

# **THE STAINED GLASS ISLAND**

**Analytical Commentary**

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## ABSTRACT

The portfolio of compositions and the present commentary are the fulfilment of my research degree in Composition as a part-time distance learning student from 2004 to 2011 at the Birmingham Conservatoire. My research is entitled *The Stained Glass Island* and it includes five works for different instrumentations, from large orchestra to solo instrument. The two main works are for large orchestra: *The Stained Glass Island I* and *The Stained Glass Island II*. The supporting chamber works are for quintet (*Oskar's Circus*), for trio (*Oskar's Dance*) and for solo instrument (*Oskar's Dream*). A number of musical materials coming from the orchestral works flow into the chamber works and vice versa, with the aim to explore their expressive and musical possibilities through different instrumental forces.

The portfolio also includes a CD with recordings of my works premièreed in the US, Spain, Italy and the UK, on the occasion of international composition competitions and concert series.

The initial inspiration for my research comes from *The Dreaming Youths (Die träumenden Knaben)*, eight colour lithographs and a poetic text by Oskar Kokoschka, the expressionist painter and poet. Kokoschka's narration of a fantastic journey, his use of stylisation, the deformed figures, the emphasis on intense contrasting inner moods and the allusive and hallucinated poetic language impressed me greatly,

creating powerful visual and emotional suggestions for the composition of this series of works.

This commentary begins with a short background focusing on a number of compositions by other composers that were particularly influential on my work. The next chapter explains my harmonic technique and how it tries to express in music the main aspects of Kokoschka's work. After a short analysis of *Die träumenden Knaben* lithographs and poetic text the following chapters analyse my works in greater detail. The conclusion looks at the motivation of this research, its development and outcomes, in light of the whole work, its performances and achievements during these years.

## ACKNOWLEDGEMENTS

I would like to thank firstly my supervisor Lamberto Coccioli for his invaluable support and help in the development and the revisions of the commentary and for his precious advice in many compositional aspects of my works. We had the same composition teacher, Azio Corghi. It can be said that we both, even if with considerable differences, have the same “trademark”. Therefore since the beginning of this doctorate it was extremely easy to have with him an uncommon synergistic understanding which, developed as a relationship between “older brother” (“*Master Craftsman*”) and “younger brother” (“*Enrolled Apprentice*”), has inaugurated a fruitful brotherhood, enhanced from the fact that we were working in a world different from our native one. This has allowed us to share common cultural and expressive contents in a foreign country during this vocational journey in composition.

Thanks also to my tutors Joe Cutler and Robin Grant for their precious support and guidance on the compositional aspects of my works and for detailed advice on orchestral notation.

I would like to thank Peter Johnson, Head of Research from my arrival at the Birmingham Conservatoire in 2003 to July 2010, for his affectionate help and encouragement on my written essay and for his precious advice on academic writing standards and on the use of English language to express my ideas in the best way.

I would like to thank Professor Ronald Woodley for his fundamental help and advice on the final organisation of the materials of the commentary, indispensable to improve the final output of my research and for the fulfilment concerning its submission.

I would like to express my gratitude to Mr Robert Allan (Head Librarian of the Birmingham Conservatoire Library until 2008) for his special advice, solicitude and invaluable help in finding several music scores, recordings, books and articles to enrich the bibliography for this research.

To finish, I would like to thank Germana Merenda for her generous support and daily encouragement during the development of my research, her advice on the commentary's structure and also for helping me with all the translations from original languages other than English or Italian.

## PORTFOLIO DETAILS

### Scores in the portfolio

1. *The Stained Glass Island I* large orchestra (2004)
2. *The Stained Glass Island II* large orchestra (2010)
3. *Oskar's Circus* oboe, clarinet, bassoon, horn and piano (2004)
4. *Oskar's Dance* violin, cello and piano (2007)
5. *Oskar's Dream* basset horn (2004)

### Recordings: CD track listing

- 1 *The Stained Glass Island I* (duration 18:30)  
Performed by the "Orquestra Simfonica de Barcelona i Nacional de Catalunya"  
World première - live recording by the Radio Nacional de España  
on occasion of the award of the "12° Premi Internacional de Composició Ciutat de Tarragona"  
Tarragona, Spain, Camp de Mart, 13/07/2005
- 2 *Oskar's Circus* (duration 10:30)  
Performed by the "San Francisco Left Coast Chamber Ensemble"  
American première - live recording  
on occasion of the winning of the "LCCE Ninth International Composition Competition"  
San Francisco, The Green Room, War Memorial Building, 26/03/2007
- 3 *Oskar's Dance* (duration 10:45)  
Performed by the "Trio Debussy"  
World première - live recording  
on occasion of the "Tra Passato&Futuro Festival"  
Pinerolo, Italy, Sala Concerti "Italo Tajo", 24/02/2007
- 4 *Oskar's Dream* (duration 9:30)  
Performed by Michele Marelli  
World première – rehearsal studio recording  
on occasion of the "Incontemporanea - Anteprema Festival 2004"  
Ovada, Italy, Piazzetta della Loggia, 20 August 2004

## CHAPTER 1

### INTRODUCTION

*Die träumenden Knaben* is an astonishing early work by Oskar Kokoschka (See Appendix 1 and Appendix 2). Kokoschka narrates the dreamlike and hallucinated journey of an adolescent using a visionary language full of allusions and contrasting feelings and desires. The adolescent is pervaded by a sort of emotional helplessness, torn by contrasting forces: violence and love, castration and the expression of natural drives, sensation of imprisonment and return to a primitive freedom, joy and deep anguish. This initiation journey leads the young boy towards wild and fantastic islands where he meets blood-furies and primitive peoples as well as the stylised young “girl Li”. Eventually he will manage to conquer his own adulthood and the capacity to love and cope with his own feminine side.

Kokoschka’s expressive strength drove me to extrapolate some fragments from the text (see Appendix 1 for the chosen fragments) to create a complete narrative development as a guideline for my compositions, especially the orchestral work *The Stained Glass Island I* and the trio *Oskar’s Dance*. In this commentary Kokoschka’s text fragments can be read in square brackets.



Beyond the text, the visual impact of the colour lithographs has also deeply influenced my compositions. The thick jagged contours and the black outlines of the stylised figures, the abolition of every three-dimensional shape, the flat areas of clear-cut colours remind me immediately of the stained glass technique (hence the title of my research). They also recall a vaguely Eastern fairy tale world, the Japanese woodcuts, and medieval figurative imagery. All these aspects and suggestions were transformed in my compositions through a series of expressive, harmonic and structural choices.

The attempt to create sound images inspired by these elements is mainly achieved in the two orchestral works through instrumentation and particular harmonic choices, but specific aspects inspired by Kokoschka's work have also been explored in depth in each of the chamber works.

*Oskar's Circus*, for oboe, clarinet, bassoon, horn and piano, explores musical gestures taken from the *The Stained Glass Island I*. This chamber work mainly focuses on the childlike style that characterises some sections of the orchestral work, pushing it towards a more grotesque and circus-like dimension. The silhouettes dance mechanically their circus obsession, like the gears of a "psychopathic music box".

*Oskar's Dance*, for violin, cello and piano, unlike the other two chamber works of the "Oskar's series", combines simple, objective and realistic gestures with elements borrowed from "light" music (ragtime, folk music, and so on). Fragments from *The Merry Widow* by Franz Lehár and film music are quoted in a kind of parody. The constructivist outcome has strong surreal connotations culminating in a repertoire of final dances with a blatantly grotesque effect.

*Oskar's Dream* for basset horn was written in close collaboration with Michele Marelli, the clarinetist who commissioned it. This work tries to express some of the

contrasting moods of *Die träumenden Knaben*: dream and nightmare, joyful dances and fear, serenity and deep, childlike anguish. The images and the rhythm of Kokoschka's poem/nursery rhyme are sometimes pressing and obsessive, suggesting the impression of a dream-nightmare that this work tries to express also through the exploration of the sound possibilities of the instrument.

## CHAPTER 2

### *DIE TRÄUMENDEN KNABEN* LITHOGRAPHS AND POEM

I saw the *Die träumenden Knaben* lithographs for the first time at the Courtauld Institute in London. When I discovered that they were accompanied by a poem, the impression on me was so strong that I decided to devote an in-depth study and a series of compositions to this work (see Appendix 2 for all the eight lithographs).



Figure 2.1. *Die träumenden Knaben* -  
Lithograph 2: *The sailing ship*



Figure 2.2. *Die träumenden Knaben* -  
Lithograph 7: *The awakening*

Kokoschka published these illustrations and the poem for the Wiener Werkstätte Edition in 1908. It should have been a mere book of fairy tales but it became the early work that made Kokoschka famous among the young Expressionists in Vienna. He was only twenty-one and he admitted that the booklet was his first "love letter". Kokoschka narrates in his autobiography (quoted in: Braham, 1992, 14):

*"I had been commissioned to draw a children's picture-book to be printed as a series of colour lithographs, but I followed my brief only as far as the first page. The remaining sheets appeared with verses of my own, as a picture poem. [...] I was in love with the heroine, the girl Li "from the lost bird-forest of the North" in real life a young Swedish girl called Lilith who attended the Kunstgewerbeschule, and wore a peasant-weave skirt such as people were not used to seeing in Vienna. Red is my favourite colour and this is my first love letter".*

Kokoschka's work tells of an adolescent dreamlike and fantastic journey, expressed through an allusively erotic and visionary language. I have tried to transfigure the artist's figurative and poetic language in a creative synthesis based on detailed harmonic research, on rhythmic patterns carefully expressing the jagged contours of Kokoschka's poetic lines, and on an instrumental palette inspired by the chromatic suggestions coming from the lithographs.

Both the poem and the lithographs are the transposition of the teenager's dreams. He is disturbed by the awakening of his sexuality and he is disorientated like the protagonist of Robert Musil's *The young Törless* (1978). I have tried to express the harsh style as well as the dream-like atmosphere conveyed by *Die träumenden Knaben*, introducing the idea of a journey in a world made of strongly contrasting feelings: life and death, love and blood, joyful dances and fear, desire and castration, dream and nightmare.

The adolescent's Journey of Initiation starts with an initial fantasy of self-mutilation: the killing of the "red little fish". After that, the young boy "falls" in a

wonderful exotic landscape where he comes across strange and disquieting creatures. Among ships and islands inhabited only by primitive peoples, he can develop his path. The poem describes the Dionysian inebriation followed by "the Apollonian vision of the dream".

Eventually he meets the perfect image of his desire: the young girl Li. Though an erotic imagery pervades the whole poem, Kokoschka depicts the young girl as a total negation of Eros, almost underlining the nihilistic abyss into which fear throws the teenager and through which the adolescent's imagination refracts the projection of his feminine side. In fact the young girl Li is not an expression of primeval, exuberant and feral femininity: she appears rather as a sort of "alchemical sister", frozen as a statue, in a disquieting and almost asexual stylisation.



Figure 2.3. *Die träumenden Knaben* -  
Lithograph 8: *The young girl Li and I*

In Kokoschka's poem her limbs are compared to glass: she is filiform and ephebic. This is a drastic example of a paradoxical change between beauty and eroticism where the former destroys the latter, as explained in Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (Burke, 1756).

According to Burke, the experience of the sublime, universal in nature, is provoked in human souls by whatever is indeterminate, mysterious, or even disharmonious. Only these suggestions can communicate the feeling of the infinite, otherwise condemned to remain unexpressed in explicitness and distinction.

The yearning of adolescence and the love fantasies only partly resolve in the last lithograph (Figure 4.3) where the young girl Li and the boy appear together but separated by a long and red tree-tongue (the tree of "Meeting" and "Separation"). They look as thin, stylised and abstract as in a Georg Minne sculpture. The youths are isolated in their own white space, innocent like embryos but forever anguished ["...when I discovered my flesh/ and a lover of all things / when I spoke to a girl"].

The lithographs really represented a culmination and a turning point of Kokoschka's distinctive early style. With their insistent, highly delineated outlines and the stylised surface decoration, they reflect Kokoschka's *Jugendstil* background and they foreshadow the harsher art of Viennese Expressionism. The technique used by Kokoschka is based on dense black contours filled with clear-cut colours illustrating an abstract and nearly childlike world. The silhouettes' outlines are angular rather than sinuous and they are made in flat areas reminiscent of Japanese woodcuts or the stained glass technique, from which the title of this research.

The abolition of every three-dimensional naturalness and the choice of a drastic mono-dimensionality show the construction of an illustrative space that is also similar to medieval iconography. In most figurative works of the Middle Ages "we can see the birth of a style that put into practice what both ancient oriental, and classical, art had ignored: the Ancient Egyptians had mostly pictured what they *knew*, the Ancient

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<sup>1</sup> "Youth Art" or "Modern Art".

Greeks depicted what they *saw*; in the Middle Ages the artist learns how to express what he *feels*” (Gombrich, 1950, 146)<sup>2</sup>.

This medieval figurative and expressive strength reminded me of the Bayeux tapestries. For example, in the frame of *Harold swearing loyalty to William* or in the episode of his going back to England, the artist’s intention was to strike the viewer with his chronicle illustration full of stylized, childlike pictures so effective that they can convey to the spectator the essentiality of their message. Similarly Kokoschka, abolishing every realistic dramatic force and arranging his characters as symbolic icons suspended in a fairy tale timelessness, transfigures what in his visionary dream he *knows, sees, feels*.

At least as striking as the illustrations is the poetic technique of the poem (See Appendix 1). The literary new style of *Die träumenden Knaben* was extraordinary for the time. In literature Expressionism was characterized by the intentional contrast with realism and naturalism. Artists tried to create a crude distortion of reality to give the reader a strong inner emotion rather than seek illustrative beauty. Through their narrative method, Expressionists wanted to express the thought processes in a form of loose interior monologue, a sort of stream of consciousness, with sharp and direct idiomatic expressions set in irregular poetic lines, built with associative leaps in syntax and punctuation giving the direct idea of the poet’s flow of thoughts. They rejected completely both plausibility and good taste in art and chose caricature, exaggeration, symbolic words, horrifying sensations, primitivism and also violence, recurring aspects of the works written for this research.

I have integrated in my works fragments taken from the poem just as a symbolic guidance, similarly to what was made in *Also sprach Zarathustra* by Strauss (1896).

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<sup>2</sup> The quoted text was translated in English for this commentary by Germana Merenda (2010).

The text by Kokoschka must not be sung or read. In my musical panels every episode is organic to the previous and the following one, but it does not fit literally with the story. My intention was to create a music that could establish with Kokoschka's work a mimetic relationship rather than an illustrative one.



## CHAPTER 3

### ***THE STAINED GLASS ISLAND I* FOR LARGE ORCHESTRA**

*Viajo devagar. O tempo é este papel em que escrevo.*<sup>3</sup>

José Saramago

*The Stained Glass Island I*, main work inspired by Kokoschka's lithographs and poem, is born from my need to revisit the symphonic poem, a musical form that was originally antithetical to the idea of "absolute music". In this work the aim is not to "illustrate" extra-musical contents, as traditionally done in programme music, but rather to mime a dramatic action or an image instead of describing it. The assertion of Schönberg (quoted in Maione, 1986: 241-242) concerning *Verklärte Nacht* Op.4, is enlightening: Schönberg points out that, even if his score is accompanied by Dehmel's text, his music does not illustrate any action or drama, but it limits itself to portray Nature and express human emotions. The music is of such quality that it could satisfy even those who do not know what it refers to, offering the possibility to be appreciated as pure music.

Kokoschka's poem is about ten pages long. I took out some fragments for their visionary and evocative strength in order to create a complete narrative event (see Appendix 2). The etymological meaning of the verb "to translate" or "to traduce"

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<sup>3</sup> "I travel slowly. Time is this sheet I write on". (Saramago, 1983: 295)

from Latin “*trans-ducere*”, is to deliver, to lead across. Music here tries to “lead across” the poetic/visual/visionary images of the poetic text and the lithographs by Kokoschka: the underlying *Lebenswelt* (world of life).

Among ships, island of primitive peoples and gory sceneries, the boy undertakes his Journey of Initiation [“blood-furies /which crawl away /by fours and fives out of the breathing green sea forests”]. Terror, vertigo and fall are the abyss that separates and prepares him for the apophatic meeting [“and I sank down and dreamed”].

The Journey proceeds and the boy comes across “the young girl Li”, perfect stylised image of his desire [“Li /I already knew you and expected you /on the blue evenings upon my silver quilt”]. Li will be the “reward”, aim and conclusion of his tormented and phantasmagoric Odyssey.

Kokoschka portrays the young girl as a perfect negation of Eros. The girl in fact is neither a Penthesilea nor a Lulu, but, as in Deleuze (1967), a sort of "alchemical sister", "frozen as a statue", nearly asexual. Her limbs are glass-like, filiform and delicate. Hieratic like an icon, she is almost abstract in her linear and mono-dimensional composure [“I felt the angular movement of your young body /understood the dark words of your skin /and childish glass-beaded wrists”].

Yet, before getting the alchemical *Albedo* represented by the young girl, the boy must consume his own *hubris* (*Nigredo*) through Dionysian inebriation in order to have access to the “Apollonian vision of the dream” (Nietzsche, 1872) [“music /music /my body enchants me /bell-rattler /cymbal clasher /and again I sank down again and dreamed /and I was a bacchant /when I discovered my flesh”].

