



MONASH University

Reforming Italian Musical Tradition via Stylistic Diversity: The *La Generazione dell'Ottanta*, the Violin Sonatas of Riccardo Pick-Mangiagalli and Giannotto Bastianelli, and the Performance Decisions to Articulate Stylistic Heterogeneity.

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A thesis submitted in partial fulfilment of requirements for the degree of *Doctor of Philosophy* (Music Performance) at

Monash University in 2020

Sir Zelman Cowen School of Music

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Abstract

This original research has discovered that the group of numerous instrumental composers termed the *La Generazione dell'Ottanta* has, over time, been reduced to four individuals. This thesis attempts to restore recognition to a larger number of composers that were originally associated with the collective title, and aims to demonstrate their stylistic divergences through performance, contributing to the research gap of early twentieth century Italian performance style.

The diverging styles of composers from the *La Generazione dell'Ottanta* has been demonstrated through the performance outcomes of two aesthetically contrasting violin sonatas from the lesser known composers Riccardo Pick-Mangiagalli (1882-1949) and Giannotto Bastianelli (1883-1927). Historical research into their lives confirmed that differing influences arising from cultural and social contexts were reflected in their sonatas, which informed the development of two new performance practice frameworks through previously unexplored filters.

The performance approach for Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8 (1906) was based within the pre-existing Romantic late-nineteenth and early-twentieth-century Historically-Informed Performance practice method and the association with Czech pedagogue Otakar Ševčík. The framework was filtered and refined through the performance approach of Ševčík, whose pedagogical material has not been explored previously in the context of performance. The findings of the Ševčík approach, assisted by recordings of Jan Kubelik, resulted in the expressive use of dynamics to create contrast and accentuate melodic contour, as well as accents to display expression characterised by the differentiation of weight and attack for short accents, and bow speed for longer accents. Portamento was used in a wide range of permutations, determined by the criteria of fingering, direction, slurring and interval, and vibrato was used as an exponent of sound and as an ornament through application of the *messa di voce*.

The performance framework for Bastianelli's *Sonata per Pianoforte e Violino* (1912) is founded on the influence of Futurism and principles of the Futurist aesthetic, derived from the link to

Bastianelli's close friend and Futurist painter Baccio Maria Bacci (1888- 1974). The development of the performance approach via Bacci's painterly interpretations of Futurist concepts in the work *Il Tram di Fiesole* (1913) is an innovative interdisciplinary methodology arising from correlations between the visual arts and music practices. This new research method establishes a precedent that can be applied to future research between visual art and music performance. Findings from the application of this new framework resulted in a non-expressive approach to reflect the Futurist aesthetic, displayed through an absence of vibrato or phrasing, juxtaposing styles, immediate timbral changes, mechanical replication of repeated material, consistency of sound and harsh or aggressive attack to the beginnings of notes.

The expression of late-Romanticism in the Pick-Mangiagalli *Sonate* in comparison to the non-expressive qualities of the Futurist performance approach, confirmed and highlighted the differences in performance style that demonstrates stylistic diversity inherent in the *La Generazione dell'Ottanta*.

Declaration

This thesis is an original work of my research and contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Signature: 

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Acknowledgements

I have been incredibly privileged to have had the support and assistance from so many wonderful people over the course of this project, but above all, I would like to thank my two supervisors Dr Joel Crotty and Dr Elizabeth Sellars who have guided me on this process for its entirety. Their wealth of knowledge and expertise, genuine enthusiasm and substantial investment of time with me over the last four years has been inspirational and enormously appreciated. My sincerest thanks to Joel and Liz for their contributions that have shaped not only growth in my academic life, but as a musician and as a person. I would also like to thank Dr Paul Watt as a late addition to my supervisory team who was integral to the completion of this project.

Many thanks to the wonderful musicians for their time and effort in preparing the works recorded for this project. Thank you to Peter De Jager for his effortless skill with the Pick-Mangiagalli, Bastianelli, Gui and Pratella; Nina Xu and Georgie Ostefeld for their beautiful playing in the Davico; and thanks to Ben Spiers, Jared Yapp and David Moran for their expert undertaking and stylish performance of the Bastianelli Quartet. Thank you to my recording engineers, Matthew Stott and Clare Fogarty, for their stellar proficiency with the recording, mixing and mastering of the audio and visual components of the recital production, and Sean Quinn for the computerised typesetting of the Bastianelli Quartet score and parts.

Amongst the musicologists and librarians that assisted with this project, I would like to first acknowledge and thank the lovely Jacqueline Waylen, Music librarian at Monash University. Her invaluable help and professional expertise with resources for my area of research has been outstanding and greatly appreciated. I would also like to thank the following librarians for their welcoming hospitality and viewing access of the various literary and musical materials that were consulted during my studies: Antonio Padovan at the Ca'Pesaro Gallery Library, Aureliano Mostini at the Library of the Academy of Fine Arts Venice, Chiara Pancino at the Benedetto Marcello Conservatory of Music Library, Claudia Canella at the Ugo and Olga Levi Foundation, Elisabetta Sciarra at the National Marciana Venice, Giuliana Baldocchi at the Ragghianti

Foundation in Lucca, Professor Elena Zomparelli at the Luigi Cherubini Conservatory Library, Dr. Andrea Harrandt at the Austrian National Library-Music Library, and Katja Kaiser, Stefan Engl and Eike Zimmer at Universal Edition Vienna for study copies of the Pick-Mangiagalli manuscripts. I am also highly appreciative of Laura Di Martile and the Florentine Civic Museum and would like to express my thanks for granting me access to use their photographic reproduction of Baccio Maria Bacci's *Il Tram di Fiesole* (1913).

This research was supported by an Australian Government Research Training Program (RTP) Scholarship for which I have been extremely grateful, as well as being privileged to have received an Australia Awards- Endeavour Research Fellowship to complete fieldwork in Italy. During my fieldwork I was hosted by Ca'Foscari University of Venice and I would like to thank the university for my time as a mobility student as well as the eminent Professor David Douglas Bryant for his supervision and support, and Elisa Gamba and Rosangela Lagpao from the Welcome Unit at the university. I would also like to thank my friend and host while in Italy, Giuseppe Montemurro, for introducing me to the 'real' Venice and to thank him for our wonderful discussions and conversations about the caldaia.

It goes without saying that I owe the most special thanks to my parents, who have been my bedrock of support and encouragement without fail. Thank you for sharing my excitement in the positive breakthroughs, being a sounding board for guidance for vexing circumstances, or just as sympathetic ear that is always willing to listen. Thanks mum and dad for your continuous love and support that is appreciated every single day.

*In memory of Christopher Buck (1968-2015) whose love of music inspired me to
do the same for others.*

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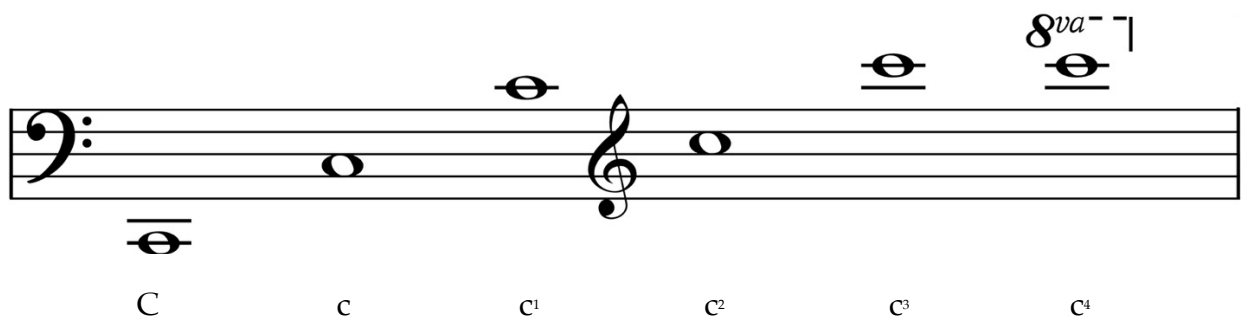
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Explanation of Notation and Fingering

Violin fingering of the left hand will be discussed in terms of finger numbers where finger 1 refers to the index finger (not the thumb as in keyboard fingering), and so on. Open string is referred to as 0.

Pitch registers are indicated by the Helmholtz pitch notation system:



In this project the open strings are represented by letter name in the text and by roman numerals in the score examples detailing my own performance decisions:

E string: (I)
A string: (II)
D string: (III)
G string: (IV)

Bars will be denoted as b.

Chapter 1

Introduction

For the vast majority of the nineteenth century, music in Italy was saturated by the prevalent Italian operatic tradition that had provided a point of stability, community, and identity for the Italian people during insecure times of fluctuation in political leadership. Opera grew through the investments of the monarchs of Restoration Italy who harnessed its popularity to connect with audiences; the Nationalists similarly disseminated their own agendas through this artistic platform.¹ As a result of financial stimulation from the Industrial Revolution, opera gained a larger audience base and further popularity, reinforced by the Italian publishing companies who profited from publishing crowd-pleasing works, saturating the musical climate as Bea Friedland (1970) recounts, 'the country's public musical life was almost exclusively confined to opera.'² The increasing audience demographic and their taste for after dinner entertainment affected the content of operatic works which evolved into operetta and *verismo* with its harmonically pleasing composition and relatable themes evident in works like Pietro Mascagni's *Cavalleria Rusticana* (1890), that provided accessible musical and thematic content.³ Some, like Fausto Torrefranca (1883-1955) believed that the popular music of opera had become stale, decadent and commercialized, stating his contempt through a personal attack on Puccini exclaiming that 'Puccini.... embodies, with the utmost completeness, all the decadence of current Italian music, and represents all its cynical commerciality, all its pitiful impotence and the whole triumphant vogue for internationalism.'⁴

Torrefranca's opinions were shared with a number of other composers, termed retrospectively the *La Generazione dell'Ottanta* by Massimo Mila (1910- 1988) in reference to their approximate

¹ John A. Davis, 'Opera and Absolutism in Restoration Italy, 1815-1860', *The Journal of Interdisciplinary History* 36/4 part II (2006): 573; 577.

