinforces the clarinet's D_4 and the voice's A_4; then the viola (now playing true pitches, not harmonics) has two dyads of a fourth. The piano, continuing (mm. 20-21), has dyads of a fifth, a fourth, and a major seventh. The six dyads comprise P_1 of the primordial fifths.

(Ex. 27, continued)



Theme 1, as presented in the piano, has a new ending: here a complete statement of R_8 is used, rather than just the first five pitches.

Dallapiccola uses the instrumental and vocal lines of "Eros languido" according to a hierarchy. Clarinets are dominant: a clarinet introduces each theme; a clarinet initiates each canon; and, in the first three canons, the initiating clarinet sustains the final note of its theme as a pedal point until after the other voices of the canon have finished. Next in the hierarchy is the voice: the voice enters second in any canon; the voice introduces the inverted forms of Themes 3 and 4; and the voice has the climax. The piano, which is fourth in the hierarchy, sometimes acts in concert with the canons and sometimes has contrasting material, such as pedal points or primordial fifths. It is the principal instrument of the parenthesis in mm. 16-18; it takes part in one canon; and it is the final instrument to be heard. Finally, the viola plays no part in the canons; rather, it has contrasting materials, such as countermelodies and primordial fifths. The viola is the counterpart of the voice: it takes over when the voice ceases, sometimes completing tone rows left incomplete by the voice. In m. 6, for example (see Ex. 24), the viola completes R_2, the first pitch of which appeared in the vocal line. The viola is also used to reinforce the pitches of the vocal line (mm. 21-22, see Ex. 26).

In "Eros languido," the pitch D is important. The three voices of the first canon (clarinet-voice-$E^{\flat}$ clarinet, mm. 1-3, Ex. 24) enter, respectively, on F#, E, and D, or 3-2-1 in D major. D is briefly tonicized in the vocal line of m. 5 (Ex. 24), where the rhythmic arrangement of $C^{\#}_5$, D_5, and $F^{\#}_5$ implies leading tone, tonic, and mediant. D is the opening pitch in the vocal line of the canons *a due* (m. 10) and *a quattro* (m. 28, Ex. 27). In mm. 15-16 (Ex. 25), the voice sounds three D_5's, one of which is approached from A, the dominant of D. The clarinet and piano sound a D-pedal-point in mm. 15-19 (Ex. 26); also the clarinet's statement of Theme 3 in mm. 19-21 begins D_4-$C^{\#}_4$. The primordial fifths begin on the dyad D-A. D is the final pitch of the vocal line of the canon *a tre* (mm. 18-20, Ex. 26), and the octave D_5-D_6 is the last sound of the song.

Text-Music Relationship. The playfulness of Quasimodo's text, its pervasive echoing of the name "Eros," and its languid conviviality find parallels in Dallapiccola's setting. The canons are a game of follow-the-leader: each voice must follow the pattern established by the previous voice. The clarinets, which begin every section, are in control of this game of form because they introduce each theme. Even when they are finished with their active role in the canon, they are present in the guise of pedal point. Their dominance parallels the dominance of the love god in the poem.

Dallapiccola's setting extends Quasimodo's three-line poem to six lines plus a final statement of the love god's name. The opening line is repeated immediately and again at the end of the song; Dallapiccola also inserts the name "Eros" after the comma in the third line, thus splitting it in two:

Eros languido desidero cantare . . .
Eros languido desidero cantare
coperto di ghirlande assai fiorite,
Eros che domina gli uomini,
Eros, signore degli Dei.
Eros languido desidero cantare . . .
Eros . . .

Theme 1 is the melody for the opening line, "Eros languido." It makes one supple triplet turn then settles on a long dotted quarter at "languido" ("languid"). From here the melody rises, as the words speak of raising the voice in a song of praise. The word "desidero" ("I desire"), with its long voiced consonants, is given plenty of rhythmic value (an entire measure from the first syllable to the last), and there is a madrigalistic melisma on the word "cantare" ("to sing"). This passage is the framework for the setting of the poem. Between its first and last presentations, the setting is through-composed.

Theme 2 is used for "coperto di ghirlande assai fiorite." The text, with its shorter syllables, is set to faster rhythms than the first line. Again a pictorial melisma is used at "fiorite" ("flowered"). Here, too (mm. 16-18), the repetition of the mirror-image five-note

motives makes what Dallapiccola calls an ideogram: the intertwined motives in the score resemble a plaited garland of flowers. This is more a case of eye-music than an audible ideogram.

Themes 3 and 4, in inversion, are used for "Eros che domina gli uomini" and "Eros, signore degli Dei." The direction of both themes places the divinity on a higher pitch plane than the human. Theme 3 parallels the image of Eros dominating men, moving from C_5 for "Eros" to D_4 for "gli uomini" ("men"). Theme 4 begins with a descending octave at "Eros:" the first syllable of the god's name is on B_4, the highest pitch of Theme 4. Eros, master of the gods, is also above the other gods: "Dei" ("Gods") is on A_4. Theme 4 contains the climax of the song, in mm. 22-23. The factors which make this a climax are not loudness and high pitches but the busy rhythm of the vocal line. Tension increases as the voice sings a twisting quintuplet melisma, marked *"leggerissimo; con fantasia"* ("very lightly; with fantasy"), ascending from "degli" ("of the") to "Dei." Dynamics are soft; the E^b clarinet plays a trill; the piano sounds distant pedal points.

The canon *a quattro* brings a return of Theme 1 and the opening line of text. The return of this passage provides unity and also reinforces the perception that the vocal line is in the power of the clarinets.

Song II, "Eros come tagliatore"

Text. Anacreon describes a terrifying experience in the grip of Eros:

Eros come tagliatore d'alberi	Eros like a cutter of trees
mi colpì con una grande scure	struck me with a great ax
e mi riversò alla deriva	and set me adrift
d'un torrente invernale.	in a wintry torrent.

This lyric, like the previous Anacreon song, is in two sections, each consisting of two lines. Each section describes one action of Eros.

Where the other Anacreon poem stressed modifiers such as "languid" and "covered with garlands," the important words in this poem are verbs. Eros is defined by his actions: striking his victim with a great ax, plunging him into cold water. The victim, on the other hand, is defined by his lack of action; he is completely powerless.

The vivid portrait of Eros as larger than life, violent, and all-powerful, is reinforced by the sound of the poem. Plosive consonants like the hard *c* in "come" and "colpì" and the *t* of "tagliatore" make for quick and jerky syllables. The same name game occurs here as in the "Eros languido." The *er* of "Eros" appears in "alberi," "deriva," and "invernale," the retrogrades *re* or *ore* are found in "scure," "tagliatore" and "torrente;" and the four letters of "Eros" are reordered in "riversò."

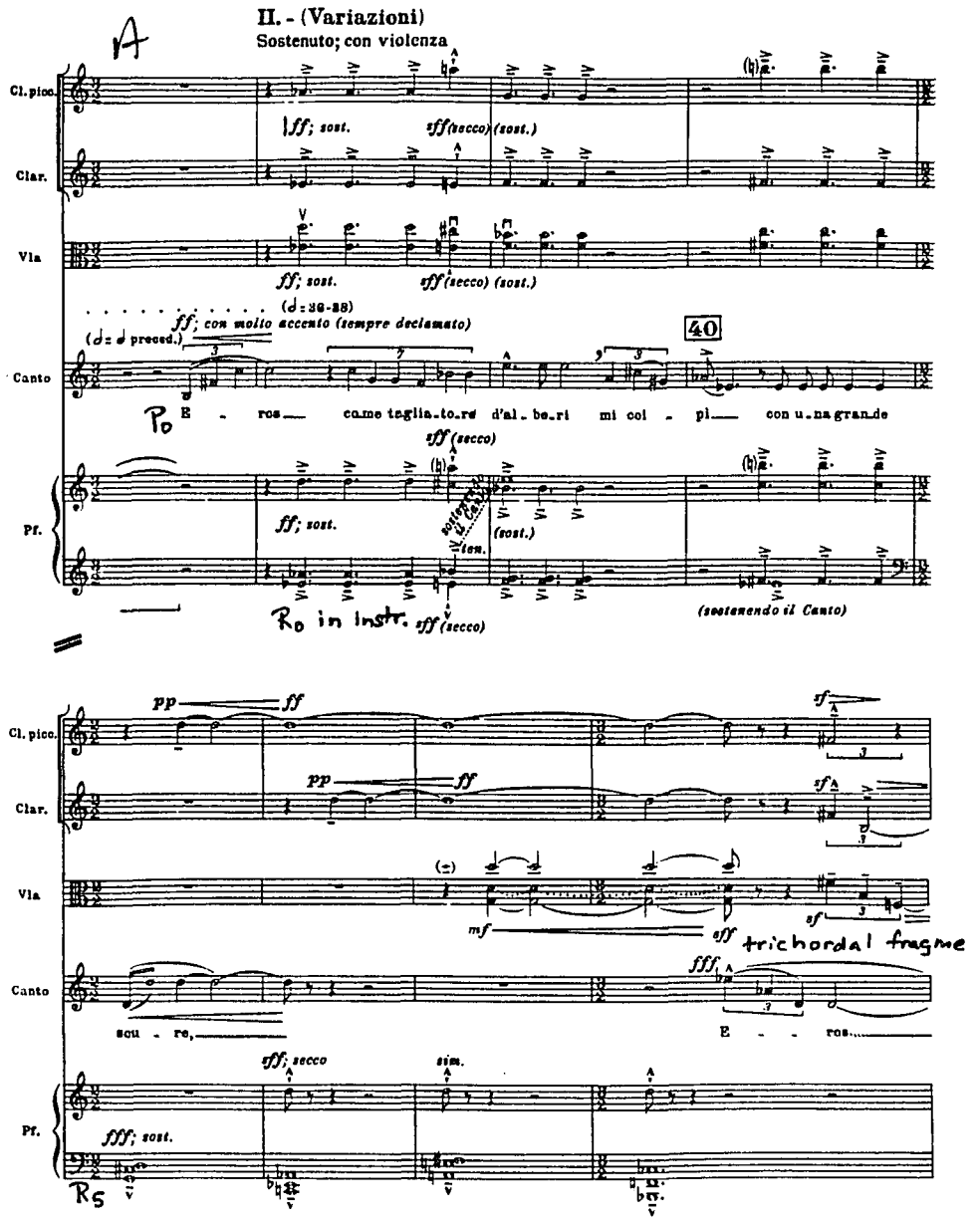
Music. "Eros come tagliatore" is subtitled "Variations," but it is more complicated than a traditional set of variations. In this quasi-rondo form, the "refrains" constitute a set of variations and the "episodes" are newly composed. The sections are *A* (mm. 37-44), *B* (mm. 45-52), *A'* (mm. 53-60), *C* (mm. 61-67), and *A''* (mm. 68-72). The movement is based on the same primordial fifths row that appeared in the first and last songs of *Cinque frammenti di Saffo.* Here, the row begins on B rather than on C♯:

Ex. 28: "Eros come tagliatore," tone row, P_0

The song, marked *"Sostenuto; con violenza,"* has driving rhythms, angular, accented melodies, loud dynamics, and extremes of range in the vocal and instrumental writing.

In *A* (mm. 37-44), the voice has the melody, and the instrumental ensemble plays block chords:

Ex. 29: "Eros come tagliatore," mm. 37-44



The vocal melody, indicated *"con molto accento (sempre declamato)"* is one statement of P_0 (mm. 37-41). A final three-note fragment (m. 44), an inversion of the opening motive,

gives the vocal line, and the section, a sense of closure.[47] Angularity arises from accented wide intervals such as fifths and tritones. Dallapiccola's jarring rhythm adds to the song's violent character: the meter's flow is opposed by accented syncopations in the instruments (mm. 38-40). The instruments have R forms: R_0 is played in repeated tetrachords by all instruments in mm. 37-40, and the left hand of the piano has R_5 in trichords in mm. 41-44.

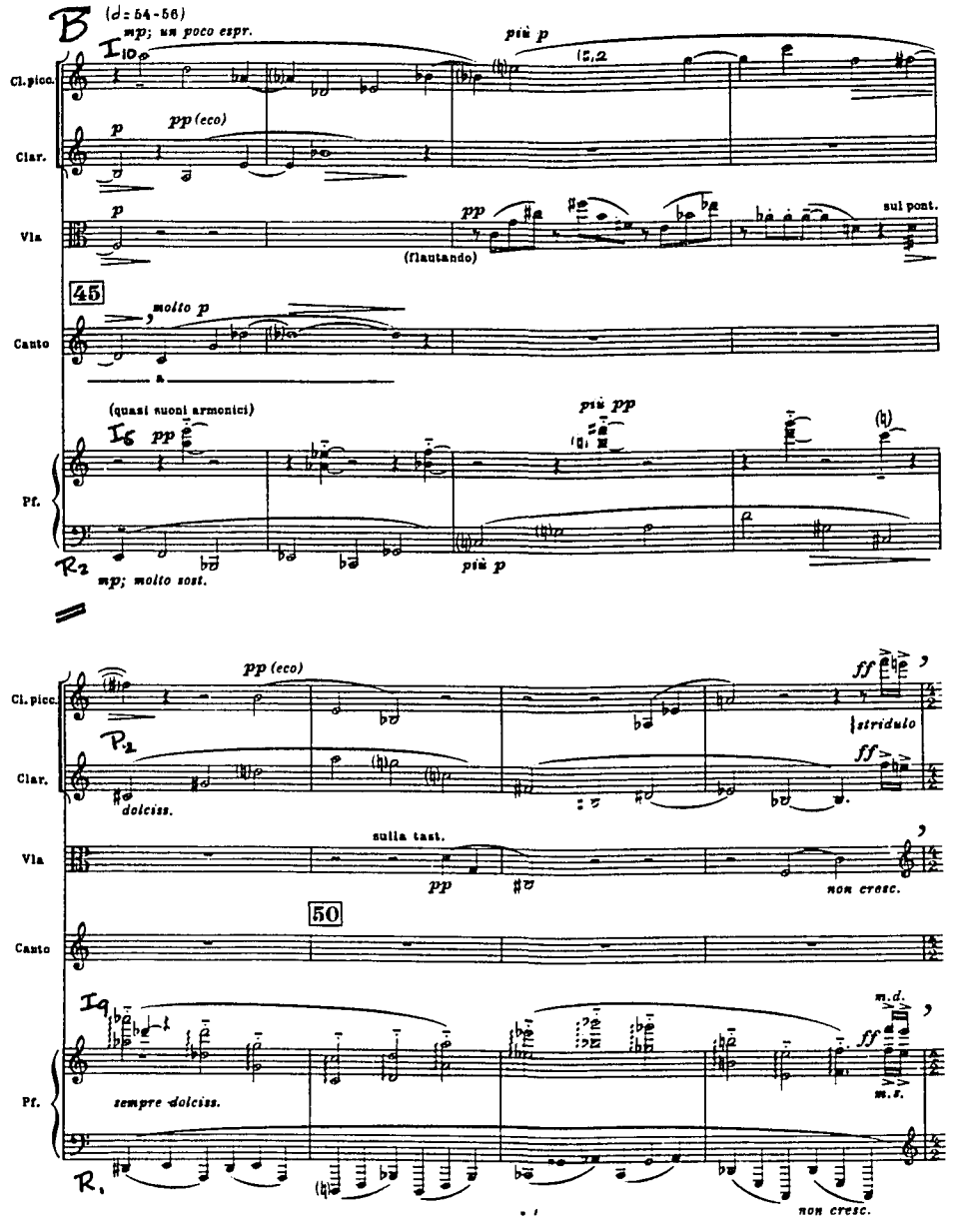
Several features of *A* are also characteristic of *A* ' and *A* ". The voice's rhythm in mm. 37-41, with its triplet anacrusis and later septuplet, is closely approximated in *A* ' (mm. 53-57, Ex. 31) and *A* " (mm. 68-71, Ex. 33). Although different row forms are used in these melodies, they always end with an ascending octave (mm. 41, 57, 71). The syncopated chords in the instrumental lines—always R forms, arranged vertically—are carried over from *A* to *A* ' and *A* " (mm. 53-56 and 68-70, respectively), as are the trichords—also R forms—played by the piano (mm. 57-60 in *A* '; mm. 71-72 in *A* "). All *A* sections begin with the same tempo (half-note = 36-38).

The character changes in *B* (Ex. 30, mm. 45-52). The section, marked *"espressivo,"* has much softer dynamics, a faster tempo (half-note = 54-56 beats per minute), and greater distance between voices. The orientation of the twelve-note groups is now horizontal, as opposed to the verticality of *A*, resulting in a sparser texture. Surface rhythm moves faster, maintaining an even 3/2 meter, while articulation is smooth. These patterns approach the "mechanical" rhythm of the primordial fifths as presented in mm. 82-84 of the fifth Sappho song (see Ex. 19). There is a canon in mm. 45-48 between the piano (playing R_2) and E♭ clarinet (playing I_{10}), and three simultaneous rows sound in mm. 49-52: I_9 (piano, right hand), R_1, arpeggiated (piano, left hand), and P_2 (clarinet). This last is the primordial fifths row in its original transposition on C♯. It and the mechanical

[47] Each of the many three-note fragments in this song could belong to multiple rows. This one, for example, could belong to P_{10}, I_4, R_8, or RI_2.

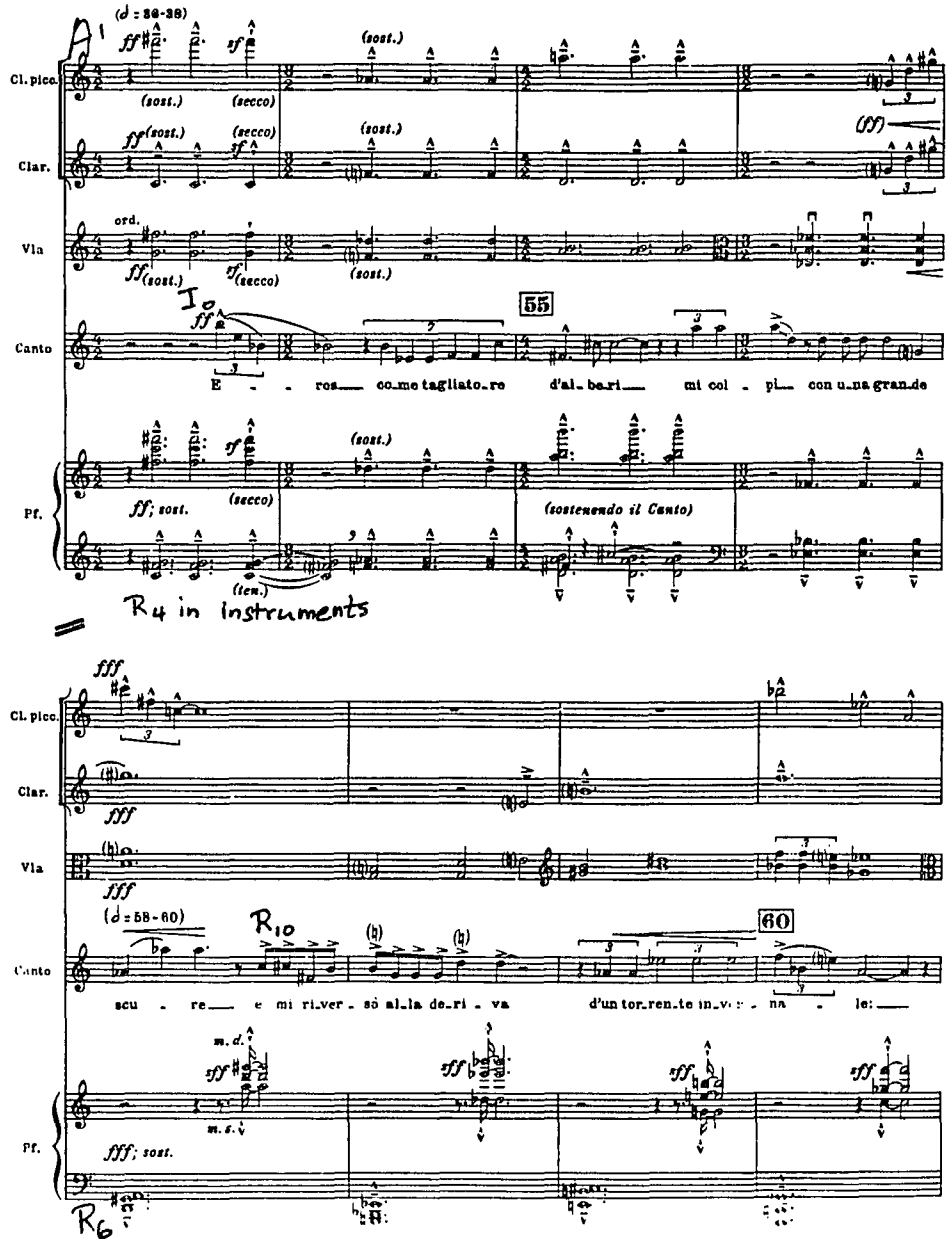
rhythm appear to hint that the primordial fifths will be quoted later in the song. The voice plays a minor role in *B*, providing countermelodies to the more important processes in the instrumental lines.

Ex. 30: "Eros come tagliatore," mm. 45-52



Section *A'*, or Variation 1, has a busier texture, higher pitches, and louder dynamics than *A:*

Ex. 31: "Eros come tagliatore," mm. 53-60



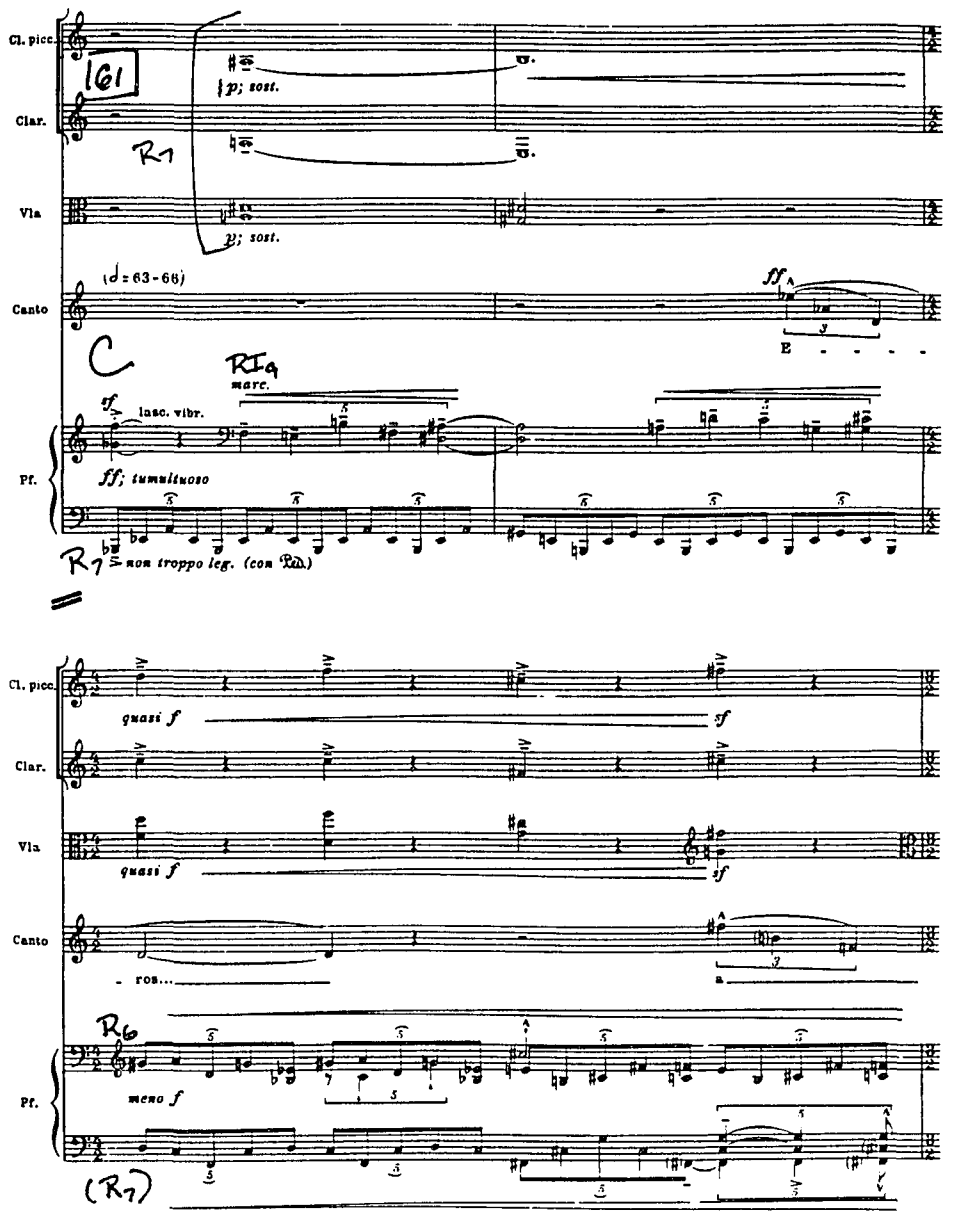
In this intensified version of the opening section, the vocal melody is inverted. The voice enters on B_5 (two octaves above its starting point in *A)* with a statement of I_0. And the order of entrances is reversed from *A*, the instruments preceding the voice rather than following it.[48] Where *A* ends with a sense of closure, due in large part to the final descending three-note motive in the voice, *A'* ends with a sense of openness. In mm. 57-60, the tempo accelerates and new vocal and instrumental lines are added. The new vocal melody, R_{10} (mm. 58-60), begins with a burst of accented eighth notes and ascends to end with slower and louder triplets. Unresolved tension, created by this antecedent phrase without a consequent, impels the music forward.