The last lithograph (Lithograph 8: *The young girl Li and I*, in Appendix 2) depicts the two youths together but separated by a red tree: the tree of their "Meeting" and "Separation". Their bodies are thin, fleshless, stylised, almost as abstract as hieratic

hieroglyphics of themselves, surrounded by birds celebrating the *Mysterium Conjunctionis*. At the end of the Journey the adolescent, like Pinocchio, is “absolved” by the discovery of love that inaugurates his entry into adulthood and a first step towards a more complete individuation.

Kokoschka did not conceive the eight lithographs as pleonastic reiterations of the poetic text. The young artist did not want his eight lithographs to be a "double" of his poem. In fact they establish with it a relationship of intensification and complementarity.

*The Stained Glass Island I* tries to “mime” through music the visionary violence of Kokoschka's work and it does not intend to be a musical “double” of it. The work is structured in sections corresponding to the chosen text fragments. The text will be considered, with respect to music, like a storyboard with respect to a movie.

A number of works written in the 20th and 21st centuries have been particularly influential on my compositions. Among them, for example: *At first light* (1987) by George Benjamin, *Spiri* (1977) by Franco Donatoni, *Estri* (1966-67) by Goffredo Petrassi, *Starlights* (2003) by Alberto Colla, *Symphony Mathis der Maler* (1934), *Nobilissima visione* (1938) and *Sinfonia Die Harmonie der Welt* (1951) by Paul Hindemith, just to cite a few works with which I am familiar. On the other hand, some works with no extra-musical references are still suitable to be interpreted as theatrical pieces. Petrassi, in a composition seminar in Siena, stated about his work *Tre per sette* (1964), for seven wind instruments played by three players: "In my piece there is a recurrence of the English horn that always enters with a recurring motif, as if to expose a precise presence of timbre and - I would venture - of an individual being" (quoted in Mula, O. et al, 1986: 107). The concept of "individual" was the key of Petrassi's new style. More properly than an individual it can be defined as a

"character". In fact, the timbre constants, the infinitesimal cells, the interval molecules that constituted the fragments of the old thematic invention of Petrassi's neoclassicism, here become characters. About this concept it could be said that theatre and action jump out of the musical *discursus* like eccentric and vivid figures. This applies also to Petrassi's *Concerti per orchestra* (composed from 1943 to 1972) and especially to his *Settimo Concerto* (1964).

The search or the achievement of a natural or artificial "unity" breaks in *Settimo Concerto*, written when a serious danger of blindness was preoccupying Petrassi heavily.<sup>4</sup> However, also in this condition, writing became the supreme cruel appeal for staging the abstract drama of forms freeing their forces. *Settimo Concerto* ushers the so-called abstract period of Petrassi's musical production. I have touched upon the expressive theatricality of so-called absolute music and the formalist absoluteness of music purporting to be *a programma*. One of the most exemplary cases of this sort of "squaring of the circle" is *Settimo Concerto*, which marks the death of the theme, that is the death of the most naturalistic element, and the birth of the "character", paradoxically becoming the most abstract element.

This piece could be interpreted as a theatrical abstraction, similarly to what I tried to express in my works. Petrassi achieves the death of the theme by breaking into tiny fragments/cells the old Neoclassical thematic structures of his previous music. From here some powerful forces are liberated and - made vital by the Heracleitus fire that ignites this orchestral work – they engender an unbelievable instrumental virtuosity combined with a free serial language. This aspect characterises also other works, for example *Serenata* (1958) and *Trio* (1959). What the painter Piet Mondrian said about his own turning point towards abstractionism can be applied to Petrassi's working

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<sup>4</sup> At the time Petrassi was going to undergo eye surgery with a high risk of completely losing his eyesight.

method: "I used to express myself plastically by means of Nature. Analysing attentively and in sequence, a gradual giving up of the natural aspects of things and a progressive emergence of the plastic expression of relationships can be noted" (quoted in Maione, 1986: 107)<sup>5</sup>.

To achieve the aim of my research, I have studied and analysed in depth also the following works: Symphony *Mathis der Maler* by Paul Hindemith and *Prometheus: Poem of Fire* by Alexander Skryabin. These works and Petrassi's *Settimo Concerto*, very different in style and written in different periods, represent the preparatory stages of my research.

Symphony *Mathis der Maler* represents an important turning point for Hindemith, who inaugurated with it a new way of thinking about music and composing after his *enfant terrible* approach. The earlier period of Hindemith's activity includes, among his most significant works, *Mörder: Hoffnung der Frauen* (1921) on a libretto by Oskar Kokoschka. In a later period (1933-35) Hindemith wrote the opera *Mathis der Maler* dedicated to Mathias Grünewald (Hindemith was also the author of the libretto) and this makes clear how, a certain "programme intention" flows in also with such an "absolute" composer, as Hindemith was often defined by music critics.

Also from a poetic and aesthetic point of view there are strong analogies: even when Grünewald gave acknowledgement to the precious discoveries of the Renaissance, he always sided with the "custody of the Ancient", privileging a Medieval approach rather than a Renaissance one. In Grünewald's works we can find a strong Expressionist component, far from the Renaissance spirit but perhaps even more modern. The Expressionism of which he was a precursor, always framed in a fundamentally ecstatic and hieratic ambit and never tending toward the grotesque

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<sup>5</sup> The quoted text was translated in English for this commentary by Germana Merenda (2010).

deformation typical of the modern Expressionism, is always combined with the need to express pure, noble and absolute feelings.

From Hindemith's point of view music represents a world where the highest morality can be realised. Hindemith communicates this concept in a direct manner through the musical structure, freed from the inner violence and atonal hardness characteristic of his previous works.

The symphony *Mathis der Maler* is composed of the most intense pages taken from the homonymous opera and is divided into three sections referring to the three pictures of Grünewald's Isenheim altarpiece: the *Angelic Concert*, from the overture of the opera, is based on old German folk melodies that well represent the rejoicing of angels and shepherds for the birth of the Saviour. The most *mosso* part of this first movement is the development, in a properly symphonic sense, and it is based on three themes elaborated with high contrapuntal skills. The following section, *The Entombment*, is an archaic-like character funeral march. In the third section, *The Temptations of Saint Anthony*, the Saint is tempted by the Devil and he calls for God's help. The work ends flowing into the Gregorian melodies *Lauda Sion Salvatorem* and *Alleluja* and it has that magnificent and archaic character that Hindemith will maintain also in his later works.

In the symphony *Mathis der Maler* and the opera Hindemith employs his new harmonic system, based on *The Craft of Musical Composition* (1940). He theorised a compositional system based on a rethinking of harmony interpreted in a Zarlinian sense. For a sort of *a priori* synthesis, harmonies, melodies and counterpoint structures would be born from a unique fundamental sound (*Grundton*). This system was based on the naturalness of harmony and acoustic laws. This idea was based on a

Neoplatonic and Neopythagorean vision of the world, which was developed by Hindemith especially in *Die Harmonie der Welt* (1951).

The common denominator of these works is the expressive strength of the composers' view of music and the world. Hindemith pays homage to the *Harmonia Mundi* with a powerful score with the epic greatness of a Homeric poem; Skryabin celebrates a holy mystery with ascetic rigour; and Petrassi liberates the vital forces imprisoned in traditional forms.

Notwithstanding their apparent contrast Hindemith and Skryabin show interesting similarities: both of them are authors of a personal harmonic theory. Hindemith elaborates the concept of *Grundton* as the generating pivot of the whole melodic, harmonic and contrapuntal framework, and he attempts a scientific demonstration of the natural tendencies of tonality as inborn physical and physiological laws. The latter, instead, reaches extreme chromaticism untied from tonal connections and from the dialectic between consonance and dissonance, and shapes a radically atonal melodic-harmonic texture. The "prophetic" mysticism of this constructive principle is based on the levelling of vertical (harmonic) and horizontal (melodic) dimensions with the use of chord-scales deriving from the so-called mystic chord (C, F#, A#, E, A, D), considered as the "alchemical coagulation" of the whole system.

Both Hindemith and Skryabin clearly tried to transfer in music the principles of transcendence: the former recurring to a cosmic theory based on an extension of the harmonics theory (an acoustic and metaphysical theory); the latter coining *a posteriori* a system originated by ecstatic experiences, as an immediate and direct transcription of the struggle-synthesis of opposite principles. Glenn Gould (1984: 150) states: "For Hindemith, and by his own admission, the ritual of craft preceded the creative idea. In this regard, it's perhaps instructive to think of Hindemith as the

obverse of Skryabin, a composer for whom reason was the by-product of ecstatic experience”.

Returning to *The Stained Glass Island I*, the thematic-gestural starting points of it are two: the theme of Bach’s chorale *O Haupt voll Blut und Wunden* (from *St. Matthew Passion*), and the theme of Monteverdi’s *Lamento di Arianna*, notably the four notes A-B $\flat$ -F-E corresponding to the sentence “Lasciatemi morir!” (“Let me die!”). To understand the deep reasons of my sentimental bond with these starting music “materials”, it is necessary to go back to the period of my latest years at the Conservatoire.

It was nearly ten o’clock on a cloudy morning of March with a threat of torrential rain in the thick air above the massive bulk of Milan’s Central Railway Station. Under my arm a folder full of music manuscripts. I was going to meet the man who in a few years would radically change my life. Azio Corghi was Composition Teacher at the Conservatorio G. Verdi in Milan. The classroom where he used to give his lessons was wide and bright. On the lectern of a sumptuous Steinway a score laid open. The title was: *Fero Dolore: Dal Lamento di Arianna sopra il Pianto della Madonna di Monteverdi* (1993). The author was Azio Corghi himself. It was a re-writing, not a mere transcription in the common sense. Corghi was outlining some musical aspects of his work and above all the intimate reasons for it: the loss of a loved one. For the first time, I directly experienced how life arises from death and, even if it may seem trivial to point this out, how art, when it is authentic, is closely related to the existential experience of the artist. Orpheus loses Eurydice and his song becomes more sublime. “She so-beloved, that out of one lyre more grief came than from all grieving women” (Rilke, 1923: 33): she must remain in the After-life so that he can sing better from “life”.



The theme of the *Lamento di Arianna* by Monteverdi (1608), especially the four notes A, B $\flat$ , F, E of the phrase “Lasciatemi morir!” (“Let me die!”), are the harmonic-intervallic foundation of all the works I have written for this research.

The tetrachord A, B $\flat$ , F, E is transposed at a tritone interval becoming: D $\sharp$ , E, B, A $\sharp$ . The sum of the two tetrachords, after omitting the repeated notes E and A $\sharp$ , gives the hexachord 47, according to the classification made by Luigi Verdi (1998: 230), that is nothing but Messiaen’s mode 5. It is a centrally symmetric hexachord, composed of three tritones where each note is mirrored by its tritone. Reduced to its primary form (in C) this hexachord is: C, C $\sharp$ , D, F $\sharp$ , G, A $\flat$ , (C). Establishing that “s” stands for semitone and “t” for tone, its interval structure is: s-s-tt-s-s-tt. The graphical representation of this hexachord shows also figuratively and geometrically its characteristics.

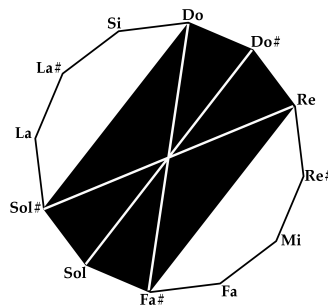


Figure 3.1. Graphical representation of Messiaen’s mode 5 or Verdi’s hexachord 47 reduced to its primary form (in C).

Normally each hexachord, starting from its primary form, can be transposed eleven times for a total of twelve transpositions. But some particular hexachords have a smaller number of transpositions. They are called “limited transposition hexachords”.

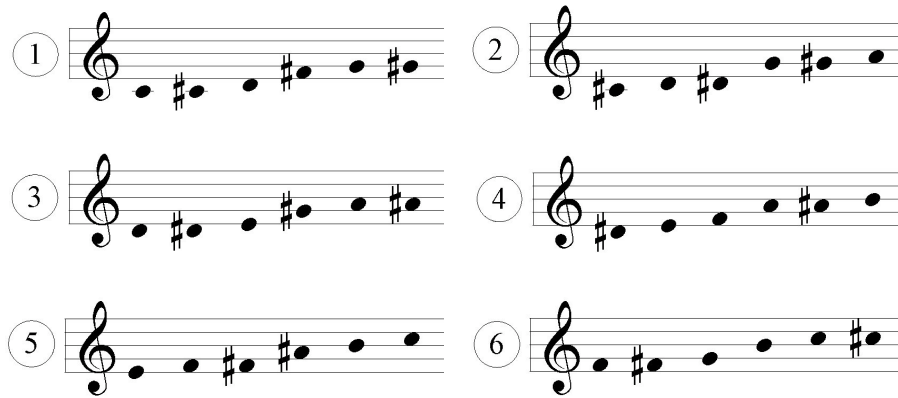


Figure 3.2. The six transpositions of Messiaen's mode 5.

Furthermore, this type of hexachord has its complementary (the other six notes of the tempered scale) in itself. In fact, the complementary of C, C#, D, F#, G, A $\flat$  is A, A#, B, D#, E, F. It is like saying that there is a perfect coincidence between “it” and its “double” or “shadow”. This gives this scalar system a very definite expressive connotation. When there are fewer transpositions, the music material (both rhythmic or interval) is more characterised.<sup>6</sup>

For an in-depth analysis of these topics it is useful to refer to *Manuale di Armonia* by Alberto Colla (2010), where, for the first time in a harmony handbook, harmonic symmetry has been situated in the area of the laws governing Nature.<sup>7</sup> The spiral type of symmetry is the same as the golden section, as well as the Fibonacci code and the harmonic series, the affinity of which with the cochlea of the ear should be food for thought.

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<sup>6</sup> The etymological origin of the word *symmetry* is “*symmetria*” from the ancient Greek. It is composed from SYN (“with, together”), changed then to SYM, and “*metria*” from “*metron*” (“measure”), order and proportion between the parts of a whole.

<sup>7</sup> It is useful to recall some short paragraphs from the *Manuale di Armonia* by Alberto Colla, in the chapter entitled “Symmetric function”, about symmetry in nature and music: “There are innumerable examples of symmetry in nature. Many animals have an axis of symmetry that divides them into two equal and mirroring parts. This axis, in vertebrates, passes along the spine. This proportion is called axial symmetry. (...) Several radiolarians as well as some echinoderms, coelenterates, ctenophores have another type of symmetry developing in a radial form. Each ray, of course, converges towards the centre. This regularity is called symmetry. (...) There is a kind of symmetry, typical of many insects such as the myriapoda, characterized by the repetition of the same segment, translated into the space. This is called translational symmetry. (...) There is also the self-similar symmetry, characteristic of all the forms growing with precise proportions of increase or reduction. The spiral is an example of it, and we can find it either in shells or in the cochlea of the inner ear.” (Colla, 2010: 246) [The quoted text was translated in English for this commentary by Germana Merenda (2010)]

The fundamental structural element of symmetric chords is the tritone. By dividing the octave into two precise geometric halves, it “crucifies” the fundamental dialectic of the dynamic relationship between tonic and dominant (being the dominant the climax of potential energy and the tonic the zone for rest). The tritone represents the icon of nothingness, that is the demoniac, symbol of the victory of inorganic on organic. For this reason, perhaps unconsciously, and not for the difficulty of intonation for singers, since the Middle Ages it was called *Diabolus in Musica*.

It is well known how the tritone and the symmetry relationships associated with it have become common elements in the music production of the 20<sup>th</sup> century and even before. The first and simplest example of a mirror chord is the diminished seventh. Bach made extensive use of it.

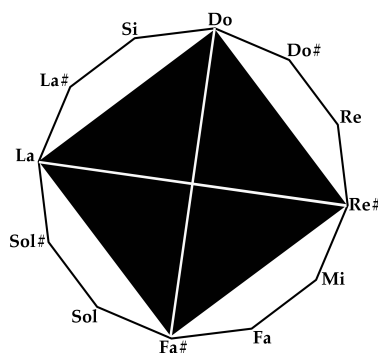


Figure 3.3. Graphical representation of the simplest example of a mirror chord: the diminished seventh.

It is a harmony with a “devastating, aggressive, suspended force: just think of Bach’s use of it in the *Tocatta and Fugue in D minor* for organ” (Colla, 2010: 259). An extensive use of symmetric chords can be found in Chopin, for example in the *Ballade* op. 23. Also Liszt used similar harmonic processes, and Debussy, who found in the hexatonic scale (another symmetric hexachord) one of the richest resources of his poetic inspiration.

Only in late Skryabin does the use of hexachords become paradigmatic. Boleslav Leopoldovic Javorskij (quoted in McQuere, 1983) analyses the late Skryabin's harmonic systems, detecting structural links whose hierarchies are based on systems of symmetries rather than tonal functions.

The term "chord-scales" demonstrates the coincidence between horizontal and vertical. Skryabin's chord-scales are built on a pivot-note around which other notes are set in a mirror structure. Alessio Di Benedetto calls this pivot-note "tonic nucleus-pole" (1994). The analogy with atomic structures or planetary systems is clear.