² Bea Friedland, 'Italy's Ottocento: Notes from the Musical Underground', *The Musical Quarterly* 56/1 (1970): 27-53.

³ Georges Jean-Aubry, 'The New Italy', *The Musical Quarterly* 6/1 (1920): 29.

⁴ Alexandra Wilson, 'Torrefranca vs Puccini: embodying a Decadent Italy', *Cambridge Opera Journal* 13/1 (2001): 31.

birth year.⁵ This large group of Italian musicians and composers were interested in re-establishing a new Italian instrumental tradition at the beginning of the twentieth century in response to the decline of intellectual opera. The abundance of individuals involved in the reconstruction of Italian instrumental music has, over time, been whittled down in the current literature by excluding minor contributions, and instead, choosing to focus on the four prominent composers of Gian Francesco Malipiero (1882-1973), Alfredo Casella (1883- 1947), Ildebrando Pizzetti (1880- 1968) and Ottorino Respighi (1879-1936). This has severely limited the scope of the term to a handful of composers, that I argue, should include a much larger number. Although a seemingly important section to observe in the development of Italian music, the *La Generazione dell'Ottanta* has been largely neglected in research, Friedland acknowledging that Italian instrumental music in the late nineteenth century has been 'a segment almost unexplored.'⁶ Unfortunate as that may be, I believe that the music of this period is rich, varied, and enjoyable to learn and play, which I consider reason to examine and deliver further recognition and accessibility to the instrumental music of the *La Generazione dell'Ottanta*.

Aim

The primary aim of this project is to demonstrate, through performance, the diverging stylistic directions of composers from the *La Generazione dell'Ottanta* during the first twenty years of the twentieth century, and to recognise a wider collection of composers encompassed by the term *La Generazione dell'Ottanta*. As contribution to new knowledge, I have based two case studies on the violin sonatas of lesser known composers of the *La Generazione dell'Ottanta* that I hypothesize, have been influenced by their individual cultural and social contexts that have informed the differences in style. I have developed two case studies, each with its own performance framework, on the *Sonate en Si mineur pour Violon et Piano* Op. 8 (1906) by Riccardo Pick-Mangiagalli (1882-1949), and the other on *Sonata per Pianoforte e Violino* (1912) Giannotto Bastianelli (1883-1927) to discuss and compare their individual performance styles, demonstrated through two previously unexplored performance approaches. The framework for the Pick-Mangiagalli *Sonate* considers the performance approach of Otakar Ševčík as an

⁵ Piero Santi et al. (eds) 'Interventi' in *Musica Italiana del Primo Novecento "La Generazione Dell'80": Atti del Convegno Firenze 9-10-11 maggio 1980* ed. Fiamma Nicolodi. Florence: Leo S. Olschki, 1981, 377.

⁶Friedland, 'Italy's Ottocento: Notes from the Musical Underground', 27.

unexplored filter of the Romantic Historically- Informed Performance approach, and the Bastianelli *Sonata* has been interpreted through the conception of an unprecedented interdisciplinary framework for Futurist performance, derived through the relationship between music and visual arts. This project contributes new resources to knowledge with the first recordings of chamber works from the composers of the *La Generazione dell'Ottanta* which are Giannotto Bastianelli (1883-1927) - *Sonata per Pianoforte e Violino* (1912) and *Quartetti di archi* (1907), Vincenzo Davico (1889-1969) - *Trio en fa Mineur* (1911), Vittorio Gui (1885-1975) - *Passacaglia* (1913) and Francesco Balilla Pratella (1880-1955) - *Romanza* Op. 24 (1917).

Methodology

To demonstrate the stylistic differences between Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8 (1906) and Bastianelli's *Sonata per Pianoforte e Violino* (1912), I developed one case study on each work to compare stylistic approaches through performance outcomes. No known recordings exist of either composer performing from which to incorporate any of their personal performance style ideas. Therefore, circumstantial evidence from their cultural and social contexts have been used to facilitate the development of an appropriate performance framework.

The performance approach for the Pick-Mangiagalli *Sonate* was established through his contextual situation at the time of writing the *Sonate* in 1906 that placed him living and performing around Vienna. Reflective of the Romantic influence, Late-nineteenth and early-twentieth-century Romantic Historically-Informed Performance practice was therefore adopted as the most relevant approach in which to base the performance framework for the Pick-Mangiagalli *Sonate*. Violin treatises by Joachim and Moser, Auer, and Flesch provided information on notable stylistic conventions and methods of musical expression of the period that led to identifying portamento and vibrato as defining features of the Late-Romantic and early-twentieth-century style. From my research into both Riccardo Pick-Mangiagalli's and his brother Roberto's lives, their connection to the pedagogue Otakar Ševčík (1852-1934) facilitated a relevant way to further define a specific style of applying and executing portamento and vibrato,

as well as interpreting expression through dynamics and accent as directed in Ševčík's pedagogical material.

The development of a performance framework for the Bastianelli *Sonata* was focused on the years around 1912 when the *Sonata* was premiered and is thought to have been composed. During this time, Bastianelli lived and worked predominantly as a music critic in Florence, Italy amidst the establishment of the Futurist movement. I argue that the concepts and styles of Futurism is the prevalent influence in this *Sonata* and acts as the foundations for the development of this performance framework.

The dedication of Bastianelli's *Sonata per Pianoforte e Violino* to his close friend the Futurist painter Baccio Maria Bacci, provides the link between Bastianelli and Futurism. This performance methodology was developed from the first three Futurist manifestos which are *Manifesto dei Futurismo* (1909) by F. T. Marinetti, *Manifesto dei pittori Futuristi* (1910) by the Futurist painters Umberto Boccioni, Giacomo Balla, Carlo Carrà, Gino Severini and Luigi Russolo, and *Manifesto dei Musicisti Futuristi* (1910) F. B. Pratella. I chose three prominent ideas included across all manifestos and assimilated them into three concepts that I have titled 'Distinction from the Past and Originality', 'the Machine' and 'Dynamism'. I then observed how Bacci interpreted these Futurist concepts in his painting *Il tram di Fiesole* (1913) and formed conclusions about how he had achieved them in his painting. After defining his painting techniques in relation to the Futurist concepts, I devised a similar approach in a musical way to illustrate styles of Futurism in my performance.

Delimitations

I have limited the discussion and performance to music and styles in the first twenty years of the twentieth century as this was the period where the *La Generazione dell'Ottanta* were most committed to the instrumental music revival.

Performing historical works outside of their timeframe understandably incurs some level of compromise in delivery. The incorporation of historical elements into my own performance

framework blends old and new styles to form what David Milsom describes as creating a whole new style of 'informed practice' that develops its own aesthetic altogether.⁷ The execution of specific nuances and decisions of contextual placement were determined by my own personal style and is a reflection of my interpretation of performing works from the past, in the present.

This project has been designed to identify aspects of historical performance practice style that can be applied in the current musical climate without the aid of a period instrument or bow, or the historical practices of gut strings, no shoulder rest or chin rest, or alternative tuning. I was concerned that adapting to another instrument may adjust my own playing style would create more discussion that may detract from the focus of performance styles, which is another reason why I chose to use my own modern instrument, bow and familiar tuning. To delimit the scope on performance practice, I have not included discussions on performance circumstances such as venue and acoustic; ensemble personnel and exploration into rehearsal processes; and personal performance circumstances such as personal technique, educational background, bow hold, instrument set up, or posture.

I have delimited the amount of violin treatises by not referring to any materials that have been considered Franco-Belgian and have referred to treatises that were written around the turn of the twentieth century, with the exception of Sphor (1832). Discussion of Romantic Historically-Informed performance practices have been delimited through the filter of Ševčík, therefore specific discussion on tempo rubato, rhythmic interpretation, phrasing, and articulation other than accents, have been excluded due to the absence of discussion from Ševčík on these concepts in his Op. 11 and Op. 16 and the limitations of the word count in this project. Portamento style regarding length, timing, dynamic and character will not be discussed in the case studies as it not only varies between performers but has the potential to vary between performances by the same performer.

Fieldwork

⁷ David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850-1900*. England: Ashgate, 2003, 2.

I had the opportunity to travel to Italy to pursue further research towards this project on an Endeavour Research Fellowship through the Australian Government, as well as receiving Study Away funding from Monash University. The material viewed, and contact with other musicologists, while overseas was integral to a thorough investigation of this topic as most of the literature and autograph manuscripts are internal consultation only. I visited the Vienna National Library-Music Library to view Pick-Mangiagalli's autograph manuscript of *Sonate en Si mineur pour Violon et Piano* Op. 8 and *Quartetto di Archi* Op. 18, and the hand-written manuscripts of Bastianelli's String Quartet (1907) and Piano Quartet (1910) in Florence at the Conservatorio di Musica Luigi Cherubini. I located a highly probable location for a number of Bastianelli's handwritten manuscripts, including the *Sonata per Pianoforte e Violino*, but was not granted viewing access to the *Istituto Superiore di Studi Musicali "Rinaldo Franci"* in Siena, and therefore was unable to confirm the contents of Bastianelli's uncatalogued papers. While in Venice, I was granted a visitation request to the Levi Foundation to view the 1914 *Dissonanza* publication of Bastianelli's *Sonata per Pianoforte e Violino*, Bastianelli's *Musicisti di oggi di Ieri* (1911), and de'Paoli's *Crisi musicale Italiana 1900-1930* (1939).