The *C* section (Ex. 32, mm. 61-67) begins with the tension left unresolved in *A'* and builds towards the climax, which is also the desired consequent phrase (mm. 65-67.) The violent character of *A'* gives way to a tumultuous one. Thundering quintuplets in the piano (mm. 61-63, marked *"tumultuoso"*) drive towards m. 64, as do crescendos in the instruments and the three-note motives interjected by the voice. Here, at the moment when tension is expected to peak in a climax, the tumultuous character gives way to the mechanical rhythms associated with the primordial fifths (instruments, mm. 64-67). The row is presented simultaneously at two different rhythmic levels, moving in quarter notes in the viola and in eighths in the clarinets and piano. The vocal melody (RI_5, mm. 65-67) is climactic in its dynamic (it begins loud), but it does not possess the rhythmic drive of mm. 61-63, nor does it attain anything close to the heights scaled earlier by the voice (the high pitch here is G_5, compared to B_5 in *A'*). In "Eros come tagliatore," as in "Eros languido," the tension begins to evaporate at the moment the music is expected to peak. Section *B* ends with the vocal line giving way to a quotation of the primordial fifths in the piano (mm. 66-67). The quotation is from the final Sappho song (see Ex. 18, "Io lungamente," mm. 82-

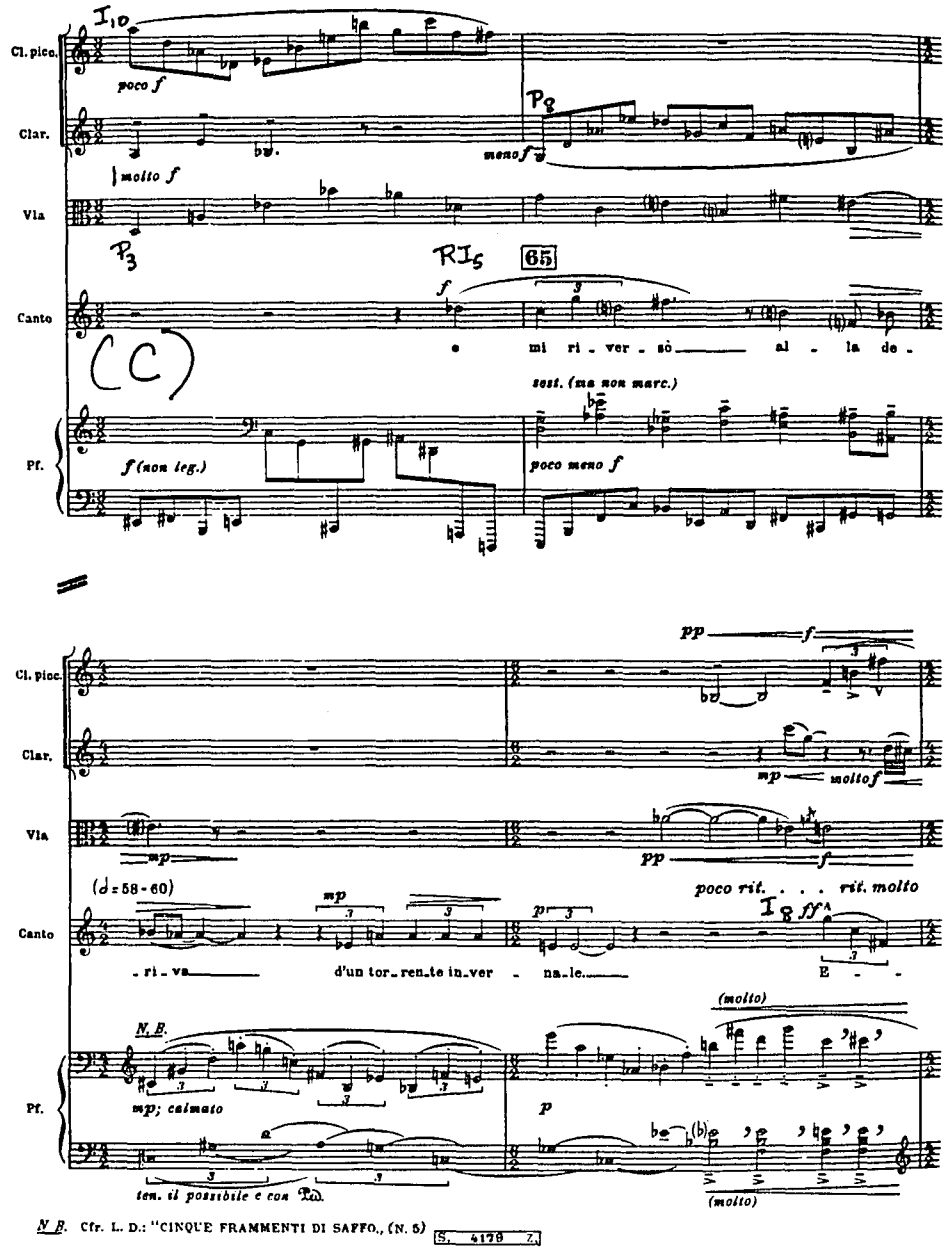
[48] The instruments sound R_4 (mm. 53-57), R_6 (piano, left hand, mm. 57-60) and I_{10} (piano, right hand, mm. 57-60).

84). As was hinted in section *B*, the fifths begin on C♯, their original starting pitch, and progress at two rhythmic levels—one twice as fast as the other—simultaneously:

Ex. 32: "Eros come tagliatore," mm. 61-67

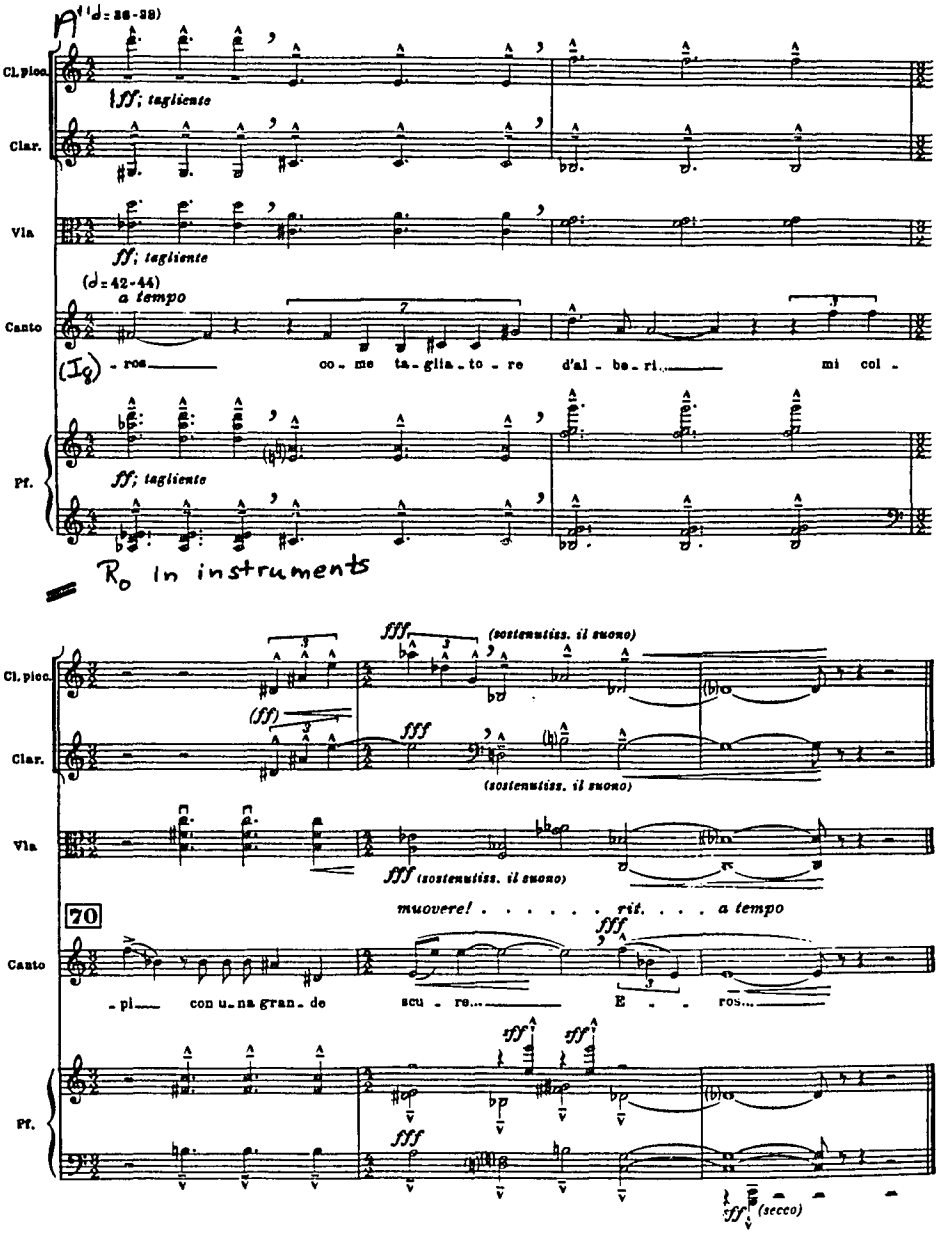


(Ex. 32, continued)



Just as "Eros come tagliatore" seems ready to melt into the static texture of "Io lungamente," the voice initiates *A''* (m. 67, Ex. 32), returning the song to its original violence:

Ex. 33: "Eros come tagliatore," mm. 68-72



A '', or Variation 2, does not have the added voices which appeared in *A* '. It is a variation by virtue of its pitches. In mm. 68-70, the voice sings I_8 (the row was P_0 in *A*) and is accompanied by instruments sounding R_0 (the same row used in *A*). In m. 71-72, the piano

plays R_1 (it played R_5 in *A*), while the other instruments and voice have three-note fragments. The song ends on a C major triad with an added $D^{\flat}$.

Text-Music Relationship. Dallapiccola's setting of "Eros come tagliatore" is filled with terror and violence, just as the poem is. The angularity, accents, loud dynamics—all of the things which give the music its character—are fitting parallels to the violent text. In the quiet reticence of *B* and *C*, though, the song seems to depart from the text's character.

Dallapiccola's setting repeats the first two lines, taking them as the text for the recurring *A* sections. These lines, and the music associated with them, form the framework for the entire piece. The other two lines are set in *A* 'and *C*. The static *B* section has no text except for the syllable "ah." Again, as in "Eros languido," the name of the love god is repeated more frequently in the song than in the poem. "Eros" is the text for some of the periodic three-note interjections in the voice; it is the first and last word of the poem. Eros is pervasive. In Dallapiccola's setting, the text reads as follows:

Eros come tagliatore d'alberi
mi colpì con una grande scure,
Eros . . . ah
Eros come tagliatore d'alberi
mi colpì con una grande scure
e mi riversò alla deriva
d'un torrente invernale:
Eros . . . ah
e mi riversò alla deriva
d'un torrente invernale.
Eros come tagliatore d'alberi
mi colpì con una grande scure . . .
Eros . . .

This poem is markedly different from Anacreon's. In a single reading of Anacreon's poem from start to finish, the second-half imagery (Eros setting his victim adrift) follows out of and reinforces the first-half imagery (Eros striking his victim with an ax), resulting in a composite image of Eros. In place of four lines which progress quickly from one

image to the next, Dallapiccola's text has thirteen lines. The first image is repeated before the second is introduced; the second image is also repeated, and then the first image is repeated again at the end. The repetitions serve to reinforce each image as a single entity and distinguish it from the other. The differences between the two images, then, are more apparent in Dallapiccola's setting than in the poem. Furthermore, Dallapiccola associates his separate images with different musical characteristics. The first image is associated with *A* and therefore with violence. The second image is associated first with tumultuousness (*C*, mm. 61-63) and, later, with calm (*C*, mm. 64-67).

Why Dallapiccola associates being set adrift in a wintry torrent with tumultuousness is easy to understand: the pounding quintuplets of the piano (mm. 61-63, Ex. 32) are a fitting parallel to the image of cold, rushing water. The association of the torrent with the static primordial fifths is more mysterious. If, as Hans Nathan suggests, the composer quoted "Io lungamente" to strengthen an image,[49] what specific image is strengthened? (Nathan does not say.) Dallapiccola's "Io lungamente" ends with the voice lapsing into incoherence and being overcome by staticity. Perhaps it is not the image of a wintry torrent at all which Dallapiccola wishes to strengthen. Perhaps, instead, it is this image—of an incoherent—which is underscored by the setting. The text, after all, is narrated in the past tense, and the protagonist is defined by inaction. If we understand Dallapiccola's setting to be an alternation between retelling and reliving on the part of the protagonist, then the violent sections (the retelling) contrast with the static ones (the reliving) where the protagonist is incapable of action.

The role of "Eros come tagliatore" within the *Liriche greche*. "Eros come tagliatore" was the last song of the *Liriche greche* to be composed.[50] As the central and most

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[49] Nathan, "The Twelve-tone Compositions of Luigi Dallapiccola," 307.

[50] Nathan, "On Dallapiccola's Working Methods," 53.

dramatic piece of the *Liriche greche*, it is the climax of the entire triptych. The song has commonalities with some of the other songs in the triptych. The use of the primordial fifths as its tone row and the quotation from "Io lungamente"—a quotation which will be heard again in the first movement of *Sex carmina Alcaei*—are only the most obvious links to other songs within the triptych. The five-section rondo-like form recalls the form of "Vespro, tutto riporti." The final chord of "Eros come tagliatore"—a C major triad with an added D^{b}—contains the "central" pitches of the Sappho cycle ($C^{\#}$, C, and G).

The Relationship Between the *Due liriche di Anacreonte*

The poems of the *Due liriche* are contrasting views of Eros, the first one in the present tense, the second in the past tense. There are a few similarities—beyond subject matter and number of measures—which link the two songs. Each has a triplet ancrusis at the name "Eros" and perpetually mobile quintuplets in the approach to the frustrated climax. Each ends with the name of the love god. Mostly, though, the songs, like the texts, are foils to each other.

The first song is languid, sensual, and nostalgic, a canonic game. The love god is acknowledged to be powerful, but he does not exert his power to its fullest. Eros, and the erotic realm, are imagined as pleasurable. The second song is violent and tumultuous. In this song, Eros and his realm are terrifying. The love god has exercised his power, and the experience of the erotic realm was not pleasurable. Instead of the delicious, languid rewards of love, Anacreon has been subjected to erotic humiliation. Eros, in the composite sketch that arises from these two settings, is powerful and dangerous.

Sex carmina Alcaei

Sex carmina Alcaei (Six Alcaeus Lyrics) is scored for soprano and an ensemble of flute, oboe, B^b clarinet, bassoon, horn, trumpet, harp, piano, violin, viola, and cello. Dallapiccola sketched the work from May to July of 1943, completing the final draft in October, 1943. This was an eventful period during World War II. Mussolini had been deposed on July 25, 1943, described by Dallapiccola as "the happiest day of my life."[51] Then, in the fall of 1943, the Germans occupied Italy:

> Nazi troops occupied Florence on 11 September 1943. As if that weren't enough, London radio announced the following evening that Mussolini had been "liberated." . . . [I]t was clear that the recrudescence of fascism and the advent of the "republic" of Salò backed by the S.S. made it very imprudent to continue living at our house in town. A friend generously offered us asylum in his villa at Borgunto, north of Fiesole. Here I finished *Sex carmina Alcaei* and then fell silent.[52]

The score is dedicated to Anton Webern, whose work had impressed Dallapiccola with its economy, timbre, and counterpoint. *Sex carmina Alcaei* bears this inscription:

> This work, dedicated to ANTON WEBERN on his sixtieth birthday (3 December 1943), I offer today, with humility and devotion, to his memory.
> 15 September 1945 L.D.

The score's Latin title and subtitle link it to the learned counterpoint of the Netherlands composers and to Bach's *Musical Offering*.[53] The subtitle, *"una voce canenda, nonnullis comitantibus musicis (Canones diversi, motu recto contrarioque, simplices ac duplices, cancrizantes, etc., super seriem unam tonorum duodecim)"* means "one voice singing, some accompanying musicians (Diverse canons, contrary motion, simple and double, cancrizans, etc., on one twelve-note series)."

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[51] Dallapiccola, "The Genesis," *Dallapiccola on Opera*, 57.

[52] Ibid., 52-53.

[53] Kämper,*Gefangenschaft*, 59.

Sex carmina Alcaei is in two halves, the first made up of songs I through III, the second consisting of songs IV through VI. Each half begins with the voice singing an unaccompanied melody. The opening melody of the second half is an inversion of the first melody. The climax of the cycle comes in the third song, which is the most dramatic.

The high degree of unity among the songs of *Sex carmina Alcaei* is due in part to the character of the tone row on which the cycle is based. Here is the row:

Ex. 34: *Sex carmina Alcaei,* tone row, P_0

The series is unified by its limited intervallic content. It has four minor seconds, three minor thirds, a major third, a perfect fifth, and a major sixth. This last is the inversion of the minor third; thus eight of eleven intervals are minor seconds and thirds or their inversions. There are several tonal references within the row. The first trichord, $C^{\#}$-E-$F^{\#}$, is a reference to C# minor; an $E^{\flat}$ major triad is outlined in the second trichord; and pitches seven through eleven ($A^{\flat}$-F-D-B) form a diminished seventh chord, and B "resolves" to C.

Other unifying features in *Sex carmina Alcaei* are its texture and timbre. From the unaccompanied vocal melody of song I, through the superimposed canons and row fragments of song III, to the simultaneous mirror forms of song V, the predominant texture of the cycle is linear. Some vertical grounding is provided by sustained pitches, pedal points, octave or unison doubling, and the simultaneous presentation of two or more row forms. The series itself, however, is never presented in a vertical form. The timbre in all but song III is light, clear, and muted, owing to careful orchestration, predominantly soft dynamics, and very discriminating use of low notes.

As in *Cinque frammenti di Saffo,* the six songs are organized into pairs based on poetic subject matter. Texts I and VI, "O coronata di viole" and "O conchiglia marina," are songs of praise. The first line of each has nine syllables and begins with the exclamation "O" followed by a word beginning in *co-*. The words "viole" and "divina" in the first lyric are echoed in "meravigli" and "marina" in the last. The melody of song I—a presentation of P_0 followed by R_1—is taken up as the main theme in VI. In both songs, the vocal melody begins on $C^{\#}$ and ends on D, and in both, there is a reference (barely audible in song VI) to the primordial fifths.

In texts II and IV, "Sul mio capo" and "Ma d'intrecciate corolle," the poet asks for comfort from a servant. Both have a reference to oil being spread on the chest by "qualcuno" ("someone"), and both texts are in the subjunctive mood. Text II, which refers to old age and suffering, is more serious than the convivial text IV. Both songs feature eye-music in the score. And the vocal line in both songs remains separate from canonic activity that occurs in the instrumental lines.

Texts III and V, "Già sulle rive" and "Io già sento primavera" share some elements of poetry and music but are very different in character. Both have the word "già" in the title, take spring as their subject matter, and make a reference to wine. Text III is packed with images of activities that take place in the natural world with the coming of spring, while in text V, springtime is an excuse to drink wine. The songs are set apart from the rest of the cycle by their lack of *cantabile* melody and by their rhythmic activity. Song III is the central, dramatic song of the cycle. It is long and loud and has accented, angular melodies. Song V is shorter and softer, has a uniform texture and detached, but not accented, melodies.

Song I, "O coronata di viole"

Text. The cycle begins with a fragment in tribute to Sappho:

O coronata di viole, divina dolce ridente Saffo.	Oh crowned with violets, divine sweet smiling Sappho.

This is a text of praise. A heightened emotional state is implied by the opening exclamation "O." Apparently Alcaeus was inspired by Sappho. The imagery he uses to describe her is beautiful, but no verb defines the relationship between the poet and Sappho.

"O coronata di viole" is reminiscent of the text of the final Sappho song, "Io lungamente," in its state of incompletion. This text consists of a half-sentence, a subject without a predicate. Because no action is completed, the lyric leaves the reader suspended in contemplation.[54]

The sound of the text is smooth and warm. The round *o* vowel begins and ends the text and is featured prominently within it; long voiced consonants like *n*, *v*, and *l* give depth and breadth to the poetry. Internal rhyming emphasizes the important modifiers "di viole" ("with violets") and "divina" ("divine"). This rhyming, along with the echoing of "viole" in "dolce" ("sweet") produces an intensification in the middle of the fragment.

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[54] The incomplete state of the lyric appears to owe more to Quasimodo's translation than to the ravages of time. Other translations are longer and have a different character. In the following version, translated by Willis Barnstone, Alcaeus delivers a second line, and Sappho replies. Here the mystical beauty of the opening line is counterbalanced by the objectivity of Alcaeus's self-awareness and by Sappho's stinging retort:

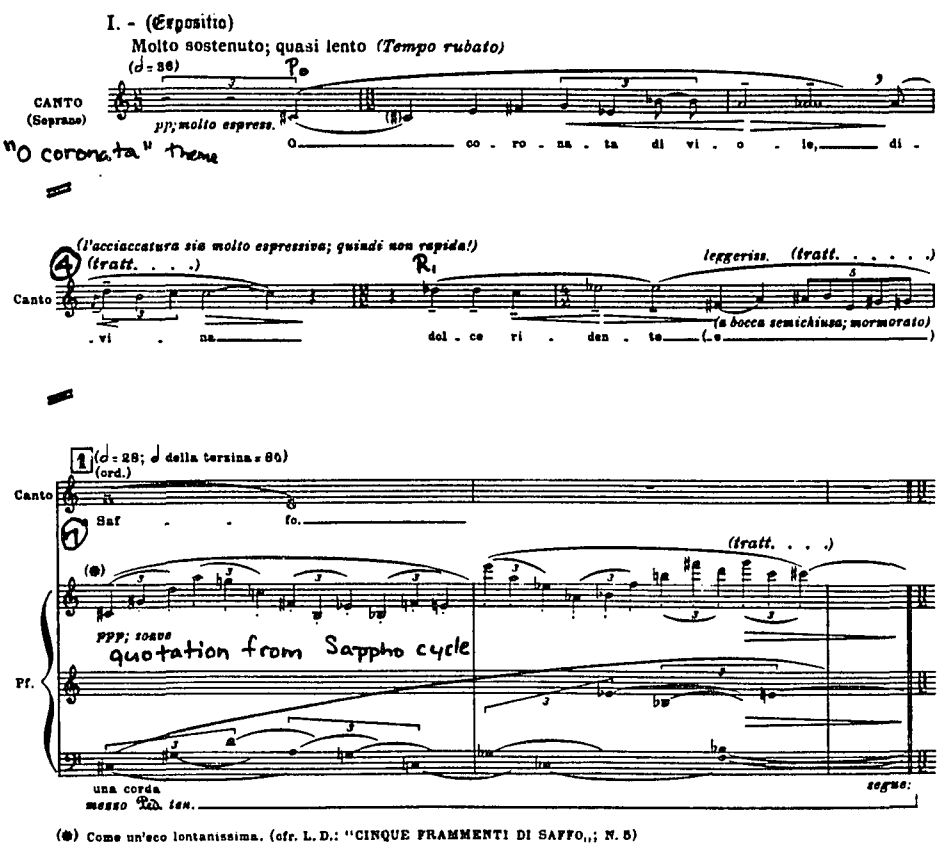
Alcaeus
Violet-haired, pure, honey-smiling Sappho,
I want to speak to you but shame disarms me.

Sappho
If you cared for what is upright and good,
and your tongue were not concocting trouble,
shame would not be hiding in your eyes
and you would speak out your real desires.

Barnstone," Conversation with Alcaeus," *Greek Lyric Poetry*, 83.

Music. "O coronata di viole," subtitled "Expositio," is marked *"Molto sostenuto; quasi lento (Tempo rubato)."* It is in two sections: an unaccompanied vocal melody (mm. 1-7) and a piano passage (mm. 7-9). The entire song lasts nine measures:

Ex. 35: "O coronata di viole"[55]



The mood evoked is intimate and solitary. The tempo is very slow. Dynamics are soft: the soprano voice, singing in the low and middle range, sounds muted.

The monophonic melody is an arch, made up of the ascending P_0 followed by the descending R_1. The ends and center of this arch are anchored by slow rhythmic values;

[55] Dallapiccola, *Sex carmina Alcaei* (Milan: Suvini Zerboni, 1946). Used by permission of the publisher. All examples used in my discussion of this cycle, except the tone rows, are reproduced from this score.

between these poles, the melody moves fluidly, with irregular divisions of the beat, fluctuating meter, and tempo rubato. There is a short melisma in m. 4 and a longer one, which has one of Dallapiccola's characteristic quintuplets, in m. 6. This melody, which I will call the "O coronata" theme, returns in songs III, IV, and VI of *Sex carmina Alcaei.*

As the vocal melody comes to its end, the piano, marked *"Come un'eco lontanissima"* ("as a far, far away echo"), enters with a passage from the final Sappho song, played by the strings in mm. 82-84 of "Io lungamente" (see Ex. 19). Dallapiccola discusses this "allusion" with Hans Nathan:

> I speak of "allusions," not of quotations. I resort to "allusions" continually—this goes on like a wheel from one work to the next, regardless of other changes, and seems to be a part of my mode of expression. . . .
>
> Shortly after the opening of the *Sex carmina Alcaei* I use a passage from the *Cinque frammenti di Saffo:* a simple underlining of the word *"Saffo."*
>
> *(Nathan: No listener can hear this.)*
>
> True, not immediately. But let's assume that the *Cinque frammenti* will be known some day, well known, who can say, perhaps one among ten thousand of my listeners may find pleasure in discovering this intensification of the word *"Saffo."*[56]

The passage is more than an "intensification," though: it is a link to the other two cycles of the *Liriche greche.* The same Sappho cycle quotation appeared in mm. 66-67 of the second Anacreon song (see Ex. 32). Dallapiccola's choice of this passage is important, since it is based on the primordial fifths. Now that the fifths have been featured in each cycle, they are revealed to be a link between the cycles of the *Liriche greche.* Furthermore, the pitch associated with the fifths, C♯, is central to this initial Alcaeus song. Each of the tone rows in the vocal melody—as well as the Sappho allusion—begins on C♯.

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[56] Nathan, "Dallapiccola: Fragments from Conversations," 304.

I dispute Nathan's statement that "No listener can hear this." If the three cycles of the *Liriche greche* are performed without pause, the quotation in the Alcaeus cycle of the final Sappho song is audible to a trained ear.

"O coronata di viole" serves two purposes. It is a song in itself, and it introduces the basic material of the Alcaeus cycle. The vocal melody, with its primary and retrograde forms of the row, becomes a recurring theme in the cycle as a whole.

Text-Music Relationship. Dallapiccola's two tone-rows correspond to the lines of text. The first line set to the first row, the second line in the second row. Melismas—a short one on "divina" ("divine"), a longer one on "ridente" ("smiling")—draw attention to these words.