A work by Skryabin has been particularly influential on my musical writing is *Prometheus: Poem of Fire* (1913). It is Skryabin's most renowned symphonic work but one of the least performed because of its synaesthetic implications. *Prometheus* is the perfect example of Skryabin's esotericism. Close to the theosophical teachings of Madame Blavatsky, with whom he had a strong medium relationship, Skryabin felt the need to express in music his tantric and ritualistic ideals. The association of colours and sounds is the great novelty of *Prometheus*: at the première of the work, it seems that the unity of sounds and colours was realized by means of a very crude light device emitting colours in correspondence with precise sounds. The score includes the instrument *tastiera per luce*, a keyboard for light. Skryabin in his "music-chromo-logo" scheme connects a different colour to every step of the chromatic scale, representing, like in the mysticism of the Sufi Surawardi, the ascension of the soul towards Enlightenment. In *Poem of Fire* everything is pure symbolism: the initial synthetic or mystic six-note chord, the sound centre representing the original Chaos, the first theme representing the creative principle, the trumpet solo as the voice of the elementary forces of the Will, the piano as the symbol of Humankind or microcosm,

the orchestra as Cosmos or macrocosm. All the harmonies and the melodies of the *Poem* are contained in the six sounds of the synthetic chord: all derive from it.

In my research, the reference to Skryabin is particularly important, as the harmonic system used in my compositions stems from a meditation on and a development of, his system. Skryabin's harmonic system was studied in depth by Alessio Di Benedetto in *Atto Preliminare* (1996) and *Alexander Scriabin* (1997). Skryabin, especially in the *Poem of Fire*, represented skilfully a universal lyrical drama, unrelated to the mere world of sensations and autobiographical experiences. His rhythmic, harmonic and timbre choices have even too clear symbolic connotations. Rather than didactic the result is transcendental. For instance, the chorus of human wordless voices in the finale of the work fully expresses the idea of ecstasy, recalling and transfiguring the previous auditory and visual experiences.

In my works a number of chord-scales have been used in a similar way, even if in a more eclectic way. In these harmonic-scalar systems, simple imbalances of chord symmetries take the place of the functional tensions of the tonal system. If just one of the notes moves, the symmetry is broken and the conditions of movement are created according to compression (1) and decompression (2) processes that can be found also in Skryabin (Di Benedetto 1994).

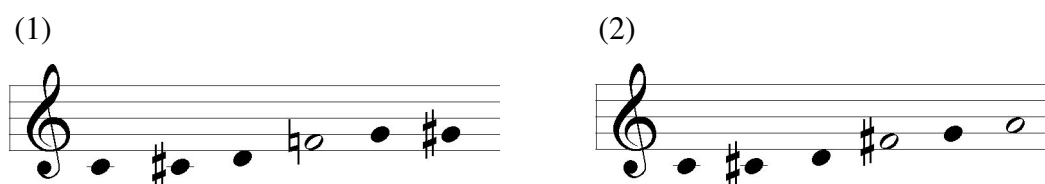


Figure 3.4. Example of compression (1) and decompression (2) processes.

In order to explain better this aspect, through an ontological example, it could be useful a short hint to the Physics of Epicurus. According to Epicurus originally atoms

flow continuously along parallel lines (*clinamen*). This flow does not presume phenomenal life. But the deviation from its linear trajectory by even a single atom causes clusters of other atoms and the creation of the worlds.

In the system of symmetric chord-scales rest harmonies do not have the features they would have if considered in the tonal system. Indeed, according to Di Benedetto (1994), a chord, like a major or minor triad (traditionally considered a rest chord when set on the first degree of the scale), is to be considered, in this perspective, far from being static and far from being a rest one, due to the harmonics created with its emission. So, the system of mirror chord-scales would disrupt the concept of rest and movement as conceived in the tonal logic. In spite of “rest”, a balance between opposing vector forces; in spite of “movement” (as tonal modulation from one function to another), a passage from an initial state (*inertia*) of balance to another.

The chord-scale can also be interpreted as a development of the ancient concept of heterophony, whose syntax is independent from the laws of harmonic function, favouring sound clusters whose structural “freedom” may give a wider contrapuntal richness to musical texture.

As I mentioned before the hexachord that I mainly use in my works is Verdi’s hexachord 47, equivalent to Messiaen’s mode 5. This chord is often mixed with others. Only in particular cases it has been treated in a systematic and exclusive way both in horizontal and vertical relationships, such as, for example, the *Frenetic Dance* section of *The Stained Glass Island I* (bars 103 to 195). In the following chapters I will detail the various employments of these chord-scales. Here it can just be added that this hexachord was often used both horizontally (melody) and vertically (harmony, indeed, heterophony) to express in music, through a mono-dimensional

“flattening”, the idea of a two-dimensional stylisation that is, in my opinion, the most significant aspect of Kokoschka’s lithographs.

*The Stained Glass Island I* begins with a repeated gesture, one of the most important gestures of the whole work: a violent percussion burst, followed by ascending glissandos of the brass and rapid ascending scales of the woodwinds culminating in their respective highest register and fixing on the notes B $\flat$ /B $\natural$ /F#/F $\natural$ , the transposition of the four notes of the *Lamento di Arianna*. This gesture has a pyramidal shape. The base is made up of percussion, the middle layer of brass and the apex of woodwinds, thus following the natural range of the instruments. From bar 8 the strings join in, underlining the same movement. The above-mentioned gesture is repeated eight times, almost identically, until bar 23 (eight are the lithographs). The last repetition is followed by a scalar descent into the low register of the whole orchestra to express the fall experienced by the young boy, hypothetical “narrator” [“...and I sank down and dreamed”].

The violent and hallucinatory character of this section leads us into the boy’s drama. Peaks and falls allude to the violence of the passions of the adolescent’s psyche, making his mind a stage for his fears and anxieties.

Percussion have a predominating role in this work and the exasperated use of the brass contributes to depict an infernal landscape. Monteverdi in his *Orfeo* (1607) made extensive use of the brass section, reserving for it the most dissonant harmonies in the scenes in Hades. This was to emphasize its metal coldness, a metaphor for the absence of life.

*“That was the strange mine of souls./As secret ores of silver they passed/like veins through its darkness./ Between the roots blood welled, flowing onwards to Mankind,/ and it looked as hard as Porphyry in the darkness./Otherwise nothing was red./There were cliffs/and straggling woods. Bridges over voids,*

(...)/And between meadows, soft and full of patience,/one path, a pale strip,  
appeared,/passing by like a long metal sheet.”

These poetic images from *Orpheus, Eurydice, Hermes* by Rainer Maria Rilke (1923: 31)<sup>8</sup> have deeply influenced *The Stained Glass Island I*. The implied “Orphic” path pervades its deepest meaning. Kokoschka’s adolescent makes his Journey to the Orphic Hades looking for an Eurydice who, initially, represents nothing but the phantom of his desire. She cannot do anything but disappear under his gaze, becoming again what she was in the origin: Shadow. Shadow without any essence, like the soul-figures who populate the Orphic Hades. This “shadow-without-essence” is the core of the boy’s “fall”, his vertigo.

Only at the end he discovers the “love of all things”, but after defeating the demons and phantoms met along his Journey of Initiation to adulthood. That is, after “gazing” at them to nullify them. According to the ancient Greeks, sight was the most advanced faculty, because closer to the *logos*. Thus, the “Pythagorean gaze”, with which Orpheus causes Eurydice to go back to the “Kingdom of Shadows”, represents the gaze of rational maturity. With it the grown adolescent nullifies the demons, mere projections of his fears, that he has met along his terrifying forming journey.

From the beginning it has been pointed out that *The Stained Glass Island I* narrates an oneiric Journey, and as such it should be interpreted. The operative criterion that has influenced its development is not reducible to formulas or fixed patterns. Often also in real (not-oneiric) journeys the most accidental meetings open unforeseeable worlds. Every travel has its operative strictness and its *telos*, but both of them are

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<sup>8</sup> The quoted text was translated in English for this commentary by Germana Merenda (2010).



often unknown to the traveller. They will become clear only in the course of their becoming. The same happened in my work.

It has already been said that the fundamental thematic elements of *The Stained Glass Island I* are the four notes from the theme of the *Lamento di Arianna*:



Figure 3.5. The four notes from the *Lamento di Arianna* by Monteverdi.

and the theme of the chorale *O Haupt voll Blut und Wunden* used by Bach in *St. Matthew Passion*. Indeed, this is the chorale entitled *Herzlich thut mich verlangen* written by H.L.Hassler in 1601. Bach used it following the tradition to draw chorals from the Lutheran tradition, like the polyphonic composers of the XVI century used Gregorian chants as *cantus firmi* for motets and masses. Also the *Christ lag in Todesbanden* cantata (1707) is entirely built on *Victimae Paschali Laudes* by Vipone (XI century), one of the five sequences to be admitted in the official liturgy by Pius V after the the Council of Trent.

The use by Bach and others of pre-existent chorales or Gregorian fragments has not the meaning of a quotation. It represents the need to refer to an established tradition, and reaffirm continuity with it, if not linguistic, at least symbolic. Composers become thus the guarantors of continuity, drawing from the tradition stylistic and thematic elements.

Many composers have followed this example: from Liszt (for example, *The Stations of the Via Crucis*, whose main theme is the Gregorian *Vexilla Regis Prodeunt*) to Paul Hindemith who in *Mathis der Maler* used several Gregorians and popular chants dating back to the period of Mathias Grünewald. Both Liszt and

Hindemith were very far from the poetics of quotation. This use of existing materials is the opposite of quotation. Quotation comes out from the need to circumscribe and “reduce” to the personal poetics of the composer some existent music materials, often assumed as pre-text to reaffirm the composer’s self-centricity. Instead, the creative use of pre-existent materials is exactly the opposite: opening it to new demands of listening and expressivity. In the case of the quotation the composer closes the circuit restricting the material to a self-referential function, in the other case the composer becomes a bridge between past and future. He translates (in the Latin meaning of *trans-ducere*: lead across) the pre-existent material considering it as traditional content to hand on.

Thus, in my orchestral work the *Lamento di Arianna* is presented as the quintessential “lament” and the Bach chorale is the quintessential “mourning”. Weeping with Arianna is like giving epic and universal dignity to a tragedy that, otherwise, would be merely personal. As well as mourning with the Bach chorale means conferring epic and universal dignity to the travailed journey of adolescence that, sometimes, can reach even a “Christ-like intensity”.

One of the most intense Italian film directors, Pier Paolo Pasolini, made extensive use of fragments from Bach’s *St. Matthew Passion*, especially *O Haupt voll Blut und Wunden*, in order to make epic and “Christ-like” the troubled vicissitudes of Vittorio Cataldi, the scrounger protagonist of one of his best films: *Accattone* (1961).

Azio Corghi’s *Fero dolore* (2005) is born as a re-writing of the *Pianto della Madonna sul Lamento di Arianna* by Monteverdi. My use of Monteverdi’s *Lamento* represents also an homage to Azio Corghi.

Going back to the Bach-Hasserl chorale the first phrase of the chorale and the four notes of the *Lamento* are used as starting material to express the derailing oneiric

adventures of the adolescent, while the second phrase of the chorale is used to outline the stylised portrait of the young girl Li.

This is the whole theme of the chorale transposed in the tonality of A minor/C, as it is used in *The Stained Glass Island I*:

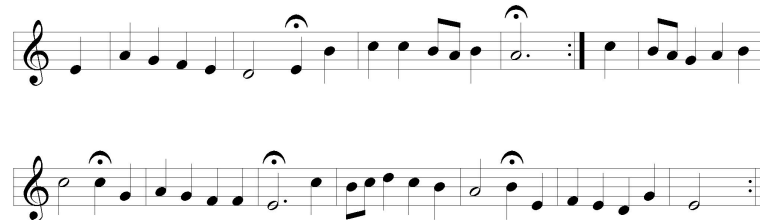


Figure 3.6. The whole theme of the chorale transposed in the tonality of A minor/C.

From bar 52 to 74 a contemplative oasis opens. In this section there are groups of chords that are similar to auras of saints in medieval iconography. They appear as irradiations of single notes or single lines: it is the portrait of Li. This section begins after the first “fall” of the adolescent [“Li / I already knew you / and expected you on the blue evenings...”] and it is dominated by a hieratic fixity on the background of a still layer of harmonics in the violas and the violins into which the harmonics’ glissandos of the other strings flow, dotted in turn by the vibraphone played with a double bass bow, and *pp rullati* of the marimba in its low register. This is a paradigmatic point of the harmonic logic (it would be better to say “heterophonic” logic) of the entire work: the pivot-note B (oboe 1) generates, through a projection, a group of mirror chords.

I tried to express in music the idea of the one-dimensional stylisation of the eight lithographs, abolishing every harmonic three-dimensionality, using horizontal verticality and vice versa, so that the warp and weft become an indivisible whole. The result is a wide use of heterophonies, groups of chords as amplifications of a single monodic line. The ancient *organum* technique, appropriately “updated”, constitutes

here and elsewhere the basic constructive practice.

The section from bar 29 to bar 62 is the “sound” portrait of the young girl Li. From bar 29 an ascending movement of chords in the violins I and II begins. The violins, punctuated by *pizzicati* of the other strings and overlapped to other figures played by the woodwinds, slowly play a glissando and reach a harmonic point of fixation (bar 59). The harmonies on which the violins remain fixed (also the violas join in, at bar 52) are the D minor chord (in its high register) and the D $\flat$  major chord (in its low register). The so-called “tonic nucleus-pole ” (Di Benedetto, 1994) is B $\natural$ , pivot-note kept by the oboe 1, on which it slowly begins to modulate the second phrase of Bach’s chorale.

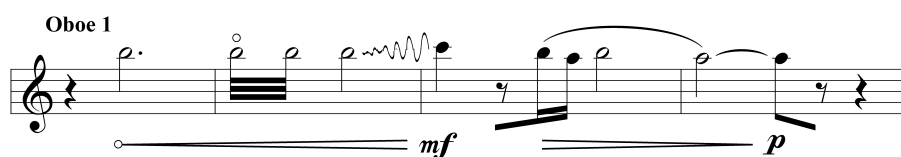


Figure 3.7. The second phrase of Bach’s chorale.

The chord structure of this point is the following:



Figure 3.8. Chord structure from bar 52 to bar 62 of *The Stained Glass Island I*.

The common note of these two chords is F $\flat$ , not by chance at a tritone distance from the “tonic nucleus-pole” B $\natural$ .

The hieratic fixity of this section represents the distinctive aspect of the young girl, almost an inhumane icon in her spectral aseptic beauty. She recalls the *Venere d'Ille* (1837) by Prosper Mérimée, of which there is a good film adaptation directed by

Mario and Lamberto Bava (Italy, 1978). In both of them, Alfonso de Peyrehohade is about to get married but a statue of Venus discovered in his property demands him for herself. Therefore the wedding night will have unpleasant developments for Alfonso. In this section of *The Stained Glass Island I* we can feel the same atmosphere of Mérimée's novel and Bava's movie, suspended between supernatural and psychopathology. As in alchemical tradition, the same symbolic figure can be lethal or salvific, or both, depending on the moment. Venus of Ille drives Alfonso towards the purest platonic Beauty. Yet this excess of purity will cause him to deny life and to be killed.

An old Zen proverb says that when water is too pure it has no fish. During the development of this orchestral work, this harmonic system will lose some of its "purity" to meet life, ultimate goal of the journey of Kokoschka's adolescent. In the interpretation of *The Stained Glass Island I* the boy appears more similar to Ulysses, Sindbad or Pinocchio, than to a Romantic and lymphatic hero devoted to self-destruction.

The previous section is followed by a *Frenetic Dance* (from bar 103 to 195). It is a rhythmically complex section ["Music /music /my body enchants me"] entirely built on the chord-scale derived from the four notes of the *Lamento di Arianna* (Messiaen's mode 5).

The portrait of Li and the *Frenetic Dance* are linked by a bridge whose skeletal structure is a rhythmic figure of the timpani that, uninterruptedly and overlapping on a variation of the percussion gesture of the beginning of the work, culminates in a fine-dust atomization of the strings and woodwinds with the *ribattuti* of the brass in descending line (bar 92). This section fades progressively (bars 97-101) like a tangle

of confused feelings, gradually giving way to emptiness. At this point (bar 102) a cadenza of solo percussion opens the *Frenetic Dance*.

The dance starts at bar 103 and it is built on an irregular rhythm with a continuous alternation of diversified rhythmic meters. This section is structured as the first section of a sonata whose second theme (bar 155), in 5/16, leads the *discursus* to an expansion (bar 203) whose spine is a *hoquetus*, instead of the classical development.

Here the tempo slows down ( $\downarrow = 104$ ). The melodic line of the *hoquetus* is passed from trumpets to horns and trombones, to flow, through the timpani, in the previous figure to an enlarged reprise of the fine-dust section seen at bar 92, but this time in ascending line (bars 221-233). At this point an abrupt stop prepares the reprise of the first theme of the *Frenetic Dance*.

This section leads to the Dionysian climax of the work (bar 272). An abysmal emptiness opens wide [“and again I sank down again and dreamed and I was a bacchant when I discovered my flesh”], sustained for a long time by the double basses on the lowest note (E), with the double bassoon joining shortly after.

This is the most apophatic moment of the work. Paul Claudel (1962-65) said about the difference between Western and Eastern theatre (the Noh, Kabuki or the magnificent Indian pantomimes), that in Western theatre “something happens” while in Eastern theatre “someone comes”.

In *The Stained Glass Island I* everything before this apophatic moment has been a great preparation. The Event is now. In alchemical terms it could be said that at the beginning there was the *Nigredo*, Li has foreshadowed the *Albedo*, the *Frenetic Dance* has set in motion the alchemical elements inside the “Philosophical Egg”. Now, after the climax of the *Frenetic Dance*, the core of the *Opus Magnum* has been reached: the *Mysterium Conjunctionis*.