At the National Marciana I was able to view the *Archivi del Futuristi* by and Bastianelli *La Musica Pura: Commentari e altri Scritti*. I visited the Ragghianti Foundation in Lucca, Tuscany to view two integral resources on Baccio Maria Bacci; the *Parigi 1913, Diario, Ricordi, e Note* (1971) is listed as only one of two in Italy, and the most extensive biography of Bacci *Baccio Maria Bacci; Pittore e Scrittore* (1958) by Mino Borghi. I was also in contact with researchers of pertinent relation to my field of study including, Fiamma Nicolodi on the *La Generazione dell'Ottanta*, Elisabetta Brunialti on Riccardo Pick-Mangiagalli, and Daniella Gangale on Futurism and Giannotto Bastianelli.

Literature Review

To contextualise the growth and dominance of opera over instrumental music through the nineteenth century, John Davis (2006), (2009), and David Kimbell (1994), identify how political unrest caused the Italian people to seek stability found in the theatre, which created community and a renewed sense of identity. This cultural significance of the theatre was later exploited to disseminate political agendas through operatic works, which was reciprocally beneficial to the

promotion of opera and its growing popularity. Another contribution to the expansion of the operatic audiences was the wage increases in the working and middle class from the Industrial Revolution that made entertainment luxuries more affordable, discussed by Paolo Raspadori (2015). The decline of opera is discussed by John Roselli (1991), and John C.G. Waterhouse (1968), who describe how the preference for light entertainment developed into operetta and *verismo* opera, that gained opposition from a number of musicians that believed opera had become too decadent and commercial. The resurrection of the new instrumental tradition through chamber music is discussed by Gabriella Romani (2007), who considers the implications of the French Salon style of music on the development of chamber music soirées in the Italian Salon, attended by those who wished to promote the shift into instrumental music. Another advocate for instrumental music was the Italian Catholic Church who wished to revive the old Italian music of the past discussed by Laura Basini (2004).

English literature specific to the *La Generazione dell'Ottanta* is generally minimal and is usually contained to a portion of a chapter, if mentioned at all. The most comprehensive insight is by Waterhouse (1968), which provides a meticulous analysis of the historical and cultural context of music in Italy during the nineteenth century, supported by discussion on the visual arts, literature, and philosophy, to uncover the circumstances that led to the emergence of the *La Generazione dell'Ottanta*. Waterhouse also provides detailed explanations of the lives and works of a wide range of composers from the *La Generazione dell'Ottanta* that has contributed a significant amount of information to this project that has not appeared elsewhere throughout the research process. The series of sketches on Italian composers by Gatti (1921) in *The Musical Times*, also presents information on the lives and compositional styles of fifteen contemporary Italian composers and their major works. As a composer from the period himself, Alfredo Casella's biography translated by Spencer Norton (1955), provides valuable first-hand account of the lives, activity and interactions of composers from the *La Generazione dell'Ottanta* that contributed to the development of a wider scope of composers to be considered as part of the *La Generazione dell'Ottanta*. The scope and implications of Mila's term, *La Generazione dell'Ottanta*, was discussed in the publication of the 1980 conference titled *Musica Italiana del Primo Novecento "La Generazione*

Dell'80'' (1981) curated by Fiamma Nicolodi, that supported the argument to widen the scope of composers included in the *La Generazione dell'Ottanta* and their individual stylistic directions.

Material by Waterhouse (1968) and Gatti (1921) recognise Pick-Mangiagalli's early life as a performer with his brother Roberto, and their connection to Otakar Ševčík, as well as discussing the compositional style of his large scale works for orchestra, opera, and ballet. A reiteration of Pick-Mangiagalli's life and musical style are also mentioned in Elisabetta Brunialti's thesis (2002), but unlike Waterhouse and Gatti, Brunialti provides the most extensive catalogue of all of Pick-Mangiagalli's original, and published works. These sources contained little about Pick-Mangiagalli's performing career, so I checked the newspaper archives of the Österreichische Nationalbibliothek for records of performance promotion, or concert reviews between 1906-1910 of which there were many. These newspaper references illustrate Pick-Mangiagalli's prolific performing career around Austria, Germany and the Czech Republic.

The relationship between the Pick-Mangiagalli brothers and Ševčík facilitated the development of a performance framework filtered through Ševčík's performance approach derived from the pertinent performance instructions in the foreword of *School of Intonation on an Harmonic Basis for Violin* Op. 11 part VIc (1922) on vibrato, and expressive dynamics and accents; and in the foreword of the *School of Interpretation for the Violin on a Melodic Basis* Op.16 (1929), that specifies bowing techniques for the execution of dynamics, expressive accentuation, and execution of shifting. Mentioned by Gatti and Zanolini (2014), the Brahmsian influence of Pick-Mangiagalli's *Sonate* led to the consideration of *J. Brahms Konzert D-Dur Op. 18: Elaborate Studies and Analysis by Otakar Ševčík* (1930) to glean more information on Ševčík's implementation of portamento and vibrato markings. As no performance recordings by the Pick-Mangiagalli brothers or Ševčík exist, I consulted the early recordings of Ševčík's most preeminent student Jan Kubelik, titled *Jan Kubelik; The Acoustic Recordings (1902-1913)* remastered and published in 1990, for further understanding and information. Prior to this project, Ševčík's material has only been researched in a pedagogical or technical capacity in theses such as Ross DeBardelaben (2012), Amelia Christian (2013), and Heejung Kim (2006). As far as I am aware, the only commercial recording

of a work played in this recital is by Emy Bernecoli's recording of the Pick-Mangiagalli *Violin Sonate* (2014) which was a reference point for Italian performance style of Pick-Mangiagalli.

Delimited by Ševčík's material, the performance conventions of vibrato, portamento, and dynamics and accents as expression were chosen as the focus in the framework of the Pick-Mangiagalli *Sonate*, and supplemental information on these elements was gathered from the additional violin performance treatises of Leopold Auer (1921), Joseph Joachim and A. Moser (1905), Carl Flesch (1924), and Siegfried Eberhardt (1910). Romantic Historically-Informed Performance literature includes material by Clive Brown (1999), David Milsom (2003), Robert Philip (1992).

Although covered in a general manner, the material by Waterhouse and Dr Giovanni Engely (1923) presents the most relevant information in English on the life and work of Bastianelli. The most significant resources sourced were two publications of Bastianelli's letters and documents between colleagues and friends, one edited by Miriam Donadoni Omodeo (1989), and another edited by Marcello de Angelis (1991). These letters provided the ability to confirm dates of initial encounters, performance debuts, discussions on collaborations, opinions and compositional influences that provide insight into the life and character of Bastianelli.

A novel approach to the transformation of Impressionist painting into Classical music has been developed by X. Wang (et al.) (2018), but this has been done primarily through robotics and has nothing to do with music performance. This thesis, however, is focused on the performance outcomes of transforming painting into music in a Futurist style. The development of this Futurist performance framework based on concepts from the first three Futurist manifestos of *Manifesto dei Futurismo* (1909) by F. T. Marinetti; *Manifesto dei pittori Futuristi* (1910) by the Futurist painters Umberto Boccioni, Giacomo Balla, Carlo Carrà, Gino Severini and Luigi Russolo; and the *Manifesto dei Musicisti Futuristi* (1910) by F. B. Pratella. The English translations of these manifesto have been assisted by Rodney Johns Payton (1974), and Umbro Apollonio (2009). As well as the image of Baccio Maria Bacci's painting *Il tram di Fiesole* (1913), the publication of Baccio Maria Bacci's Parisian diary of 1913 (1971) provides a personal account of Bacci's interaction with other Futurist artists, letters to Bastianelli, and personal opinions on

music and art. Mino Borghi (1958) provides the most in-depth biography on Bacci's life and painting styles.

The following chapters aim to provide the context that led to the eventuation of a group of composers termed the *La Generazione dell'Ottanta* at the beginning of the twentieth century, and how the diverging styles of these instrumental composers can be demonstrated in performance. Chapter 2 illustrates the rise and fall of opera during the nineteenth century that made way for the revival of a new instrumental tradition at the beginning of the twentieth century. Chapter 3 discusses the reduction in scope and uncertainty of the term *La Generazione dell'Ottanta* and argues the inclusion of a much larger number of composers that each had their own individual stylistic direction. Chapter 4 discusses Pick-Mangiagalli's cultural and social contexts that have informed the development of a late Romantic performance framework, and chapter 5 identifies the performance outcomes of applying this framework to the Pick-Mangiagalli *Sonate*. Chapter 6 situates Bastianelli in his cultural and social context to inform the development of a Futurist performance framework through the lens of Bacci's painting techniques, and chapter 7 contains the performance outcomes of applying this framework to the Bastianelli *Sonata*.

Chapter 2- The Italian 'Crisis of Sensibility' at the Turn of the Century

This chapter aims to provide a musical background describing the historical context of 1800-1900 in Italy. Contained within the nineteenth century, this chapter will identify and discuss contributing reasons and events that shaped the path towards this study of instrumental music from composers of the *La Generazione dell'Ottanta* at the beginning of the twentieth century. During the nineteenth century, opera was the predominant force of Italian music, leaving minimal room for anything else to compete for the performance spotlight or even for publication. However, through the one-hundred-year reign of opera roughly between 1800-1900, a handful of musicians such as Bossi, Martucci and Sgambati, interested in instrumental music, protected and cultivated a small undercurrent of non-operatic music. The first part of this chapter will discuss the circumstances of the growth and dominance of Italian Opera through the implications of politics, socialism and nationalism, the Industrial Revolution and the influence of the Italian publishing companies. The second part of this chapter will follow the progress of instrumental music through the nineteenth century, observing the limited activity in chamber and orchestral music, contributing influences of Italian musicians of the day, the Italian Salon and influences from abroad. Increasing interest in instrumental music at the end of the nineteenth century and frustration around the loss of musical integrity in operatic works, led to the decline of opera to be surpassed by instrumental music into the twentieth century. This was largely encouraged by the composers born around 1880, the *La Generazione dell'Ottanta*, from an underrated period in Italian musical history.