Dallapiccola's setting captures the essence of Quasimodo's verb-less contemplation of Saffo as a divine object. The dramatic situation, in which one voice offers up praise to the divine Sappho, is captured in the monophonic setting. As in the other two song cycles, the divine is put on a higher plane than the human. The word "divina" upward from F_4 to D_5, while "Saffo" descends from F_4 to D_4.

In the text, there is no verb, nothing to connect Sappho and Alcaeus. Similarly, in the music, there is no relationship between the voice and any other voice. The single arch of the melody is neither answered by a second arch, nor imitated by an instrument, nor supported by accompanying instruments. The song ends with a sense of incompleteness: as in the final Sappho song, the voice grows incoherent as it runs out of words. As the voice descends and becomes unintelligible—it is marked *"a bocca semichiusa, mormorato"* ("with mouth half-closed, murmured")—it is subsumed by the piano playing the same primordial fifths that have engulfed the voice at other incoherent times.[57]

[57] See my discussion of vocal incoherence in song I of the Sappho cycle and song II of the Anacreon cycle.

Song II, "Sul mio capo che molto ha sofferto"

Text. In the second lyric, we leave off contemplating divine Sappho and turn to Alcaeus's world:

Sul mio capo che molto ha sofferto	On my head which has suffered much
e sul petto canuto	and on my hoary breast
sparga qualcuno la mirra.	let someone spread myrrh.

The text is in one section which runs uninterrupted by a comma or period. Lines one and two define Alcaeus as an old man. Line three names a desired activity and introduces another character: Alcaeus wishes physical comfort from a servant.

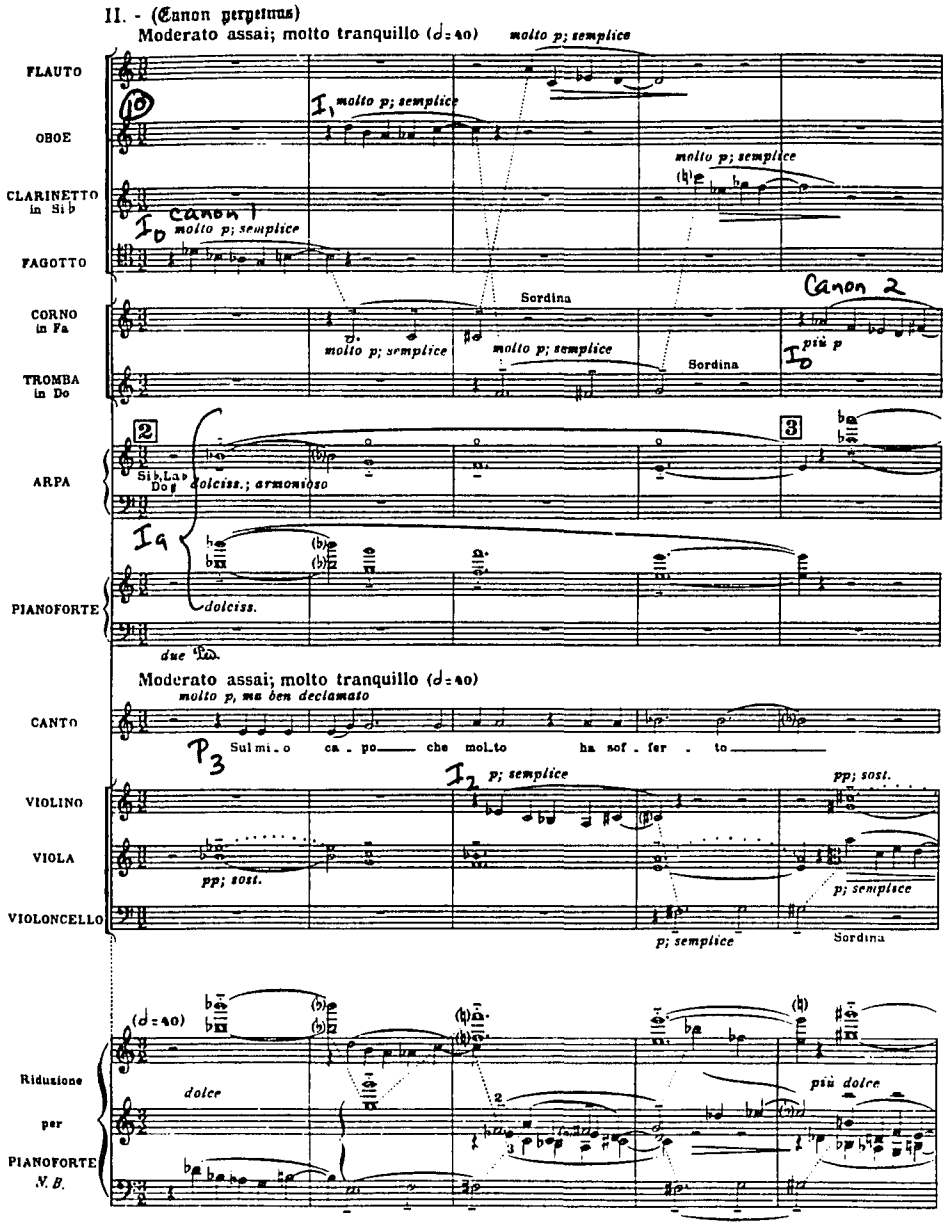
This text is at once very personal and very impersonal. The poet speaks in detail about the effects of age on his person but uses no language which might indicate how he feels about aging. He states his desire for comfort, again without subjectivity. And he identifies a servant but fails to provide anything beyond the most basic description. The person is simply "qualcuno" ("someone") who has no name, gender, or age. The servant is defined by the action of spreading myrrh on the chest and head of the poet. This is an intimate physical activity between two characters who are unrelated emotionally.

The poem has many dark and clipped sounds, owing to the predominance of round vowels like *u* and *o* and single, unvoiced consonants such as *s*, *p*, and hard *c*. Conspicuous voiced consonants—the *m*, *l*, and *rr* of "molto" ("much") and "mirra" ("myrrh")—and double consonants—the *ff* and *rt* of "sofferto" ("suffered") and the *sp* and *rg* of "sparga" ("let spread")—are used for special emphasis.

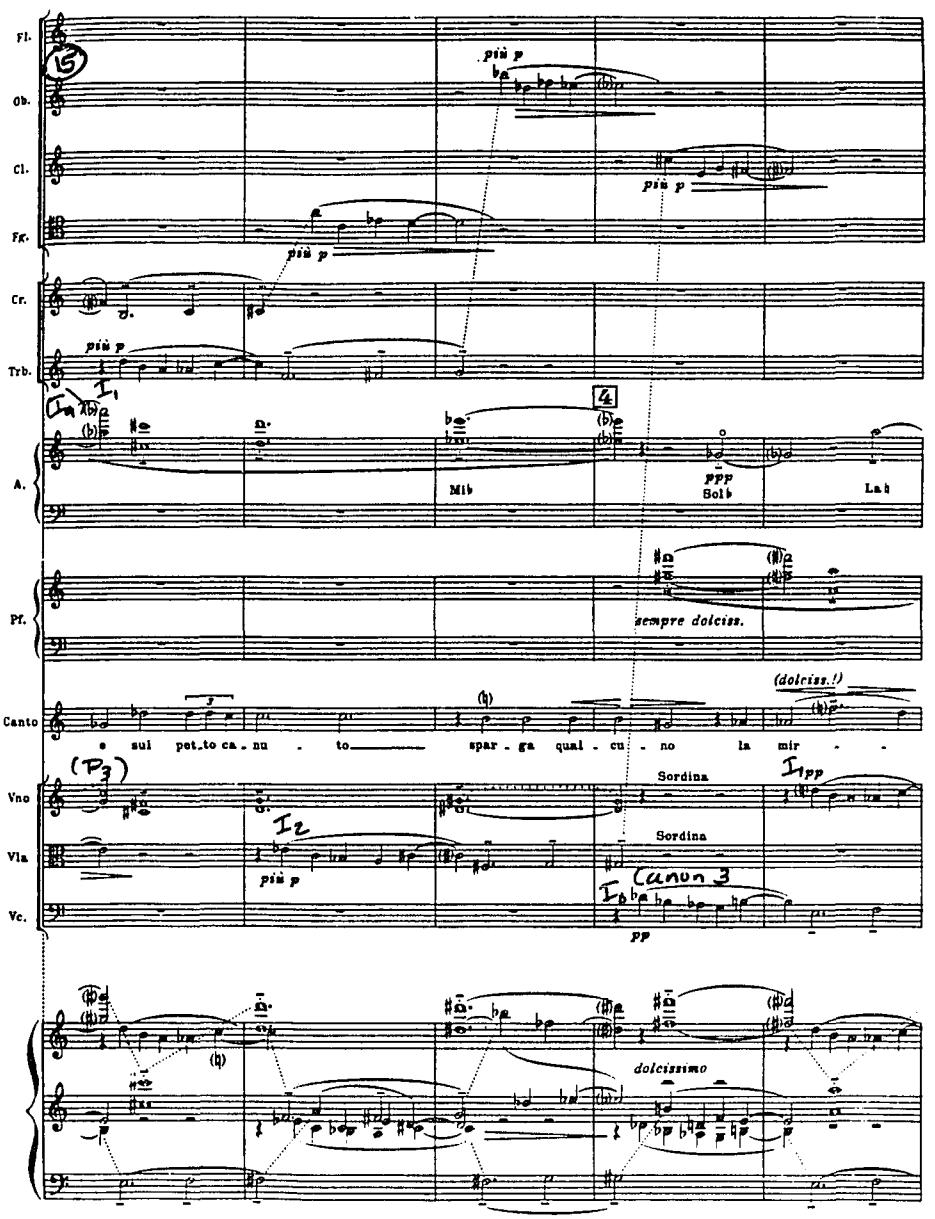
Music. The song, subtitled "Canon perpetuus," is in a single section. There are three timbral planes, each of which is divided into three subsections. In the foreground is the vocal line. The winds, brass, and strings make up the second plane, sounding the perpetual canon. And the harp and piano, marked *"dolcissimo; armonioso,"* play high,

sustained notes that form the backdrop for the lower pitches. Dynamics remain mostly soft throughout the piece.

Ex. 36: "Sul mio capo che molto ha sofferto," mm. 10-19



(Ex. 36, continued)[58]



[58] See Ex. 37 (Song III) for the final four measures of this song. In those measures, the vocal line "resolves" from D_5 (m. 19, Ex. 36) to a final $E^{\flat}_5$ (mm. 20-21, Ex. 37); the *cantus firmus* moves from A_4-A_5 (m. 19, Ex. 35) to C_5-C_6 (m. 20) to a final B_4-B_5 (mm. 21-22); and the third cycle of the perpetual canon is completed (mm. 20-23).

The perpetual canon of the title has a time interval of one measure and varying pitch intervals: the second voice, I_1, enters a minor ninth above the first, and the third voice, I_2, enters a major seventh below the second. The four-measure theme is the untransposed inversion of the series, I_0; it moves mostly in quarter notes, with occasional longer note values. The canon is played three times through in overlapping sections. The end of the first canon (mm. 10-15) overlaps with the beginning of the second (mm. 14-19), which in turn overlaps with the third (mm. 18-23). The canon is soundeds by winds, brass, and strings, which trace the repetitive pattern of the canon in legato melodies, indicated *"semplice."* Because canonic voices are passed from one instrument to another in motivic fragments, none of these instruments establishes an individual identity. Rather, they are heard as a collective. The canon acts as a stabilizer in "Sul mio capo." Each voice traces the same circular melody that returns to a half step above where it began, and each canon follows a predictable course.

Far above the canon, the harp and piano play a descending melody, a kind of inverse *cantus firmus* (since a *cantus firmus* usually lies below the other voices). Moving slowly in whole notes and dotted whole notes, the pitches of this cantus firmus are both detached and sustained, producing a halo effect (see harp and piano articulation: tenuto-staccato, and with two pedals down in the piano, mm. 10-11). This line is heard as a color rather than as a melody. The entire *cantus firmus* (mm. 10-23) consists of one statement of I_9 that falls into three phrases, each one a tetrachord (mm. 10-13; 14-17; and 18-23).

The vocal line, which, like the *cantus firmus*, is a single statement of a series: P_3 (mm. 10-21). It, too, has three phrases (mm. 10-14; 15-16; and 17-21), which are determined not by tetrachords but by the rhythm of the text. The vocal line moves in an inverse relationship to the *cantus firmus*, ascending over the course of the song. This ascent, combined with the perpetual motion of the canon, gives the song a strong sense of forward motion towards the end of the vocal phrase, which is the climax of the piece.

There are important similarities and differences between the vocal and instrumental lines. The rate of change between pitches is the same in the vocal line as in the *cantus firmus*, although the two are not homorhythmic. However, unlike the *cantus firmus*, the vocal line features many pitches that are repeated immediately. Its rate of change between notes, then, is roughly the same as the rate of change between notes in the canon. Again, though, the lines do not move in homorhythm. There are also pitch intersections between the vocal line and the *cantus firmus*. The second pitch of each series, reached in m. 11, is G (G_4 in the voice, G_5-G_6 in the harp and piano); the sixth pitch of each series, again sounded simultaneously, is C$^{\#}$ ($C^{\#}_2$ in the voice, $C^{\#}_2$-$C^{\#}_3$ in the harp and piano, m. 15).

Despite the intersections of pitch and rhythm, the vocal and instrumental lines remain very different from one another. The vocal melody has a P form of the row, while the instruments all have I forms. The vocal line is divided into asymmetrical phrases, while the instrumental subsections occur at regular time intervals. And the vocal melody ascends, while the *cantus firmus* descends and the canonic theme turns back on itself.

Text-Music Relationship. Dallapiccola's setting corresponds to the form and dramatic content of the poem. Each of the three vocal phrases is a setting of one line of text. Furthermore, the nature of the two characters and the relationship between them is reflected in the relationship between vocal and instrumental lines in the song.

In the text, the poet is the center of attention; he articulates his desire with great objectivity; and he remains separate from the servant. The vocal melody, similarly, is the center around which the canonic voices revolve. It has its own distinct row form, P_3, and its own characteristic rhythm. The vocal melody is declaimed in a straightforward manner (it is indicated *"ben declamato"*) and is almost devoid of expression markings. There is a bit of expressivity in the final measures, where both "qualcuno" ("someone") and "mirra" ("myrrh") (mm. 17 and 19) have a crescendo-diminuendo indicated. Also, the word

"mirra" is treated with special care: it is given a melisma and is placed at the highest point of the vocal phrase. In a song whose subject is a close physical relationship between two people, it is curious that the most important word is something inanimate. Myrrh is the unguent which the servant spreads on Alcaeus's weathered body. In placing the climax here, at the end, Dallapiccola leaves "Sul mio capo" open-ended. Only later, with "Ma d'intrecciate corolle," will the tension of this unanswered antecedent phrase be released.

The servant in the text is defined solely by his role as spreader of myrrh, and in the song, the winds and strings are defined only by their roles in the canon. These instruments move in the same pattern, weaving around and around the vocal line, passing the melody among themselves. This image is reinforced by the appearance of the score, where repeated circular patterns in the instruments move above and below the vocal line.

The protagonist in the text maintains his emotional distance from the servant even though the two characters are close physically. In Dallapiccola's setting, the vocal line does not have a direct relationship—such as the same melody or a canon—with the instrumental lines. The vocal line lies in the center of the ensemble, bounded above and below by instrumental lines, with which it has an indirect relationship. The surface rhythm of the vocal line keeps pace with the canon, and its harmonic rhythm keeps pace with the *cantus firmus*. But the melody itself remains unaffected by the instrumental lines.

Song III, "Già sulle rive dello Xanto"

Text. The third Alcaeus text heralds the coming of spring:

Già sulle rive dello Xanto ritornano i cavalli, gli uccelli di palude scendono dal cielo,	Already on the banks of the Xanthus return the horses, the birds of the marsh come down from the sky,
dalle cime dei monti si libera azzurra fredda l'acqua e la vite fiorisce e la verde canna spunta. Già nelle valli risuonano canti di primavera.	from the mountain tops breaks free blue cold water and the vine blooms and the green reed sprouts. Already in the valleys resound songs of Spring.

The poem is in two sections. In the first five lines, disparate images of the natural world are presented. The busy scene includes horses by the river, birds swooping down, icy water rushing down from the mountains, and plants growing. The main theme of the poem is in its final two lines: these activities are signs that spring has come.

This is the most complicated of all the texts of the *Liriche greche.* It is as much the work of Quasimodo as Alcaeus. Quasimodo wrote: "In fragment CVI which I entitle 'Already on the Banks of the Xanthus,' there were free passages, acts of violence on the text."[59] He does not elaborate on which passages belong to him and which originated with Alcaeus.[60] I have chosen to examine the imagery as though it were Alcaeus's and the language as though it were Quasimodo's.

The image of horses returning on the banks of the Xanthus has several possible interpretations. The first is that it refers to an event which was known to Alcaeus and his circle and which is a mystery to posterity. It is also possible that the image refers to live sacrifice. In ancient Greece, rivers were minor divinities, represented as strong bearded

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[59] Quasimodo, "Translations from the Classics," *The Poet and the Politician,* 57.

[60] In my research, I have found two separate Alcaeus fragments that resemble Quasimodo's text. The first is a song based on the *Iliad,* where the line, "Verily 'twas the stream of a narrow Xanthus that came to the sea," refers to Achilles filling the Xanthus river with bodies. The second fragment is more extensive:

> [For all along the] flower-garlanded causeway [the oaks were already loud] with the many-voiced birds from the lagoon or from the heights above, whence flowed cool water [to be the nurse] of the grey young vines, while beside the banks [the hair of] the reed [grew long and] green; [the cuckoo] babbling his far-clear [speech] was heard along the spring-time hill, and in the [streets the swallow fed her young under the eaves, plying to and fro her oarage of swift wings whene'er she heard their cheeping].

John Maxwell Edmonds, trans. and ed., *Lyra Graeca,* rev. ed. (Cambridge, MA: Harvard University Press, 1958), 389; 452.

The square-bracketed phrases are restorations made by the translator which, "though they are far from being mere guesses, are only approximations to the truth." Preface, x.

I quote these texts because I believe their inclusion facilitates understanding of the poem. I do not, however, suggest that these are the precise fragments upon which Quasimodo's text is based, since my research into Quasimodo's translation process is far from exhaustive.

men. People worshipped them by consecrating their hair to them, making burnt offerings and casting living horses and bulls into their waters.[61]

The Xanthus river itself is a potent image, since it is the site of a battle in Homer's *Iliad.* When the Greek hero Achilles fills the Xanthus with the bodies of slain Trojans, the outraged river god emerges from his overflowing banks to do battle with Achilles.[62] The Greeks, of course, go on to vanquish Troy. Thus the image of horses on the banks of the Xanthus river could connote the trouncing of one's enemy.

The next poetic image is birds. This, too, has Homeric connotations. Birds in Homer, according to Redfield, have no relations with man; they stand for nature as separate from man. "Birds, further, inhabit the air; their movements are ominous, and their migrations foretell the seasons."[63] This last interpretation fits neatly with the idea that this text heralds the coming of spring. The rest of the imagery speaks for itself: ice breaking in frozen mountain streams and budding plants are more common springtime images.

"Già sulle rive dello Xanto" is about a new time which is underway even as the lyric is delivered. What is this time, this season which has already begun? It is a time of great activity; it is, depending on the interpretation of line one, a time of death or violence; it is a time of change and the bursting forth of new life. But is it spring, as the last line states?

This text can be interpreted variously. It can be taken at face value, as a poem that describes the activities of spring. It can also be understood as a piece of political poetry that prophesies a change in power structure. Such an interpretation is in keeping with the

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[61] "Greek Mythology: Fresh Water Divinities," Felix Guirand, editor, *Larousse Encyclopedia of Mythology*, trans. Richard Aldington and Delano Ames (London: Batchworth Press, 1959), 170.

[62] Frank N. Magill, editor, "*Iliad*," *Masterpieces of World Literature* (New York: Harper & Row, 1989), 401; Reuben A. Brower, "Glossary of Names and Places," *The Iliad of Homer*, trans. Alexander Pope, ed. Reuben A. Brower and W. H. Bond (New York: Macmillan, 1965), 571.

[63] Redfield, 200.

life and work of Alcaeus and Quasimodo. Both poets bitterly opposed the political systems under which they lived, and both wrote poetry which reflected their opposition.[64]

According to this interpretation, the first two lines describe stirrings which portend a transformation. The foreboding adverb "Già" ("already") sets the tone, which is reinforced by jarring images of horses on the banks of the Xanthus and birds descending from the heavens. The next three lines describe a new order: the frozen water in the mountains breaks free and is the food of new life. Finally, the adverb "Già" returns, and the activities of the first five lines are explained: the coming transformation will bring new life and good times. This transformation is inevitable, just as the change of season is inevitable.

In terms of sound, the text is unified by echoing pairs of words, including "ritornano" ("return") and "risuonano" ("resound"); "cavalli" ("horses") and "valli" ("valleys"); "verde" ("green") and "primavera" ("spring"); and "canna" ("reed") and "canti" ("songs"). The most obvious echo is the return in the penultimate line of the opening word; the repetition of "Già" signals the coming of the final summarizing statement.

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[64] A great deal of Alcaeus's poetry was political in nature. Bruno Gentili writes:

> Alcaean poetry, born out of and for action and intended for restricted hearing by an aristocratic club, bears the unmistakable mark of lively, direct, and immediate participation in the events that inspired it. It reflects the tumultuous life of an archaic political club *(hetairía)* committed to a combatant's role in the encounter between conflicting factions. Poetry thereby becomes an indispensable weapon in the political struggle and an expression of the joy or sorrow that the outcome of the contest inspires.

Bruno Gentili, *Poetry and Its Public in Ancient Greece*, trans. A. Thomas Cole (Baltimore: Johns Hopkins University Press, 1988), 42.

Quasimodo, also, exercised his political philosophy in poetry by resisting fascist dictates on art:

> No one in our country is unaware of the anguish suffered by Italian art and culture in the struggle for salvation under the fascist dictatorship, through a period, that is, of somber uniformity, where the human personality was meant to be only an expression of a collective "desire" imposed by the State.
>
> The resistance of the better writers was successful. Fascism could boast of everything: of its police force, its evil, its "joie de vivre," etc.; never, however, of an autonomous art.

Quasimodo, "Culture and Politics," *The Poet and the Politician*, 161.

Quasimodo appears to have chosen words for their vigorous sound qualities as well as for their meanings. The predominant vowels are the open *a* and dark *u*. Long, doubled consonants are common, especially *ll*, which is used three times in the first line alone. Consonants that have the resonance of voice, the harshness of plosion or friction, or a combination of these qualities correspond to the violent images of the text. These include the soft *g* of "Già," the soft *c* of "uccelli" ("birds"), and the *sp* and *nt* of "spunta" ("sprouts"). The climax comes in the fourth line. Here the powerful verb "si libera" ("breaks free") is combined with the image of rushing water. The line is packed with accented syllables (five stresses in fourteen syllables) and forceful sounds, including the dark and percussive voiced *zz*, *rr*, and *dd* of "azzurra fredda" ("blue cold").

Music. "Già sulle rive dello Xanto" has three large sections, two of which have subsections. The instrumental introduction (mm. 24-37) is divided into *A* (mm. 24-32) and *B* (32-37). The main body of the song (mm. 33-55) consists of *C* (mm. 33-47) and *D* (mm. 48-55). Finally, there is a vocal-instrumental postlude, *E* (mm. 56-63).

This song, unlike the other movements of *Sex carmina Alcaei*, has a dramatic character. It is similar in this regard to the climactic songs of the other two cycles, "Muore il tenero Adone" in *Cinque frammenti di Saffo* and "Eros come tagliatore d'alberi" in *Due liriche di Anacreonte*. As in these other songs, the violent timbre results from loud dynamics, large intervals, accented articulation, rapid-fire rhythmic patterns, the use of a high range in the vocal and instrumental writing. The dramatic character also arises from the crowded texture. Except for the final section, the texture of "Già sulle rive dello Xanto" is busy with canonic activity. Sometimes all forces take part in one canon, and sometimes there is one main canon with countermelodies—fragments of rows—sounding in the other instruments.

It is possible to think of "Già sulle rive dello Xanto" as divided into two parts, the first consisting of sections *A* through *D*, the second comprising section *E*. These are almost two separate songs. Sections *A* through *D* are linked by uniform texture and timbre. Canonic processes in *A* and *B* are reversed in *C* and *D*, so that the four sections comprise a single forward-retrograde form. And the sections are linked by the tension and release of their relationship. *A* and *B* have three successive intensifications of rhythm, pitch, and texture but do not have a climax. *C* and *D*, taken together, are one great climax which only ebbs at the final vocal diminuendo (mm. 54-55). The character changes in *E*, marked *"più tranquillo,"* where the dynamic is soft; melodies are legato; and the instrumental ensemble is pared down. Furthermore, *E* has its own crab canon that is a separate structure from the rest of the song.

The *A* section (mm. 24-32, Ex. 37), indicated *"Poco animando,"* is packed with activity and moves quickly. It has two canons, both unison canons with two voices at the interval of a measure. The theme of Canon 1 (mm. 24-28), RI_{10}, is introduced by the cello (later doubled at the octave by the violin) and answered by the viola. It ascends to its end, which overlaps with the start of Canon 2 (mm. 27-31). In the second canon, there is a change of instrumentation and a change of theme. The trumpet, followed by oboe, sounds the theme, the descending R_{10}. As *A* progresses, non-canonic voices play fragments of various rows.[65] Especially important is the countermelody played by the flute and violin in mm. 29-32. The four pitches sounded by these instruments ($E^{\flat}$, E, $F^{\#}$, and A) make up the final tetrachord of RI_8. The final A of RI_8 is taken up by the ensemble and repeated in a rapid-fire, heraldic fashion.