The abyss between the divine event and us, inaugurated by the E of the double basses (pedal from bar 272 to bar 299), opens wide its frightening depths. From here and only now the “true” life takes its shape again. The new birth occurs as a sort of Christ-like transfiguration and the theme of the *O Haupt voll Blut und Wunden* chorale appears complete for the first time to celebrate it.

It is worth examining in detail this section that is the symbolic and operative synthesis of the whole orchestral work. The shortened reprise of the Frenetic Dance (bars 250-272) closes on a very loud *fff* and leaves the abysmal resonance of an E held by the double basses. Time stops. There is the feeling of a never ending abyss. This moment seems eternal, even if it covers the space of only two bars. A stroke on the dobachi inaugurates the new event.

The theme of the chorale *O Haupt voll Blut und Wunden* begins to emerge with all its spectral force. The double bassoon gives strength to the E of the double basses while the horns, going at different distances on the E of the higher octave, prepare the arrival of the chorale. The antecedent, like the ghost of a submerged cathedral rising up from the depths, takes shape (bar 275):



Figure 3.9. The first phrase of the chorale (antecedent) at bar 275 of *The Stained Glass Island I*.

Also in this point the melody of the first phrase is announced by horns and tuba according to the *hoquetus* structure: it makes its way transversely, expanded in four bars with  $\text{♩} = 80$ , passing from one instrument to another. Each instrument holds the assigned note going progressively down and creating the effect of multiple pedals. This is a paradigmatic example of the triumph of heterophony over harmony (bars

275-278). Here, more than elsewhere, we can feel the same sensation of leaden inevitability the Greeks expected from music while representing their tragedies. Indeed, this passage could represent the transposition of deepest function of the Chorus in ancient tragedies.

Examining the score, all seems to be obtained through relatively simple means. After this first phrase the oboe 1 answers with a granitic simplicity corresponding to its symbolic role since the first debut in bars 52-62, where it enunciated the same identical phrase of reply to the first phrase of the chorale.

The first enunciation of this phrase by the oboe, decontextualized from the first phrase of the chorale (bars 52-62), is striking for its disarming simplicity: almost a prophecy. Here, instead, it takes the role of the indispensable piece of a mosaic that is slowly approaching its final appearance. The first time it had the strength of an Annunciation, a flower inexplicably bloomed in a desert. Here, instead, it is the fulfilment of a journey that has ended. Its royal garment is confirmed, beyond its “nucleus-polar” structure, by the harmonics of violas and violins echoed by the flutes, set around its pivot-note like planets around a star.

The antecedent follows in bars 283-285, presented in its entirety by the bass clarinet, with counterpoint in the horns, tuba and bassoons that repeat fragments of it at different paces as in an uneven *stretto*. This time, instead of the second reply to the antecedent played by the oboe, the two first horns reply with the first phrase of the *Lamento di Arianna* transposed in A minor (bars 286-288):



Figure 3.10. The first phrase of the *Lamento di Arianna* transposed to the key of A minor (bars 286-288).



The third exposition of the chorale's antecedent begins now in the double bassoon with counterpoint in the second bassoon and the brass. The oboe sneaks in for the second reiteration of the consequent before the end of the exposition of the antecedent. Then the antecedent again, to which this time the trombones and horns respond with the second part of the theme of the *Lamento di Arianna*, which appears here for the first and last time (bars 97-100).



Figure 3.11. The second part of the theme of the *Lamento di Arianna* (bars 97-100).

The entire second part of Bach's chorale follows, scattered throughout the orchestra in an almost pointillistic way. This section, ending at bar 312, summarises the main operative and expressive criteria of the whole work: 1) heterophony, which, with its insistent "mono-dimensionality" flattens ("makes sacred") the harmonic textures; 2) editing, which, with its mosaic cuts ("stained glasses"), destroys the linearity of the traditional development. The following figure shows at a glance the simplified backbone of the melodic system of this section until the second phrase of Bach's chorale (excluded):

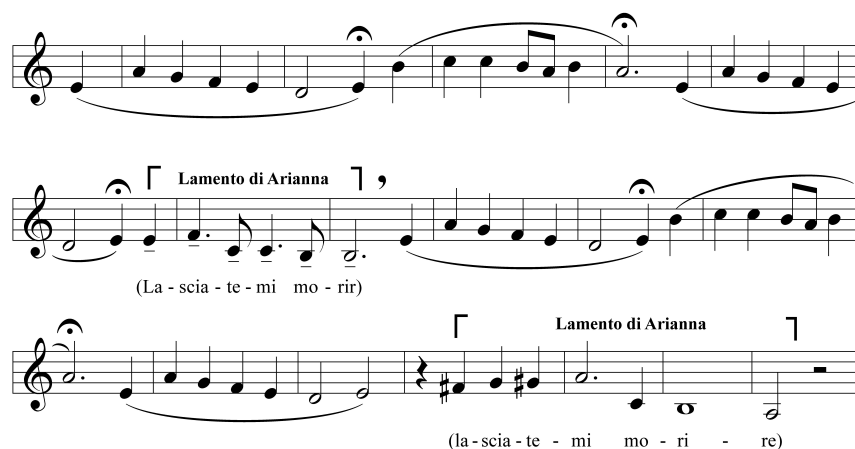


Figure 3.12. The simplified backbone of the melodic system of the section (bars 275-300).

The young protagonist of Kokoschka's poem resembles now the man "sinking to his knees in Dionysian drunkenness and the mystical self-abandonment (...), through the effect of the Apollonian dream, his own state, that is his unity with the innermost ground of the world, is revealed to him in an allegorical dream-image" (Nietzsche, 1872: 24). And as "for the true poet, metaphor is no rhetorical figure but rather an image which takes the place of something else, which really hovers before him in the place of a concept" (Nietzsche, 1872: 49); so the adolescent does not "see" merely the perfect image of his desire, the young girl Li, but he is also transfigured and reborn in that magical union. Using the alchemical language we could say that riding the "winged Dragon" of the purified Sulphur, he meets and fuses with the spiritualized Mercury of the sublimated image of his desire. He is reborn to a new higher consciousness, losing his limited uniqueness for the achievement of a greater unambiguous being.

A short transition with a strong inquiring character leads to the end of the work culminating in a vaguely clown-like semi-serious duet between oboe and horn (accompanied by the marimba), symbols respectively of the young girl Li and of the young boy, playfully light as dancing puppets coming back from their Journey to Hell (bar 351). This dance, no more frenetic, is similar to the last of the three metamorphoses described by Nietzsche in *Thus spoke Zarathustra* (1885: 23-24): the Overman, to become such, must go through the three transformations of the camel, the lion and the child, corresponding to: 1) overburdening himself with the gravity of life; 2) throwing it off with strength and determination; 3) re-gaining the light innocence of a child.

Hans-Georg Gadamer in his book *Zarathustra's Drama* (1986: 33-34) states that in the Nietzschean view even free spirits, superior men are those who seek and suffer.

They cannot get rid of the spirit of gravity. The lightness of children, their ease in forgetting their atemporal being, their living totally in the *hic et nunc* of the moment, their playing is what overcomes everything: it is like a song. And a “Song is Being There (*Dasein*) - not something that is thought but something lying in the heart of Being that totally accomplishes in itself”.<sup>9</sup>

This chapter started with a quotation by Saramago who introduced us to the atmosphere of the Journey, a dreamlike and fantastic Journey. *The Stained Glass Island I* should be read as the diary of an inner Journey. The adolescent, nomadic by necessity like Ulysses and orphan by affinity like Orpheus, accomplishes his orphic Journey of Initiation attaining a more conscious awareness: adult (“adulterated!”) consciousness in the attempt (or illusion?) to recapture his lost innocence and lightness.

One of the main characteristics of Kokoschka’s lithographs is stylisation. The figures, with their “glassy” stillness, stand out on an abstract space without any temporality. “Time becomes space”, like Gurnemanz says to Parsifal, as in a dream. Journey as false movement reveals to us the still core of the world. A world where figures escape from physiognomy, as well as the ancient drama eluded psychological motivation. Jünger (1932: 207) describes this concept as another world, where there are actors with masks, gods with animal heads, and where the main aspect of the forming energy is the ability to petrify symbols in an infinite repetition, reminiscent of the approach of nature.

If we compare this composition to some figurative expressions, we could see masks instead of faces, puppets instead of persons, individuals with an identity but without any individuality, types rather than individuals, whose abstraction would give

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<sup>9</sup> The quoted text was translated in English for this commentary by Germana Merenda (2010).

the images a decorative character that is easily found in most Oriental art.

The art critic Gabriele Mandel, during a conference in Milan in 1995, analysed the decorative elements of Turkish carpets and Islamic art, especially from Turkey (culturally and spiritually nomadic). He stated that nomadism could be considered as the origin of abstract art. Travellers in fact have a synthetic perception of the objects they meet along their journey and usually build in their mind a synthetic or stylised representation of those objects. Sedentary people, by contrast, watching every day the same objects, can investigate their details and reach a more figurative representation. Nomadic people, thanks to their uninterrupted wandering, can build a more agile and complete representation of the world, a dynamic vision, like music. A nomad, glad of his eradication, is like the Good-for-Nothing described by Eichendorff (1826): he is himself music and homesickness, personification of a Ulysses-like journeying and tension towards going back to an Ithaca that, maybe, like the memory of what never was, never existed.

Claudio Magris (2004: 5) says that if a book is born from a condensation of impulses around a place, the landscape is at one with the wandering; and the wandering is at one with rhythm, style and writing. The landscape is at one with the writing. Landscape is an escape, almost a pace.

## CHAPTER 4

### OTHER WORKS ON *DIE TRÄUMENDEN KNABEN*

#### 4.1 *OSKAR'S CIRCUS* FOR OBOE, CLARINET, BASSOON, HORN AND PIANO

*Oskar's Circus* (2004) starts with three pages of an introductory circus-like march where the piano represents the motor machine. This section has a clear Stravinskyan flavour. As we have already seen, Kokoschka's lithographs show three main structural elements:

- 1) clear-cut colours without shadings;
- 2) hard contours cutting the painting spaces into a sort of stained islands, reminiscent of the "stained glass" technique;
- 3) childish/fairy-tale/medieval imagery.

In *Oskar's Circus* these three elements are stylised in an assertive manner. The clear-cut colours are expressed in music by combinations of pure instrumental timbres. Generally, timbre mixtures are not employed. This conception of the orchestration comes from counterpoint and the attempt to exalt the gestural particularity of each instrument. Each instrument, except the bassoon, has also solo

episodes. The hardness of contour is expressed by the mosaic structure of the work. This technique is similar to film editing by cuts. Every gesture triggers episodes that are played out, abruptly interrupted, and then started again. There is no traditional development. The form of the work is the result of editing by cuts, and is comparable to a cartoon. The parameter mainly employed to suggest this mosaic idea is rhythm, as in:

- 1) internal rhythmic structures in each fragment;
- 2) total rhythm, derived from the combination of different rhythms.

At bar 28 the initial circus-like march is abruptly interrupted by a rhythmically very characterised episode, built on a meter alternating figures such as:

$$\frac{4+3}{16} \quad / \quad \frac{2}{4} \quad / \quad \frac{3+3+2}{16}$$

combined as in a mathematical progression. This thematic element can be called A and it is always ♩ = 132. It integrates with a music box motif, here called B, always played by the piano (♩ = 60) in the high register for five times. Only the last time, from bar 171 to 177, it is played completely. It is like a unique movie sequence that is shown in sections: every time the beginning, the end or a central section appears. Only the last time it is possible to “watch” it entirely and only on this occasion the other instruments come out as heterophonic reverberations.

The third structural element of the lithographs, the infantile/fairy-tale/medieval imagery, is expressed by the music box motif. It is taken from the music written by Elisabeth Lutyens (1966) for the thriller movie *The Psychopath* (1966) directed by Freddie Francis. This musical theme represents the protagonist and it can be heard each time he is going to commit a crime. He is a psychopath, still in his “anal” phase like Norman in *Psycho*, morbidly linked to his paralysed mother with whom he shares

a rich collection of mechanical dolls. He ritualises every murder by making a new doll with the features of the future victim and sending it to her.

Where is the link with Kokoschka's lithographs and poem? Child imagery is always populated by bloody scenes. Just think of the first lines of Kokoschka's poem starting with the imaginary killing of a red little fish. Later in the text the adolescent says to the young girl: "your thin unmarked fingers should cling to my knees like sated flowers" (see Appendix 1).

Even though the young girl Li is depicted as the perfect image of the adolescent's desire, she is also the first "object" on which the boy's infantile-adolescent imagery has projected all its drives. The drives are delicate as well as violent, expressing the most sinister strengths of the mind, ready to feed but also to devastate his Journey towards the (idealised) conquest of a better balance.

The young girl Li represents at the same time an idealised, almost divine image and a doll, a toy: a perfect mechanism on which the boy can vent his violence. Kokoschka's adolescent shares elements of the protagonist of *The Sandman* by E.T.A. Hoffmann (1816) and Bluebeard. The Freudian and Jungian analysis could go on. Oskar Kokoschka (in his adulthood) made a doll with Alma Mahler's features that he used to carry around and speak to as if it were a human being. The sentimental misadventures of his life led him to this fetishist projection.

As mentioned before, the element B is structured upon the music box motif and it is a re-reading of that theme which, variously treated in a counterpoint manner, is a kind of *cantus firmus*. Even when it appears as a melodic line it is broken up and divided between different instruments (for example: bars 34-38 where it snakes from horn to bassoon and to oboe, then to oboe and horn, then to clarinet and horn, finally to oboe and clarinet and horn, always with the melodic support of the piano).

The shadow of the *hoquetus* pervades this procedure, as in the *truncatio* (truncation or abbreviation), that expresses the splitting of the lines. This linear splitting (already seen in *The Stained Glass Island I*, in particular in the section built on the chorale *O Haupt voll Blut und Wunden*) has been extended here to the formal syntax and the harmonic structure. The latter loses any functionality and becomes verticalised melody: pure heterophonic *discantus*. These concepts explain how the medieval imagery suggested by the lithographs has been represented in my composition. The practice of breaking a monodic line is neither new nor can it be regarded as an original stylistic pivot (think of the second theme from Beethoven's *Eroica* Symphony). But in my work it becomes a structural pattern acting "analogically" as a load-bearing element of all the video-sound editing process.

Element A dialogues principally with another element that appears for the first time at bar 63, called C ( $\text{♩} = 120$ ), exposed by the four winds while the piano liquidates the previous element. This is mainly a rhythmical figure and in its first entrance sounds almost like a little "modulating bridge" towards a first monologue of the solo piano, which melts the previous episode moving lower and lower. It is a wandering *melopea* (bars 68-77) to introduce us to the lyrical and fantastic core of the composition. This section represents a real descent into the depths of the psyche. It slowly consumes the rhythmic-motor energy of the previous section, opening suddenly to a flashback section, called D. This is one of the few fades of the work. The character of the *melopea*, not by chance, vaguely recalls the melodic pace of Liszt's late piano works, for example *Die Trauer-Gondel Nr.1* and *Nr. 2*.

Element D appears at bar 78. We met it already in *The Stained Glass Island I* (bars 332-350) but with a different instrumentation. In the orchestral work the same episode follows a long liquidation of the section built on the chorale *O Haupt voll Blut und*



*Wunden*. The *incipit* of D consists of a rhythmically irregular figure (a quintuplet on the clarinet overlapped to a sextuplet on the bassoon) with a strongly questioning character, followed by a rest. It suggests the opening of a small theatrical stage in the middle of the other one. An oneiric parenthesis, a temporal suspension that perfectly balances the previous element whose distinctive aspect was the mechanical movement. It is a kind of *trompe l'oeil*. A new and smaller stage, like a miniature theatre, where in fact shortly after the music box theme appears. At bar 78 the music for the clarinet hovers around middle C. In this register the clarinet has its darkest and most liquid timbre, intentionally exalted by the dynamics (*p* becoming *pp*). This figure will be the starting point of *Oskar's Dream* for basset horn.

The following section leads towards the real dramatic-symbolic centre of the whole work. It represents the nucleus of the playful-thriller atmosphere that permeates infantile imagery. In this new small theatre everything is reduced to the essence. From this point onwards the elements A, C and B (carillon) alternate in a crescendo of energy. The music box motif will be heard entirely from bar 171 to 177. The elements will collide and truncate each other over their reciprocal crescendos. The mosaic-like form returns again.

At bar 180 element D reappears to lead towards the finale. This section is literally taken out from *The Stained Glass Island I* (bars 347-350) and opportunely “dis-orchestrated”. A little playful episode (bar 193 to the end) concludes the work. The same episode closes also *The Stained Glass Island I*. In both works the oboe and the horn clearly symbolise, respectively, the young girl Li and the adolescent. In the orchestral composition their stylised dance is supported by marimba, vibraphone and glockenspiel. In *Oskar's Circus* the piano substitutes the percussion set. To allow the piano to mimic the percussion set, the performer mutes the strings directly while

playing the corresponding keys on the keyboard.