Part 1: Italian Opera

Through the years of changing Italian leadership during the nineteenth century, opera had stayed its course and continued to grow, its popularity often being used by rulers and politics to further disseminate their own agendas to the public through staged entertainment. Supporters of the French rule in Republic centres in Italy adopted French beliefs in the theatre's political and educational importance at the turn of the nineteenth century. Milan and Naples used republican

theatres to reach the masses through the use of popular dialect, as well as the Republican Minister of the Interior Francesco Conforti's encouragement of using the theatre to be a form of public instruction presented in the guise of entertainment, but closely monitored to ensure that no other sentiments other than of the likes of patriotism and morality are represented.⁸ The theatre acted as a cultural centre-point and fostered a sense of community identity. In a time where public communication was restricted, with the press and informal public assembly banned, the theatre presented 'urban, educated Italians the opportunity to be entertained and to congregate lawfully in a public place.'⁹ After the fall of Napoleon's Empire, the monarchs of Restoration Italy were restored by the Congress of Vienna (1814-15) who but allowed the state authority to keep their power left over from the French administration.

Valuable resources and money were being spent on building and restoring theatres because of their value to society and embodied progress, the Italian monarchies correlating multiple theatres with power and status as well as the prosperity of the people. Assuming the functions of the court, the theatre became the place for the Italian monarchs to display themselves in grandeur and luxury.¹⁰ Although there was a reminiscence of the past court in the style of display, the monarchies were aware of the political and commercial realities of the theatre and recognised that audiences could be swayed and influenced by what they saw on the stage. To prevent any implicit messages against authority, censored works that were approved and registered with the police, were programmed and performed to control what the growing operatic audiences saw and heard. The ongoing importance and utilisation of the Italian opera theatre acted as a vehicle of opportunity politically, socially and commercially into the Italian Unification, or *Risorgimento* in 1871 which had begun in 1815 with the Congress of Vienna. Nationalists seized the opening to harness opera into its agenda as the value of the theatre increased socially, politically and commercially; the audience also growing in size from an increasing number of middle class in attendance. The European transition into the Industrial Revolution, followed by Italy, resulted in the rise of the Italian middle class and their new financial ability to indulge in previously unaffordable entertainment.

⁸ Davis, 'Italy', 196.

⁹ Davis, 'Opera and Absolutism in Restoration Italy, 1815-1860', 572.

¹⁰ *Ibid.*, 573.

Throughout Europe in the nineteenth century, the Industrial Revolution contributed to the development and restructuring of new social classes, largely the middle class, through the increase in jobs and wages. Although Italy was behind the rest of Europe in incorporating these industrial upgrades, the Industrial Revolution was a large fiscal injection into the Italian financial situation and paved the way for a newfound cultural growth of the bourgeois middle class. The upgraded middle class could now indulge in some of the customs usually acquainted with the nobility and aristocracy of Italy, resulting in imitations of the latest fashion, sporting ventures and, in particular, opera and theatre.¹¹ Opera was no longer restricted to the aristocracy and nobility and was becoming increasingly affordable for others from lower status backgrounds who, unknowingly, unravelled the course of operatic history with their middle class musical tastes discussed later in this chapter. It would be remiss to not point out that the theatre was also important artistically, since the leading Italian theatres were capable of funding such large scale works which brought contemporary trends in literature, music, visual art, and fashion together in one place¹² stimulating the demand for new works from composers, and competition between publishing houses.

Increasing the predominance of the operatic sensibility, the two main publishing houses Ricordi and Sonzogno actively competed with one another to promote their composers. Ricordi published the popular operas of Verdi (1813-1901) and Puccini (1858-1924), while Sonzogno responded with promising operatic composers such as Pietro Mascagni (1863-1945), Leoncavallo (1857-1919), Giordano (1867-1948), Cilea (1866-1950), and Franchetti (1860-1942).¹³ The competition between publishing companies for precedence of their represented operatic composers continued to flood the business and artistic marketplace, solidifying the major emphasis on operatic repertoire and continuing to expand the preference of the Italian opera scene.

¹¹ Paolo Raspadori, 'Becoming Workers? Strikes by Hotel and Restaurant Staff in Italy (1902-1923)', *International Review of Social History* 60/3 (2015): 378.

¹² Davis, 'Opera and Absolutism in Restoration Italy, 1815-1860', 572.

¹³ Mark Morris, *The Pimlico Dictionary of 20th-Century Composers*. London: Pimlico, Random House, 1999, 249.

As the opera audience demographic became larger, the content of the genre adjusted to provide what the audience was looking for: entertainment. The Italian publishers were amenable to the new public demand and perpetuated the ongoing popularity of opera, often turning away any other music that was not written for the stage. Rather than being the place to be seen and to socialise at a refined cultural event, Operetta or light opera provided relaxation from the day's events, and portrayed storylines of indulging the 'bourgeois dream' and materialism in place of complex, intense or pessimistic themes.

Two composers that embraced this style of opera were Mascagni and Leoncavallo, Mascagni's *Cavalleria Rusticana* described by Waterhouse (1968) as 'Downright Italian to the core'.¹⁴ Operetta gained popularity by reflecting traits of the public that was in attendance of these performances. The public wanted to indulge themselves in luxury, but also wanted to be able to relate to, and imagine themselves as, the characters in the story. For examples, Mascagni was the son of a working class baker, and his music expressed 'the sensibility of the common people exactly as it was, in all its coarse-grained crudity'.¹⁵ Mascagni's music was made to represent the music of the people in opposition to 'culturalismo' and escapist Romanticism of the *Scapigliatura*.¹⁶

The development into the new form of light opera as entertainment reflected a simplified taste of the broadening Italian audience. The reflection of the 'common people' onstage gave music critics ammunition to convince audiences that opera had started to lose musical complexity and was becoming a commercialised business venture built on the basis of profit and popular demand. This prompted the opportunity to look elsewhere for musical fulfilment, promoting the value and intellectual stimulation of instrumental music.

Part 2: Instrumental Music

Opera had held the musical interest of Italy for much of the first half of the nineteenth century with little else to compete with, as Waterhouse states that "absolute" music in Italy had almost

¹⁴ John C.G. Waterhouse, 'The Emergence of Modern Italian Music (Up to 1940)'. Ph.D. diss., University of Oxford, 1968, 59.

¹⁵ Waterhouse, 'The Emergence of Modern Italian Music', 60.

¹⁶ Ibid.

ceased to exist'.¹⁷ Composers such as Muzio Clementi (1752-1832), Luigi Cherubini (1760-1842), and Luigi Boccherini (1743- 1805) sought employment abroad, and those that stayed such as Francesco Pollini (1763- 1846) watched withering support or interest in the practice of orchestral and chamber music. There were various attempts at establishing instrumental music in some way, such as Pietro Costeggini's string quartet in Rome, 1833, playing Haydn, Mozart and Beethoven to cater to the familiar musical styles of the foreign residents. In Florence 1869, the *Societa dei Quartetti* instigated the conception of a regular symphonic concert series called *Concerti Popolari* by Carlo Pedrotti in 1872 that imitated Padeloups Prisian *Concerts Populaires*.¹⁸ Virtuoso violinist Antonio Bazzini (1818-1897) and Attilio Franchi (1801-1855) also contributed to the promotion and composition of quartet music through their collaboration on *Societa dei Concerti* in Brescia, established in 1868, composing music themselves to be programmed alongside the familiar works of Beethoven.¹⁹ Bazzini was appointed director of the Milan Conservatory in 1873 and continued to champion Beethoven, implementing Beethoven's works as a staple of the curriculum for students to perform and to study.²⁰ Although these societies exhibited the best intentions, their potential with instrumental material faltered with unenthusiastic Italian audiences that were not interested with international musical imports, and performers concerned with income, travelled abroad to seek musical stimulation internationally to foster any instrumental activity at all.

Chamber music was also found in the Italian Salon where the more intimate setting could provide another platform for small scale musical works for the reintroduction of instrumental music with programmes including Beethoven's Eroica Symphony for two pianos arranged by Czerny, a local chamber work, or Mendelssohn's piano concerto.²¹

Notable influences on the rebirth and acclimatisation of instrumental music were Giovanni Sgambati (1843-1914) and Giuseppe Martucci (1857-1909). Under the instruction of Liszt,

¹⁷ Ibid., 29.

¹⁸ Ibid., 30-32.

¹⁹ Allen, A. S. 'Beethoven's Music in Nineteenth-Century Italy: A Critical Review of its Reception Through the early 1860s.' Ph.D. diss., Harvard University, 2006, 64.

²⁰ Allen, 'Beethoven's Music in Nineteenth-Century Italy: A Critical Review of its Reception Through the early 1860s', 67.

²¹ Stephen Joseph DiBlasi, 'While the Diva Wasn't looking: An Analytical Survey of Late-Romantic Italian Chamber Music'. DMA diss., The University of Memphis, 2015, 8.