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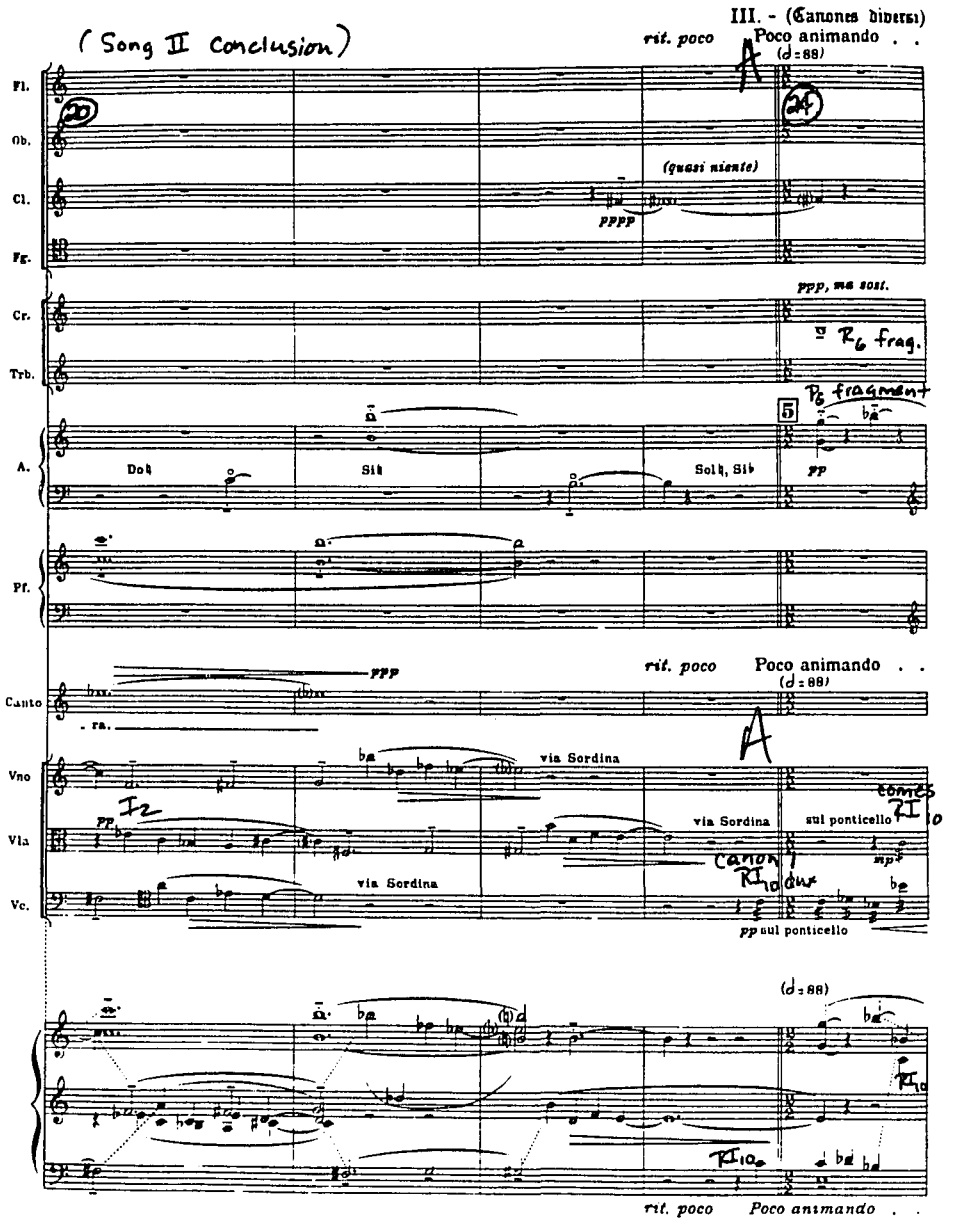
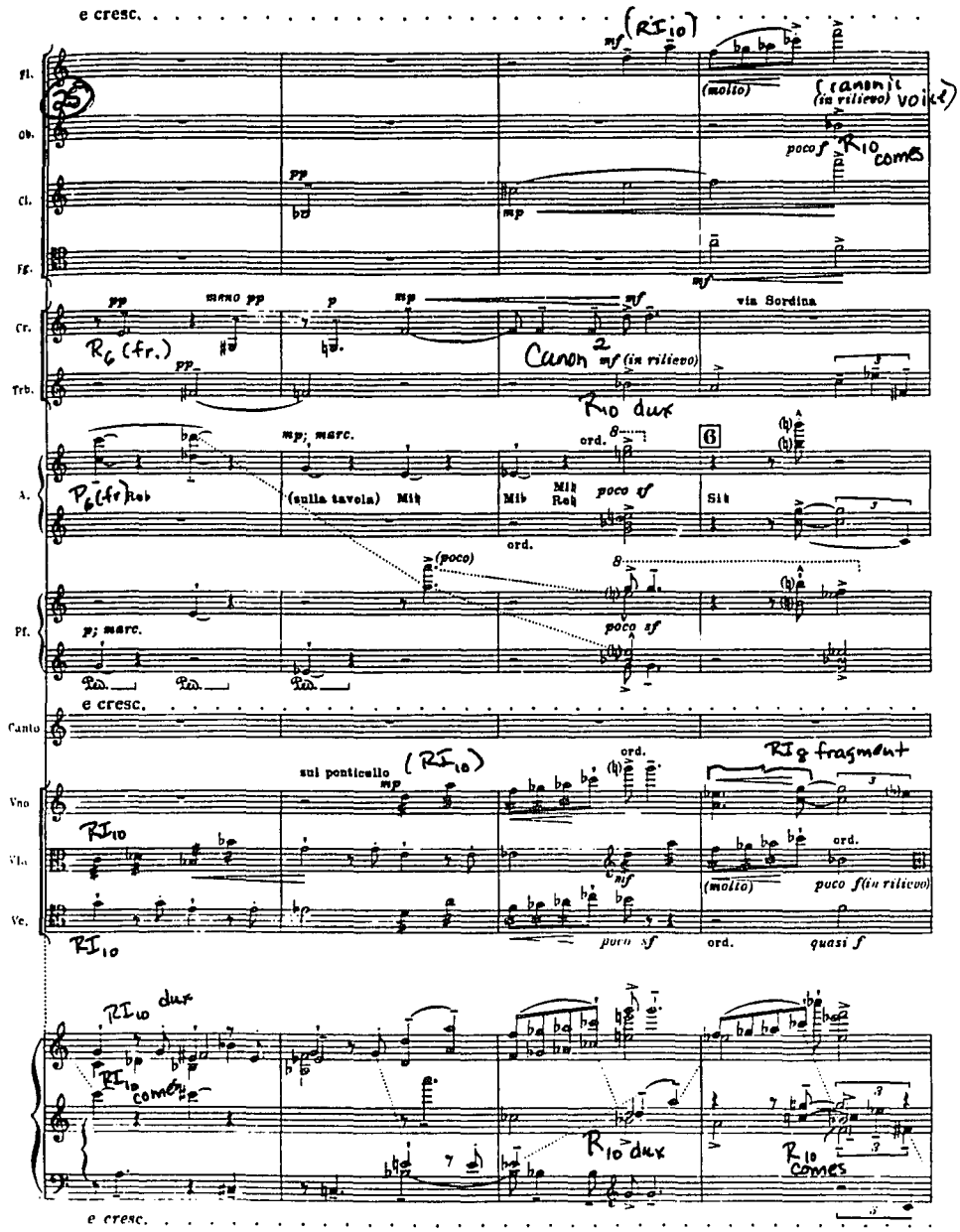
[65] In mm. 24-27, the first seven notes of P_6 and the first hexachord of R_6 are divided among the non-canonic voices; in mm. 28-31, the non-canonic voices play fragments of I_4 and RI_8.

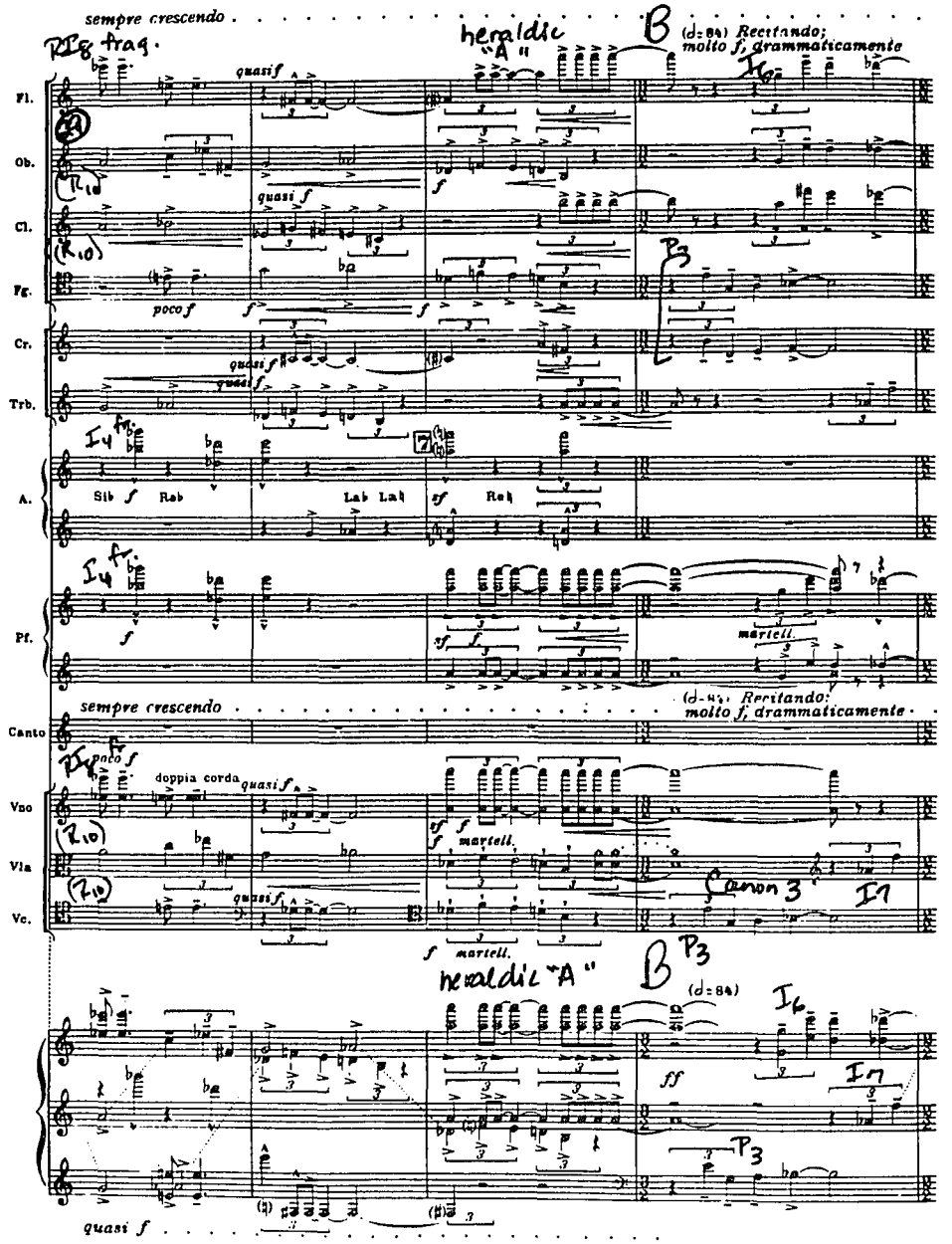
Ex. 37: "Già sulle rive dello Xanto," mm. 24-32



(Ex. 37, continued)



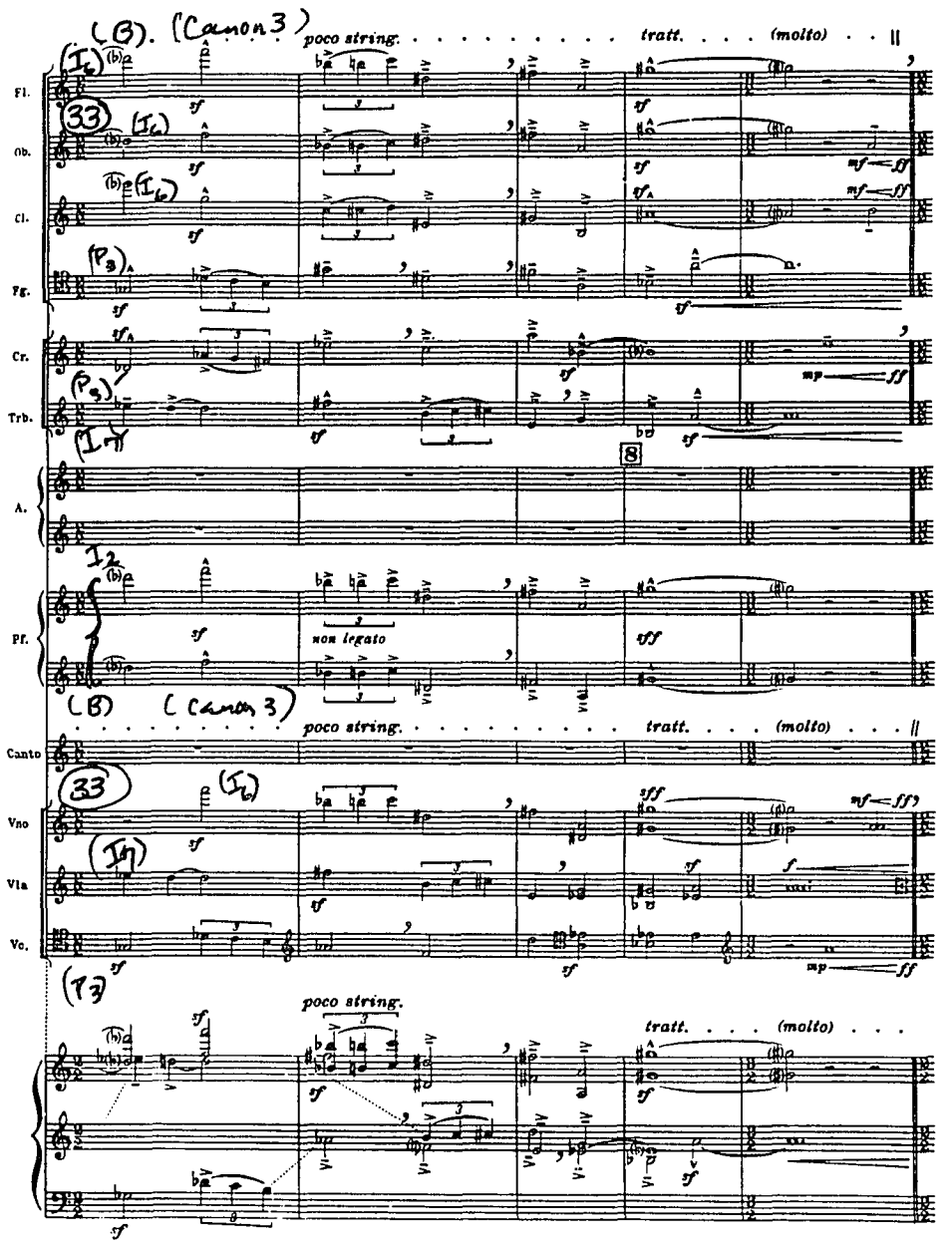
(Ex. 37, continued)



Section *B* (mm. 32-37, Exx. 37-38) has only one level of activity, a three-voiced canon in contrary motion in which all instruments participate. Canon 3 lasts for the whole section; it is at the time interval of one beat and at various pitch intervals. The first voice,

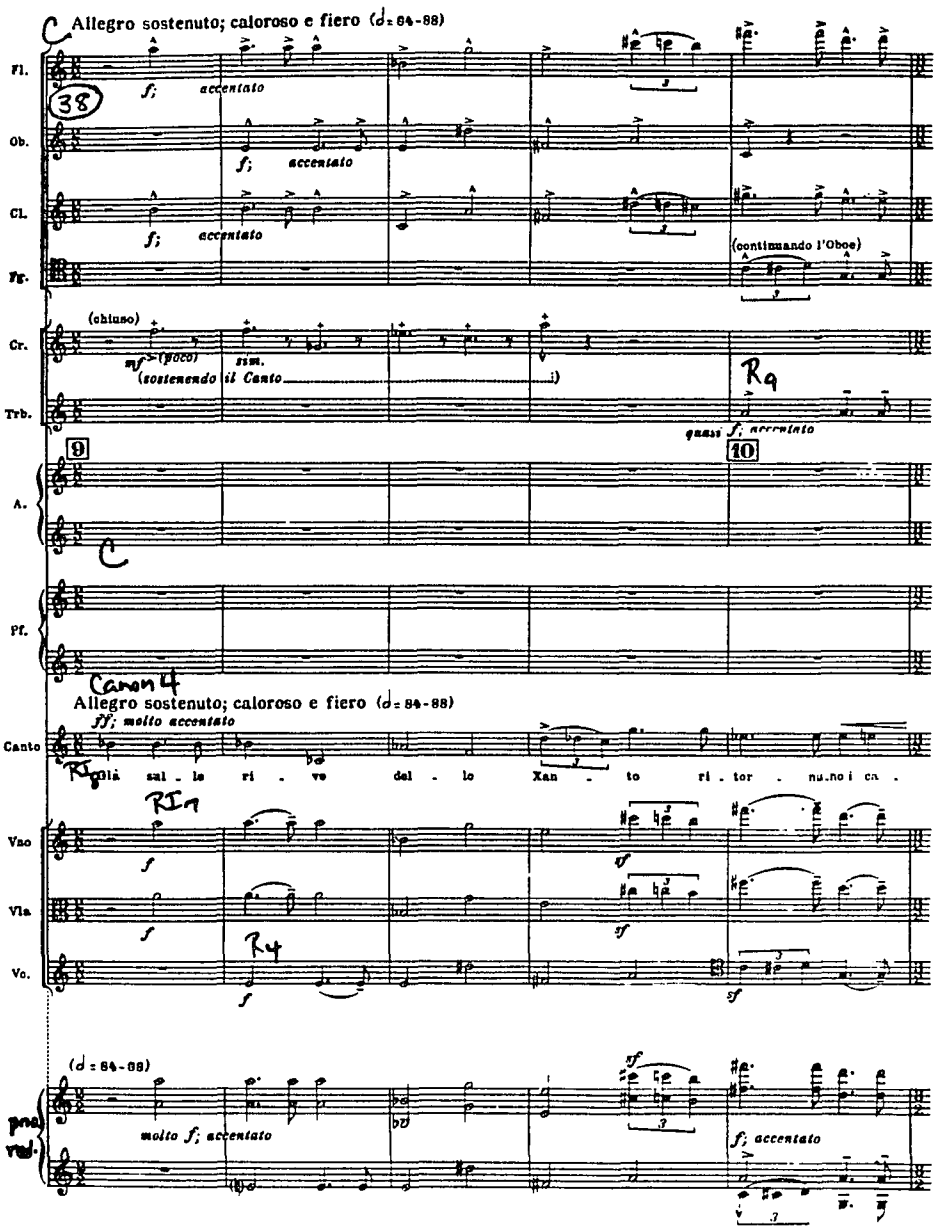
in the cello, horn and bassoon, is P_3; the second voice, I_6, is played in octaves by the piano, clarinet, oboe, and flute; the third voice, in the viola and trumpet, is I_7. Instead of ending with a heraldic, repeated figure, *B* ends with sustained, crescendoing notes.

Ex. 38, "Già sulle rive dello Xanto," mm. 33-37

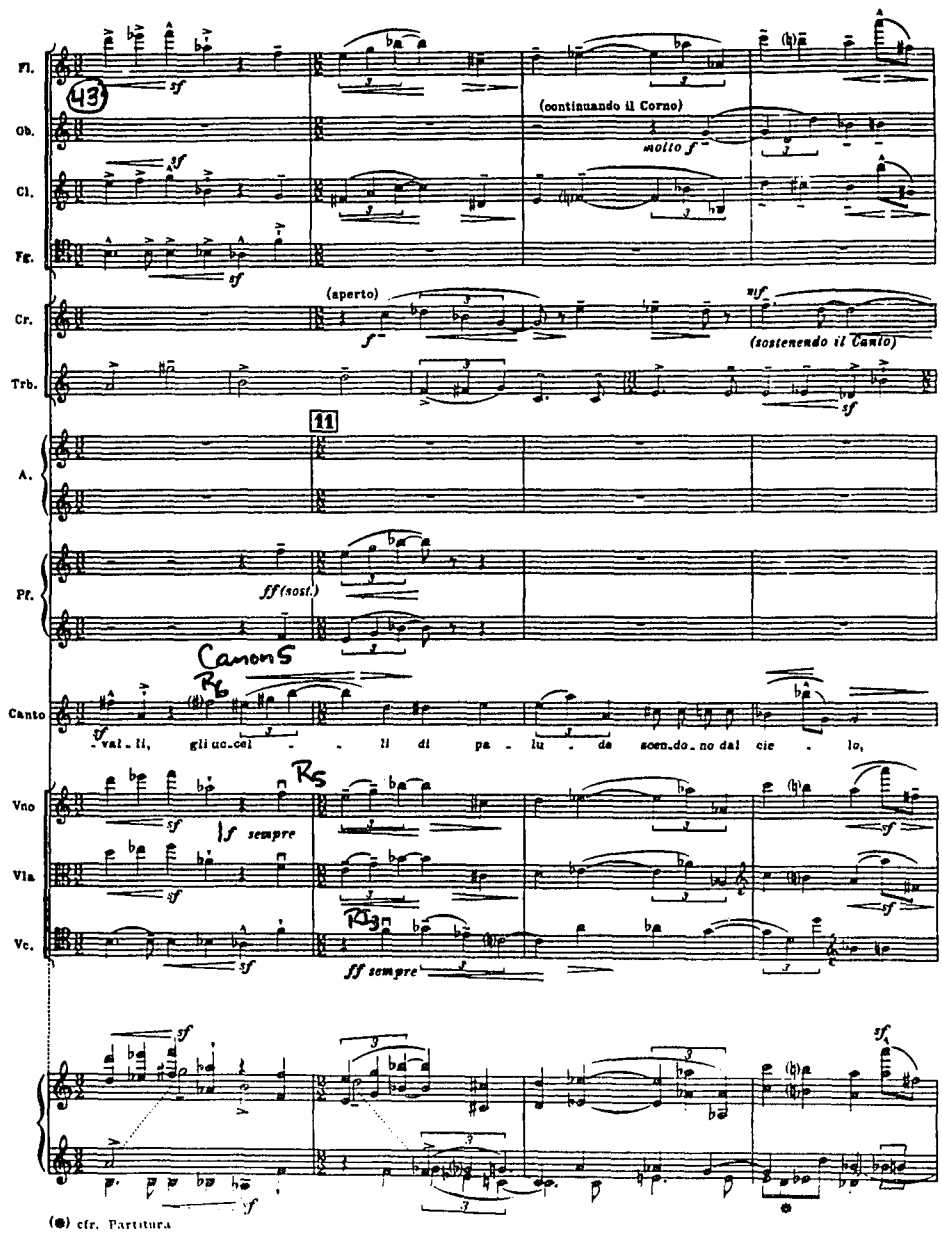


Section *C* (mm. 38-47, Ex. 39) begins the mirroring pattern that occurs in the second half of the song's main body. This section, like *B*, consists of a a canon in contrary motion in which all voices participate:

Ex. 39: "Già sulle rive dello Xanto," mm. 38-46



(Ex. 39, continued)



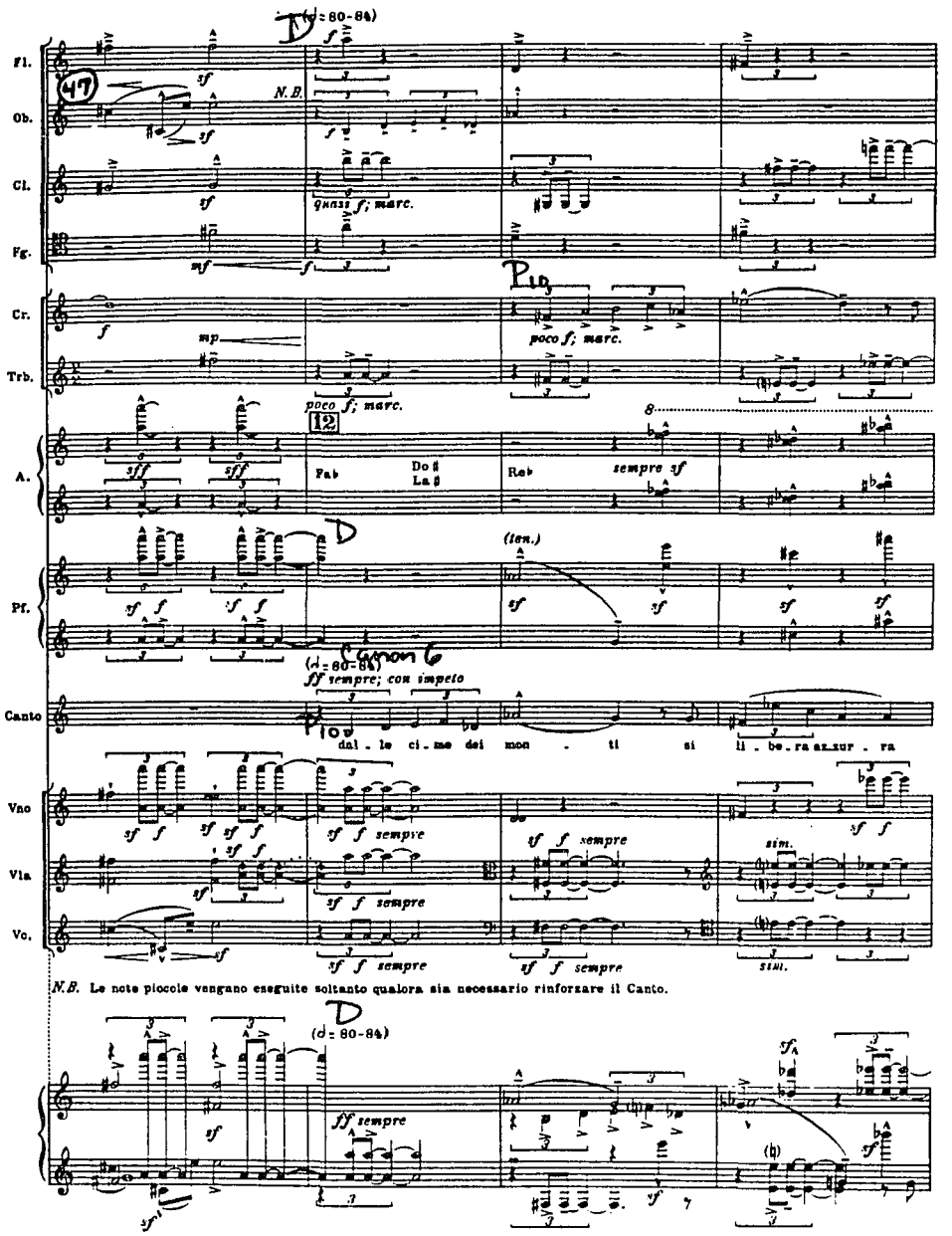
Also in *C*, the canonic themes echo the row fragments that were sounded in the non-canonic voices in *A*. Canon 4 (mm. 38-46) has four voices and multiple pitch and time intervals. The voice has the subject, RI_8, a fragment of which row was sounded in the

flute and violin in mm. 29-31 (see Ex. 37). The second voice of Canon 4, RI_7, is sounded by flute, clarinet, violin, and viola; and the cello and oboe follow with R_4. The fourth voice enters three measures after the third, in m. 42. There, as the voice sings the final tetrachord of RI_8, the trumpet joins the canon with R_9. Canon 5 (mm. 44-47) has three voices; it is at the time interval of one beat and has multiple pitch intervals. The theme, introduced by the voice, is R_6, again a row which was played in fragmentary form as a countermelody in *A*. The second voice, played in octaves in the high strings and woodwinds, is R_5, and it is followed by RI_3 in the horn and cello. The *C* section ends with the same heraldic repeated A's (m. 47) that ended the *A* section.