*Oskar's Circus* could be summarised as follows:

- 1) circus march (bars 1-27);
- 2) rhythmic-motor section with elements A and C (bars 28-67);
- 3) central oneiric section (D) with small cadenza of oboe and clarinet and music box theme (B) (bars 68-103);
- 4) *refrain* of the rhythmic-motor section (bars 104-179) with fragments and final complete performance of the music box motif ;
- 5) shortened and perspective-stretched *refrain* of the oneiric section (D) (bars 180-192);
- 6) playful finale.

Sections 1) and 6) frame the elements that are more subjected to developments and reprises, so that the work has an a-b-a form with some internal digressions. From this perspective section 5) acts as a transition towards the finale.

The almost didactic simplicity of the formal structure gives the whole work its apparently childish character. All the musical elements also participate in the same simplicity. They have rigid connotations and a marionette morphology. The syntax of the entire work is based on their position, as pieces on a chessboard. Like puppets, marionettes, clowns and acrobats they escape psychological characterisation and rise to the abstract purity of the “figure”.

## 4.2 OSKAR'S DANCE FOR VIOLIN, CELLO AND PIANO

*Oskar's Dance*<sup>10</sup> is structured in a single movement. The theme (A) is the main element of the *Danza meccanica delle marionette (Mechanical puppet dance)*, and is based on one of the central thematic cells of *The Stained Glass Island I*, developed fully in the *Frenetic Dance*. As suggested by the title, a first puppet-like episode starts from this theme. A binary rhythm allows one to sketch an intentionally caricatural puppet march that, through refrain and simple a-b-a structure, introduces us in a “Pinocchio-style” puppet theatre atmosphere.

The element played by the piano, after a transition (bars 63-69), will be called B (bars 70-75). From bar 82 a first refrain of the initial element (A) with violin and cello in an almost canonic imitation leads to the end of the first section of the work.

This first section can be defined as an initial *Parade* where all the puppets march through the stage at the beginning of their show and all say “Let’s start now!”. They say it almost “in quotation marks”, as they remind us of all the times the same thing was said in the history of music, especially in the 20<sup>th</sup> century, in many works inspired by the puppet or marionette world. *Balli Plastici* (1918) by the Futurist painter Fortunato Depero, *Pupazzetti* by Alfredo Casella (1916), works by Hindemith, Milhaud, Satie or Shostakovich, are all deeply influenced by the circus and puppet world. These composers succeeded better than others in stylising in a cultured form the suggestions taken from that world, lightening it and taking away the realistic and pathetic elements that authors like Leoncavallo retained instead.

Most of *Oskar's Dance* can be regarded as being in “quotation marks”. Putting something in quotation marks means making an ‘εποχή (Greek *epoké*, to stop, to

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<sup>10</sup> Work commissioned by the Trio Debussy (Turin) in 2007.

suspend). For the Stoics *epoké* was the suspension of judgement, indispensable to gain and exercise wisdom, and consequently conquer happiness. Husserl (1936) used the term to return to “the things themselves”, to phenomena; he saw the transcendental field of consciousness, where perception is set (*Lebenswelt* = world of life), as the virgin ground to which the philosopher’s attention must return to escape from the illusion of false perception. Only practicing *epoké* we can get to “the things themselves”.

*Epoké* refers also to the word “epoch”. An epoch is a portion of time between two moments. When we cite or remember an epoch, it will no longer be in the time where our memory placed it. The epoch will live again in the time of our recalling as a ghost maybe of “what had never been”. It is not past or present: it is “past-present”, therefore an absolute time (*ab-solutus* = loose from), free from any historic bond.

*Oskar’s Dance* is a de-historicising “memory exercise”, an exercise in *epoké*. Different epochs are recalled and juxtaposed, sometimes abruptly. An expedient is required to allow for a fluid passage from one fragment of memory to another. The expedient that allows us to put each fragment/epoch “in quotation marks” is Style. Style, as Derrida says (1978: 41), is similar to the “examination of a sharp object”: it represents the way to cut off fragments. Style is also Man, which means that there is no operative rigour deducible from a formula or that can be formalised in a formula. This operative rigour can only be found in the creative act of composing, or better in the composer himself. Composing comes from *cum ponere*, a Latin expression that means “put together”, that is, to sew again. In this case sewing again after cutting off with the “stiletto knife” of Style.

The section after the a-b-a, entitled *Lilith*, is an episode in  $\frac{3}{4}$  (Waltz) that acts as a *coup de théâtre*. It develops a theme from the sound track written by John Dankworth

for *The Magus*, an English movie directed by Guy Green (1968). The movie is a free interpretation of the novel with the same name by John Fowles (1966), of which the writer wrote also the screenplay. It narrates of the surreal journey made by a man of letters (Michael Caine in the movie) to an Aegean island. In the narrated events there are strong analogies with *Die träumenden Knaben*. In Kokoschka's poem the protagonist is a naïve and dreamy adolescent, while in *The Magus* the protagonist is a young man of letters, son of his time, who resembles Kokoschka's adolescent as far as the attraction to a fantastic dimension. But the man has an adult ("adulterated") consciousness and a cynicism that the adolescent has not at all.

To express this particular aspect, in *Oskar's Dance* the music becomes more parody-like than oneiric, more strong-willed than dreaming. The gestures are intentionally simpler and more realistic, less allusive. Pure astonishment is replaced with irony.

At the beginning of the section (bar 148), the theme of Lilith is defined *Lyrical, dreamlike, pathetic, kitsch* (think of how hieratic and celestial was the theme of the young girl Li in *The Stained Glass Island I*, at bars 51-71). The Lilith theme should be performed with an exaggerated expressivity, as in comic opera. The harmonic language recalls the style of late Schumann and early Brahms, with insertions of grotesque *moqueries* represented by the glissandos played by the strings: another example of quotation marks.

An energetic ragtime entitled *Ragtime di Oskar e Lilith* begins at bar 196. The ragtime, with its intentionally crude progression, breaks brutally the papier-mâché dream atmosphere of the previous Lilith section. After the ragtime a new section follows, built on the abrupt alternation of fragments of the previous sections, in a

progressive crescendo until the climax where a short fragment from Wagner's *Tristan* peeps out (bar 227).

At this point (bar 228), a free interpretation of the *Lippen schweigen* duet from *Die lustige Witwe* by Franz Lehàr (1905), transfigured in a music box style, erupts. Played in the extreme high register of the piano, it is characterised by marked bi-tonality in order to accentuate its alienating and mechanical effect. Also in this section the parody-like glissandos of the strings put "in quotation marks" the whole episode. The theme is played in fragments, spaced out by rags from the Ragtime with a mosaic technique that is quite similar to the one used in *Oskar's Circus*.

The central section follows, with a general structure not unlike a development. While the piano repeats seven times the harmonic basis and the fundamental basses of the Ragtime, violin and cello repeat their part, progressively abbreviating it by one note or more. Violin and cello follow two different shortening methods, according to calculated liquidation criteria. The sound impression recalls three juxtaposed mechanisms that start together and soon after begin to dissociate creating unusual and surreal intersections. The B theme, representing the culmination of the first section of the work, gradually emerges from the piano. The theme grows to gigantic proportions until it assimilates the other instruments at the end of the section.

An integral refrain of the *Danza meccanica delle Marionette* follows and flows into a polka (*Oskar's polka*). It leads to a frenetic farewell, built almost entirely on a secondary theme that was the subject of a small *fugato* near the end of the first section (bars 95-107).

As the end approaches the blocks of chords from the B theme emerge once again from the lowest register of the piano, while the strings project themselves progressively towards the highest register and play more and more complex rhythmic

figurations. After reaching the climax the cello freezes on a *tremolo* on the high C, where it remains to the end of the work. *Oskar's Dance* stops suddenly, as a crazy mechanism that jams.

### **4.3 OSKAR'S DREAM FOR BASSET HORN**

*Oskar's Dream* (2004) is the result of a close cooperation with Michele Marelli, one of Stockhausen's favourite clarinetists and his collaborator in the last years of the composer's life.

In this work I attempt to express the most disquieting aspects of *Die träumenden Knaben*, starting from the suggestions that Kokoschka's work produced on Michele's mind. I also want to explore the range of expressive possibilities of the basset horn: multiphonic sounds, addition of the voice to the instrumental sound, use of strong gestural effects.

The basset horn, often linked to serene Mozartian or Mendelssohnian clarities, is dragged here into an infernal labyrinth inhabited by "blood-furies which crawl away by fours and fives out of the breathing green sea forests" (see Appendix 1).

The starting cell of *Oskar's Dream* is formed of six notes, of which the first five are unified in a rhythmically irregular group: C / E / F / B $\flat$  / G $\flat$  (C). This cell can be found also in two significant points of *The Stained Glass Island I* and *Oskar's Circus*. In *The Stained Glass Island I* the same cell appears at bar 332 played by the first clarinet and overlapped with a permutation of the same cell played by the second clarinet on a background of marimba, vibraphone, glockenspiel, cellos and contrabasses.

In *Oskar's Circus* it appears at bar 78 after a slow liquidation, played by the solo piano, following a lively rhythmic section, and reappears at bars 84 and 182. It always introduces slow sections full of rests and long held notes. In the first two cases the held note is B $\natural$  (pivot-note of hexachord 47 and of Messiaen's mode 5, which, transposed to its primary form in B $\flat$  is: B $\flat$  / B $\natural$  / C / E / F / F#); in the third case, near the end of the work, the long held note precedes a slow enunciation of the six notes of the mode by all the other instruments (bars 187-192).

*Oskar's Dream* starts with the same cell followed by a fermata. After the rest follows the first multiphonic, whose highest note is B $\natural$ . Then, two multiphonics whose highest notes are D and F#. There are five multiphonics used, all built on three fundamentals. The cell reappears a second time followed by the same multiphonics but in a different order. The third time the cell, this time with "inverted speed" from fast to slow, is followed by one multiphonic only. After a long rest, the player performs a series of irregular glissandos. The cell, a little changed, comes out again for the fourth time followed by a B $\natural$  in the low register with a tongue slap and a coda where the player emits into the instrument a gloomy vocal sound together with the sound of the note played with the instrument.

Page 1 is notated proportionally and can be called section A. A is based on the articulation of two simple and fundamental gestures: 1) a short figure, progressively faster (or slower); 2) a number of long sounds (generally multiphonics) with relatively free vocal insertions. The dialectic relationship between these two gestures, in their archetypical fundamental matrix, can be understood as the expression of two basic principles of every energetic manifestation: movement and stasis.



Movement represents the deep anxiety permeating both the work and Kokoschka's adolescent. Stasis represents what generates this anxiety through lugubrious ghostly chanting on long sounds and awkward multiphonics.

The emotional-visionary atmosphere of this section clarifies the title of the work: a dream/nightmare. A dream populated by "blood-furies" which, similar to lemurs coming from Chtulu's kingdom, emerge in their liquid and terrifying sinuousness through the gloomy *melopea* on the long notes of the basset horn.

Section B is quite fast ( $\text{♩} = 108$ ). It derives from a re-reading of element A at bar 28 of *Oskar's Circus*. Section B is measured and the time signature changes almost at every bar. Its strong measured character counterbalances the fundamentally unmeasured character of section A. In section B some figural elements appear as clear affiliations of the long notes of page 1. Consider for example the fourth, sixth and seventh staff of page 2. The voice of the player sings guttural sounds together with pitched flutter-tongue sounds.

A new figure enters on the second staff of page 3, a "distant relative" of the long notes in section A. It is a "chorale" where the player is instructed to "*play the upper note and, opening the throat, produce the low harmonic*" ( $\text{♩} = 80$ ), followed by a bar ( $\text{♩} = 92$ ) where, with some tongue slaps, a modified fragment of section B reappears. A melody follows, to be performed freely ( $\text{♩} = 80$ ) as a reply to the chorale. A short reprise of element B ( $\text{♩} = 92$ ) comes out again, after which the chorale and the slow melody in its low register can be heard. A varied reprise of section A follows (page 5). Here the multiphonics alternate with trills, irregular glissandos and with the initial cell of section A.

An enlarged reprise of element B ( $J = 108$ ) leads towards the frenetic finale of the work, where the player improvises on relatively undetermined pitches until he fixes on a tremolo of two notes as high as possible.

## CHAPTER 5

### ***THE STAINED GLASS ISLAND II* FOR LARGE ORCHESTRA**

*Truth is not a dream but it is formed by many dreams.*

Pier Paolo Pasolini

*The Stained Glass Island II* is the last and most recent work among the compositions dedicated to Kokoschka. The instrumentation is the same as *The Stained Glass Island I*, with the exception of the percussion (two players instead of three) and the harps (one instead of two).

If *The Stained Glass Island I* was the epic narrative of a Journey of Initiation, *The Stained Glass Island II* expresses the replaying, in the form of a puzzle, of the fundamental frames of the first work, cut out and rearranged in such a manner that they become more faithful to a stylistic idea than to its contents. It is a sort of mosaic or photo album made up of fragments of photos joined together according to a combinatorial logic where each element, like in a puzzle, has no individual value.

The object in its totality is a form, not the sum of its parts. Formal homogeneity is guaranteed here through two opposite processes that I have called “editing by cuts” and “analogue editing”. The former has been used to juxtapose very contrasting

elements; the latter, to juxtapose elements with strongly similar formal aspects but different meaning.

In the former case, episodes or fragments of episodes, extremely different in musical meaning and style, have been often placed in sequence. In this case, their “unity” arises from continuous contrast, perceived like a chess-board form. The latter form (analogue editing) has been used to juxtapose elements with similar details, a conceptual equivalent of a “common note” or an enharmonic equivalence. To clarify this concept, an example from a movie can be useful: we see a motorway from above with parallel lines of traffic flow. Immediately after, we see a window-blind. Its parallel slats show a structure similar to the previous one. It does not matter if the first shot showed the chaotic rush-hour traffic and the second introduced us in the absolute quiet of a bedroom. We can perceive the “modulating bridge” even if we have been catapulted from a situation to a diametrically opposite one in just a second.

Good examples of this kind of “editing by cuts” can be found in the works of contemporary directors like Robert Altman. In particular *Short Cuts* (1993) is built according to these two structural logics. Nine stories, freely inspired by nine stories and a poem by Raymond Carver, intersect in Los Angeles. Editing by cuts is used inside the episodes, while “analogue editing” is used for the connection between one episode and the next. For example, from a corpse in a river we pass to an aquarium. Water here represents the “modulating bridge”.

*The Stained Glass Island II* begins with a lively introductory episode (bars 1-18). The strings are protagonists, dotted here and there at small intervals by longer notes in the woodwinds and brass. It is a single phrase using a single gesture that, in a far more synthetic and contracted form, reminds us of the initial gestures of *The Stained Glass Island I*. There, a long episode of violent percussion introduced the listener in the

bleak “mine of the souls” where the drama was staged; here it becomes deliberately drafted in a far more stripped-down and essential way. The Jüngerian reduction to a less mobile but more perfect state begins to operate.

At bar 20 the introductory “circus march” of *Oskar’s Circus* makes its appearance. The “motor machine”, interpreted in the chamber work by the piano (sometimes sustained by the oboe, clarinet, bassoon and horn), is assigned here to the bassoons with the support of the bass clarinet and pizzicatos in the cellos and basses, accompanied by short pizzicatos in the other strings. The orchestration subtracts weight and accentuates the clarity of the gestures.

Measures 20-35 correspond to measures 1-16 of *Oskar’s Circus*. At this point the motor *discursus* stops abruptly to let a new figure emerge (bars 36-38, ♩ = 60), like a window suddenly opening. This is a free rewriting of another element from bars 78 - 81 in *Oskar’s Circus*. This new figure is a pivot-note that polarises around itself the other satellite notes of the scale arranged in a swarm of rhythmically different groups. The pivot-note is E, the note in correspondence of which the motor episode stops abruptly. The rhythmic swarm is assigned to marimba and vibraphone, with addition of the harp in the final part, echoed by two cellos and two double basses in pizzicato *p*.

This is a first example of the puzzle whose pieces are fragments of sections from the other works. Here there is both “editing by cuts” that puts together heterogeneous elements, and “analogue editing”, because those elements are joined through a common note which, from being the climax of the previous episode, becomes the pivot of the following one.

The march is resumed at bar 39, with the same time (♩ = 132), until bar 47. In this new restatement of the march the “motor machine” is played by the violins, variously

supported by flutes, clarinets and oboes, in a far richer texture of joints that repeats the puzzle structure even inside this microcosm. At bar 48 the same window opens, this time two bars longer. The rhythmic episode starts again at bar 53 to stop again on E at bar 56. At bar 57 there is a recapitulation of the first element that opened the work (Tempo I), which, with new vigour and timbral colour reaches its climax in ten bars before decreasing gradually until it fades away.

The structure of this first section is therefore A-B-A1. “A” is the segment from bar 1 to 18 with  $\downarrow = 80$ . “B” goes from bar (19) 20 to bar 56, with  $\downarrow = 132$  (inside which we can find two insertions: bars 36-38 and bars 48-52 with  $\downarrow = 60$ ). “A1” goes from bar 57 to bar 83 with  $\downarrow = 132$ .

One of the most characteristic aspects of *The Stained Glass Island II* is the *hoquetus*, freely inspired by the *Hoquetus David* by Guillaume de Machaut (1360 ca.), an isorhythmic composition built on a tenor derived from the *Alleluja Nativitas* attributed to Perotinus. The tenor repeats four times the melody in two isorhythmic sections, A and B. The *taleae* (isorhythmic units), in the edition of the score I have analysed, are enumerated with Roman numbers.