Sgambati had great effect on the progress of Italian instrumental music as a respected teacher and pianist and recognised as the founder of the modern Italian symphonic school. Martucci was an avid conductor and primary advocate of Wagner in Italy, and other ardent German classics.²²

Leone Sinigaglia (1868-1944), Sgambati and Martucci, were three significant musicians who tried to establish the '*ristabilimento dell'equilibrio*' around the 1880s through pure instrumental music which assimilated the spirit and style of the great Italian instrumental masters of the past like Frescobaldi, Corelli and Vivaldi.²³ Inspiration sought from the revival of the past Italian musical tradition was termed 'Return to the Past' by Waterhouse, to encapsulate the idea of inspiration from Italian composers from the Renaissance and Baroque periods. The renewal of Historicism and in this case 'Return to the Past', was a musical direction that began with Chilesotti, who took an interest in music of the past along with Guido Gasperini leading the *Associazione dei Musicologi Italiani* founded in 1908.²⁴ Giovanni Tebaldini (1864-1952) also promoted this, passing this neo-Palestrinian style onto his pupil Pizzetti.²⁵ Returning to music inspired by the Italian past also interested the Italian Catholic church after popular operatic tunes began to infiltrate church services, concerned with performing appropriate styles of music in churches only meant for sanctity, worship and prayer. Father Guerrino Amelli (1848-1933) described the infiltration of operatic adaption as 'the poison of theatrical sensualism' and believed that the revival could be centralised around the imitation and influence of these masters of Italian musical past, returning to characteristic aesthetic markers like 'tranquillity, peace, order, regularity and variety in unity' that he believed were more suited to church music.²⁶ Similar musical revival reformations were also occurring in other countries such as the Schola Cantorum in Paris founded in 1894 as a sacred music society that had also aligned themselves with the Institut Catholique de Paris to

²² Jean-Aubry, 'The New Italy', 34.

²³ Karen Maria Di Bella, 'Piano Music in Italy during the Fascist Era'. DMA Diss., University of British Columbia, 2002, 9.

²⁴ Waterhouse, 'The Emergence of Modern Italian Music', 35-36; Refer to Lorenzo Bianconi e F. Alberto Gallo pp. 7-14 'Vent'anni di musicologia in Italia in *Acta Musicologica* 54/ ½ (1982): 7-83 for further information.

²⁵ '[...] his [Tebaldini] compositions were closely bound up with his very enlightened teaching and with his musicological researches: Giovanni Tebaldini (1864-1952), the teacher of Pizzetti. Tebaldini's own music is of little account; but the fact that he was writing neo-Palestrinian music at all was important in shaping the tastes of his more gifted pupil'. Waterhouse, 'The Emergence of Modern Italian Music', 116.

²⁶ Laura Basini, 'Verdi and Sacred Revivalism in Post Unification Italy', *19th-Century Music* 28/2 (2004): 141;144.

educate young musicians in composition, sacred music, organ, piano, and Gregorian chant intending to become church organists and music directors.²⁷

Educators and performers also associated with the church, such as Marco Enrico Bossi (1861-1925) and Giuseppe Gallignani (1851-1923), influenced the younger generation in the conservatories and promoted the aesthetics of the church to budding composers, which was rooted in a revival of the old Italian tradition.²⁸ Conservatory students followed the trends of the symphonic medium and offered examiners works of large instrumentation and voiceless scores. These composers held much more of an influence over the younger generation of composers and therefore contemporary Italian music, being able to dictate and direct preference of aesthetic expression and style more effectively as teachers and promoters of contemporary Italian musical style.²⁹ After the years of operatic dominance, Italian music had begun to draw parallels with the new direction of music in Europe, involving the renewal of past traditions and incorporating international trends as a way forward.³⁰

Sgambati, Martucci, Sinigaglia, Bossi, and Gallignani were all to some extent influenced by the European music scene and its emphasis on instrumental writing, the symphony being the most revered musical form in which to articulate musical expression, and from the 1860s, Italian composers were concerned with a home grown, modern and symphonic tradition. In comparison to Wagner, who was writing stage works that involved a prestige about the orchestral writing that the stage centric Italian opera had not considered before, the highly commercial operatic scene was put 'under aesthetic suspicion'. Travelling musicians and artists brought to Italy an aesthetic of 'transcendent' instrumental art with composers such as Von Bülow to Venice, Liszt to Rome, and Thalberg to Naples Conservatory.³¹ The combination of national pride and the resurgence of the Italian musical past, with practical convenience of the international instrumental trends, were a major influence on the composers of Italy and the *La Generazione dell'Ottanta*.

²⁷ Catrena M. Flint, 'The Schola Cantorum, Early Music and French Political Culture, from 1894-1914. Ph.D. diss., McGill University, 2006, 5-6.

²⁸ Basini, 'Verdi and Sacred Revivalism in Post Unification Italy', 145.

²⁹ Di Bella, 'Piano Music in Italy during the Fascist Era', 9.

³⁰ Basini, 'Verdi and Sacred Revivalism in Post Unification Italy', 138.

³¹ Ibid., 138.

The thought that Italian opera had lost musical integrity and had become commercialised encouraged the growth of Italian instrumental music into the twentieth century through the compositions of the generation born after Puccini around the 1880s. These successors of the preceding composers persisted with the idea of redefining Italian music into the twentieth century through the composition of instrumental music, which they believed to contain a more lively Italian spirit.³² Notably vocal with their opinions were Fausto Torrefranca (1883-1955), Gian Francesco Malipiero (1882-1973), Ildebrando Pizzetti (1880-1968), and Alfredo Casella (1883-1947).

The shift away from the operatic tradition into alleged commercialism and decadence at the end of the nineteenth century held no resistance to the push towards the revival of a new instrumental tradition happening at the same time, supported by growth in chamber music participation, the church, musicology and European influenced educators. However, the composers escaping from under the dominance of the operatic scene, emerged into a climate that contained no real Italian instrumental tradition to carry on from the nineteenth century. Therefore, the composers of the *La Generazione dell'Ottanta* rebuilt a new instrumental tradition with influence from a variety of pre-existing styles to mould in their own individual way that led to the many diverging styles, aesthetic directions, and performance approaches.

³² Guido M. Gatti, 'Some Italian Composers of To-Day. Postludium (Continued)', *The Musical Times* 62 / 946 (1921): 836.

Chapter 3- *La Generazione Dell'Ottanta*

The term *La Generazione dell'Ottanta* was retrospectively manufactured to refer to a large cluster of composers born approximately around 1880 writing instrumental music inspired by a wide range of influences in contention with the operatic climate. A large number of composers have been neglected in favour of the four composers of Casella, Respighi, Pizzetti, and Malipiero, who allegedly carry more influence and literary substance than those with lesser contributions. This has severely reduced the scope of the term, in addition to the uncertainty of the scope and unclear definition of the term. The purpose of this chapter aims to justify the reasons why the scope of the term *La Generazione dell'Ottanta* should be wider, and to provide a comprehensive list of composers that can be considered as part of the *La Generazione dell'Ottanta*. This chapter also reiterates the individuality of each composer and the diverging styles within the *La Generazione dell'Ottanta* from different influences and contexts that made for a variety of performance practices to demonstrate the diverging, and sometimes contrasting, styles and aesthetics of the composers from this period.

Diverging Musical Directions of the *La Generazione Dell'Ottanta*

The coining of the term *La Generazione dell'Ottanta*, also known in English as 'The Generation of the 1880s', was credited to the Italian musicologist Massimo Mila (1910-1988) at the 1980 conference '*Musica Italiana del Primo Novecento "La Generazione Dell'80"*'.³³ This retrospective term referred to a cluster of Italian composers intent on re-establishing a new Italian instrumental tradition at the beginning of the twentieth century in opposition to the dominant operatic scene, as Berio reluctantly suggests that 'if anything, they were linked by a single negative reason: to disengage themselves from shallowness of the nineteenth-century melodramatic tradition'.³⁴ The *La Generazione Dell'Ottanta* were an integral segment that contributed to the rebuild of Italian instrumental music because, perhaps most favourably, the timing and circumstances of their

³³ 'L'idea di questo Convegno il cui scopo era mettere a fuoco problemi, riforme, legate a quel gruppo di musicisti che si riconoscono nella comprensiva etichetta coniata da Massimo Mila - "generazione dell'80" [...]'. Fiamma Nicolodi, *Musica Italiana del Primo Novecento "La Generazione Dell'80"* cura di Fiamma Nicolodi, Atti del Convegno Firenze 9-10-11 maggio 1980. Florence: Leo S. Olschki, 1981, preface IX.

³⁴ 'Erano semmai legati da una sola ragione negativa: quella cioè di disincagliarsi dalle secche della tradizione melodrammatica ottocentesca [...]'. Luciano Berio, 'Radici' in *Musica Italiana del Primo Novecento "La Generazione Dell'80"*, 11.

agenda coincided with the 'rough and unpredictable paths of a real cultural revolution' which was met without opposition.³⁵ The dedication to re-establishing a new instrumental tradition was felt most strongly in the first two decades of the twentieth century, and subsided after 1920 as they grew older and returned to music of the stage.³⁶ The figuration of instrumental compositions featured the small instrumental ensemble as it was thought to provide the best musical form for expressing their art and musical intentions, 'Hence a certain pleasure in handling the amplest musical forms- the sonata, the quartet, the music-drama.'³⁷

The re-building of a new Italian instrumental tradition was difficult because the predominance of opera, and the scarce instrumental tradition during the years between 1800-1900, created a predicament where Italian composers interested in instrumental music had no 'living Italian non-operatic tradition to build on'.³⁸ Without a pre-existing instrumental foundation, the composers of the *La Generazione dell'Ottanta* found direction and inspiration in a wide range of influences present at the turn of the twentieth century, generally derived from their individual cultural and social contexts. Two such influences that were drawn from within the Italian borders were Historicism and Futurism; Historicism looking backwards for inspiration from composers such as Palestrina, Monteverdi, Corelli, and Vivaldi, and Futurism discarding the past with blinkers only directed at the future, led by the first Futurist manifesto titled *Manifesto dei Futurismo* (1909) by Filippo Tommaso Marinetti. The influence of Nationalism came from both inside and outside Italy with influences of political rebuild that harnessed Italian Nationalist attitudes, paired with the influence of other instrumental composers from the rest of Europe such as the 'Russian Six', Edvard Grieg (1843-1907), and Béla Bartók (1881-1945), who took advantage of the idiosyncratic influences and folk tunes from their homeland to musically illustrate a picture of their country. The external motivators of Germanic and Austrian Romanticism, the symphonic format, and Impressionism of France through Salon chamber music, were imports of flourishing instrumental traditions that had secured its stylistic

³⁵ 'Non poteva non sembrare assurdo, allora, mettersi a contrastare il cammino di questi giovani incamminati sulla strada maestra della grande e gloriosa tradizione italiana per inoltrarsi sui sentieri aspri e imprevedibili di una vera e propria rivoluzione culturale.' Roman Vlad, 'Situazione storica della generazione dell'80', in *Musica Italiana del Primo Novecento "La Generazione Dell'80"*, 5.