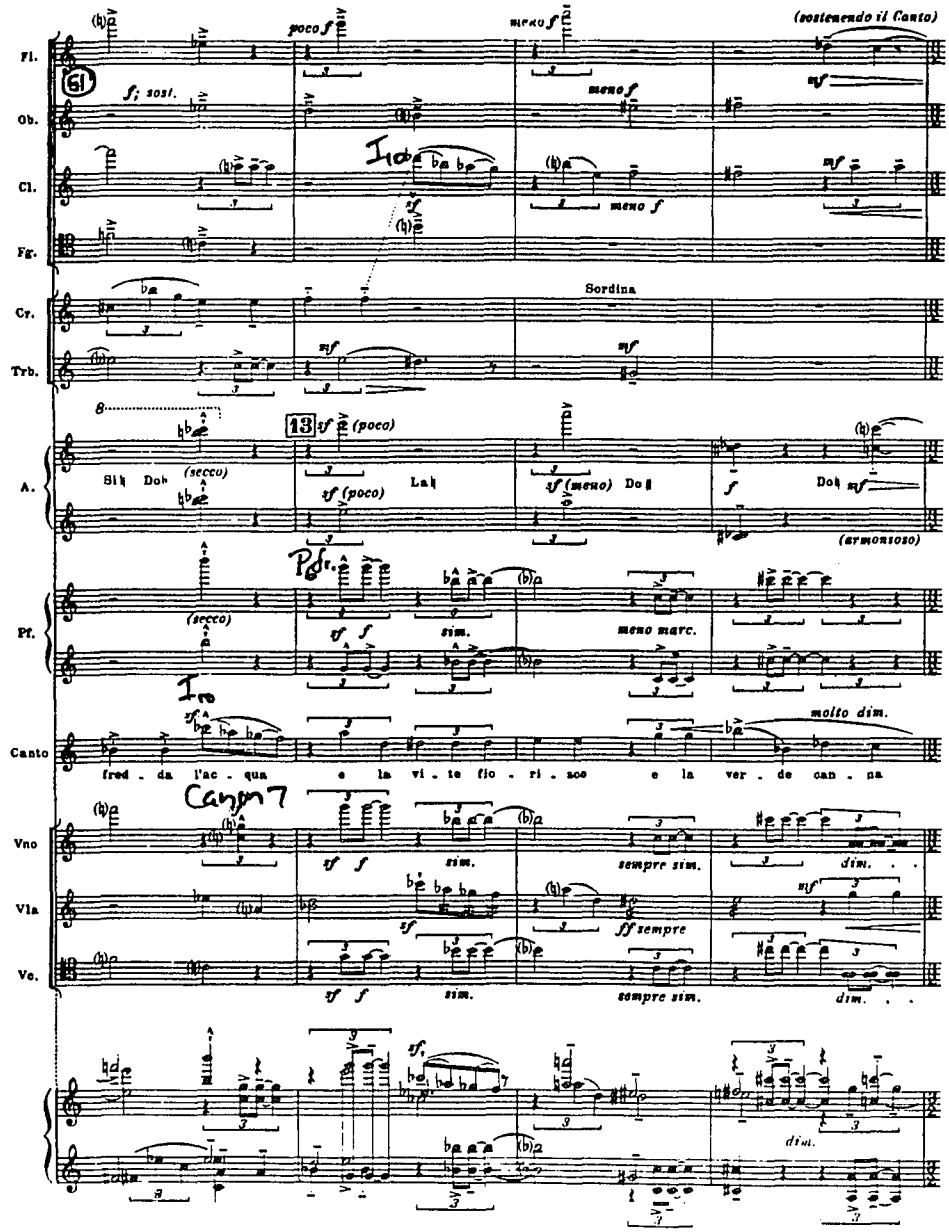
The *D* section (mm. 48-55, Ex. 40) continues the mirroring process. It has the same busy texture that characterized *A*. Each of its two canons has two voices, each is at the unison, and each has a time interval of one measure. While the canons run their course, non-canonic voices sound row fragments as countermelodies.[66] In Canon 6 (mm. 48-51), the theme, P_{10}, is presented first in the voice and then in the horn. The theme of Canon 7 (mm. 52-55), I_{10}, is presented in the voice and answered by the clarinet. The canonic themes in *D*, first P_{10} (mm. 48-51) and then I_{10} (mm. 52-55), are forward-motion inversions of the canonic themes in *A*, RI_{10} (cello, mm. 24-27, see Ex. 37), and R_{10} (trumpet, mm. 28-31, see Ex. 37):

[66] The row fragments include I_8, R_{11}, and P_{11} (mm. 47-51) and P_6 and R_6 (mm. 52-55.)

Ex. 40: "Già sulle rive dello Xanto," mm. 47-54

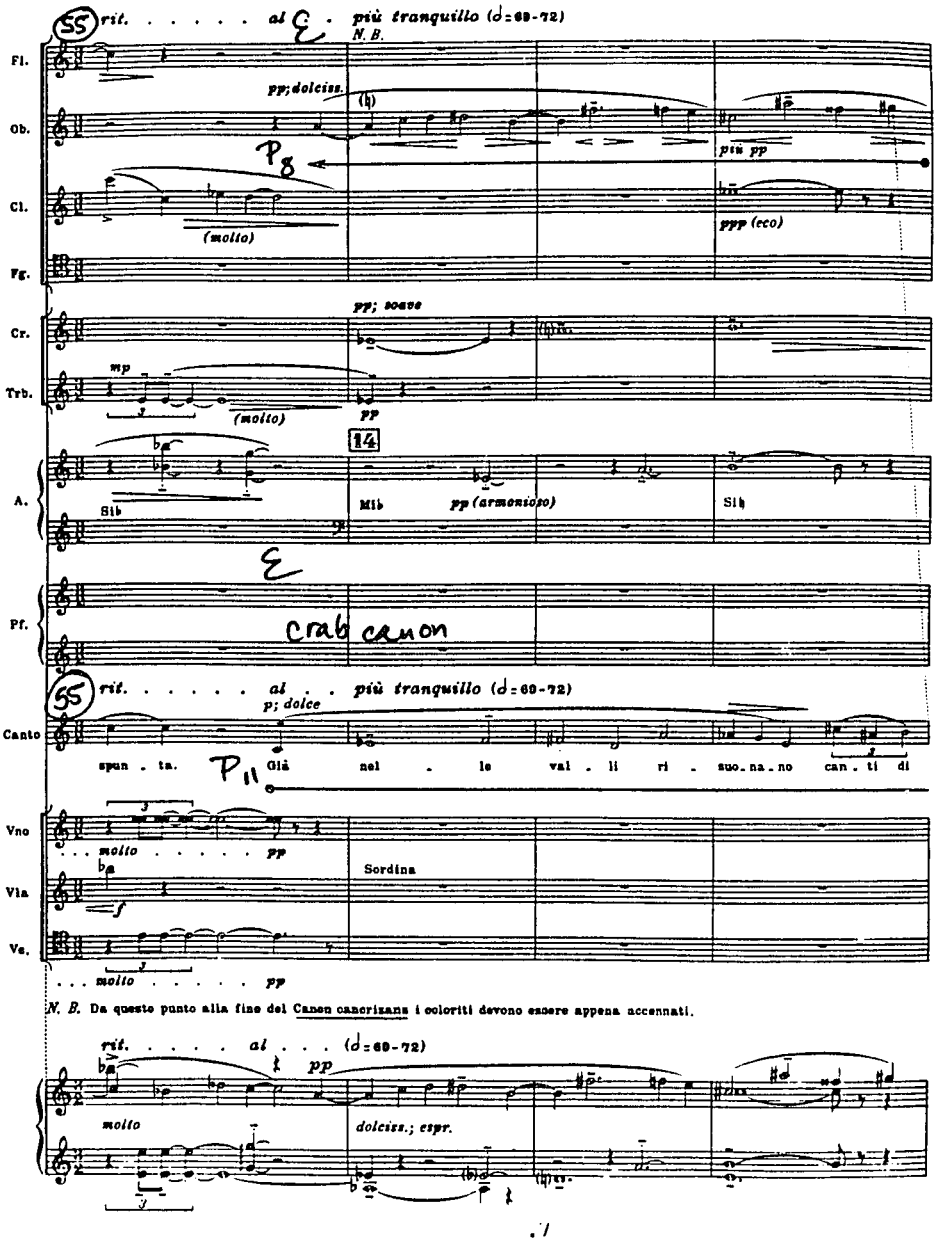


(Ex. 40, continued)

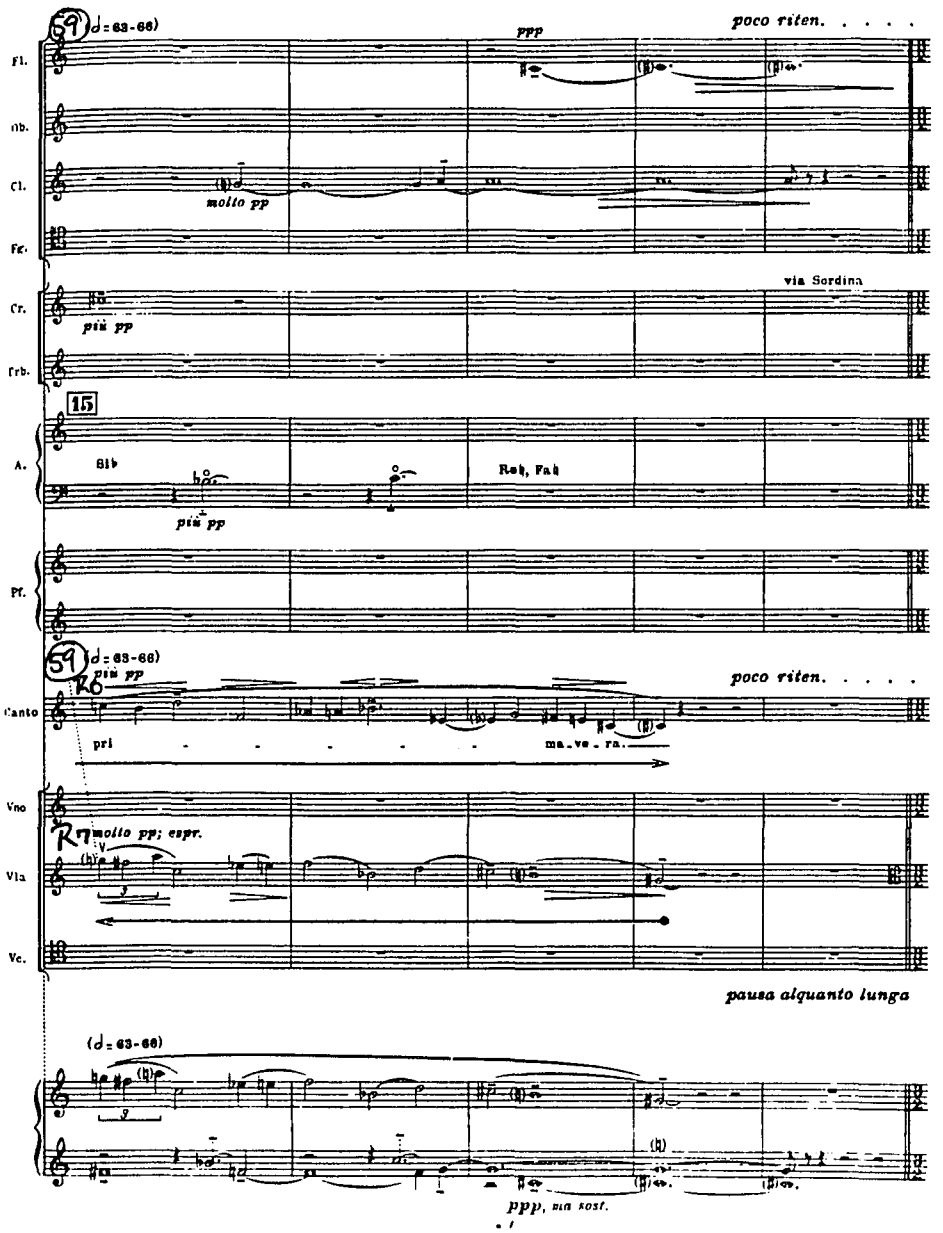


The *E* section (mm. 56-63, Ex. 41) consists of a two-voiced crab canon at the interval of an augmented fifth, with a time interval of one quarter note:

Ex. 41: "Già sulle rive dello Xanto," mm. 55-63



(Ex. 41, continued)



The theme of the crab canon, presented in the voice, is one statement of P_{11} followed by one statement of R_0. In other words, this is the "O coronata" theme (see Ex. 35, mm. 1-7), transposed down a half-step with some rhythmic alterations. The voice is followed by

the oboe (mm. 56-58), which is later replaced by the viola (mm. 59-62). The oboe-viola melody, one statement of P_8 then one statement of R_7, is the theme transposed up an augmented fifth and played backwards.[67]

In addition to the two-voiced crab canon, the primordial fifths appear in mm. 56-61 in the horn and harp. The fifths are not presented strictly in a row form, but rather in six pairs of notes. In five of these pairs, the relationship between the pitches is a fifth, while in one pair, the relationship is a minor second; this is also how the primordial fifths row is organized.[68] Not only does the *E* section feature the primordial fifths, it also has prominent C$^{\#}$'s in its final measures: the voice and flute have C$^{\#}$, while the clarinet plays G and the viola G$^{\#}$.

Text-Music Relationship. Dallapiccola's setting of "Già sulle rive dello Xanto" corresponds to the formal structure of the text as well as to its general and specific images. The two sections of the poem are set in the two large vocal-instrumental sections. The first section of text is set in the main body of the song (*C* and *D*, mm. 38-55), and the final two lines are set in the postlude (*E*, mm. 56-63). Just as the text has a change in atmosphere from apocalyptic to more calm, the main body of the song has driven, accented rhythms, large intervals, and loud dynamics; this violence gives way to legato melodies, lower pitches, and softer dynamics in the more tranquil postlude.

The first five lines of text describe changes which are already underway. The juxtaposition in these lines of many disparate images is jarring. Equally chaotic is Dallapiccola's instrumental introduction. The progress of the two canons in *A* (Canon 1, mm. 24-28, and Canon 2, mm. 28-31, both Ex. 37) is obscured by the distracting row

[67] P_8-R_7 is the retrograde of P_7-R_8. Note that the rhythm of the instrumental lines (mm. 62-54, read backwards) is the retrograde of the vocal line.

[68] The pairs are in the horn, harp, clarinet and flute in mm. 56-61. They are: E^{b}-D; A-E; B-F$^{\#}$; B^{b}-F; C-G; and C$^{\#}$-A^{b} (the A^{b} is in m. 56: the first and final pitches of the fifths comprise one pair).

fragments that sound at the same time. These fragments are further segmented by their uneven rhythmic patterns and frequent rests. Multiple layers of texture finally converge in a series of repeated, heraldic A's (m. 31). The various elements are more unified in *B* (mm. 32-37), where the instruments join together in Canon 3, ending in a crescendo. By the time the voice enters in m. 38, two things have happened: expectation of an important event has been built up by the successive intensifications in the instrumental introduction; and within a busy, confusing texture, several themes have been introduced.

The *C* section delivers the expected climax. The vocal and instrumental lines began at a climactic intensity and remain there until the end of the *D* section. This is not, though, the feverish intensity of the *A* section with its fast surface rhythm. The steadiness of the half-note beats (see vocal line, mm. 38-55) connotes a sense of balance even at a high level of emotional and physical intensity. There is a self-assuredness to the steady rhythm of this climax that parallels the prophetic tone of the poem.

The instrumental introduction, it turns out, is prophetic. Themes—even incomplete fragments of rows—first presented there now become important in *C* and *D*. The opening vocal melody (RI_8, m. 38-43, Ex. 39), for example, is "foretold" in mm. 29-31 (Ex. 37). There, the final tetrachord of RI_8 is a fragmentary countermelody that is the source of the heraldic repeated A's. This is the first in a series of echoing pairs of melodies,[69] which act as a musical analog to the echoing pairs in the text ("ritornano" and "risuonano," "cavalli" and "valli," etc.).

The main theme of the poem is delivered in the final two lines: with this violent period of transformation, a new season, a good season has already begun. Dallapiccola, too, presents his "main theme," the "O coronata" theme (mm. 56-62, Ex. 41). This is its

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[69] Other echoing pairs include: R_6, a row fragment in *A* (mm. 24-28) becomes the theme of Canon 5 (mm. 44-47); the themes of Canons 1 and 2 (RI_{10} and R_{10}, mm. 24-31) are reversed and inverted in P_{10} and I_{10} of Canons 6 and 7 (mm. 48-51); P_6 and R_6 appear as fragments in *A* (mm. 24-28) and *D* (mm. 52-55).

first reappearance (it will appear again in later songs). Here, in song III, the theme retains some of its original qualities and is altered in some ways. The legato melody begins in the low range of the soprano voice at a soft dynamic. But the theme is transposed down a half-step from its earlier form (P_{11}-R_0 instead of P_0-R_1). And its rhythmic shape is firm instead of fluid, informed by the steady half-note beats that underlie "Già sulle rive dello Xanto" (mm. 38-55).

Song IV, "Ma d'intrecciate corolle"

Text. Alcaeus seems to be participating in a *symposia* in this text:

Ma d'intrecciate corolle di aneto	But with plaited blossoms of dill
ora qualcuno ne circondi il collo	let someone now encircle our neck
e dolce olio profumato versi	and pour sweetly-perfumed oil
a noi sul petto.	on our breast.

The text is in two sections which run without a break. A separate wish is articulated in each section. In lines one and two, Alcaeus expresses his desire that a servant adorn him with garlands; in lines three and four, he asks that oil be poured on his chest.

This text, it has already been noted, shares imagery and language with "Sul mio capo" (song II), but its tone is more light-hearted than that of the earlier text. The garlands of dill and sweetly perfumed oil are redolent of the symposia. The poet is defined here not as an old man but as a merry-maker. Again he describes a superficial relationship between himself and an unnamed servant. In the earlier text, the servant comforted the poet; now, the association between poet and servant is a social occasion.

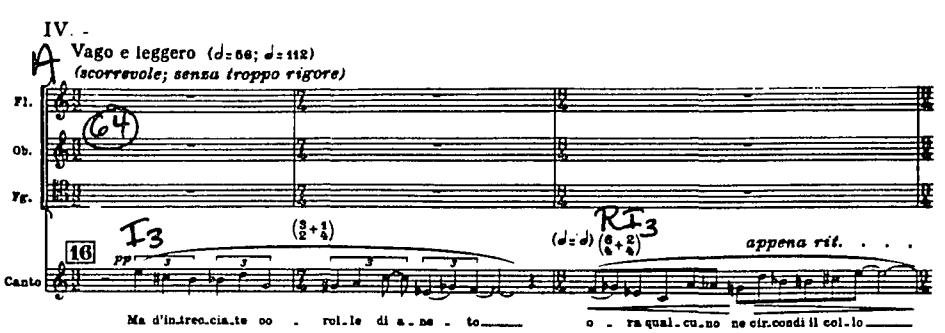
The convivial tone is reinforced by the alternation of voiced and unvoiced consonants. Sensuality comes in the form of long nasals, *m* and *n*, in words like "Ma" ("but"), "aneto," ("dill"), and "noi" ("us"). Crisp, unvoiced consonants, like the soft *c*'s of "intrecciate" ("plaited") alternate with the hard *c*'s, as in "corolle" ("blossoms") and "qualcuno" ("someone") to give the text a playful air.

Music. "Ma d'intrecciate corolle" opens the second half of the Alcaeus cycle. With this song, three trends that characterize the final three songs begin to take shape. The first is the tendency towards absolute music. To be sure, there are many general qualities of the text which are captured in each setting. But from song IV on, the individuality of each text setting is compromised in favor of the canonic and linear processes which unite the cycle and the triptych. Put another way, the linear processes which unite the cycle are no longer made to serve the needs of the text. The second trend in songs IV, V, and VI is the completion of unfinished business from earlier songs. In these final songs, Dallapiccola recapitulates material and returns to processes introduced previously in the cycle.

"Ma d'intrecciate corolle" is in four sections which form a mirror. *A* (mm. 64-66)[70] is an unaccompanied vocal melody; *B* (mm. 67-70) and *B* '(mm. 71-72) are instrumental sections, the second with vocal obbligato; and *A* '(mm. 73-75) is a vocal melody with almost no instrumental accompaniment. The movement is marked *"Vago e leggero (scorrevole; senza troppo rigore)"* "Vague and light (flowing, without much rigor)."

The monophonic vocal melody of *A* (mm. 64-66) moves in supple quarter-note triplets and straight eighth notes:

Ex. 42: "Ma d'intrecciate corolle," mm. 64-66

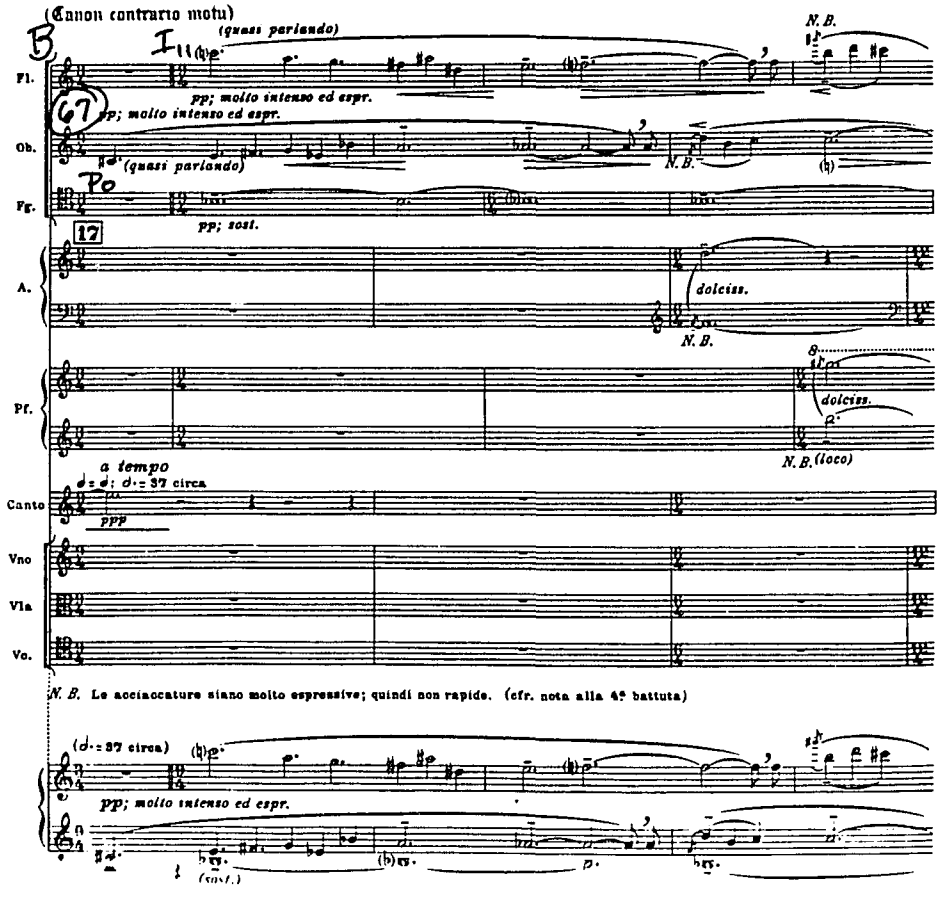


[70] For the purposes of this analysis, I have inserted measure numbers into the score, even though in the score, the barlines do not always coincide.