The *hoquetus* of *The Stained Glass Island II* employs only the *incipit* of Machaut’s *Hoquetus David*. Then it develops freely using various overlapping transpositions of Messiaen’s mode 5. Unlike Machaut’s specimen, the *hoquetus* is not built on a *cantus firmus*. After the first five measures the *tenor* begins to move freely. The *taleae* are variously employed on three hypothetical starting registers written beforehand, but orchestrated in a way that makes them unrecognisable. The *hoquetus* is formed by a discontinuous episode of 27 measures in 9/4 with  $\downarrow . = 96$ . The first five measures are from bar 85 to 89; the next six measures from bar 106 to 111; the remaining sixteen measures from bar 281 to 296. Each fragment has no value in itself but only within

the totality: unity is guaranteed by contrast, through an assembly of many parallel and independent stories, progressively developed each time they recur.

The episodes alternating with the three fragments of the *hoquetus* come mostly from *Oskar's Circus*. They are cut and assembled with the same criteria of the *hoquetus*. Starting at measure 28 of *Oskar's Circus* episode (A) sharply contrasted with the previous circus march. The gap was remarkable: the playful atmosphere of the march was set against the new episode, characterised by incisive and violent gestures. The same episode is repeated at bar 91 of *The Stained Glass Island II*. To this first fragment, gradually developing for each new appearance, another fragment is added at bar 133, taken from *Oskar's Circus*, too (C).

There it was a sort of “modulating bridge” leading, together with a slow *melopea* in the piano, to the music box theme (B). Here, it simply represents the kaleidoscopic fragmentation of the previous element in a rhythmically complex, yet homorhythmic figure. The episode will appear five more times, each time more concise and more compact in its orchestration, before leading to an energetic cadenza of the whole orchestra (bar 237) and to the second fragment of a new element (bar 239): a minuet in  $\frac{3}{4}$  (*Scherzando*) that already appeared at bar 160, divided into five parts alternating with synthetic reappearances of the energetic gesture seen above (A).

A short *fugato* (bar 271) leads to the third reprise of the *hoquetus* (bar 281) in a more lavish form, followed by a brief episode alternating small harp cadenzas with hints of gestural recapitulations.

Without interruption, the last section of the work begins at bar 325: *Perpetuum Mobile*. It is a monolithic block of 168 measures (half note =120) with an *ostinato* structure, yet interrupted by small cadenza episodes and an episode of 18 measures (bar 432) that does not interrupt its rhythmic homogeneity. The *ostinato* is built with

all the notes of Messiaen’s mode 5 and constitutes the “spine” of the entire section. Its basic cell is the following:

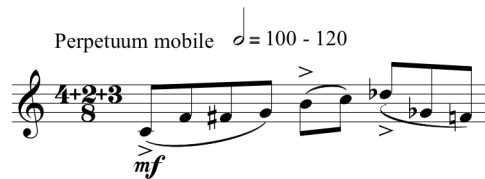


Figure 5.1. The *Perpetuum Mobile* basic cell in *The Stained Glass Island II*.

The same cell constitutes the thematic backbone of the Frenetic Dance of *The Stained Glass Island I* (bar 103) and it is the basis of the main theme of *Oskar’s Dance*.

Harmonisation in this section follows a double process: some of the instruments harmonise the fundamental melodic structure with the notes of the chord-scale, while the other instruments harmonise certain points of the melodic structure with chords ranging from simple triads to elevenths or thirteenth.

For example from bar 325 to 329 clarinet 1 exposes the ostinato “theme”. The other two clarinets and the vibraphone underpin it rhythmically, using only the notes of the chord-scale (F / F# / G / B / C / D $\flat$ ), and only in correspondence of accents, while horns 1 and 2 build consonant bichords on the notes they are harmonising, treating them as fundamentals, regardless of the notes of the chord-scale. This harmonisation technique causes some redundancy effects, with some heavily kitsch nuances. The “spine” of this section flows almost continuously until the end, breaking off abruptly after reaching its harmonic and instrumental saturation.

The finale of *The Stained Glass Island II* begins at bar 478 involving the whole orchestra. The bells double the main melody in the brass and strings except the



doublebasses that play the ostinato rhythmic-melodic figure together with bassoons, contrabassoons and bass clarinet.

In *The Stained Glass Island II, the Journey*, main theme of my works, is conceived as the “Journey of Style”. A journey “by means of writing”, but also a journey “of the writing”. Derrida writes (1978: 56): “If style were Man, writing would be Woman”. If style is method, “the examination of a sharp object” (*ibid*: 41), writing is the “conquest” of style. Writing is therefore the goal, or rather the tangible sign of the achieved goal, as the young girl Li is the “image of desire” of the boy.

My research has been the occasion for this Journey. Furthermore English mentality, more agile and essential than the Italian one that tends naturally to a more baroque overabundance; freer and more possibilist than the French one, Jacobin by vocation; more international and “global” than the German one; has strongly affected my stylistic choices.

The stylisation that I achieved after my Journey has been definitely influenced by the English mentality, whose principal merit is to lead to things and not “around” them. To get to “things” in my case meant to express their typological, hieroglyphic, timeless aspect, through an appropriate language and an appropriate gesture-sound relationship. This is why I used a fragmentary form, abolishing every possible harmonic “three-dimensionality” and gradually giving up every “realistic” element. The musical style that emerges reveals the desire - I do not know how fully realised - to reach the Olympic purity that allows one to overcome the conceptual limits of the instruments for which one writes. It is the wish for a writing as absolute as possible, capable to detach itself from specific instrumental idioms. Glenn Gould used to say that a well written work can be performed even by a quartet of tubas (1984: 150). It was a paradoxical provocation but he was dreaming of a utopia.

From a figural point of view I was mainly interested in expressing and releasing “forces” (not necessarily “forms”) from which characters could be created. Characters with the typological uniqueness of marionettes, *gargoyles* or masks. “Identity and individuality are facing each other, like East and West of the soul: as the image and the concept” (Jünger, 1953: 35)<sup>11</sup>. When the hand is governed by a style that tends more to Type than to the Individual, it moulds faces that, like Greek statues, elude physiognomy as well as the ancient drama eluded psychological motivations. “*Gargoyles* are locked in stone forever and there is a precise moment when they can no longer bear to stay in there. They are hibernated in the winter of stone, and my chisel is their Spring” (Davidson, 2008: 114)<sup>12</sup>. Writing too can be the chisel that allows music to make its way through the forms, the spring of a time regained.

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<sup>11</sup> The quoted text was translated in English for this commentary by Germana Merenda (2010).

<sup>12</sup> The quoted text was translated in English for this commentary by Germana Merenda (2010).

## CHAPTER 6

### CONCLUSIONS

After completing my composition studies at the National Academy of S. Cecilia in Rome, in accordance with the quite Romantic need to crown my *Bildung* spending one year abroad, I decided to head north. My apparently casual choice fell on London. So I went along the same route made by more distinguished “predecessors” but in the opposite direction: Goethe, Keats, Schelling, Shelley, Nietzsche, Mendelssohn and many others had left from places surrounded by austere wilderness to travel towards the “land where lemons bloom” in search of regeneration.

I decided to enrol at the Royal College of Music, where in 2001-2002, thanks also to a scholarship, I attended a Postgraduate Course in Composition.

I had the chance to know and work with excellent teachers and musicians like Julian Anderson and Edwin Roxburgh, who followed my studies and artistic development. I also took advantage of the immense resources and facilities of the College: an extremely efficient Library with attentive and competent staff, opportunities to collaborate with performers and a great choice of prestigious performances. Three things that alone would be worth the change of residence.

The year I spent there was also crowned by short and long journeys, visiting Britain's most significant places but also unusual spaces, rarely frequented by tourists. I walked along the network of London and Greater London's canals. The following year I did the same, exploring this time Birmingham's canals, especially those from Birmingham to London. I also shot a documentary about the canals and their surrounding areas. As sometimes these walks lasted more than one day, I learned to travel with a light and essential back-pack, always carrying only what was absolutely necessary for me.

While walking and filming, I got used to filter my travel experiences through the limited space of the shots, the short tracking shots and the long takes. I recomposed endless spaces within definite spaces. The camera was my filter.

Far from being an artifice (or better, by virtue of being an artifice!) I understood that filtering everything through the film shots was limiting my perceptive space. And, as limitation is the key for the unlimited, I learned to see. I was cleaning my gaze. Artifice was becoming an indispensable element to regain the naturalness usually obscured by habits. It was like learning to see again.

These experiences fed my imagination. They interwove with my lessons at the Royal College and also with the progressively growing need to conceive composing as a "travel journal".

Thanks to Julian Anderson's seminars, I was becoming familiar with unknown authors and scores. They stimulated new reactions. Everything contributed to develop in me an expressive universe that, given my "nomadic" condition, was assimilated and automatically selected in its most essential aspects.

I used to stylise spontaneously every mind stimulus with the same speed and agility with which I was forced to live my everyday life and conceive my journeys.

Curiously, unlike my previous travels, I did not feel any immediate urge to transcribe what I was experiencing, perhaps because I had little time to spare and I could not record my impressions or sketch drawings of the places visited, as I had usually done in the past.

However, I believe that the real reason was the need to avoid falling into a narrative mechanism that would have led me to fix my experience into much tested and worn-out structures. Music, with its iridescent language, not as transparent as the language of words, was becoming for me, perhaps for the first time, a privileged way to represent what had struck my imagination. Furthermore, I could communicate through music the information coming from my imaginary, coining a freer lexicon, whose meanings would be free to fluctuate.

I was perceiving by intuition, without understanding it entirely, the Orphic significance of writing when writing is not moved by trivial acoustic considerations or abstract calculations. Music and I had to fight in a sacred slaughter after which it “must increase but I must decrease” (*La Sacra Bibbia, Vangelo di Giovanni, 3:22-30*). I was becoming more and more convinced that writing (especially if understood in a high sense) was no more a system to “record” experiences and sensations, nor an empty formal exercise, but the direct transposition of feelings, of energies that we create, or better energies that overwhelm us: a system through which the cosmos itself “plays” our own entity.

As the camera had been the instrument that cleaned up my gaze, so writing was going to be my favoured means to clean up the field of my psychic perception (or better, apperception!).

Each journey, even trivial, participates in its fundamental archetype: the *katabasis*. The same goes for writing. Journey and writing had become the same thing.

At the end of the year at the Royal College of Music, my supervisor Edwin Roxburgh, with whom a deep synergy had developed, advised me to apply for a research degree in Birmingham. He talked enthusiastically about the place as the most suitable to continue my development as a composer, also considering the space given to contemporary music at the Conservatoire.

By an extraordinary and ineffable coincidence I had just come across the eight lithographs and poem by Kokoschka. What attracted me was not the story but the simplicity and effectiveness of certain literary and pictorial images. In that work I discovered a sinister affinity with my soul, the deepest reasons of which I could only discover by immersing myself completely in it. The best way to do that was to recall, indeed to rewrite the whole narrative through my language: music.

I thought that the focus of my research would be inspired by the Nietzschean idea that to know a soul one has to invent it. The frame of it would be a modern interpretation of the symphonic poem, a genre excessively characterised and “consumed” by Romanticism. Clearly, this was a pretext rather than a programmatic intention. A music that is not “programme” music maybe does not exist, because music is always moved by something else. Moreover, music that does not have the intention to express anything beyond itself expresses this clear (or confused) will, so it still expresses something, in the same way as nothingness does not exist, because if it existed it would be something.

To enter this maze without getting lost I needed an “Ariadne’s thread”, metaphor of what connects us with Tradition. I found it in the theme of the *Lamento di Arianna* by Monteverdi. I wanted to simplify intentionally the harmonic system, because the simpler the system, the more it is characterised and flexible. I also wanted it to be the

same for all the compositions written for this doctorate. The aim was not to pursue the foolish mirage of coherence at all costs. Coherence has its roots in the composer himself. If it is not there, it is useless to look for it.

How “coherent” my criteria have been it can be discovered only by a direct examination of the scores and by listening to the very good (and fortunate) performances of my works. The compositions have been all performed except the last one (See Appendix 3 for details).

A significant contribution, with regard to the formal structure of my compositions, comes from operational criteria borrowed from film language. In the previous chapters of this commentary I often use the terms “editing by cuts”, “analogue editing”, “fade-ins” or “fade-outs”, to clarify the formal structure of my compositions. This need to create synergies between art forms as far apart as film and music (I do wonder if they really are so far apart) has recently inspired me to make a film (currently in post-production) focused on the reinterpretation of the Orpheus myth. In this case, to define its formal and operational criteria, I could speak of “developments”, “counterpoints”, “fugues”. This is a film that runs almost constantly along the works I have written for this research degree. The visual part of the movie could be interpreted as a “film analysis” (a translation, intended as *trans-ducere*, “lead across”) of the music that constitutes its essence. The ratio between the music and the analysis is the same as the ratio between a planetary system and an atom, or between macrocosm and microcosm.

The musical systems I have employed in my compositions are not new, but the ways I used them, interweaving them with music quotations, stem from the need to give a universal “validity” to personal meanings. I don’t know whether and to what extent this research can be useful for “posterity”, except for the fact that, as it was

born from a selective concentration of stimuli, events and intentions, it has a high coefficient of authenticity (intended as a philosophical category) that, I believe, cannot pass unnoticed on close scrutiny. Since “being authentic” means to remain within the limits of what is given to us, I think that at least partially I succeeded in my intent.

At the beginning of this commentary I stated that the formal starting point of my research was a critical review of “programme music”, a journey through the tradition of the symphonic poem, in which, unlike Romanticism with its interpretation of the symphonic poem as a way to “illustrate forms”, I tried to “liberate strengths”.

Under this point of view, music can really become an Orphic instrument, able to cross the Hades of every cultural and ancestral sense/connection, and, enchanting the Cerberus of every supposed transparency-readability allows us to reach that “Elsewhere” that language “reveals by hiding”, in accordance with the famous Lacanian idea that “I am where I do not think, and I think where I am not” (1980). Music can be this non-thought, a “landscape-escape” of apophatic oblivion, total openness to that Elsewhere, so far from us because so close, and to its *hic et nunc*.



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## APPENDIX 1.

### THE COMPLETE TEXT OF *DIE TRAÜMENDEN KNABEN*

(*The dreaming youths*)

by Oskar Kokoschka -1908

(\* written in red: the fragments chosen as signposts of *The Stained Glass Island I*)

(\* written in green: the fragments chosen as signposts for *Oskar's Dance*)

from *Die träumenden Knaben's* translation by Henry I. Schvey  
in *Books Abroad*, University of Oklahoma, August 1975, quoted in "*Kokoschka, prints, illustrated books, drawings in the Princes Gate Collection*", Helen Braham, Courtauld Institute Galleries, 9 September to 28 October 1992, London)

red little fish  
little fish red  
stab yourself with the triple-edged knife dead  
slit yourself with my fingers in two  
that the silent circles may be through

red little fish  
little fish red  
my knife is red  
my fingers are red  
in the bowl a little fish sinks dead

and I sank down and dreamed  
that fate has many pockets  
I wait by a stony peruvian tree  
its many-petaled branches grasp  
like frightened arms and fingers  
of skinny yellow figures  
which move unnoticed in the star-flowered shrubs  
like the blind  
but for a brilliant vanishing streak  
in the dark air of falling star-flowers  
that bewitches the silent creatures  
blood-furies  
which crawl away by fours and fives out of the breathing  
green sea forests  
where it silently rains  
waves crash over the forests and pass through  
the rootless

red-flowered  
airy twigs without number  
which like hairs in sea water plunge sucking  
there from below the green waves writhe and the horrible sea  
of shallow man-eating fish  
seizes the teeming galley  
above on its masts swing cages with little blue birds  
tugs on the iron chains and dances with her into the typhoon  
where water columns glide  
like spectral snakes on the howling sea  
I hear the cries of the sailors  
who long for the lands of talking birds  
the sails rocked back and rocked forth  
cold air shook them and twisted the cloth  
the ship lands  
rhythmically in distinct intervals  
which are then drowned out the processions  
depart quietly  
from the ship  
proglers dressed in brown wool wriggle through and thin naked girls  
give birds nuts and coral necklaces  
in remembrance of the nights  
of dark caresses  
and I sank down and dreamed the diseased night

why are you sleeping  
blue clad men  
under the branches of dark nut trees in the moonlight?

you mild women  
what swells within your red coats  
is it the expectation in your wombs of limbs entwined from yesterday  
and for all time?

do you feel the excited warmth of the trembling  
tepid air - I am the circling werewolf -

when the evening bell fades  
I crawl into your gardens  
into your pastures  
I break into your peaceful corral

my unbridled body  
my erect body swollen with blood and colour  
creeps into your souls  
swarms into your wombs  
out of the most solitary stillness  
before you wake pierces my howl

I devour you men

women  
half grown obedient children  
the ravaging  
loving werewolf in you

and I sank down and dreamed of unceasing changes

hurrah  
out of the yellow  
stagnant water  
in which you live like coral reefs

hurrah  
you the wax-coloured with pasteboard masks  
and beards of red fungus

a wind blows through the forgotten city  
in whose locked rooms singing men  
hang as in birdcages

hurrah  
you huge frightened community  
my feeble boy's song and my ignorant prayer conceal  
your sins no more

it dreams in me and my dreams are as the north  
where snowy mountains bury ancient fairy tales  
thoughts pass through my brain and make me grow  
like stones grow  
no one knows how or understands

anxious hours I dream sobbing and quivering  
like children  
who rise pubescent from their beds

not the events of childhood pass through me nor of manhood  
but those of adolescents  
a trembling desire  
the groundless shame before adults  
and companions  
the overflowing and the isolation