³⁶ Mosco Carner, *Giacomo Puccini: Tosca*, Cambridge: Cambridge University Press. 1985, 72.

³⁷ Gatti, 'Some Italian Composers of To-Day; Postludium (Continued)', 836.

³⁸ Waterhouse, 'The Emergence of Modern Italian Music', 91.

conventions, having already been cultivated over the time that Italy had spent obsessing over their Italian operatic stage craft.

The beginning of the twentieth century presented ideal circumstances to regenerate a new instrumental tradition uninhibited by stylistic restraints, allowing complete freedom of individual artistic expression amongst composers of the *La Generazione dell'Ottanta* that resulted in a wide breadth of diverging styles. Describing the myriad of individually crafted stylistic directions, Gatti (1921) observes that 'The future of Italian music is in the hands of a large group of composers, each with his own ideals, and in some cases with an outlook antipathetic to that of his fellows. For this reason, it would be misleading to regard them as a 'school' also noting that 'above all, however, such wholesale classification would do a good deal less than justice to composers whose outlook is so strongly personal'.³⁹ Waterhouse also states that 'on the whole the more adventurous composers of the time were content to work in isolation and relative obscurity, without forming themselves into schools or pressure-groups'.⁴⁰ The diverging tendencies between composers of the *La Generazione dell'Ottanta* is a critical observation that occurs frequently because as Berio deduces, the *La Generazione dell'Ottanta* were a rather inconsistent set of musicians that had nothing to build together, even subconsciously.⁴¹ However, to complicate matters, there were smaller 'groups' within the *La Generazione dell'Ottanta* formed by composers with their own group name and collective ideology to reflect their cohesive direction.

Groups Within the *La Generazione Dell'Ottanta*

In exactly the same vein as the Russian "*Six*", Pizzetti, Malipiero, Respighi, Renzo Bossi and Bastianelli formed a short-lived pressure group in 1911 and called themselves *I Cinque Italiani* with the collective musical aim of bringing about the *risorgimento* of Italian music. As their

³⁹ Guido M. Gatti, 'Some Italian Composers of To-Day', *The Musical Times* 62/935 (1921): 10.

⁴⁰ Waterhouse, 'The Emergence of Modern Italian Music', 184.

⁴¹ 'Io penso che non sia veramente appropriato coprire con l'ombrello della "Generazione dell'80" un insieme piuttosto incoerente di musicisti nati, sì in Italia intorno al 1883, ma privi di qualsiasi forma di complementarità, di reciprocità e di fertile antagonismo [...] La mancanza di complementarità e di costruttiva conflittualità fra i membri della cosiddetta "generazione dell'80" italiana era semplicemente dovuta al fatto che essi non avevano proprio nulla da costruire assieme, neanche negli angoli più remoti della loro coscienza. Casella a parte, essi non erano certamente mossi da ideali, da presagi né da oscure consapevolezza'. Berio, 'Radici', 10- 11.

spokesperson, Bastianelli wrote a manifesto published in *Cronache Letterarie* presenting the musical intentions of the group as

‘Five young Italian musicians animated by a common ideal, a very noble one: that of bringing about the *risorgimento* of Italian music, of our real, great music, which from the end of the golden 18th century till today has been, with very few exceptions, depressed and circumscribed by commercialism and philistinism’.⁴²

Although the practice of the group was of slight importance, their musical ideals were picked up by other musicians in the coming years, such as with Casella’s musical concert society *Società Italiana di Musica Moderna* (also known as *Società Nazionale di Musica*) from 1915 onwards. The aims of Casella’s *Society* included performing and publishing new contemporary works by young Italian composers, resurrecting old and forgotten music, and establishing an exchange of new music between principal foreign countries.⁴³ Casella notes the composers who were active in his *Society* as Gian Francesco Malipiero, Ildebrando Pizzetti, Enrico Bossi, Vincenzo Tommasini, Luigi Perracchio, Adolfo Gandino, Carlo Perinello, Renzo Bossi, Francesco Mantica, Victor de Sabata, Domenico Alaleona, Giuseppe Ferranti, Ferdinando Liuzzi, Alberto Gasco, Giulia Recli, Vittorio Gui, Riccardo Zandonai and Vincenzo Davico.⁴⁴ A few years later in 1923, Malipiero, Casella, Mario Labroca and the poet Gabriele d’Annunzio, formed another group who called themselves the *Coprazione delle Nuove Musiche* with the aims of dispersing modern culture to the Italian public.⁴⁵ The other notable collaboration between musicians, was the argumentative 1932 manifesto written by Aleco Toni and signed by Pizzetti, Respighi, Zandonai, Gasco, Giuseppe Mulé, Guido Guerrini, Gennaro Napoli and Guido Zuffellato that expressed frustration over the lack of a clear musical direction from ‘various incompatible tendencies’ and protested against ‘objective’ music that leaves no room for expression.⁴⁶ The italicised group

⁴² Waterhouse, ‘The Emergence of Modern Italian Music’, 185.

⁴³ Casella, *Music in My Time: The Memoirs of Alfredo Casella* trans. and ed. by Spencer Norton. Norman: University of Oklahoma Press, 1955, 140.

⁴⁴ Casella, *Music in my Time*, 119; 143.

⁴⁵ This group had slightly different intentions than the earlier *Società di Musica Moderna*, instead, acted more as a ‘vehicle of modern culture which should bring to Italy the tastes expressions and the most recent researches of contemporary musical art.’ *Ibid.*, 160.

⁴⁶ The principal points noted in the manifesto are that ‘For twenty years all the aesthetic creeds aiming at subverting tradition have been proclaimed and practised. Various incompatible tendencies have been co-operating in a ceaseless, chaotic revolution. We hear a good deal about “tendencies” and “experiments,” but seek in vain for a definite affirmation or clear road. The public, bewildered and cowed, stands wondering to whom to listen and which path to follow. Let this public now shake off the yoke of intellectual subjection by which all genuine impulses are paralysed. We protest against the so-called “objective” music, in which no room is found for life-giving inspiration and live expression, in which there is no “human content”- nothing but a mechanical plan and intellectual sophistry.’ M.D. Calvocoressi, ‘Music in the Foreign Press’, *The Musical Times* 74/1081 (1933): 227.

names that represent a unified aim or direction, and similar use of italicisation with the term *La Generazione dell'Ottanta*, have resulted in the inaccurate assumption that the *La Generazione dell'Ottanta* also shared a collective musical aim together. Lee (2002) seemingly interchanges the group name *I Cinque Italiani* with the term *La Generazione dell'Ottanta* and again only refers to four composers of Pizzetti, Malipiero, Casella and Respighi.⁴⁷ Budden implies that Casella was the 'leader' of the *La Generazione dell'Ottanta*, somewhat interchanging the term with Casella's leadership of his society the *Società Nazionale di Musica Moderna* which is not a correct assumption.⁴⁸

The lack of a certain definition of the term *La Generazione dell'Ottanta*, as well as the unsuitable interchange between group names and terms, has evidently caused confusion that has led to the trend of predominantly only recognising Pizzetti, Malipiero, Respighi, and Casella as composers of the *La Generazione dell'Ottanta*.

Composers of the *La Generazione Dell'Ottanta* in the Current Literature

Shaped by their different cultural and social settings, the disparate and sometimes antipathetic stylistic directions of the *La Generazione dell'Ottanta* compel the need for individual discussion on each composer to determine their personal style, and the development of a similarly specific performance approach for their music. Unable to umbrella the numerous composers and their individual stylistic directions, the literature on the *La Generazione dell'Ottanta* has, over time, discounted the smaller contributions of lesser composers in favour of focusing on composers that were more prolific and influential, as a richer source for investigative research and documentation. This has sharply reduced the number of composers currently considered as part of the *La Generazione dell'Ottanta*, generally referring to the four composers Ildebrando Pizzetti (1880- 1968), Gian Francesco Malipiero (1882-1973), Ottorino Respighi (1879-1936), and Alfredo Casella (1883-1947). Riccardo Viagrande (2007) and Di Bella (2002) convey that of all the

⁴⁷ 'Of the five who issued the manifesto, three of them -Pizzetti, Malipiero, and Respighi – had been born in or soon after 1880. Along with a fourth Italian musician Alfredo Casella, also of the same age and soon to return from an extended period abroad, they would come to be called the *Generazione dell'80*.' Hae Jong Lee, 'The *A Cappella* Choral Music of Ildebrando Pizzetti'. DMA Diss., University of Illinois at Urbana-Champaign. 2004, 11.