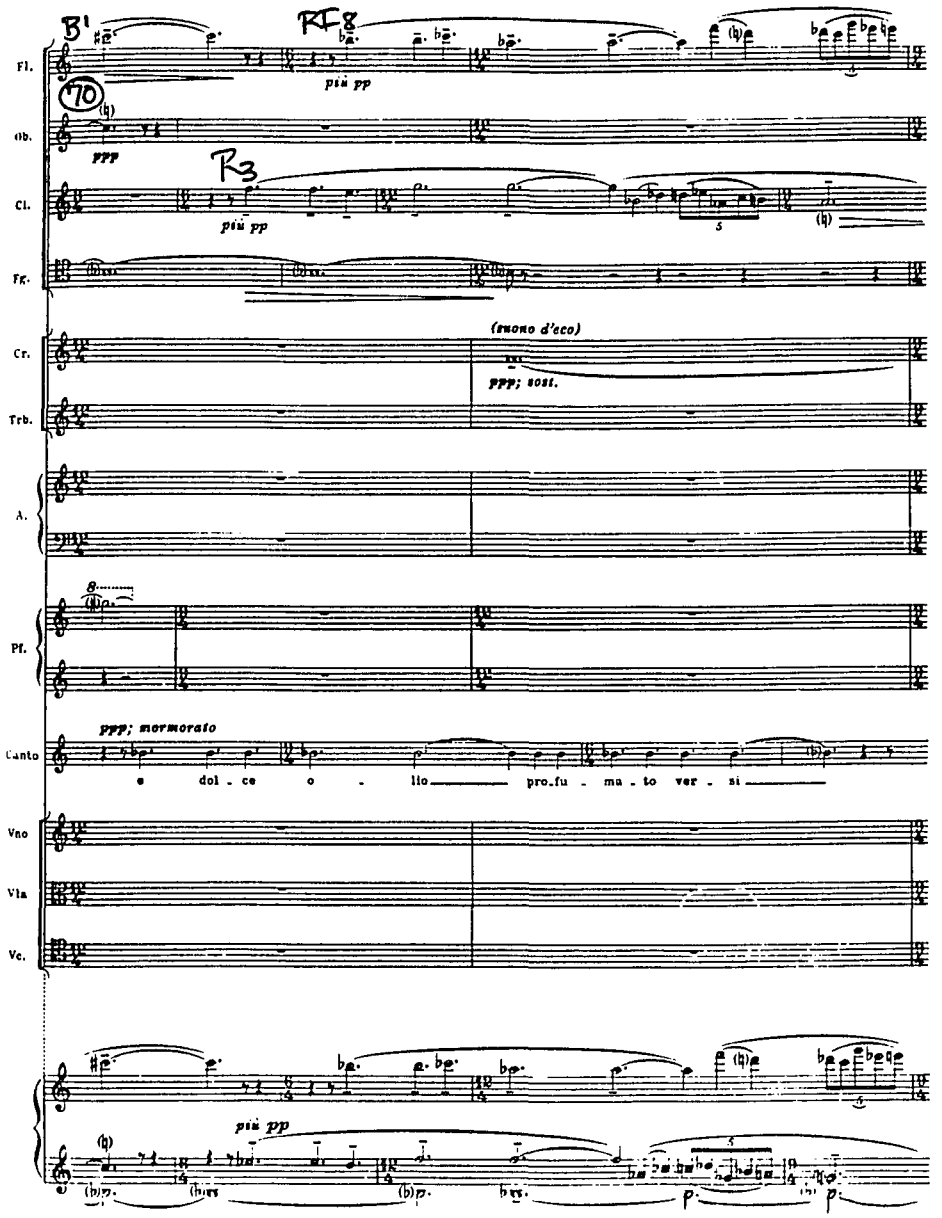
This vocal melody is a mirror form consisting of one statement of I_3 followed by one statement of RI_3. This vocal line is related to the opening song of the cycle, "O coronata di viole," where the unaccompanied voice sings an arching melody (Ex. 35, mm. 1-7). Now, at the start of the cycle's second half, the same solo voice sings an inverted arching melody. This melody also answers the suspended antecedent phrase of song II (see Ex. 36, mm. 10-21). In that song, the voice sings one statement of P_3, ascending over the course of the song. Here the voice descends, singing I_3 then RI_3—the inversion and retrograde inversion of the earlier melody—resolving lingering tension from the earlier song.

In *B* and *B'*, the instruments sound canons in contrary motion:

Ex. 43: "Ma d'intrecciate corolle," mm. 67-71



(Ex. 43, continued)



Section *B* (mm. 67-70) consists of Canon 1, and *B'* (mm.71-72) of Canon 2. Both canons are at the interval of a dotted half-note. The theme of Canon 1 is the first half of the "O coronata" theme (see Ex. 35, mm. 1-4), played by the oboe. The answering voice, the flute, an octave plus a major seventh away, plays I_{11}. The texture is wide-spaced,

with canonic lines never crossing. Surface rhythm slows from the moderately fast pace of the vocal melody to steady, slow-moving dotted quarter and quarter notes. Beginning in m. 67, a B^{b}_{3} pedal point sounds in the bassoon. This pedal point, passed on eventually to horn, voice, and viola, sounds all the way to the end of the song (mm. 67-75). There are no low notes sounding (the lowest pitch is the pedal point), lending an unrooted—or, better, incompletely rooted, since the pedal acts as a bass—quality to the song. The instruments are marked *"quasi parlando"* and *"molto intenso ed espressivo,"* as though they were talking to each other.

Canon 2 (mm. 71-72) takes as its theme the second half of the "O coronata" theme, the R_1 portion (see Ex. 35, mm. 5-7). It is played by the clarinet, transposed to R_3, but retaining the theme's characteristic rhythmic shape. The flute follows, playing RI_8. RI_8 is the same row (but not the same melody) that was so important in song III. There, the entrance of RI_8 was "foretold" by the heraldic A of its final tetrachord (Ex. 37, m. 31). The row has been foretold here by the B^{b} pedal, which anticipates the initial pitch of the row.

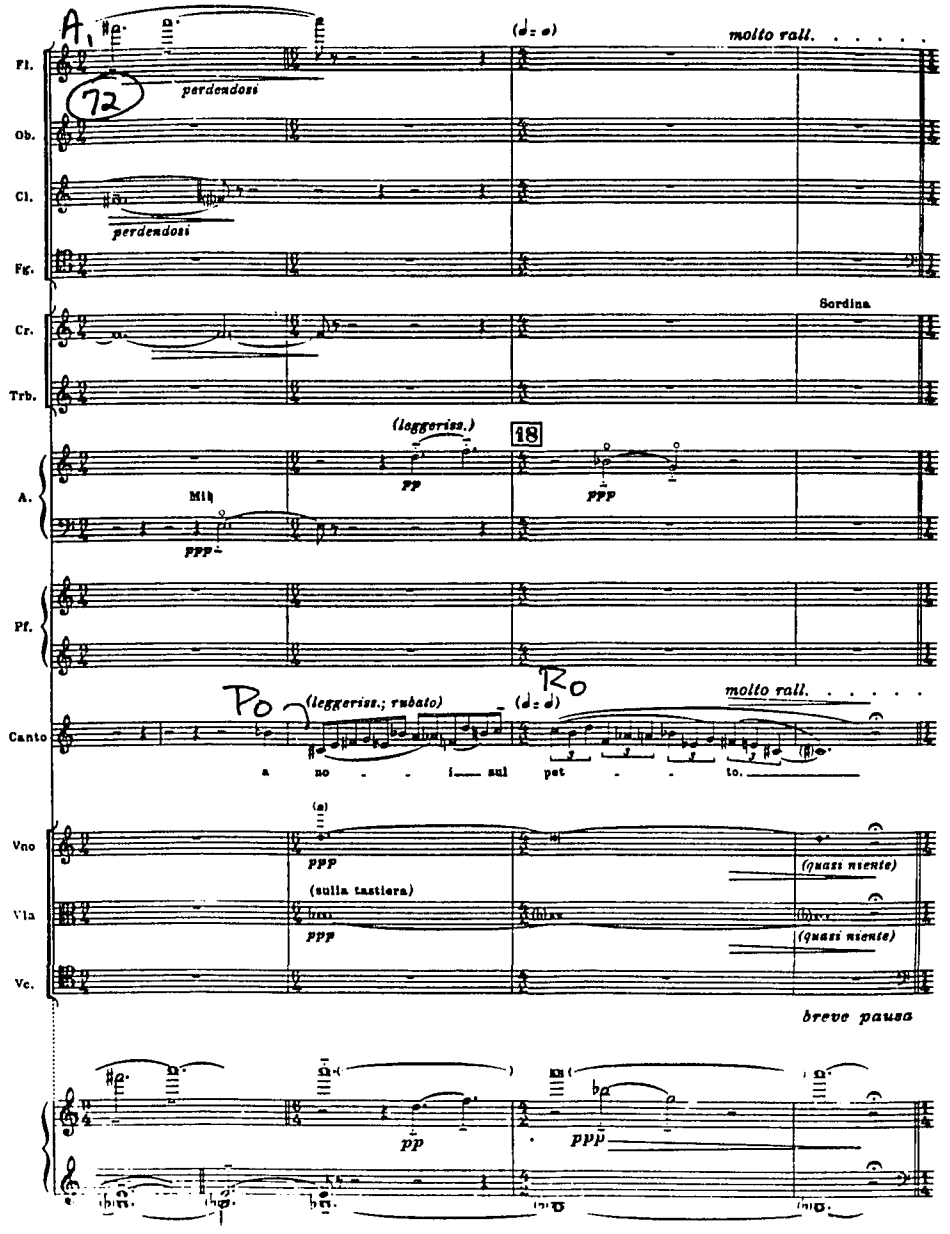
This canon constitutes the climax, such as it is, of "Ma d'intrecciate corolle." Surface rhythm moves somewhat faster, and canonic voices are higher than in Canon 1. The vocal pedal point on B^{b}_{3} also creates tension. But here again, as in the Anacreon songs, the expectation of a climax is not fulfilled by a true climax. Rather, tension-giving elements like surface rhythm and pedal point simply continue without peaking until they stop.

Dallapiccola uses Canons 1 and 2 to explore the possibilities of the "O coronata" theme. The P_0 and R_3 rows—the original components of the "O coronata" theme—move in the lower plane. The inverted row forms, which have the same rhythmic structure as their corresponding P and R forms, follow in the upper plane, acting as a distant mirror to the lower voices. Although the instruments are instructed to "talk," they do not talk to

each other. Since the melodies never intersect, in terms either of pitch or of rhythm, each canonic voice remains in its own plane, talking to itself.

In *A'*, canonic texture gives way to a barely-accompanied vocal melody (mm. 73-75):

Ex. 44: "Ma d'intrecciate corolle," mm. 72-75



This vocal melody is another mirror form, consisting of one statement each of P_0 and R_0, a transposition and un-inversion of the opening vocal melody in *A* (I_3-RI_3, see Ex. 42). Also, the shape of the earlier melody is mirrored: here is an arch that moves eighths followed by triplet quarters, as opposed to the inverted arch of *A* with its triplet quarter notes followed by duple eighths.

"Ma d'intrecciate corolle" is a series of mirror forms. Each subsection, *A*, *B*, *B'*, and *A'*, is a mirror form in itself. *A'* mirrors *A*; *B'* mirrors *B*; and the second half of the song, *A'B'*, mirrors the first half, *AB*. The song ends on $C^{\#}$.

Text-Music Relationship. The opening and closing melodies of Dallapiccola's setting of "Ma d'intrecciate corolle" capture the air of merry-making of the poem. These sections, *A* and *A'*, correspond to the sections of the poem: each of the two sections of text has two lines, and each vocal melody has two tone rows. Also, the scene of the *symposia* is reflected in Dallapiccola's setting. The moderately-fast, twisting melody of the opening lines is an appropriate counterpart for the call to reveling issued by Alcaeus. In an ideogram which connects this song with "Eros languido" of the Anacreon songs, there is a representation in the score of garlands.[71] The opening vocal melody (mm. 64-66, Ex. 42) twists downward then upward in a pictorial equivalent of the plaited garlands which encircle the necks of the merry-makers. The incanted recitative of the vocal line as it delivers the line "e dolce olio profumato versi" ("and pour sweetly perfumed oil") is a fitting parallel to the stillness on the part of Alcaeus as oil is being poured on his chest. But it is difficult to see a parallel between the rhythmic and melodic gestures of the instrumental lines and the action of spreading oil.

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[71] In "Eros languido," the many-flowered garlands which cover the love god are represented in the score in the intertwining of a five-note motive. See Ex. 25, mm. 16-17.

The canonic sections of "Ma d'intrecciate corolle" have less to do with the text than with pure music. At this point, when the instruments begin to "talk" to each other, the idea of a specific parallel between the poem and the music breaks down. It might be suggested that the lack of interaction between the purely vocal sections (*A* and *A'*) with the canonic sections (*B* and *B'*) corresponds to the absence of a relationship between Alcaeus and his servant. The main purpose of the canonic *B* and *B'* sections, however, is not to establish a musical parallel for the convivial poem, but, rather, to explore the "O coronata" theme.

Song V, "Io già sento primavera"

Text. This poem celebrates the coming of spring:

Io già sento primavera che s'avvicina coi suoi fiori: versatemi presto una tazza di vino dolcissimo.	I already hear spring which approaches with its flowers: pour me quickly a cup of sweetest wine.

The poem has two sections. Lines one and two introduce the subject of the poem, the coming of spring. In line three, Alcaeus responds to the change of season by ordering a cup of wine.

The subject of spring and the adverb "già" ("already") link the lyric with "Già sulle rive dello Xanto." Another link between the two texts is wine. Text III made the following reference to wine: "e la vite/fiorisce e la verde canna spunta" ("and the vine/blooms and the green reed sprouts"). Wine in text V is a central theme.

Despite the connections, the texts are very different. The function of "Io già sento primavera" appears to be not political but convivial. The imagery here is not loaded with incongruity and innuendo. Rather the images are simple, and Alcaeus moves facilely from one to the next. "Io già sento primavera" is light-hearted: the coming of spring is an occasion for drinking sweet wine.

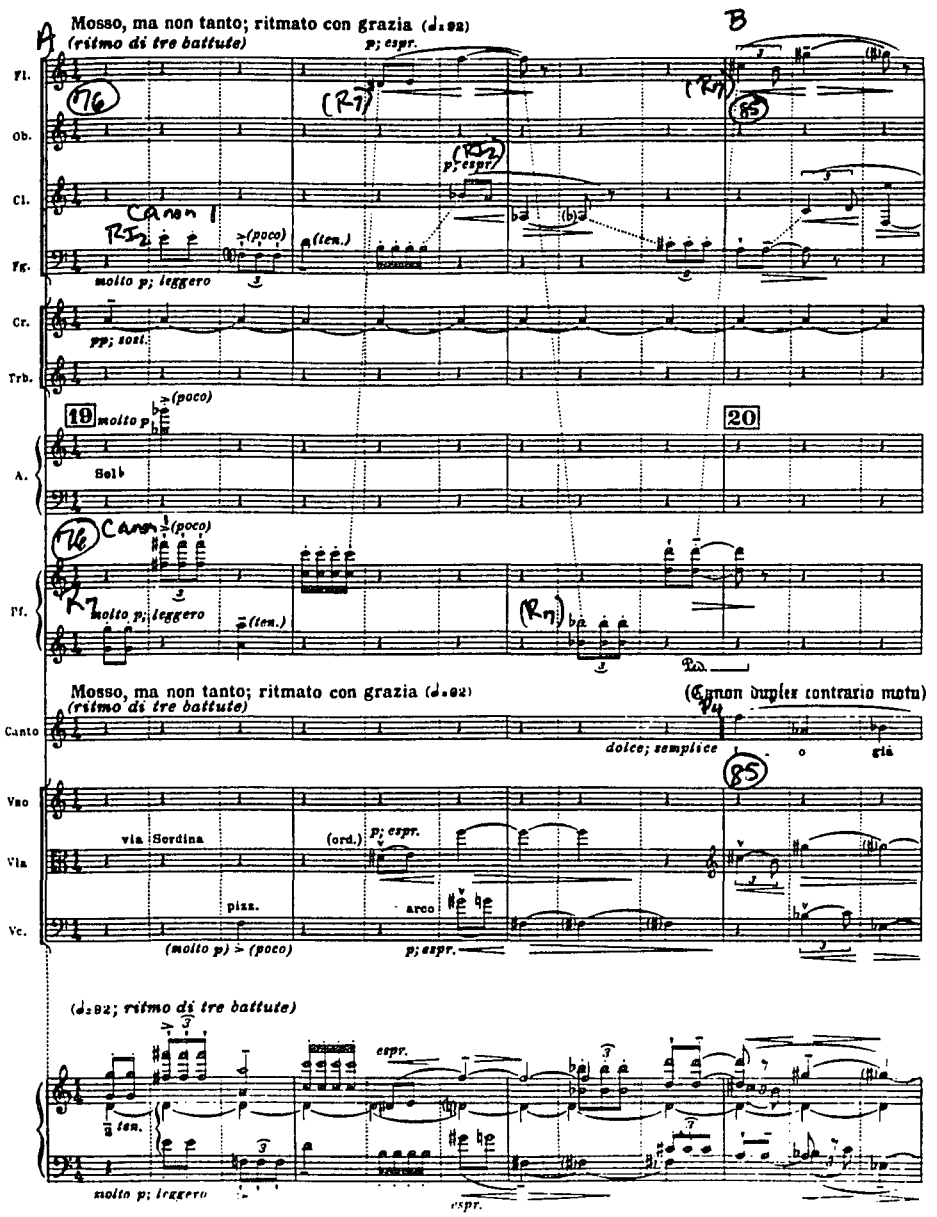
"Io già sento primavera" is the lightest-sounding text of the Alcaeus cycle. The sound is dominated by bright *i* and *e* vowels and soft consonants like the *s* and *v*, as in "sento" ("hear") and the *v* in "primavera" ("spring") and "vino" ("wine"). Paired and doubled consonants—*pr*, *vv*, *zz*, and *ss* of "primavera" ("spring"), "s'avvicina" ("approaches"), "tazza" ("cup"), and "dolcissimo" ("sweetest")—give length without heaviness. The echoing of "primavera" ("spring") in "versatemi" ("pour me") reinforces the image of the new season as a time for celebration.

Music. "Io già sento primavera" is marked *"Mosso, ma non tanto; ritmato con grazia (ritmo di tre battute)."* This is the scherzo movement of the cycle: it moves quickly and lightly in triple time. (The meter is 1/4, with bars grouped in threes). The timbre is light and muted, and the dynamics never rise above medium-soft. Graceful, detached articulation in some voices is juxtaposed with smoother legato in other lines.

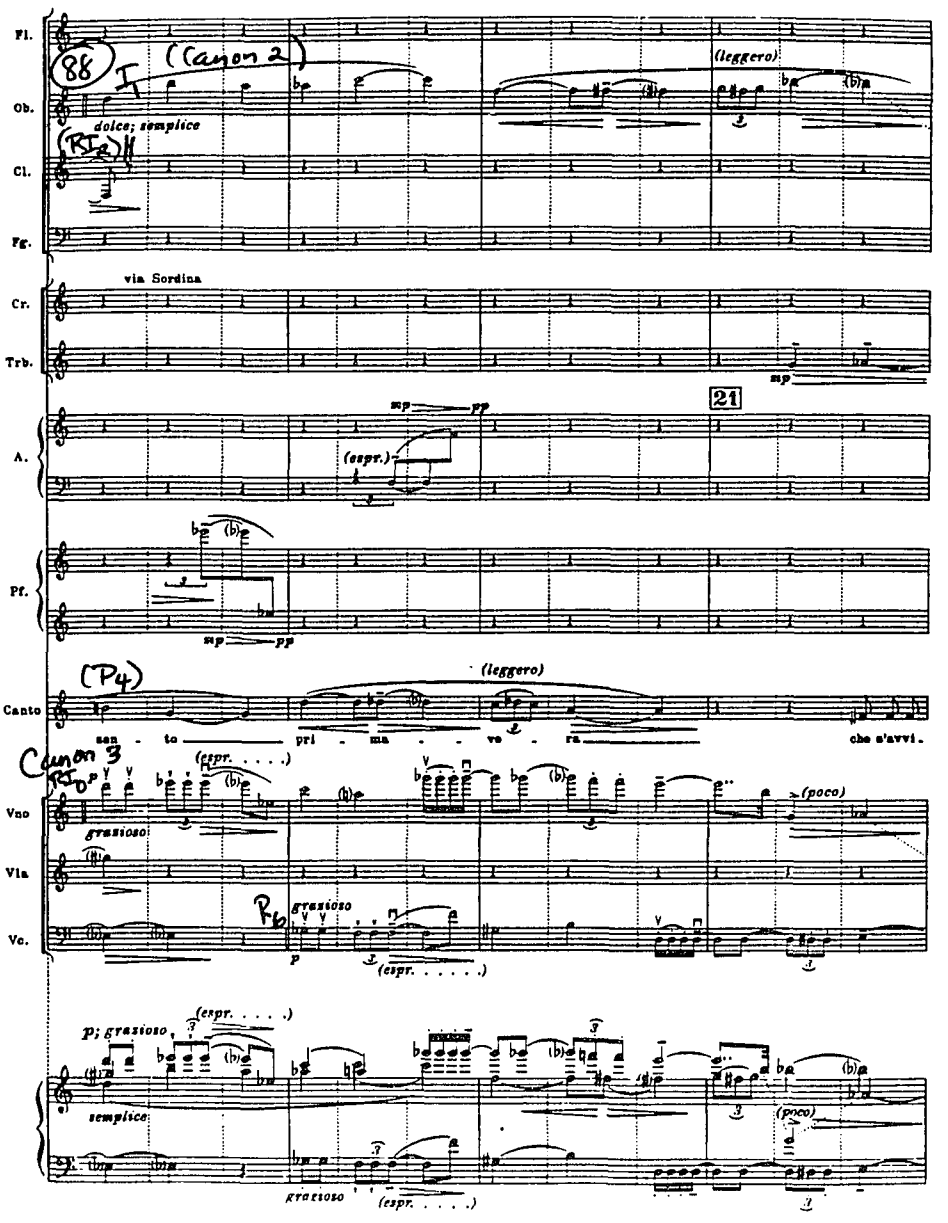
"Io già sento primavera" is in three sections. An instrumental introduction, *A* (mm. 76-89, Ex. 45), overlaps with the main body of the song, *B* (mm. 85-130, Exx. 45-46), which in turn overlaps with an instrumental postlude, *A'* (mm. 130-47, no example). The song has six overlapping canons. All are in contrary motion, and all but the last have two voices. There are two varieties of canon: ones with R and RI as their voices and detached articulation; and ones with P and I as their voices and more legato articulation.

Section *A* consists of Canon 1 (mm. 76-89), and a D-pedal point in the horn (mm. 76-87). Canon 1 belongs to the the R-RI classification. The piano introduces its theme, R_7 (mm. 76-87), which is later shared by the flute and viola. The answering voice, RI_2, (mm. 77-88) is played by the bassoon and, later, the clarinet and cello. The canon has a time interval of a measure and a pitch interval of a minor third:

Ex. 45: "Io già sento primavera," mm. 76-99



(Ex. 45, continued)



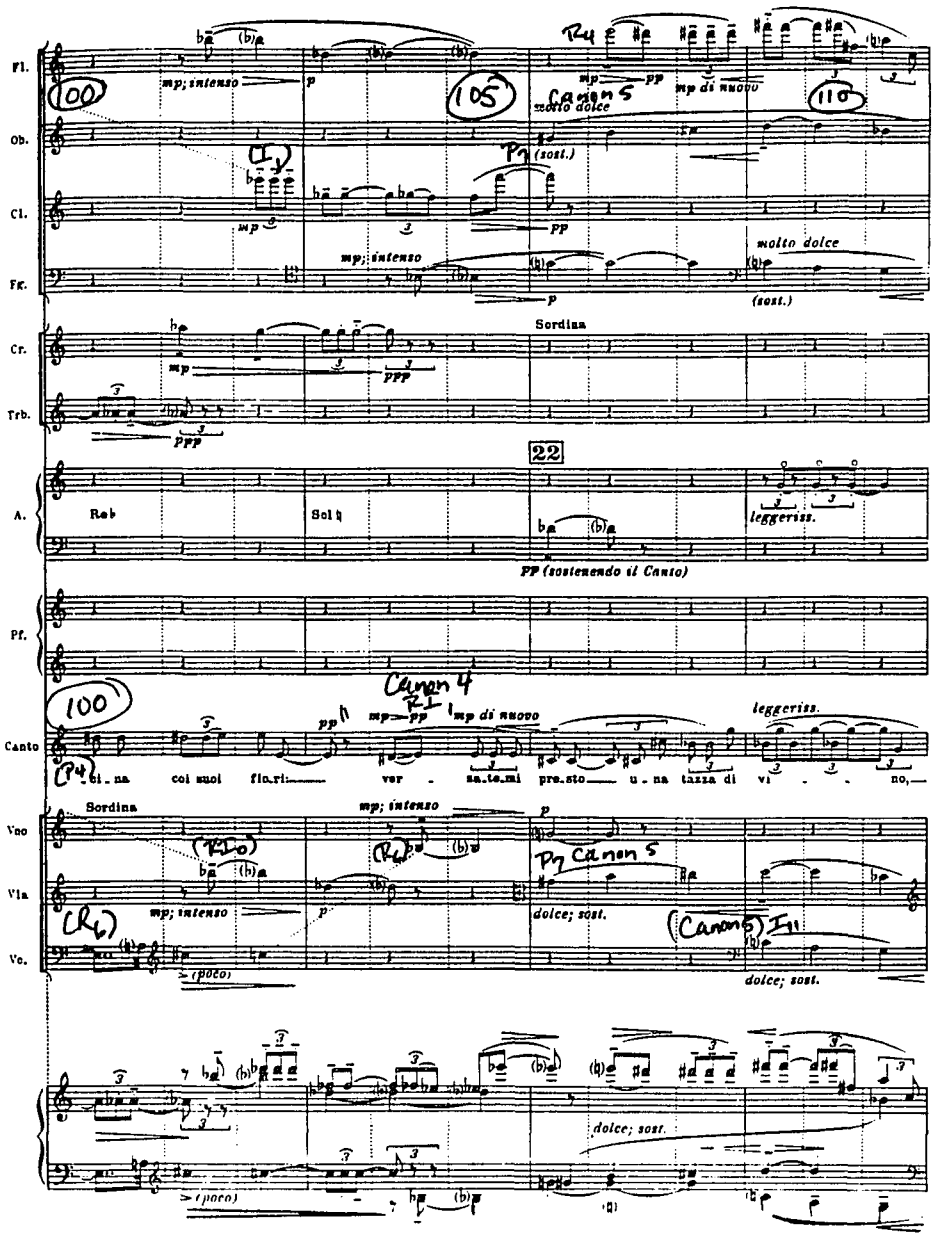
The pitches of each voice are disconnected from one another—an unusual event in Dallapiccola's music. Themes are passed among instruments in motivic fragments. In general, voices move at a rate of one pitch per measure, occasionally sustaining a pitch over the bar line. Many pitches are repeated immediately in rhythmic patterns of equal

note values, such as two eighth notes or a triplet. The melodies have many larger intervals like sixths and sevenths. Each pitch, then, has its own measure, rhythm, pitch range, and even its own articulation patterns.