I discovered my self and my body  
and I sank down and dreamed love

first I was the dancer of kings  
upon the thousand-tiered garden I danced the desires of generations  
I danced the slender springtime shrubs  
before you Li

- your name tinkles like silver bells -

stepped from the slopes of cinnabar flowers and sulphur-yellow stars  
from the spice gardens

I already knew you and expected you on blue evenings  
upon my silver quilt  
from the dense bird forests of the north and from the seas  
of red fish from the south

I trailed you  
felt the angular movement of your young body  
understood the dark words of your skin  
and the childish glass-beaded wrists  
and I fled from you in the gardens  
upwards from tier to tier  
until at the thousandth and last in my shyness

music

music

my body enchants me

bell-rattler

cymbal-clasher

away you chimera of my sinful restraint  
bright fires burn close by tiny forests  
I leap down to earth with flowing robes  
and like a shrill solitary note  
behind me in the gardens stands longing

and I dreamed  
that my body is a tongue-damp tree  
in lost fountains life bubbles up and down  
threatening to overflow night's queer  
nameless creatures carry my love away and in my dense passion  
there is no trace of strange grasping fingers  
which are without memories  
I wait again in my hut  
from the shore two otters race across and mud of the treeless plain  
a girl visits me

your thin unmarked fingers should cling to my knees

like sated flowers

it loves you the green tree and the red  
stitched hands upon my quilt in the hut

I say aloud

it loves you the seaweed on which you lie  
and I say it once again

he loves you the man

who lies beside you on the seaweed  
in the hut under the green tree

I can't hear

if the silent stillness remains

I see you only

I could search for shells for you

I am the only one  
who knows  
what awaits you in spring  
but it is useless to speak of formless things  
when the skin itself does not know  
we will have to search  
as for a lost child  
as for something  
left hanging in the air and unsaid  
and I sank down and dreamed until morning  
you must stay in my house  
I will not sleep  
I must grasp at in the air with my hands and down pathways  
call after you  
although I am ashamed  
no one has seen you as I have

I stand beside you and see your arm bend  
such a tale  
would cease  
if someone touches her  
behind all words and signs I see  
oh how happy I am  
that you are like me  
how like me  
don't come any closer  
but live in my house and I will wait and see  
the childish quiver of your shoulders  
how your mouth  
without seeking words  
speaks for me

in my white room I was alone  
but perhaps if I carried you in now and you remain  
and say something to me as from heavy flowers  
my room became a foreign land  
I step into the white forests  
a reindeer's hoof rings out and casts into all the white forests  
shimmering snow stars  
it is like tapered gardens around you  
reindeer rider  
and the reindeer is a mountain  
your clothes are a snow plain  
where flowers grow  
the touch of your thin fingers  
and the snow forests stand around you like astonished youths  
the snow melts together into a sea and you were sitting  
on a little red fish  
I could only see your bare neck amidst the hair

a little reed grows downward in the water  
toward the end of all things  
from your round breast your breath passes over the blue sea  
how gentle is the working of all things  
I reach into the sea and dip into your hair

like one entranced I am the beloved of all things

and again I sank down and dreamed

too much heat overcame me in the night  
there in the forests copulating snakes their skin slides  
under the burning stones and the water buffalo rubs  
his horns on the cinnamon tree  
as I smelled the musk of the animals  
in all the tiniest shrubs

it is strange around me  
someone should answer  
everything rushes after its own scent  
and the singing flies flutter above the screams

who thinks of grinning gods' faces and asks for  
the sing-song of magicians and wise men  
when they accompany the boatmen  
who fetch women

and I was a crawling thing  
when I looked for animals and took care of them  
little one  
what did you want beyond the ancients  
when you searched for the magician-god

and I was a bacchant  
when I discovered my flesh  
and a lover of all things  
when I spoke to a girl

APPENDIX 2.

THE EIGHT LITHOGRAPHS OF *DIE TRAÜMENDEN KNABEN*  
(1908)



*Die träumenden Knaben* - Lithograph 1: *Sleeping woman*





*Die träumenden Knaben - Lithograph 2: The sailing ship*



*Die träumenden Knaben - Lithograph 3: The sailors are calling*



*Die träumenden Knaben - Lithograph 4: The distant island*



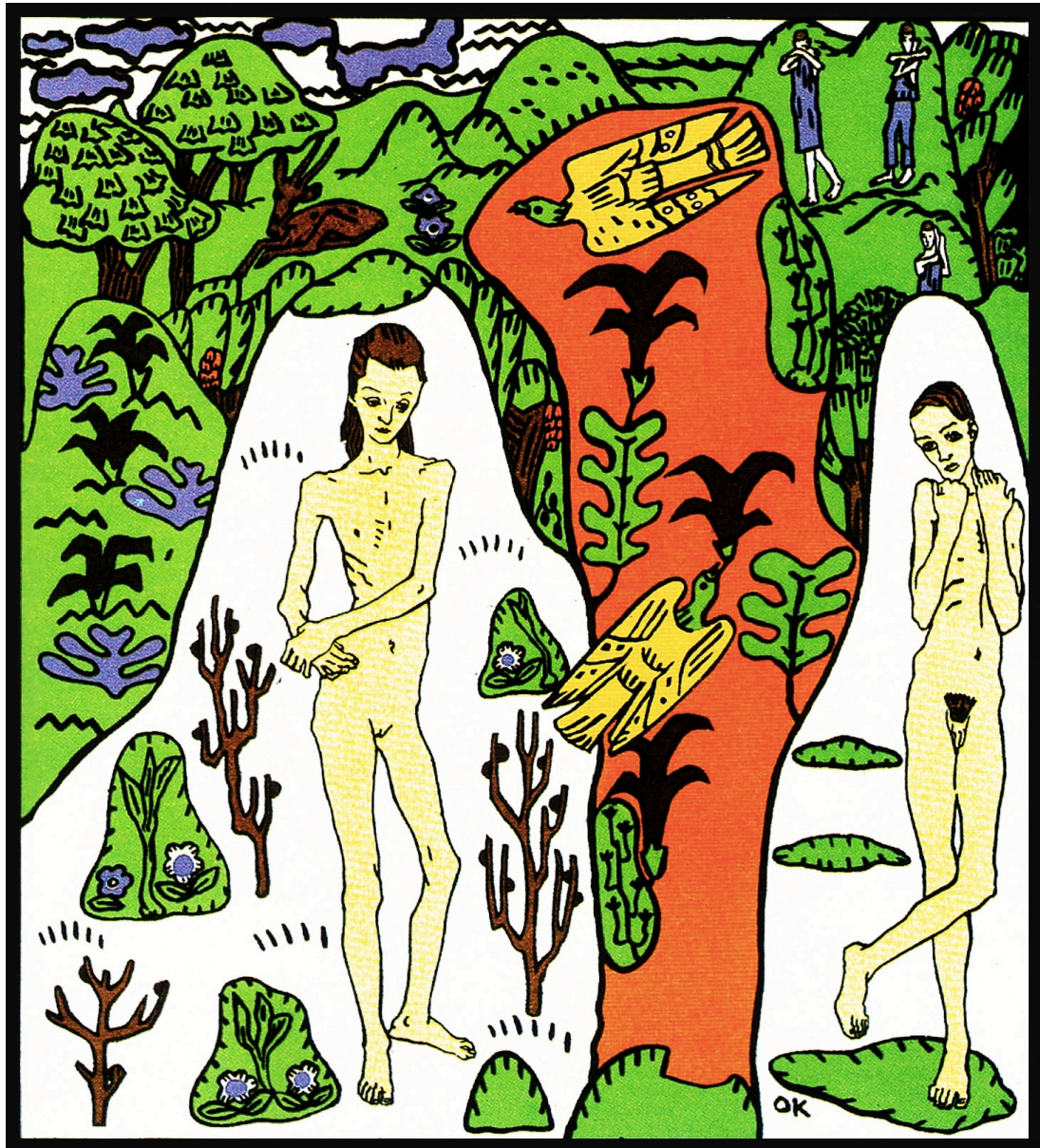
*Die träumenden Knaben - Lithograph 5: Couples in conversation*



*Die träumenden Knaben - Lithograph 6: The sleepers*



*Die träumenden Knaben - Lithograph 7: The awakening*



*Die träumenden Knaben - Lithograph 8: The girl Li and I*

## APPENDIX 3.

### ACHIEVEMENTS OF THE WORKS COMPOSED FOR THE PH.D.

#### *The Stained Glass Island I* for large orchestra

##### *Prizes and awards*

**Winner of the “12° Premi Internacional de Composició Musical Ciutat de Tarragona”  
(Spain 2004)**

Prize organized by the “Orquestra Simfònica de Barcelona y Nacional de Catalunya”  
and “Radio Nacional de España”

**Special Mention of the Judges at the “1er Concours International de Composition pour Orchestre  
Symphonique Eurochestrises”**

(France – April 2004);

**Winner of the “XIV International Music Competition Città di Cortemilia” (Italy)  
(September 2006)**

**Finalist for the Audience Prize for the Brandenburger Symphoniker Orchestra (Germany – October 2006)**

**Finalist at the 2nd Brandenburg Biennial Composers Competition (Germany - June 2006)**

**Winner of the “4th Ivan Spassov Symphonic Composition Competition” in Plovdiv, Bulgaria  
(December 2007)**

##### *Performances*

**Tarragona (Spain) Camp de Mart, 13 July 2005**

**(World Première)**

Performed by the “Orquestra Simfònica de Barcelona y Nacional de Catalunya”

Conductor: Enrique Diemecke

on occasion of the Winning of the First Prize at the “12° Premi Internacional de Composició  
Musical Ciutat de Tarragona”

with broadcast on Radio Nacional de España

**Brandenburg, Germany, Brandenburger Theatre, 21 November 2006**

(recorded version)

on occasion of the Final of the “2006 Audience Prize of the Brandenburger Symphoniker”

***Publisher:* Rai Trade Music Editions (Rome, 2004)**

***Broadcastings:*** - Rai Radio 3 – Radio Televisione Italiana (2008)  
- Rai Radio 3 – Radio Televisione Italiana (2009)  
Radio Nacional de España (2005)



## ***The Stained Glass Island II* for large orchestra**

### ***Performances***

**Performance/open rehearsal of a fragment of the work:**

**Birmingham Conservatoire** (U.K.), Adrian Boulton Hall, 6 November 2009

Performed by: BCU Orchestra

Conductor: Edwin Roxburgh

## ***Oskar's Circus* quintet**

### ***Prizes and awards***

**Winner of the "Left Coast Chamber Ensemble's Ninth Annual International Composition Contest"**  
**San Francisco** (March 2007)

**Awarded for the "International Composition Competition Musica Nova 2005/2006"** (Czech Republic)  
with radio broadcasting on the Czech Radio 3 – Radio Station Vitava (June 2006)

**Awarded for the "2006 Hommage a Bartók" Composition Competition**  
**(Hungarian Radio/Bartók Rádió, with performance and live broadcasting)**

**Finalist at the "9th Tokio International Composition Competition for Chamber Music"**  
(Japan – January 2005)

**Winner of the "2004 Birmingham Chamber Music Society Prize"** (UK- April 2004)  
(with world première of the work)

### ***Performances***

**San Francisco, The Green Room, War Memorial Building, 26 March 2007**

Performed by the "Left Coast Chamber Ensemble" of San Francisco

on occasion of the Winning of the "Left Coast Chamber Ensemble's Ninth Annual Composition Contest"

**San Francisco, USA, Throckmorton Theatre, 22 March 2007**

(American Première)

Performed by the "Left Coast Chamber Ensemble" of San Francisco

on occasion of the Winning of the "Left Coast Chamber Ensemble's Ninth Annual Composition Contest"

**Budapest, Hungary, Hungarian Radio/Bartók Radio Concert Hall, 10 May 2006**

Performed by "Componensemble" of Budapest; Conductor: Zsolt Serei

on occasion of the selection for the "2006 Hommage a Bartók" Composition Competition held by the Hungarian Radio/Bartók Rádió for the anniversary of the composer Bela Bartók, with performance of the work, live broadcasting on the Magyar Radio/Bartók Radio and publication of the performance on a CD album

**Reggio Emilia (Italy) Istituto Musicale Achille Peri, 29 October 2005**

Performed by the Chamber Ensemble of the "Achille Peri" Institute

on occasion of the "2005 Compositori a confronto International Festival"

**Turin, Italy, Piccolo Regio Giacomo Puccini, 20 September 2005**

(Italian première)

Performed by: "Ensemble Europeo Antidogma Musica"; conductor: Leonardo Boero

on occasion of the "2005 Torino SettembreMusica" Festival

**Birmingham, Adrian Boulton Hall, Birmingham Conservatoire, 15 January 2005**

(world première)

Performed by the "Birmingham Conservatoire Chamber Ensemble"  
Conductor: Edwin Roxburgh  
on occasion of the Winning of the First Prize at the "2004 Birmingham Chamber Music Society Prize"

***Publisher:*** Rai Trade Music Editions (Rome 2004)

***Broadcasts:***

- Rai Radio 3 – Radio Televisione Italiana (2008)
- Rai Radio 3 – Radio Televisione Italiana (2009)
- KUSF Internet Radio (San Francisco, USA, 2007)
- Magyar Radio/Bartók Rádió (National Hungarian Radio) (2006)
- Czech Radio 3 – Radio Station Vitava (Radio Ceca) (2006)

## ***Oskar's Dance***                      **trio**

### ***Prizes and awards***

Winner of the "4<sup>th</sup> Portland Chamber Music Festival Composers Competition"  
(Portland, Maine, US – August 2009)

### ***Performances***

**Portland, Maine (US)**, 15 August 2009  
(American premiere)  
Performed by: "Portland Chamber Ensemble"  
Abraham Community Education Center – Portland Campus University  
for the First Prize Giving Ceremony of the "2009 Portland Chamber Music International Competition"

**Reggio Emilia (Italy)** 17 November 2008  
Performed by the "Istituto Musicale Achille Peri Chamber Ensemble"  
"Istituto Musicale Achille Peri" of Reggio Emilia (Italy)  
on occasion of the "Compositori a Confronto Festival 2008"

**Pinerolo, Turin (Italy), Sala Concerti "Italo Tajo"**, 24 February 2007  
(world premiere)  
Performed by the Trio Debussy of Turin on occasion of the "Tra Passato&Futuro Festival"

***Publisher:*** Rai Trade Music Editions (Rome, 2007)

***Broadcasts:***

- Rai Radio 3 – Radio Televisione Italiana (2009)
- Rai Radio 3 – Radio Televisione Italiana (2008)

## ***Oskar's Dream***                      **basset horn**

### ***Performances***

**Birmingham, Recital Hall, Birmingham Conservatoire**, 12 June 2007  
Performed by Daniel Sanford-Casey  
on occasion of the "2007 BC Lunch Concert Series"

**Gand (Belgium) Inanna's Droom II**, 26 November 2005  
Performed by: Michele Marelli  
on occasion of the "4th International Festival on Polypoetry-KIKRI 2005"

**Novi Ligure (Italy) Basilica di S.Maria Maddalena**, 19 November 2005  
Performed by: Michele Marelli  
on occasion of the "Festival Luoghi Immaginari ...sulle ali del Novecento"

**Ovada (Italy) Piazzetta della Loggia**, 20 August 2004  
**(World Première)**  
Performed by: Michele Marelli  
on occasion of the "Incontemporanea - Anteprima Festival 2004"

***Publisher:*** Rai Trade Music Editions (Rome, 2004)

***Broadcasts:*** - Rai Radio 3 – Radio Televisione Italiana (2009)  
- Rai Radio 3 – Radio Televisione Italiana (2008)

## APPENDIX 4.

### ACHIEVEMENTS OF THE COMPOSER DURING 2003-2011

#### List of works written from 2003 till 2011:

2010	- <i>The Stained Glass Island II</i> – for large orchestra	15'
2008	- <i>The Angel of Loneliness</i> for chamber ensemble (fl., cl., hr, bsn, vl, vla, cello, Db)	11'
	- <i>HoquetuStrauss</i> – for symphonic orchestra	3'
2007	- <i>Scettico Blues</i> for mezzo-soprano and chamber ensemble	5'
	- <i>Oskar's Dance</i> for violin, cello and piano	10'
2006	- <i>Pernigro Paschali Laudes</i> for vocal quintet, string quartet and percussion	10'
	- <i>Ludwig's Ragtime 2006</i> for jazz orchestra	4'
2005	- <i>Ludwig's Ragtime</i> for children orchestra	4'
	- <i>La verità sul caso Colemar - atto buffo</i> ( <i>The facts in the case of Mr Colemar</i> ) Opera for three singers/actors, chamber orchestra and electronics (music and text by the author)	50'
2004	- <i>La fata</i> for soprano, piano, violin, cello and clarinet	5'
	- <i>Oskar's Circus</i> for oboe, clarinet, horn, bassoon and piano	10'30''
	- <i>The Stained Glass Island I</i> for large orchestra	18'
	- <i>Mechanical dancers in the box</i> for fl, cl, pf, vl, cello and percussion	10'