⁴⁸ Julian Budden, 'Book Review: Musica italiana del primo Novecento: 'La generazione dell'80'. Atti del convegno Firenze 9-10-11 maggio 1980 by Fiamma Nicolodi', *Music and Letters* 64/1/2 (1983): 119.

composers born around the year 1880 only Respighi, Pizzetti, Casella, and Malipiero are worth discussing.⁴⁹ The severely reduced scope of only four composers is evidently inaccurate, as indicated by the various composers named in the groups above. The inconsistency and confusion around the term *La Generazione dell'Ottanta* has led me to propose a definitive scope and clearly articulated explanation of the term.

A Wider Scope for the Term *La Generazione Dell'Ottanta*

As well as the various composers listed as part of the *I Cinque Italiani*, *Società Nazionale di Musica Moderna*, *Coprazione delle Nuove Musiche*, and the signatories of Toni's 1932 manifesto, I have endeavoured to consult as many biographies, music encyclopaedias and publication catalogues on this period as possible, to define the most comprehensive list of composers that could be considered part of the *La Generazione dell'Ottanta*. The contents of my research indicate that 'The Emergence of Modern Italian Music (Up to 1940)' (1968) by John Waterhouse collates the information found amongst the rest of the pertinent material I consulted, including the microfilm reels of *Bollentino Bibliografico Musicale* Milano (1926-1933), the series of sketches for the *Rassegna Musicale* in the 1920s titled 'Some Italian Composers of To-Day' by Guido M. Gatti, and Spencer Norton's translation of Alfredo Casella's *Music in My Time: Memoirs of Alfredo Casella* (1955). Waterhouse also clearly defines the bracket of birth years either side of 1880 as 1875-1890 and justifies the inclusion and exclusion of composers born within this bracket by delimiting the scope to composers that fit the instrumental based criteria.

Although Waterhouse has divided his discussion into composers of more and lesser importance, he still mentions and discusses the lesser composers and their contributions, critically distinguishing his work from others who have excluded the lesser composers altogether. After lengthy discussions on Pizzetti, Casella, and Malipiero, Waterhouse refers to other composers born before 1890 that were active around 1910-1940, introducing chapter nine with the explanation:

⁴⁹ Ricardo Viagrande, *La Generazione dell'Ottanta*. Monza: Casa Musicale Eco, 2007; 'The four main composers of this generation are Ottorino Respighi (1879-1936), Ildebrando Pizzetti (1880-1968), Gian Francesco Malipiero (1882-1973) and Alfredo Casella (1883-1947). [...] Generally, the four main composers mentioned above are those who are most referred to, and for the purpose of this study, are the composers who contributed the most to the piano repertoire.' Di Bella 'Piano Music in Italy During the Fascist Era', 11-12.

‘But first we must turn, in Ch. IX, to the by no means negligible achievements of some of the other composers born before 1890 who were active between 1910 and 1940 – not only to the more significant lesser figures born between c. 1875 and 1890 (from Respighi and Alfano downwards) who together with Pizzetti, Casella and Malipiero formed what is commonly known as the generazione dell’80.’⁵⁰

Waterhouse clearly defines the scope of birth years from 1875-1890 that realistically correlates with the approximation of birth years around 1880 and also reflects a similar outline of birth years of the composers included in Gatti’s sketches. I have taken this bracket as the authoritative source and have included composers between the years 1875-1890 inclusive. I have therefore listed the following names as composers of the *La Generazione dell’Ottanta* in chronological order:

Franco Alfano (1875-1954), Francesco Mantica (1875-1970) Carlo Perinello (1877-1942), Adolfo Gandino (1878-1940), Alberto Gasco (1879-1938), Ottorino Respighi (1879-1936), Ildebrando Pizzetti (1880- 1968), Francesco Balilla Pratella (1880-1955), Domenico Alaleona (1881-1928), Gian Francesco Malipiero (1882-1973), Riccardo Pick-Mangiagalli (1882-1949), Giannotto Bastianelli (1883-1927), Renzo Bossi (1883-1965), Alfredo Casella (1883- 1947), Luigi Perracchio (1883- 1966), Licinio Refice (1883-1954), Francesco Santoliquido (1883-1971), Riccardo Zandonai (1883-1944), Ferdinando Liuzzi (1884-1940), Aleco Toni (1884-unknown), Vittorio Gui (1885-1975), Carlo Jachino (1887-1971), Gino Tagliapietra (1887-1954), Piero Coppola (1888- 1971), Giuseppe Ferranti (1888-1937), Vito Frazzi (1888-1975), Vincenzo Davico (1889-1969) and Guilia Recli (1890-1970).

Riccardo Zandonai (1883-1944) is debated whether to be included, but as an exception from the operatic world, I have included him in the *La Generazione dell’Ottanta*, because as Waterhouse argues, ‘Zandonai differed from most older Italian opera composers, and from Montemezzi too, in writing a fair number of works for the concert-hall – in this respect at least he showed himself to be a true member of the “generazione dell’80”’.⁵¹ Also added to the list of composers of the *La Generazione dell’Ottanta* but not found in Waterhouse’s thesis are Adolfo Gandino (1878-1940) and Guilia Recli (1890-1970) who were composers and contemporaries active in Casella’s *Società Italiana di Musica Moderna*.⁵²

⁵⁰ Waterhouse, ‘The Emergence of Modern Italian Music’, 505.

⁵¹ Waterhouse, ‘The Emergence of Modern Italian Music’, 528.

⁵² Casella, *Music in my Time*, 143.

Although born within the years 1875-1890, I have excluded from the *La Generazione Dell'Ottanta* the Italian composers Waterhouse considered 'Inheritors of the Old Operatic Tradition'. These include Italo Montemezzi (1875- 1952), Ermanno Wolf-Ferrari (1876-1948)⁵³, Arrigo Pedrollo (1878-1964), Stefano Donaudy (1879-1925), Lualdi (1884-1971), Giuseppe Mulé (1885-1951), Felice Lattuada (1882-1962), Luigi Ferrari-Trecate (1884-1964), Ezio Camussi (1883-1956).⁵⁴

Definition of the *La Generazione dell'Ottanta*

Derived from the discussions above, my definition of the *La Generazione dell'Ottanta* refers to a larger scope of composers and articulates their stylistic diversity over uniformity I have defined the *La Generazione dell'Ottanta* as the group of instrumental composers born between 1875-1890 that were committed to the re-establishment of a new Italian instrumental tradition in the first twenty years of the twentieth century, intent on differentiating themselves from their operatic predecessors.

While composers of the *La Generazione dell'Ottanta* shared the one aim of distancing themselves from opera, they cannot be considered a 'group' or 'school' because they did not have cohesive aims or share a musical purpose with one another. With the inability to refer to the *La Generazione Dell'Ottanta* as a united musical collective, the current literature has overlooked the contributions of lesser composers and has reduced the number of composers down to Pizzetti, Malipiero, Casella, and Respighi, as they are considered the most prolific and influential for literary consideration. While Massimo Mila is acknowledged to have coined the term *La Generazione dell'Ottanta*, the retrospective nature used only in the literature without specific criteria or scope has amounted to confusion and mistaken interpretations and uses. The smaller

⁵³ Wolf-Ferrari has been excluded because he was writing operatic works during the first twenty years of the twentieth century and is largely remembered as an opera composer. Although he did write a number of instrumental works, the majority fall outside the twenty-year bracket.

⁵⁴ As noted in Waterhouse's thesis, composers that were born too early and fall outside of the bracket include Ferruccio Busoni (1866-1924), Antonio Ricci-Signorini (1867-1965), Giacomo Setaccioli (1868-1925), Amilcare Zanella (1873-1949) and Giulio Bas (1874-1929). Composers born after 1890 that are born too late to be included and deemed 'Generazione dell'90' by Waterhouse include Guido Guerrini (1890-1965) (even though Guerrini was born in 1890 he only wrote one stage work between 1900-1920 which excludes him from the group), Ezio Carabella (1891-1964), Franco Casavola (1891-1955), Giorgio Federico Ghendini (1892-1965), Mario Persico (1892-1977), Guido Pannain (1891- 1977), Ettore Desderi (1892-1974) Alberto Ghislanzoni (1892- 1984), Victor de Sabata (1892-1967) (part of Casella's *Society* but too young to be included), Enzo Masetti (1893-1961), Mario Castelnuovo-Tedesco (1895-1968), Lodovico Rocca (1895-1986), Salvatore Musella (1896-1943), Mario Bruschetini (1896-unknown) Mario Labroca (1895-1973), Renzo Massarani (1898-1975), Vittorio Rieti (1898-1994), Luigi (Louis) Cortese (1899-1976), Dante Alderighi (1898-1968), Sebastiano Caltabiano (1899-1987).

arrangements and re-arrangements of groups that share collective aims formed within the cluster of the *La Generazione dell'Ottanta*, have further obscured clarity on the matter through the mistaken interchanging between the group names of *I Cinque Italiani*, *Società Italiana di Musica Moderna*, and the term *La Generazione dell'Ottanta*. I therefore referred to 'The Emergence of Modern Italian Music (Up to 1940)' (1968) by John Waterhouse to define a comprehensive list of composers born between the specific set of parameters of 1875-1890 that were notable for their instrumental contributions, excluding composers considered inheritors of the old operatic tradition.

This cluster of composers had divergent individual styles, influences, and aesthetics, informed by idiosyncratic cultural and social circumstances and influences. Unable to broadly refer to a general style of the *La Generazione dell'Ottanta*, the diverging musical styles within the *La Generazione dell'Ottanta* requires a discussion on each individual composer to comprehend their contextual implications to develop a performance approach that appropriately represents their musical style. As contribution to new knowledge, based on the relatively unknown composers of Riccardo Pick-Mangiagalli and Giannotto Bastianelli, I have developed a case study and framework for each composer that illustrate the diverging aims and aesthetics of the *La Generazione dell'Ottanta* in performance. Chapter 4 and 5 address the case study and performance framework of the *Sonate en Si mineur pour Violon et Piano Op. 8* (1906) by Riccardo Pick-Mangiagalli, based within the romantic late-nineteenth and early twentieth-century performance practice approach assisted by the performance decisions of the pedagogue Otakar Ševčík. Chapters 6 and 7 discuss a contrasting case study and performance framework for the *Sonata per Pianoforte e Violino* (1912) by Giannotto Bastianelli developed from his connection with the Futurist movement and relationship with the Futurist painter Baccio Maria Bacci. Both case studies have developed specific performance practice principles that reflect the individuality of each composer and how their cultural and social contexts have influenced their individual style, demonstrated in the performance outcomes of these two violin sonatas.