The main body of the song, with its two varieties of overlapping canons (R-RI and P-I), begins in *B*. The soprano initiates Canon 2 (mm. 85-106, Exx. 45 and 46), which is at the minor third and has a time interval of three measures. Canon 2 belongs to the P-I variety, so its articulation is smoother than that of Canon 1. The theme is P_4 (mm. 85-103), presented in straight quarter notes that give way to playful syncopations and triplet turns as the theme assimilates the rhythmic patterns of Canon 1 (mm. 91-103). The answering voice, the oboe (later the clarinet), plays I_1 (mm. 88-106).

The vocal line grows more active with Canon 4 (mm. 104-27, Ex. 46), a canon at the time interval of three measures. The theme, in the voice, is RI_1 (mm. 104-24) beginning on $D^{\#}_4$. The canonic partner to the voice is the flute, playing R_4 (mm. 107-27), two octaves plus a half step above the voice. Dallapiccola adds supple turns and trills to the melody of this canon, including a gentle yodeling sound as the voice moves rather quickly between $B^{\flat}_4$ and G_5. This yodel occurs at the climax of the song (mm. 109-11). Here, other canonic voices also reach a point of high intensity.

Ex. 46: "Io già sento primavera," mm. 100-23



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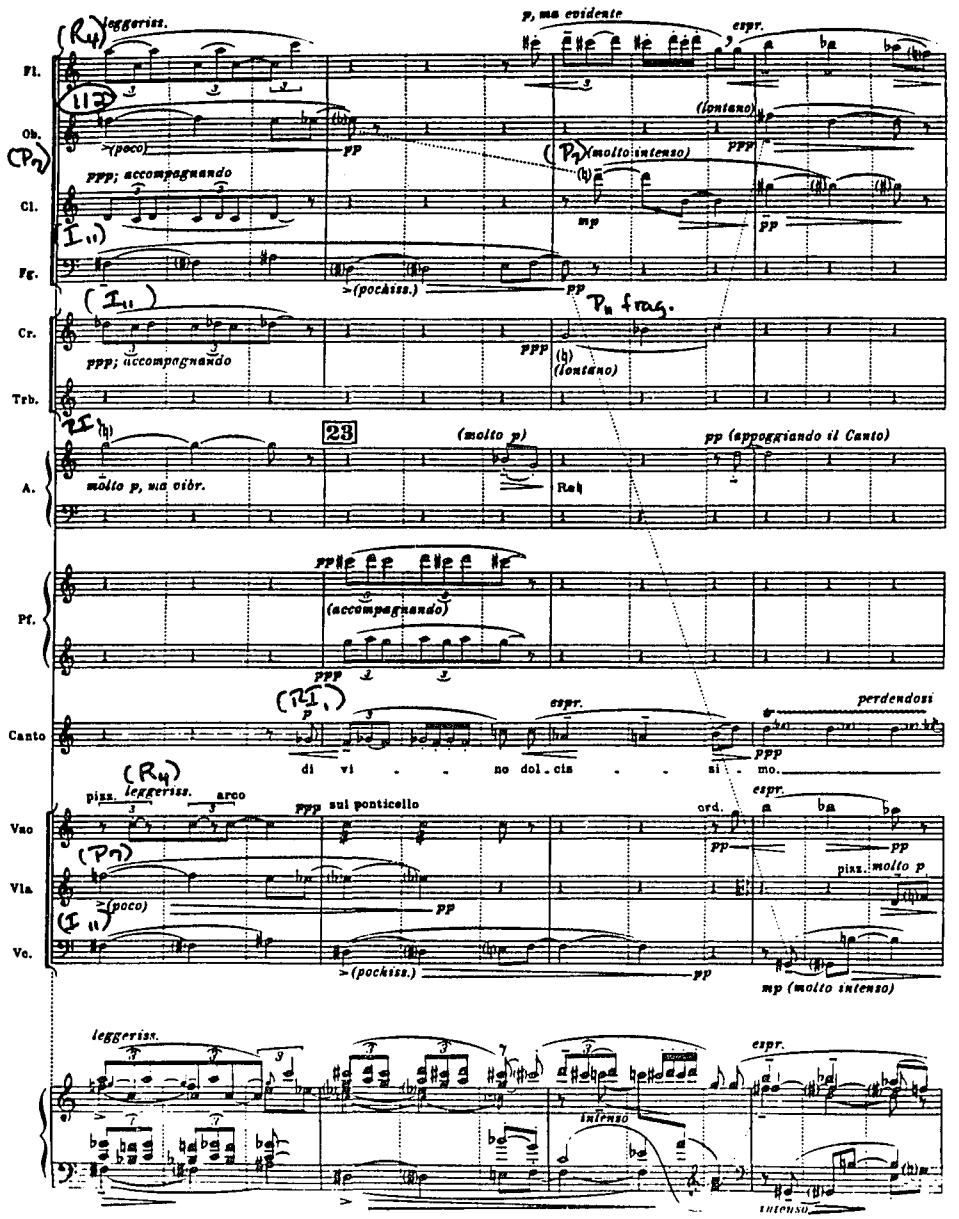

"Io già sento" ends with a return to the music of the opening bars. Canon 1 (mm. 76-87) is answered by the final Canon 6 (mm. 130-47; no example). Canon 6 is very

similar to the earlier canon except that it has a third voice.[72] The D_4 pedal point of the opening measures (mm. 76-87, horn) is recapitulated as a C_5 pedal in the trumpet (mm. 130-47). The final chord is made up of $D^{\flat}_4$, C_5, $F^{\#}_5$, $G^{\#}_5$, and D_6.

It has already been noted that "Io già sento primavera" is a counterpart and foil to song III, "Già sulle rive dello Xanto." The two songs, like the texts, are very different in tone. Where song III is driven and dramatic, song V is graceful and light. And yet the songs have commonalities beyond the obvious shared language of their texts. The rhythmic structure of each song is busy on the surface, including cross rhythms. The articulation of these rhythmic patterns is accented and loud in song III, making a clamorous sound instead of the gentle friction that characterizes song V. Both songs feature prominent wide leaps in their melodies; again, because of differences in articulation and dynamics, these leaps sound angular in song III, while in song V, they sound gentler. Finally, the canons of both songs pair row forms in the same way. R forms are the canonic partners to RI forms, and P forms go with I forms. This happens in song III, for example, in mm. 32-37 (Ex. 39), where the canonic voices are P_3, I_6, and I_7. Later, in mm. 38-42 (see Ex. 40), the canonic voices are, respectively, RI_8, RI_7, R_4, and R_9. This pattern pervades both songs.

"Io già sento primavera" also has commonalities with song II, "Sul mio capo." As in song II, the rhythms of "Io già sento primavera" move in constant, motoric quarter notes without any slowing. Songs II and V are the two songs in which the "O coronata" theme does not appear. And song II, like song V, features motivic fragmentation of canonic themes. In both songs, melodies are passed from instrument to instrument so that none has a complete statement of the theme.

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[72] The voices of Canon 6 are R_5 (mm. 130-47), RI_0 (mm. 131-47), and R_7 (mm. 133-47).

Text-Music Relationship. Dallapiccola's setting of "Io già sento primavera" corresponds to the general character and the form of the poem. The whimsical tone of the text and its lightness of sound are reflected in the calculated grace of this setting. The two sections of text are set to two separate vocal melodies.

In Dallapiccola's setting, Alcaeus greets the coming of spring with humor and objectivity. The vocal line, marked *"semplice,"* is devoid of expression markings which might indicate emotion on the part of the protagonist. One might expect an ascending line or crescendo at the word "primavera" ("spring") if the protagonist were emotionally involved with his subject. Dallapiccola also passes up the opportunity for a madrigalistic melisma at the word "fiori" ("flowers"). Instead, the words "vino dolcissimo" ("sweetest wine") are emphasized, first by the gentle yodel (109-11, Ex. 46), later by a trill (mm. 121-23). In Dallapiccola's interpretation of the poem, wine, not spring, is the central theme.

Song VI, "O conchiglia marina"

Text. The final lyric is a reflection on a sea-shell:

O conchiglia marina, figlia	Oh sea-shell, daughter
della pietra e del mare biancheggiante,	of the stone and of the shining white sea,
tu meravigli la mente dei fanciulli.	you amaze the minds of children.

The lyric has two sections. The first two lines identify the subject and describe it, while the final line relates the subject to people, and, by extension, the poet.

The form of the poem is similar to that of the opening text of the cycle, "O coronata di viole," except that this poem is complete. The earlier text also defines its subject in two lines; but after defining the subject, Sappho, text I falls silent. Here, in text VI, a verb finishes the thought of the text. By reintroducing the structure of the earlier poem and then completing it, this fragment resolves tension left by the earlier poem's fragmentary state.

The poem is characterized by a sense of wonderment at the sea-shell. Alcaeus establishes this atmosphere by closely examining the sea-shell and identifying its parentage. Two great elements of the earth—stone and the sea—have come together to form the shell. The image of the sea is particularly strong because of the motion implied in the gerund "biancheggiante" ("shining white"). In the final line, Alcaeus refers to children's amazement at the sea-shell, and yet it is he who examines it closely enough to describe its origins in detail. Alcaeus, then, compares himself to a child: he is so amazed at the sea-shell that he becomes child-like with wonderment.

The first word of the text, the exclamation "O," establishes the atmosphere of praising. This initial sound also is conspicuous because of its difference from the rest of the sounds. In general, the poem has a well-oiled sound arising from its alternation between bright vowels, *i* and *e*, and long voiced consonants like *m*, *n*, and *gl*. All of these sounds appear in the words "tu meravigli la mente." The words "marina" ("of the sea"), "mare" ("sea"), "meravigli" ("amaze"), and "mente" ("minds") are connected by their initial *m*, and there is also internal rhyme between the endings of "conchiglia" ("shell"), "figlia" ("daughter"), and "meravigli." By way of contrast, "biancheggiante" stands out because of its plosive *b*, hard *c*, soft *gg*.

Music. "O conchiglia marina" is subtitled "Conclusio." It is marked *"Molto lento, ma senza trascinare"* ("Very slow, but without dragging"). The movement is a series of mirror forms, from canons in contrary motion, to simultaneous mirror forms, to the progression of a melody and its mirror image at different speeds. The melody used in all of these mirror forms is the "O coronata" melody.

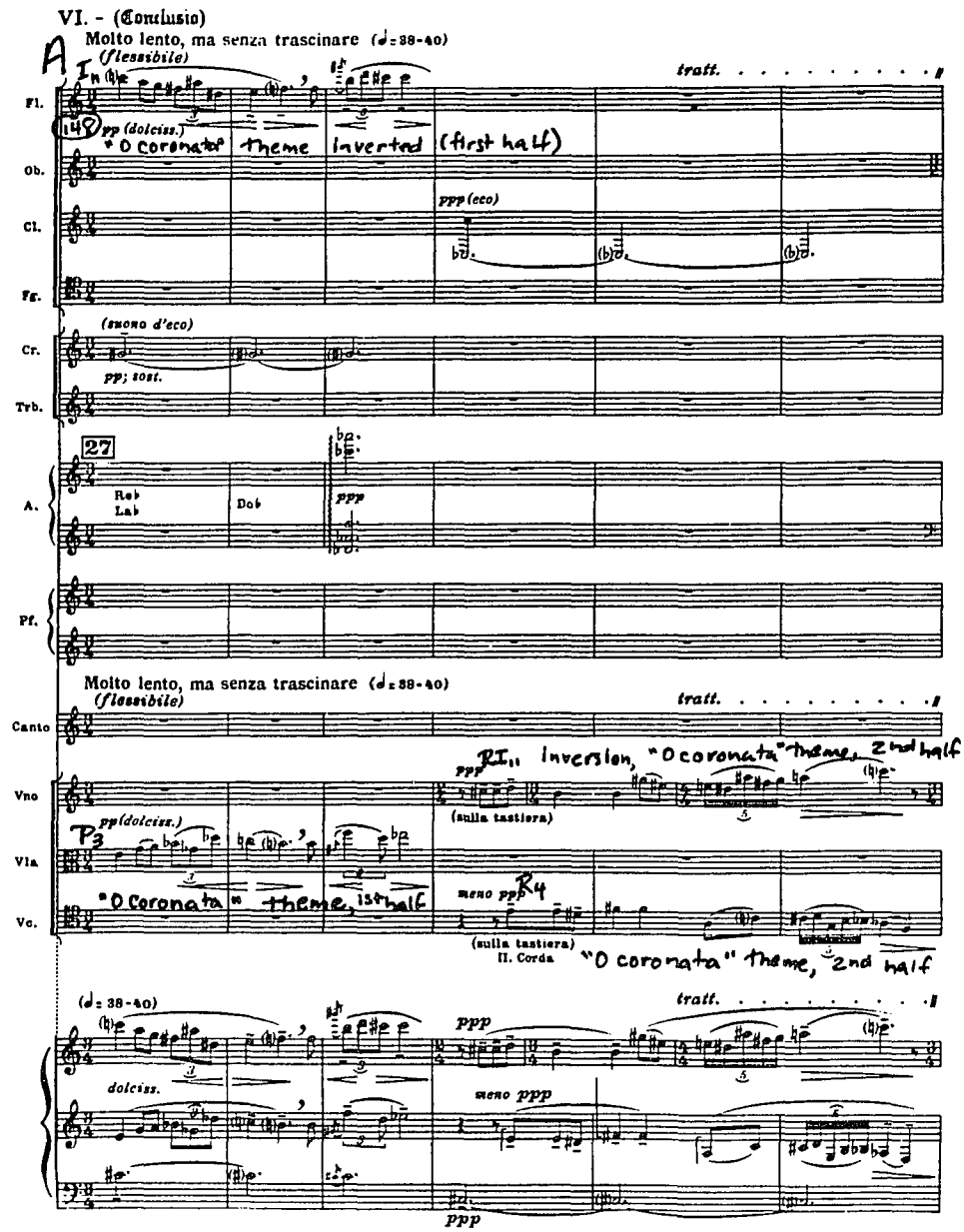
The movement is in three sections: *A* (mm. 148-53), an introductory instrumental section; *B* (mm. 154-64), the first vocal-instrumental section, and *C* (mm. 165-76), the final vocal-instrumental section. Dallapiccola uses his "suspended in time" style here: the

pitches are in a middle-to-high range and are not grounded by low notes; each line—each pitch, even—is given ample vertical and horizontal space; the tempo is so slow that it seems to have no connection with the physical world; pedal point acts as a static force; dynamics are soft; and surface rhythm is flexible. These qualities are familiar from many of the other songs of the *Liriche greche.*

Section *A* (mm. 148-53, Ex. 47) introduces the basic material of the movement, the two halves of the "O coronata" melody, and the basic processes of the movement, a simultaneous mirror form and a canon in contrary motion. The mirror form (mm. 148-50) occurs between the viola, playing the first half of the "O coronata" melody (P_3), and the flute, playing its inversion (I_{11}). Canon 1 follows, (mm. 151-53), with two voices in contrary motion, at the time interval of a beat and the pitch interval of a sixth. It sounds between the cello, playing RI_{11} (the inversion of the "O coronata" melody's second half), and the violin, playing R_4 (the second half of the "O coronata" melody).

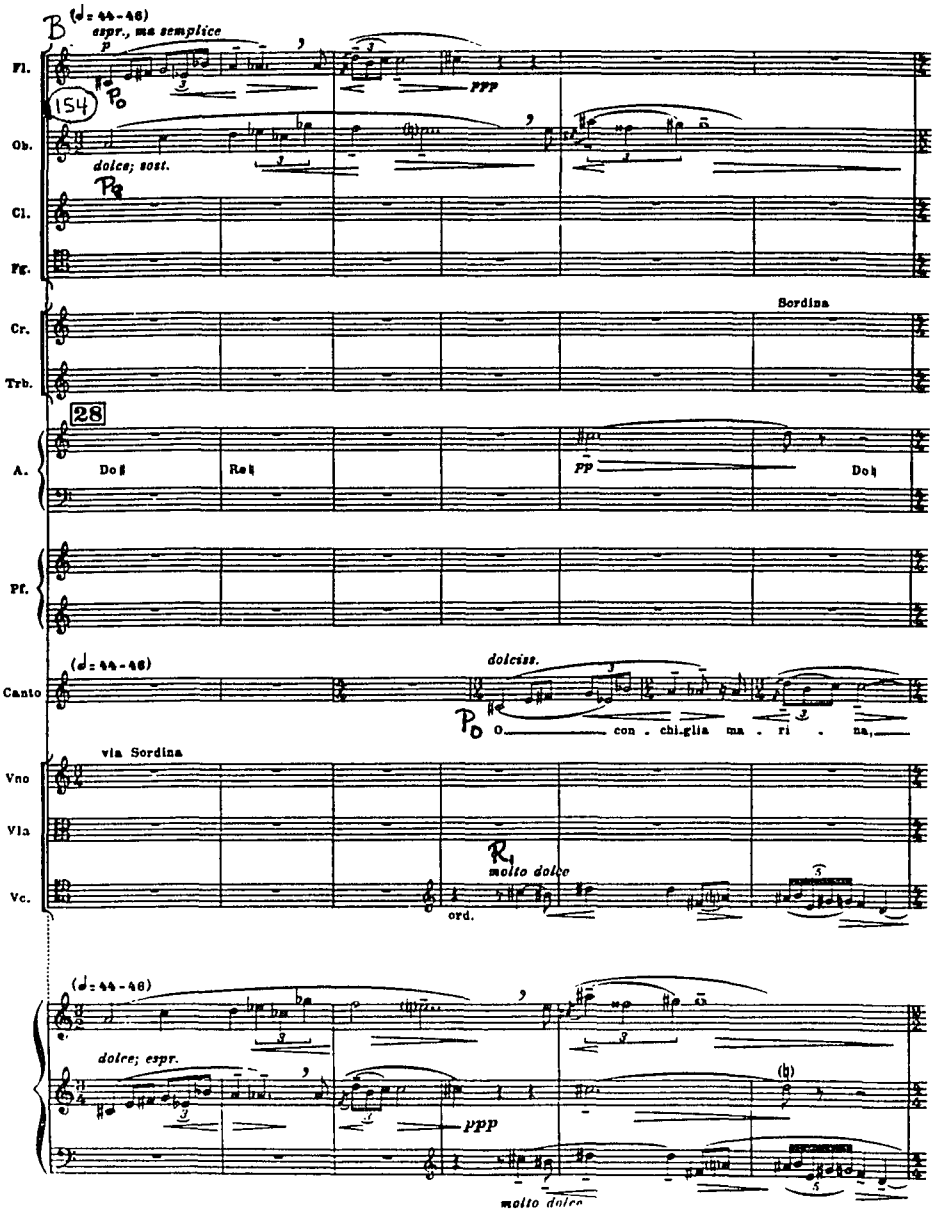
This section, which features mirror forms on the small scale, is also a mirror form in itself. The first three measures (mm. 148-50) feature row forms moving forward, while in the latter, the rows are presented in their retrogrades. Beneath the mirror forms is a $C^{\#}$ pedal point (horn then clarinet, mm. 148-53):

Ex. 47: "O conchiglia marina," mm. 148-53



In the *B* section, (mm. 154-64), Dallapiccola's linear processes become more complicated, as the pairs of related voices become intertwined with other pairs:

Ex. 48: "O conchiglia marina," mm. 154-63



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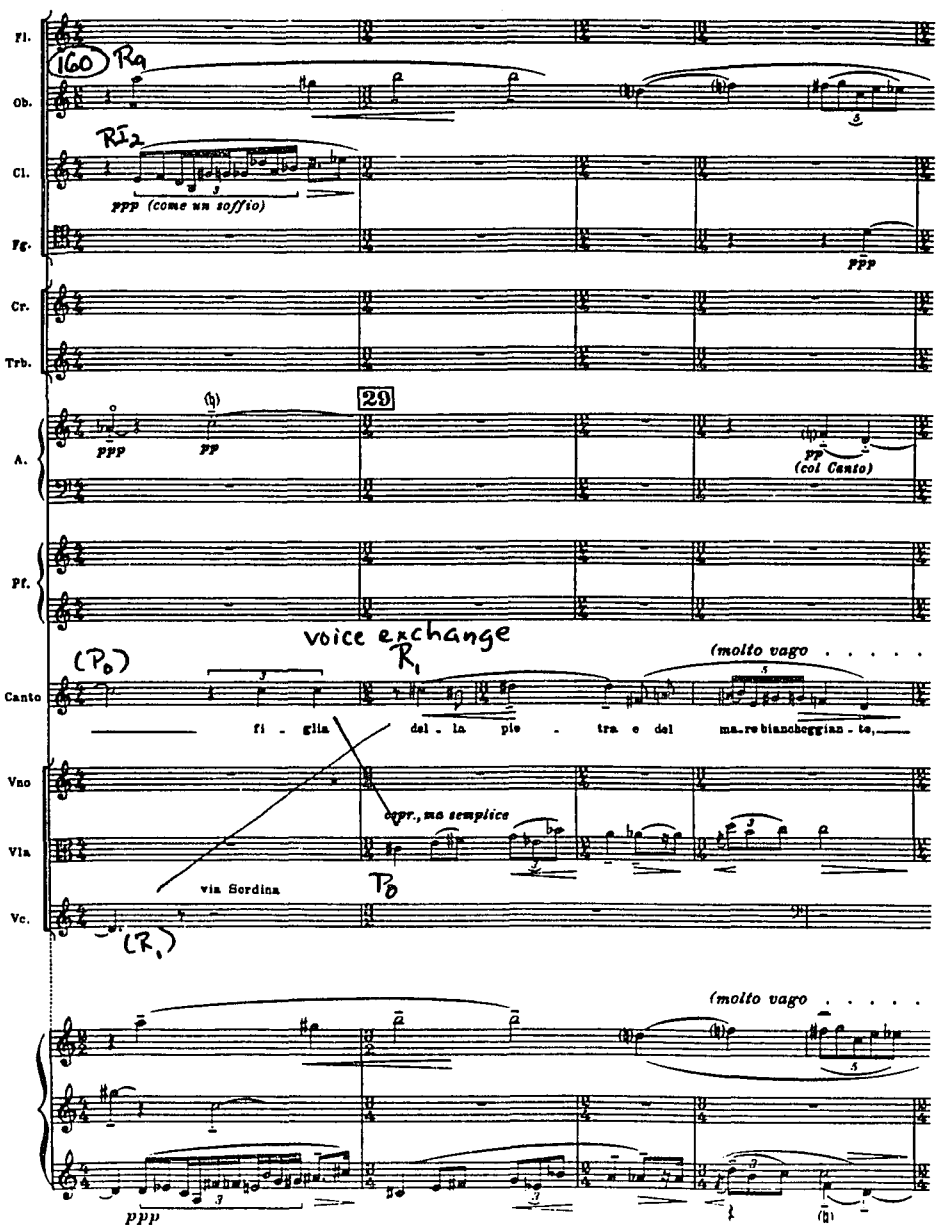


The first related pair appears in m. 154. A fast melody, P_0, is played by the flute (mm. 154-57), and a slow melody, P_8, which is an augmented version of the fast one, is played

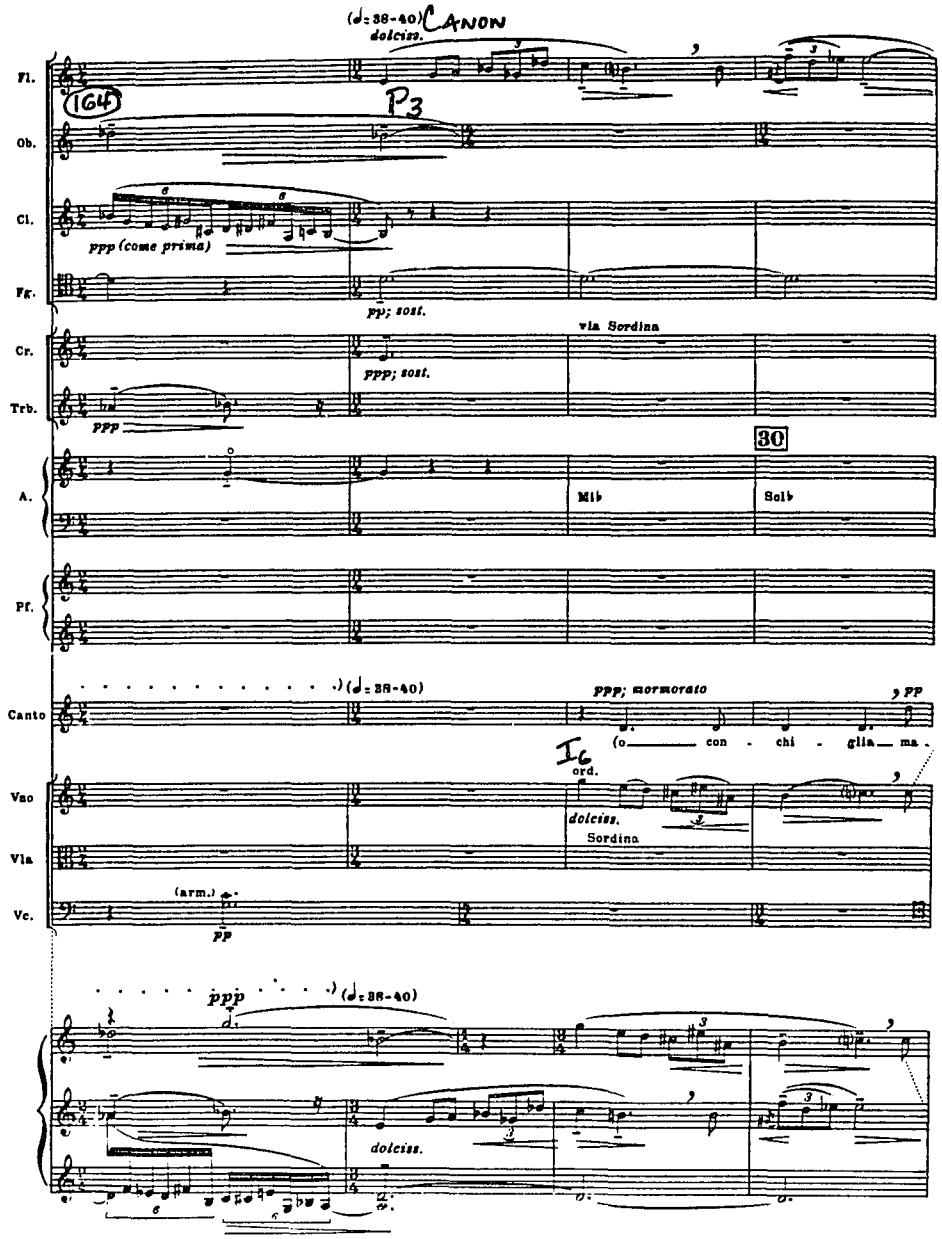
by the oboe (mm. 154-59). As the flute melody ends (m. 157), the voice begins another fast melody (P_0) and takes over the role of partner to the oboe. Meanwhile, the voice is also a mirror-image partner to the cello, which plays R_1 (mm. 157-60). Between them, the voice and cello have the two halves of the "O coronata" theme, which they present simultaneously. Voice exchange occurs in mm. 161-63, where cello and soprano switch melodies: now the voice sings R_1 while the cello plays P_0. Again, the voice performs a dual role. The oboe, still moving in rhythmic augmentation, has begun to sound R_9 (mm. 160-65). The voice, singing R_1, is now a faster moving counterpart to this melody as well as partner to the cello.