- *Oskar's dream* for corno di bassetto 9'
- 2003
- *Mib's story* for four-hands piano 5'
  - *FUTARKH* for solo piano 5'
  - *Oh, whistle! and I'll come to you my lad!* quartet with piano 10'
  - *La caduta di Babilonia* for orchestra 10'

### **List of Prizes and Awards from 2003 till 2011:**

**Second Prize at the “International Composition Competition for Large Orchestral Work–Val Tidone/Carella”**

(Treviso, Italy, May 2011)

**Winner of the “4<sup>th</sup> Portland Chamber Music Festival Composers Competition”**

(Portland, Maine, U.S.A., November 2009)

**First Prize at the “2008 Seinäjoki International Composition Competition”**

(Finland, November 2008)

**Winner of the “4th Ivan Spassov Symphonic Composition Competition”**

(Plovdiv, Bulgaria, December 2007)

**Winner of the “Left Coast Chamber Ensemble’s Ninth Annual Composition Contest”**

(San Francisco, 2007)

**Winner of the “XIV International Orchestra Competition Città di Cortemilia”**

(Cortemilia, Italy, September 2006)

**Finalist of the “Brandenburger Symphoniker Orchestra Contest - Audience Price”**

(Germany – October 2006)

**Finalist at the 2nd “Brandenburg Biennial Composers Competition”**

(Germany - June 2006)

**Awarded for the “International Composition Competition Musica Nova 2005/2006”**

(Czech Republic, June 2006)

**2nd Prize at the “3rd Sun River Composition Competition”**

(Chengdu, Cina, May 2006)

**Awarded for the “2006 Hommage a Bartòk” Composition Competition**

(Budapest, Hungary, May 2006)

**Winner of the “Composition Competition for Opera – Parco Nazionale delle Cinque Terre”** (Riomaggiore, Italy, November 2005)

**Winner of the “12th International Prize for Orchestra CIUTAD DE TARRAGONA”**

(Tarragona, Spain, July 2005)

**Finalist at the “9th Tokio International Composition Competition for Chamber Music”**  
(Tokio, Japan, January 2005)

**Winner of the “2004 Birmingham Chamber Music Society Prize”**  
(Birmingham, April 2004)

**Special Mention of the Judges at the “1er Concours International de Composition pour Orquestre Symphonique Eurochestries”**  
(France – April 2004)

**3rd Prize at the “8th Tokio International Composition Competition for Chamber Music”**  
(Tokio, Japan - January 2004)

**2nd Prize at the “11th Gino Contilli International Competition for Opera ”**  
(Messina, Italy, November 2003)

**Special Mention of the Jury at the "5é Premi Internacional de Composició - Ciutat de Palma 2003 - Balearic Symphonic Orchestra”**  
(Mallorca, Spain, September 2003)

**1st Prize – Section "Audience Prize" at “The Second Seoul International Composers Competition”**  
(Seoul, South Korea, March 2003)

#### **Inclusion in International Music Festivals from 2003 to 2011:**

- **“4<sup>th</sup> Portland Chamber Music Festival” (2009, Portland, Maine, U.S.A.)**
- **“Compositori a Confronto 2008 Festival ” (Reggio Emilia- Italy-November 2008)**
- **Left Coast Chamber Ensemble’s Ninth Annual Composition Contest – San Francisco**
- **All Ears Contemporary Music Festival** in London in October 2007
- **MOVIEmento Film Festival** in Naples in June 2007
- **“Tra Futuro&Passato Festival”** held in Pinerolo (Turin, Italy) in February 2007
- **“Musica Nova 2005/2006”** (Czech Republic) with radiobroadcasting on Czech Radio3 in June 2006
- **4th International Festival on polypoetry – KIKRI 2005”** (Gand, Belgium, Nov 2005)
- **”Festival Luoghi Immaginari „sulle ali del novecento”** (Novi Ligure, Nov 2005)
- **“Compositori a Confronto Festival”** in Reggio Emilia (27/29 October 2005)
- **“TorinoSettembreMusica 2005”** in Turin with Italian première by the “Ensemble Europeo Antidogma Musica” on the 20 September 2005
- **“2005 Sligo New Music Festival”** with performance of the chamber work by the Ixion Ensemble of London in April 2005 (Sligo – Ireland 2005)
- **“Incontemporanea Music Festival – Anteprima 2004”** (Ovada – August 2004)
- **“Music Xtra Festival”** in **Birmingham (UK)** (March 2004)
- **"2003 York Spring Festival"** with the "Black Hair Ensemble" (2003)
- **"Musica Millemondi / Eclettica 2003- Memorie Elettriche"** in **Naples**, chamber work with narrating voice (March 2003)

### **International Composition Seminars from 2003 to 2011:**

- **Read Earth Workshop** , London, July 2007  
(in presence of Michael Finnissy)  
organized by the Forum London Chamber Symphony
- **“Compositori a confronto International Seminars”**  
“Istituto Musicale Achille Peri”, Reggio Emilia, Italy, October 2005
- **“2005 Sligo New Music Festival and Workshops”**  
(with the IXION Ensemble of London), Sligo, Ireland, March 2005
- A work for four instruments was selected for a **Workshop** on occasion of the **"2003 SPRING FESTIVAL"** in York (UK) and it was performed on that occasion (8-9 May 2003)
- **"Music Today Workshops "** at the **Yonsei University in Seoul**  
(organized by **"The Korean Society of the 21<sup>st</sup> Century Music"**  
(Seoul, March 2003)
- **“Wiener Sommer-Seminar für Neue Musik 2003”**  
(Wien, Austria, 2003)

### **Commissions of works from 2003 to 2011:**

- 2011: Work for piano/accordion by “Tetracordo Ensemble” (Treviso);
- 2008: Work for large orchestra, commissioned by the Orchestra Filarmonica of RAI , in Turin;
- 2007: Work for shadow theatre commissioned by “Trio Debussy”;
- 2006: Work for piano, violin and cello commissioned by “Trio Debussy”;
- 2005: Work for orchestra commissioned by “Musicamorfofi Ensemble”;
- 2005: Chamber work commissioned by “Musicamorfofi Ensemble”;
- 2005: Work for vocal quintet and chamber ensemble on commission of “DolciAure Consort” and “Antidogma Musica”;
- 2005: Opera for three voices and ensemble on commission of the “Associazione Musicale Mussinelli” of La Spezia with world première in November 2005;
- 2004: children orchestra work on commission of “Musicamorfofi Ensemble” – “Musicisti di Scuola” Project;
- 2004: Work for clarinet commissioned by Michele Marelli;
- 2003: Work for soprano and quartet commissioned by the “Musicamorfofi Ensemble”.

### **Publications from 2003 to 2011:**

- “The Angel of Loneliness” for chamber orchestra is published by Rai Trade (2008);
- “Oskar’s Dance” for trio is published by Rai Trade (2007);

- “Ludwig’s Ragtime” for orchestra is published by Rai Trade (2006);
- “Ritratti di legno” for chamber ensemble and narrating voice is published by Rai Trade (2006);
- “The Stained Glass Island I” for large orchestra is published by Rai Trade (2005);
- “Oskar’s Circus” for chamber ensemble is published by Rai Trade (2005);
- “Oskar’s Dream” for solo basset horn is published by Rai Trade (2005);
- “La verità sul caso Colemar” opera for three singers, chamber ensemble and electronics is published by Rai Trade (2005);
- "Non andare!" for soprano and piano, is published by Berben Publishers (2001).

### **Teaching assignments from 2003 to 2011:**

#### **Teacher of Composition at the “Santa Cecilia Conservatoire” in Rome (2010-2011)**

Teacher of Music Theory at the Conservatoire of Turin (2009-2010)

Teacher of Composition at the “Steffani” Conservatoire in Castelfranco Veneto (2008)

Teacher of Musical Theory at the Musical Conservatoire of Adria (2008)

Teacher of Musical Theory at the Musical Conservatoire of Mantova (2006)

Teacher of Musical Theory at the Musical Conservatoire of Brescia (2006)

Teacher of Musical Theory at the Musical Conservatoire of Cosenza (2005-2006)

Teacher of Harmony and Composition at the Civic School of Music in Turin (2005-2006)

### **Public performances of works and concerts from 2003 to 2011:**

- **New York**, U.S.A., Christ and S.Stephen’s Church, 18 May 2010  
“The Angel of Loneliness” (chamber orchestra)  
Performers: “North/South Consonance”  
(**American première**)
- **Birmingham** (U.K.), Adrian Boult Hall, 6 November 2009  
“Stained Fragment” , large orchestra (**world première**)  
Performed by: BCU Orchestra, Conductor: Edwin Roxburgh
- **Portland**, Maine (U.S.A.), 15 August 2009  
“Oskar’s Dance”, trio (Americanan première)  
Performed by: “Portland Chamber Ensemble”  
(Abraham Community Education Center – Portland Campus University)  
on occasion of the First Prize giving ceremony of the “2009 Portland Chamber Music International Competition”
- **Turin**, 31 December 2008  
“HoquetuStrauss” for orchestra (**world première**)  
Concert Hall of the Turin Conservatory of Music  
work commissioned by the Orchestra Filarmonica della RAI, Turin
- **Reggio Emilia**, 17 November 2008  
“Oskar’s Dance” , trio  
on occasion of the “Compositori a Confronto Festival 2008”



- **Seinäjoki, Finland**, 8 November 2008  
 “The Angel of Loneliness” (8 instruments)  
 on occasion of the “Seinäjoki International Composition Competition” final concert  
 (work winning the First Prize) and broadcasted on YLE Radio 1 National Finnish Radio
  
- **London, UK, St. Cyprian’s Church**, 6 October 2007  
 “Take-away Stravinsky” (13 instruments)  
 performance by the Forum London Chamber Symphony  
 occasion of the “All Ears Contemporary Music Festival”
  
- **London, The United Church Hall**, 07/07/07  
 “Take-away Stravinsky” (13 instruments)  
 performance by the Forum London Chamber Symphony  
 on occasion of the “Red Earth Workshop” with Michael Finnissy
  
- **Birmingham, Recital Hall, Birmingham Conservatoire**, 12/06/07  
 “Oskar’s Dream” for bassett horn  
 performance by Daniel Sanford-Casey  
 on occasion of the Lunch Concert Series of the Birmingham Conservatoire
  
- **Naples, Teatro Galleria Toledo**, 05/06/07  
 music for the silent film *Frate Sole* (1918) by Corsi/Falena (soprano, choir, piano and organ)  
 with projection of the film on occasion of the MOVIEmento Festival;
  
- **San Francisco, USA, The Green Room, War Memorial Building**, 26/03/2007  
 “Oskar’s Circus” chamber work  
 performed by the Left Coast Chamber Ensemble of San Francisco  
 on occasion of the Winning of the Left Coast Chamber Ensemble’s Ninth Annual Composition Contest
  
- **San Francisco, USA, Throckmorton Theatre**, 22/03/2007  
 “Oskar’s Circus” chamber work  
 performed by the Left Coast Chamber Ensemble of San Francisco  
 on occasion of the Winning of the Left Coast Chamber Ensemble’s Ninth Annual Composition Contest
  
- **Pinerolo (Torino), Italy, Sala Concerti “Italo Tajo”**, 24/02/2007  
 “Oskar’s Dance” (**world première**) for violin, cello and piano  
 Performed by the Trio Debussy of Turin
  
- **Brandenburg, Germany, Brandenburger Theatre**, 21/11/2006  
 “The Stained Glass Island I” for large orchestra  
 reproduction from recorded version  
 on occasion of the Final of the 2006 Audience Prize of the Brandenburger Symphoniker
  
- **Chengdu, China, Sichuan Conservatory**, 19/05/2006  
 “The Templar whistle” for quartet  
 Performed by the Sichuan Conservatory Ensemble  
 on occasion of the “3rd Sun River International Composition Competition” (Chengdu, China)
  
- **Budapest, Hungary, Hungarian Radio/Bartók Radio**, 10/05/2006  
 “Oskar’s Circus” for quintet  
 Performed by “Componensemble” of Budapest; Conductor: Zsolt Serei  
 on occasion of the selection for the “2006 Hommage a Bartók” Composition Competition held  
 by the Hungarian Radio/Bartók Rádió for the anniversary of the composer Bela Bartók, with  
 performance of the work, live broadcasting on the Magyar Radio/Bartók Radio and publication of the performance on  
 a CD album
  
- **Monza, Italy, Teatro Binario 7**, 17/02/2006  
 “Ludwig’s Ragtime” for children orchestra  
 conductor: Paolo De Lorenzi  
 (in cooperation with “Musicamorfofi” Ensemble and School Institutes of Milan)
  
- **Monza, Italy, Teatro Binario Seven**, 18/02/2006  
 “Ludwig’s Ragtime” for children orchestra  
 conductor: Paolo De Lorenzi  
 (in cooperation with “Musicamorfofi” Ensemble and School Institutes of Milan)
  
- **Riomaggiore, Italy, Riomaggiore Castle**, 17/11/2005  
 “La verità sul caso Coleman” (“The facts in the case of Mr Coleman”) - opera  
 for three singers/actors, chamber ensemble, video and electronics  
 on occasion of the Prize Giving of the First Prize for the “Opera Composition Competition –  
 Musical Association “Mussinelli” and Parco Nazionale delle Cinque Terre
  
- **Gand, Belgium, Inanna’s Droom II**, 26/11/2005  
 “Oskar’s Dream” for corno di bassetto  
 on occasion of the “4th International Festival on polypoeetry-KIKRI 2005”

- **Novi Ligure, Italy, Basilica di S.Maria Maddalena, 19/11/2005**  
"Oskar's Dream" per corno di bassetto  
on occasion of "Festival Luoghi Immaginari „sulle ali del novecento"
- **Reggio Emilia, Italy, Istituto Musicale Achille Peri, 29/10/05**  
"Oskar's Circus" for chamber ensemble  
Ensemble of the "Achille Peri" Institute on occasion of "2005 Compositori a confronto"  
International Seminars
- **Turin, Italy, Piccolo Regio Giacomo Puccini, 20/09/05**  
"Oskar's Circus" for chamber ensemble (Italian première)  
conductor: Leonardo Boero  
Performed by "Ensemble Europeo Antidogma Musica"  
on occasion of the "2005 Torino SettembreMusica" Festival
- **Tarragona, Spain, Camp de Mart, 13/07/2005**  
"The Stained Glass Island I" for large orchestra  
conductor: Enrique Diemecke  
on occasion of the Prize Giving of the "12° Premi Internacional de Composició  
Musical Ciutat de Tarragona"
- **Milan, Centro Culturale Rosetum, 01/06/2005**  
"Ludwig's Ragtime" for children orchestra  
conductor: Paolo De Lorenzi  
(in cooperation with "Musicamorfofi" Ensemble and School Institute "CALASANZIO" of Milan)
- **Milan, Smeraldo Theatre, 21 May 2005**  
"Ludwig's Ragtime" for children orchestra  
(5 fl, 4 cl, 13 vl, 9 guit, pf, keyboard, timpani and percussion)
- **Sligo, Ireland, Model Art & Niland Gallery Concert Hall, 3 April 2005**  
"Ghost of wind" for clarinet, violin, cello and piano  
on occasion of the selection for the "2005 Sligo New Music Festival Competition"  
Performed by "IXION Ensemble", conductor: Ian Wilson
- **Birmingham, UK, Adrian Boult Hall, Birmingham Conservatoire, 15 January 2005**  
"Oskar's Circus" for oboe, clarinet in Bb, bassoon, horn and piano  
on occasion of the prize-giving of the First Prize at the "2004 Birmingham Chamber Music  
Society Prize", performed by the "Birmingham Conservatoire Chamber Ensemble", conductor:  
Edwin Roxburgh
- **Ovada, Italy, Piazzetta della Loggia, 20 August 2004**  
"Oskar's Dream" for basset horn  
on occasion of the "Incontemporanea - Anteprema Festival 2004"
- **Birmingham, UK, Recital Hall, Birmingham Conservatoire, 22 March 2004**  
"Skema" for clarinet and piano  
Performed by the "Composers' Ensemble" of Birmingham
- **Seveso, Italy, La Petirosa, 25 January 2004**  
"La fata" for soprano, piano, clarinet, violin and cello  
Commissioned by the Ensemble "Musicamorfofi"  
Performed by the "Musicamorfofi Ensemble"
- **Seveso, Italy, La Petirosa, 25 January 2004**  
"Ritratti di legno" for narrating voice, xylophone, piano, clarinet, violin and cello  
Performed by the Ensemble "Musicamorfofi"
- **York, UK, Sir John Llyon's Hall, 9 May 2003**  
"Germogli di vetro 4" quartet  
Performed on occasion of the "2003 YORK SPRING FESTIVAL"
- **Seoul, South Korea, Kumho Art Hall, 20 March 2003**  
"Germogli di vetro 4" quartet  
on occasion of the Final Competition of "The Second Seoul International Composers Competition"
- **Naples, Teatro Galleria Toledo, 13 March 2003**  
"Ritratti di legno" for quintet and narrating voice  
on occasion of "Musica Millemondi Festival- Eclettica 2003"

**Broadcastings from 2003 to 2011:**

- YLE Radio1 (National Finnish Radio) (November 2008);
- Italian National Radio RAI – Filodiffusione Channel (2007 and 2008);
- KUSF Internet Radio (San Francisco, March 2007);
- Hungarian Radio/Bartók Radio (2006);
- Checkz Radio 3 – Radio Station Vitava (2006);
- Radio Nacional de España (October 2005).