In *C* (mm. 165-76, Ex. 49), tension increases as pitch rises and more layers are added to the texture, layers which are drawn almost entirely from the first half of the "O coronata" theme. Dallapiccola presents this theme in either its fast form or its slow form using simultaneous mirror forms and canons. The rhythmic relationship between the fast and slow themes is a ratio of two-to-one. This is the same ratio as was observed in the primordial fifths in the final movement of the Sappho cycle ("Io lungamente," mm. 82-84, Ex. 19) and in the later quotations from that song. Here, in the final Alcaeus song, Dallapiccola adapts the characteristic rhythm of the primordial fifths quotation to the "O coronata" theme. He also adapts the process which he used in the primordial fifths to this song. The "O coronata" theme is presented simultaneously in two rhythmic patterns, the one twice as fast as the other, just as the primordial fifths were presented earlier.

The flute initiates a canon, playing P_3 (mm. 165-68); one measure later, the violin answers with I_6 at a distance of an octave and a third (mm. 166-68), a melody which the voice takes over in m. 168. Also in that measure, a simultaneous mirror form begins between the cello, playing P_{11}, and the clarinet, playing I_7. These mirroring voices are also related to the canonic voices: each acts as a voice in the canon that is already sounding. A

final mirror form begins in m. 169, with the flute playing I_{11} (mm. 169-73) in fast note values while the voice sings P_2 in slow notes (mm. 169-73).

Ex. 49: "O conchiglia marina," mm. 164-76



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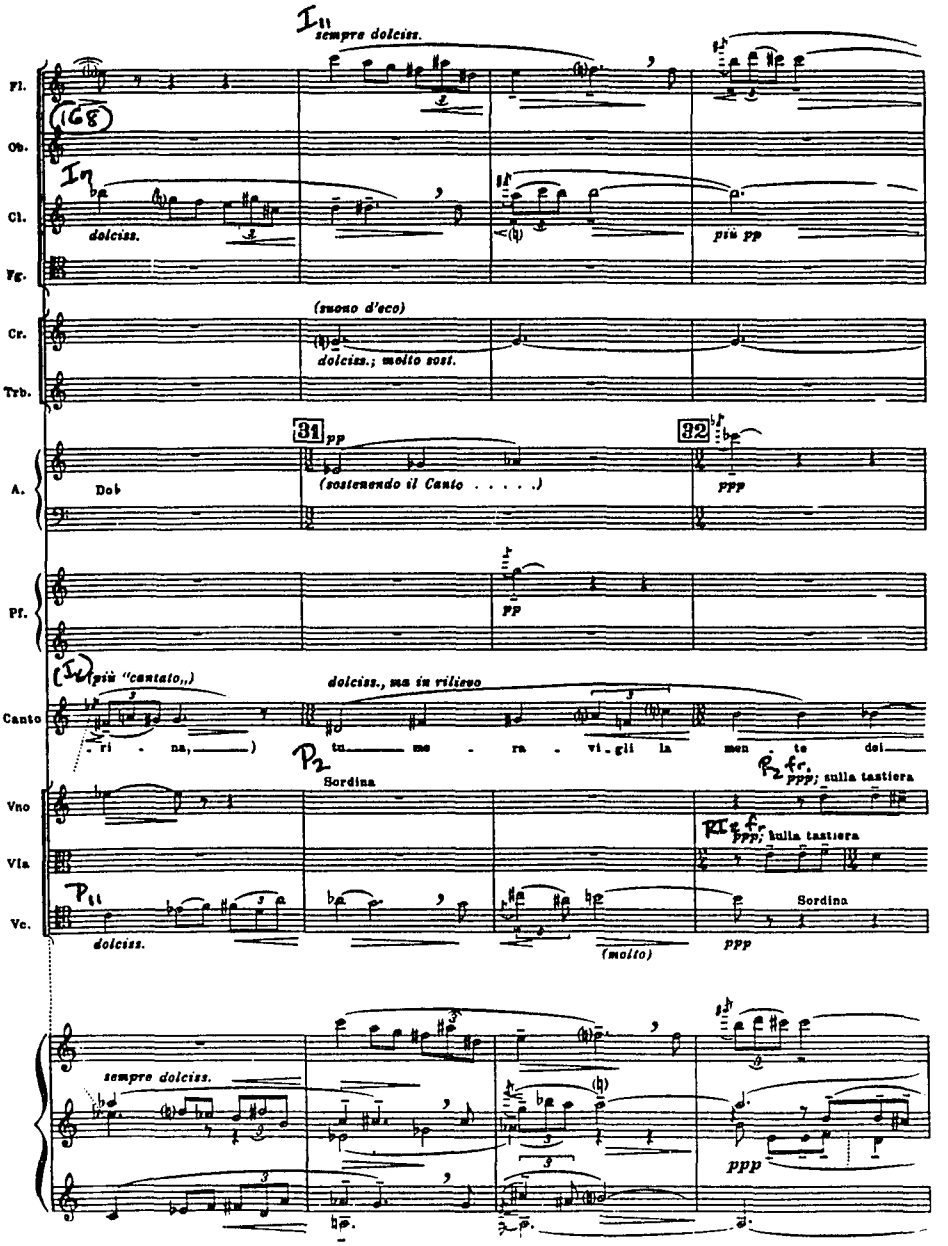

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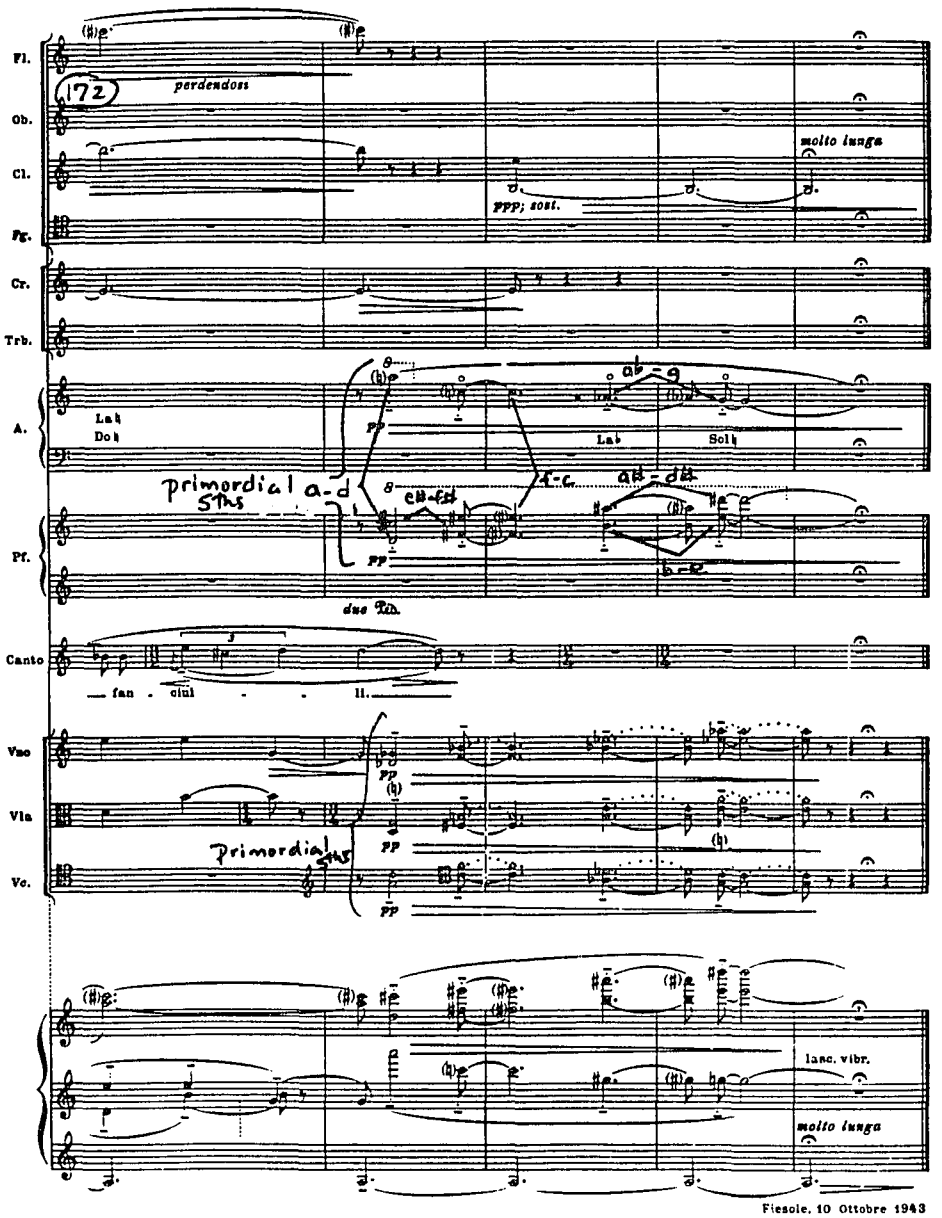

Tonal hints in song VI arise from pedal points and important pitches in the melodic lines. The movement of the pedal point over the course of the song is from C$^{\#}$ to D to A. The C$^{\#}$ pedal of the *A* section (mm. 148-53), which dropped out during the *B* section (mm. 154-64), returns transformed in *C*. The bassoon now sounds a D_4 pedal (mm. 165-

67, Ex. 49), which is passed to the voice (mm. 166-67) then stops. A_3 is sounded as a pedal by the horn (mm. 169-73), then clarinet (mm. 174-76). Like the pedal point, the vocal line moves from C# to D: its first pitch is $C\#_4$, and it ends with the leading tone-tonic relationship $C\#_5$-D_5.

But the cycle does not end neatly with a reference to the key of D. Instead, Dallapiccola effaces all tonal references. The final measures of the cycle contain an echo of the primordial fifths (harp, piano, strings, mm. 173-76, Ex. 49). Here, though, the primordial row is not stated as fifths in dyads; the row is rearranged as trichords.[73] Where in the dyads, references to tonality are easily discernable, in the trichords, tonal areas are tentative and finally disappear. The first trichord, D-C#-A (m. 173) has implications of D major. The second, F#-C-F, has only a modal implication (to C Lydian). The pitches of the third and fourth trichords, Ab-B-A# (mm. 174-75) and G-E-D# (mm. 175-76), are related by seconds and thirds, which could be interpreted in several keys but which signal no specific tonality.

"O conchiglia marina" is an elaborate game of mirrors. It has forward-backward mirrors in the presentation of the forward motion theme followed by its retrograde, upward-downward mirrors in its simultaneous presentation of the theme and its inversion, and distorted mirrors in its presentation of the theme and its augmented self.

In its mirror structure, "O conchiglia marina" realizes the potential of the first song, which is a very simple mirror form. Furthermore, by combining the process and rhythm of the primordial fifths quotation with the "O coronata" theme, Dallapiccola unites the disparate elements of the opening song and resolves their lingering tension. Thus "O

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[73] The trichords are D-C#-A (m. 173); F#-C-F (mm. 173-74); Ab-B-A# (mm. 174-75) and G-E-D# (mm. 175-76). The primordial fifths can be discerned by dividing the trichords into six dyads, with five pairs related by a fifth and the sixth related by a minor second. The six dyads are: A-D; C#-F#; F-C; B-E; A#-D#; Ab-G.

conchiglia" completes the unfinished business of the earlier song, the single arching melody of which needed answering and resolution.

There is one other song which is a counterpart to "O conchiglia marina:" song III, "Già sulle rive dello Xanto." In song III, as in songs I and VI, the "O coronata" theme is used as a vocal melody (see Ex. 41, mm. 55-63); also the primordial fifths make an appearance in songs I, III, and VI (see Ex. 41, mm. 56-61).

Text-Music Relationship. This is the most general of all the text-settings in the *Liriche greche.* Dallapiccola captures the text's atmosphere of amazement and reflection with his bass-less timbres and floating contrapuntal lines. The song's light timbre also corresponds to the bright sound of the vowels in the poem, and Dallapiccola's smooth, legato lines reflect the well-oiled sound of the long nasal consonants.

The two vocal-instrumental sections (*B* and *C*, mm. 154-64 and 165-76, respectively, Exx. 48 and 49), correspond to the two sections of text. The first two lines are set in *B*, the final line in *C*. Dallapiccola adds a parenthetical restatement of the opening line on a pedal point in *C* (mm. 166-68), thereby creating a balanced text of two lines plus two lines.

The objectivity with which Alcaeus views himself is paralleled in the use of mirror forms. In comparing himself to a child, he regards himself without emotional involvement. Alcaeus does not lose a sense of himself when he looks in the mirror. A parallel construction is seen in Dallapiccola's mirrors, where the theme maintains its characteristic contour when moving towards and away from its inverse, and even when the reflection is distorted.

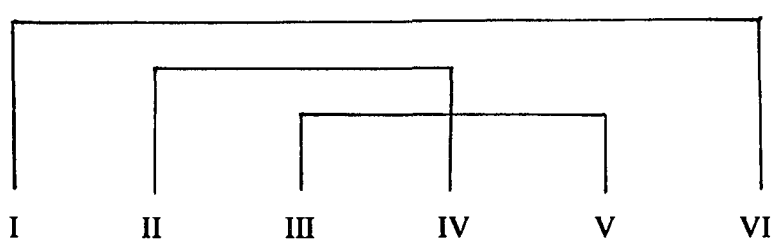
Forward and Back, Up and Down: Structure in *Sex carmina Alcaei*

"And when you look long into an abyss, the abyss also looks into you."[74]

Dallapiccola was fond of quoting this aphorisim to his students. It makes a wonderful parallel for the *Sex carmina Alcaei.*

Sex carmina Alcaei is the most tightly organized of the three cycles of the *Liriche greche.* There are, as has been discussed, correspondances between the reflectiveness of texts I and VI, the conviviality of texts II and IV, and the subject matter (spring) of texts III and V. According to these correspondances, the songs are arranged:

Ex. 50: *Sex carmina Alcaei* structure based on parallels between texts



And there are musical connections that link these pairs: the first and last have the same main theme; the second and fourth keep the vocal line separate from the instruments; the third and fifth have busy surface rhythms and multi-layered textures. The second song in each pair is a foil to the first. In the case of pairs I-VI and II-IV, the later song finishes actions left incomplete by the earlier song. In the case of the pair III-V, the later song is an opposite to the earlier one.

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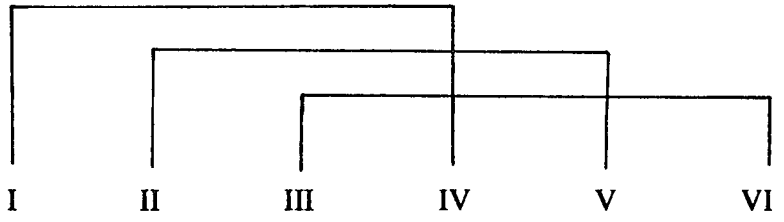
[74] Friedrich Nietzsche, *Beyond Good and Evil,* Aphorism 146, trans. Walter Kaufmann (New York: Vintage Books, 1966), 89, as quoted in Dallapiccola, "Birth of a Libretto," trans. Shackelford, *Dallapiccola on Opera,* 233.

The songs can also be arranged in pairs according to the order of each half:

Ex. 51: *Sex carmina Alcaei* structure based on order within half of cycle



Each half of the cycle begins with an unaccompanied voice (songs I and IV), moves to a song with themes in motivic fragments and perpetual motion in triple time (songs II and V), and ends with a longer song featuring the primordial fifths and the "O coronata" melody in the voice (songs III and V).

The cycle can be divided differently still: if we halve the cycle, we find a sense of forward motion in the first half and staticity in the second half. Songs I and II end without finishing, sending the cycle forward to find a climax or answering phrase. Song III provides the climax and ends in a state of calm. Song IV is static, its canons locked in Dallapiccola's unearthly elevated timbral and textural space. Song V, the scherzo, has rhythmic lightness but not rhythmic drive; and song VI has the timbral qualities of song IV, but takes the staticity one step further. In song VI, what little rhythmic drive the canons have is foiled as simultaneous mirror forms overrun the song. The songs, then, are arranged:

Ex. 52: *Sex carmina Alcaei* structure based on forward-retrograde motion

I II III IV V VI

I have already discussed the relationship between song VI, with its pervasive mirror structures, and song I. Also I have discussed the union in the final song of the primordial fifths rhythm with the "O coronata" theme, bringing together the disparate elements of song I. The opening song, though, does not just introduce a theme and other elements that need development, exploration, and cohesion. It is germinal. The movement of song I from start to finish is a microcosm of the cycle.[75] Its melody is anchored on the front end by low pitches and slow rhythmic values. The melody then moves in faster rhythmic values, arching to its center high point, where it is again stabilized by slower rhythms. The melody then reverses itself and descends, passing through a supple quintuplet down to its final anchor, where it is engulfed by the primordial fifths.

The cycle as a whole traces this same path. From the anchor of the opening song, through the lighter second song, which ends higher than it began, we arrive at the massive central weight, song III. The final section of song III (mm. 55-63, see Ex. 39) contains a crab canon in which the "O coronata" theme moves both forward and backward. From this center point, the cycle begins not just to descend but also to retrograde. From song III, we pass to the linearity and mirror games of song IV, through the supple fifth song towards the conclusion. In the concluding song, the "O coronata" theme is engulfed first

[75] See Ex. 35, p. 132, and my discussion of the form of the melody, pp. 132-33.

by the characteristic rhythm of the primordial fifths and finally by the primordial fifths themselves.

Conclusion: Structure and Expression in the *Liriche greche*

> No matter how much we try to withdraw into ourselves, we are soon all too aware of the echo of the tragedies going on around us.[76]

If, as Dallapiccola wrote, he expressed something in his music, what did he express in the *Liriche greche?*

In the opening bars of the first cycle, *Cinque frammenti di Saffo,* Dallapiccola presents two archaisms—parallel fifths and canon—which undergird the whole triptych. The pervasiveness of the archaic gives the work a feeling of remoteness. A further sense of other-worldiness emerges from Dallapiccola's consistent use of slow tempos, sonorities without low notes, and pedal point. These qualities, along with recurring musical materials like the primordial fifths and an emphasis on C♯, unite the triptych.

The cycles are as different as their poets are. Sappho commits herself entirely to her subjects, from the shepherd son to Gongyla to a moonlit scene. The cycle, too, changes identity with each new song. Anacreon is a victim of the power of the gods. He is put through one trial and then another and is rendered incoherent by the experience. Alcaeus is objective. There are no gods in his cycle, only people, and mostly himself. The Alcaeus cycle transcends emotion and moves in the world of logic.

The course of the *Liriche greche* goes from archaism and ethereal, but fleeting, beauty *(Cinque frammenti di Saffo)* through a trial *(Due liriche di Anacreonte)* and into a transcendent contrapuntal plane *(Sex carmina Alcaei).* The *Liriche greche,* then, withdraw

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[76] Dallapiccola, "My Choral Music," 162.

from the present into a remote region. But the triptych does not end in escape. Rather, it re-emerges to present an image of supreme equilibrium.

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_____. *Piccolo concerto per Muriel Couvreux; Liriche greche; Tartiniana seconda.* Bruno Canino, piano, Anita Morrison, soprano, Marco Rizzi, violin. Dallapiccola Ensemble, conducted by Luigi Suvini. Nuova Era: 7109, 1992.

_____. *Sex carmina Alcaei.* Heather Harper, soprano. English Chamber Orchestra, conducted by Frederick Prausnitz. EMI: ASD 2388.

APPENDIX

Works of Luigi Dallapiccola

Solo Vocal Works[1]

Title and scoring	Source of text	Year[2]
Partita; orchestra with solo soprano	medieval hymn to the Virgin	1930-32
Divertimento in quattro esercizi; soprano and 5 instruments	anonymous 13th century	1934
Tre laudi; soprano and 13 instruments	medieval laud	1936-37
Cinque frammenti di Saffo (Liriche greche I); soprano and 15 instruments	Sappho, tr. Quasimodo	1942
Sex carmina Alcaei (Liriche greche III); soprano and 11 instruments	Alcaeus, tr. Quasimodo	1943
Due liriche di Anacreonte (Liriche greche II); soprano and 4 instruments	Anacreon, tr. Quasimodo	1944-45
Rencesvals; voice and piano	fr. "La Chanson de Roland"	1946
Quattro liriche di Antonio Machado; soprano and piano	Machado	1948
Quattro liriche di Antonio Machado; arr. soprano & chamber orchestra	Machado	arr. 1964
Tre poemi; soprano and chamber ensemble	Joyce, tr. Montale; Michelangelo; M. Machado, tr. Dallapiccola	1949
Goethe-Lieder; mezzo-soprano & 3 clarinets	*West-Oestlicher Divan*	1953
An Mathilde, Cantata for soprano & orchestra	Heine	1955
Cinque canti; baritone & 8 instruments	Ancient Greek, tr. Quasimodo	1956
Concerto per la notte di Natale dell'anno 1956; soprano and chamber orchestra	Jacopone da Todi	1957
Preghiere; baritone and chamber orchestra	Mendes, tr. Jacobbi	1962
Parole di San Paolo; mezzo-soprano and chamber ensemble	I Corinthians XIII (Vulgate, abridged)	1964
Sicut umbra . . .; mezzo-soprano and 4 instrumental groups	Jimenez	1969-70
Commiato; soprano and chamber ensemble	attrib. Latini	1972

[1] The works contained in this list are the original published musical works of Dallapiccola. Not included are unpublished works and editions of works by other composers. This works list is an abbreviated version of Calum MacDonald, ed., "Luigi Dallapiccola, the Complete Works: a Catalogue," *Tempo* 116 (1976): 2-19.

[2] The year(s) in which the work was composed.

Choral Works

Title and scoring	Source of text	Year
Estate; male chorus a cappella	Alcaeus, trans. Romagnoli	1932
Sei cori di Michelangelo Buonarroti il Giovane (1st set of 2); mixed chorus a cappella	Buonarroti, "Intermedi" to a comedy of Arrighetti	1933
Sei cori (2nd set of 2); chamber choir and 17 instruments	"Enimmi"	1934-35
Sei cori (3rd set of 2); mixed chorus and large orchestra	"Mascherate" & "Intermedi" to a comedy of Arrighetti	1935-36
Canti di prigionia; mixed chorus, pianos, harps and percussion	Latin text; final prayers of Mary Stuart, Boethius, Girolamo Savonarola	1938-41
Canti di liberazione; chorus and orchestra	Castellio; Exodus; St. Augustine	1951-55
Requiescant; mixed chorus, children's chorus, and orchestra	Matthew 11: 28; Wilde; Joyce	1957-58
Tempus destruendi/Tempus aedificandi; mixed chorus a cappella	Aquileinsis; Dermatius	1970-71

Stage Works

Title and scoring	Source of text	Year
Volo di notte, Opera in one Act	libretto by composer after Saint-Exupéry's *Vol de Nuit*	1937-39
Marsia, Dramatic Ballet in one Act	after a scenario by Milloss	1942-43
Il prigioniero, Opera in Prologue and one Act	libretto by composer after l'Isle-Adam's *La torture par l'espérance* & Coster's *Le légende d'Ulenspiegel*	1944-48
Job; Biblical Drama in one Act; 5 singers, narrator, chorus, speaking chorus, and orchestra	libretto by the composer after the Book of Job	1950
Ulisse; Opera in Prologue and 2 acts	libretto by composer, after *The Odyssey* of Homer	1960-68

Instrumental Works

Title and scoring	Year
Musica per tre pianoforti (Inni)	1935
Piccolo concerto per Muriel Couvreux, piano and chamber orchestra	1939-41
Studio sul "Capriccio No. 14" di Niccolo Paganini; piano	1942
Sonatina canonica in E flat; piano	1942-43
Frammenti sinfonici dal balletto "Marsia"; orchestra	arr. 1947
Tre episodi dal balletto "Marsia"; piano	arr. 1949
Ciaccona, intermezzo e adagio; solo cello	1945
Due studi; violin and piano	1946-47
Due pezzi per orchestra (arrangement of the preceding)	arr. 1947
Incontri con Roma; 21 instruments; music for the film by Vittorio Carpignano	1948
L'esperienza del cubismo; 17 instruments with female voice (ad. lib.); music for the film by Glauco Pellegrini	1948
Tartiniana, Divertimento for violin and chamber orchestra on themes from sonatas of Giuseppe Tartini	1951
Quaderno musicale di Annalibera; piano	1952; rev. 1953
Variazioni per orchestra; Orchestral version of the preceding	1954
Il miracolo della Cena--Le vicendi del capolavoro di Leonardo da Vinci; small orchestra; music for the film by Luigi Rognoni;	1953
Piccola musica notturna; orchestra	1954
Piccola musica notturna; arranged for 8 instruments	1961
Tartiniana seconda; "Versione sonatistica;" on themes from sonatas of Giuseppe Tartini; violin and piano	1955-56
Tartiniana seconda; "Versione sonatistica;" on themes from sonatas of Giuseppe Tartini; version for violin and chamber orchestra	1956
Dialoghi; cello and orchestra	1959-60
Three Questions with Two Answers; orchestra	1962