Chapter 4 - Case Study no. 1: Riccardo Pick-Mangiagalli (1882-1949)

Case study no. 1 provides an example of how the Austro-Germanic late Romantic style can be incorporated into a modern performance framework of the Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8 to illustrate a reflection of the composers stylistic influences and personal aesthetic derived from Pick-Mangiagalli's historical, social and cultural contexts at the time of composition of this *Sonate*. Pick-Mangiagalli's Viennese residency and the influence of Brahms informed this traditional Late-Romantic style, as well as his performing career with brother Roberto and their association with the Czech pedagogue Otakar Ševčík (1852-1934). The performance approach of Historically-Informed Performance regularly assists performers with interpreting music from the past and I will be utilising late-nineteenth-century historical material and literature such as violin treatises, performer editions and musicological literature to form the contextual basis for developing my performance framework. For further context specific to Pick-Mangiagalli *Sonate* Otakar Ševčík's pedagogic material, as well as the recordings of Jan Kubelik, have guided decisions towards the relevant performance principles of this framework which are expressive dynamics and accents, and portamento and vibrato that I have interpreted and pragmatically applied in the performance framework for this *Sonate*.

Musical Styles in Vienna at the Turn of the Century

Vienna, like the rest of Europe, mirrored the socio-cultural changes in all areas including politics, society, culture and beliefs around the turn of the century. As the hub of the Austro-German Empire, Vienna was already culturally and ethnically diverse and had seen an influx of people from surrounding countries who brought cultural and artistic wealth with them.⁵⁵

Vienna had attracted many musical figures around the turn of the century, Abraham (1974) drawing attention to the years 1890-1914, which showcased the expansion of Romantic notions

⁵⁵ Elliott Antokoletz, *A History of Twentieth-Century Music in a Theoretic-Analytical Context*. Ebooks Corporation: Routledge, 2013, 39.

and ideas into many strands and interpretations into the twentieth century.⁵⁶ Composers such as Johannes Brahms, Richard Wagner, Anton Bruckner, Gustav Mahler, Richard Strauss and Arnold Schoenberg illustrate the progression of variegated musical styles that were cultivated in Vienna over the course of the years leading up to, and after, the turn of the century.

Different stylistic and idealistic directions were taken in the years around the turn of the twentieth-century where one angle leaned towards the preservation and continuation of a traditional German Romanticism built on the foundations of the past classical Beethovenian character and style while another progressive angle, in competition with this traditional lineage, was eager to develop and extend the expressive qualities of Romanticism through harmony, chromaticism, longer melodic lines and orchestral expansion. This direction reflected new cultural tendencies in literature, psychology, and visual arts, where the interest of looking inwards to feelings and emotions, termed *expressionism*, had taken hold in contrast to *Impressionism*, looking outwards and creating windows of the world.⁵⁷ As an extension of progressive Romanticism, innovative ways of thinking and creating music breached the conventional tonal boundaries and directions into non tonal music, and facilitated experimentation of creating music by cellular divisions with motivic fragments, which ultimately lead to twelve tone composition.⁵⁸

Prior to the beginning of the twentieth-century, composers in Vienna had the shared goal of contributing to, and maintaining, the German music tradition but had already found a divide between Brahms and Wagner in their approach to Romanticism. Pople (2004) notes that Brahms in particular was determined to retain traditional German music and was inherently staunch in continuing Beethoven's legacy against those that sought to progress musically with the likes of Richard Wagner's interest in chromaticism and expansion of orchestral size for expressive purposes in full harmonic saturation.⁵⁹ In contrast to the new direction of long melodic lines and orchestral expansion of Wagner and Liszt, Brahms used small motifs and thematic variation to

⁵⁶ Gerald Abraham, 'The Apogee and Decline of Romanticism: 1890-1914' in *The New Oxford History of Music: The Modern Age 1890-1960 Volume X* ed. by Martin Cooper. Oxford: Oxford University Press, 1974, 1.

⁵⁷ Antokoletz, *A History of Twentieth-Century Music in a Theoretic-Analytical Context*, 62.

⁵⁸ Ibid.

⁵⁹ Anthony Pople, 'Styles and Languages Around the Turn of the Century' in *The Cambridge History of Nineteenth-Century Music* ed. by Jim Samson. Cambridge: Cambridge University Press, 2004, 602.

develop melody and musical language that reflected the Beethovenian character and wrote for the orchestral size of the nineteenth-century, deflecting the advances of operatic style.⁶⁰ Freedom and flexibility of rhythm was also an integral part of Romantic style that distanced the period from the Classical style, as well as investigation into cross-rhythmic and syncopated rhythmic and harmonic complexities used to create “misplaced” bar-lines and accents in the “wrong places”.⁶¹ The developments in rhythmic and harmonic flexibility are often found at the start of Brahms’s compositions, interpreted by McClelland (2009) as destabilised beginnings.⁶² The praise of Brahms’ Symphony no. 1 from conductor Hans von Bülow as being Beethoven’s “10th Symphony” promoted Brahms’ stature as one of the greats alongside Bach and Beethoven with the catchphrase “the three B’s” and secured a place for the Classico-Romantic style symphony to be chosen as a medium.⁶³

Distancing himself away from Brahms and the past confines of traditional Romantic scale in the same era, Wagner pushed the Romantic ideal to a culminating point at the end of the nineteenth-century by stretching the boundaries of the symphonic and operatic structure with *Parsifal* (1882) and *Tristan und Isolde* (1859) as a summation of the various Romantic tendencies.⁶⁴ Classical melody was challenged by Romantic composers looking to extend and elongate the previously well balanced and symmetrical phrases punctuated endings with perfect or plagal cadences with the Romantic super-legato phrase known as the *climax* or *long-line* phrase.⁶⁵

The Romantics also experimented with wide intervallic leaps for expressive purposes and expanded the melodic range.⁶⁶ Wagner found technical means to express and expand emotions through ultra-chromaticism along with Bruckner and Mahler’s first three symphonies composed in the 1890s, Pople (2004) states that ‘the divide between, on the one hand, those who counted themselves followers of Liszt and Wagner and, on the other, those who were aligned with the supporters of Brahms, is sufficient to indicate the nature of the issue.’⁶⁷ Both Mahler and Strauss

⁶⁰ Ibid.

⁶¹ Rey M. Longyear, *Nineteenth-Century Romanticism in Music* (3rd ed., Prentice-Hall history of music series). Englewood Cliffs, N.J.: Prentice-Hall, 1988, 289.

⁶² Ryan McClelland, ‘Brahms and the principle of Destabilised Beginnings’, *Music Analysis* 28/1 (2009): 6.

⁶³ Richard Taruskin, *Text and Act; Essays On Music and Performance*. New York: Oxford University Press, 1995, 735.

⁶⁴ Abraham, ‘The Apogee and Decline of Romanticism: 1890-1914’, 1.

⁶⁵ Bruce Haynes, *The End of Early Music a Period Performer’s History of Music for the 21st Century*. Oxford: Oxford University Press, 2007, 53.

⁶⁶ Longyear, *Nineteenth-Century Romanticism in Music*, 6.

⁶⁷ Pople, ‘Styles and Languages Around the Turn of the Century’, 612.

pushed the extremities of emotional intensity with intense dissonant chromaticism, teetering on the threshold of a new musical idiom; Strauss's *Elektra* (1909) exemplifying certain non-tonal aspects that foreshadow free atonality but never crossed that boundary by holding onto a specific scheme of chromatic relations.⁶⁸

Although Strauss's later works developed and expanded the Romantic notion, Strauss's early compositions were grounded in influence of the German Romantic tradition in works such as *Don Juan* (1888), which after the initial flourish is 'frankly Mendelssohnian in texture'.⁶⁹ Like Strauss, Arnold Schoenberg (1874-1951), as an autodidact and with no older generation for musical inheritance, buried himself in his work and sought to invent himself a learned position in the music profession from a quasi-traditional angle.⁷⁰ The results of Schoenberg's studies and ready acceptance of musical guidance echo with the influence of Wagner's chromatic idiom of *Tristan* in *Verklärte Nacht* (1899).⁷¹ Schoenberg then began to embark on establishing a new chromaticism, transforming classical tonality by leading the way for the Second Viennese School.⁷² From around 1909 onwards, Schoenberg, and his students Anton von Webern and Alban Berg, developed an interest in motivic or cell-pitch transformations in the so called 'free-atonal' idiom where the process of cells generated from melodic and harmonic fabric, formed the basis of the structure.⁷³ Such works that established the use of these new non-tonal techniques are Schoenberg's *Erwartung* (1909), *Pierrot Lunaire* (1912) Berg's *Wozzeck* (1914-1922) and Webern's *Drei Volkstexte* (1925).

The Pick-Mangiagalli Brothers- Riccardo Pick-Mangiagalli (1882-1949): Biography

Pianist and composer Riccardo Pick-Mangiagalli (1882-1949) was considered, by Gatti (1921), a 'naturalised Italian' after moving to Italy at the age of two from Czechoslovakia. Pick-Mangiagalli attended the Milan Conservatory from 1896-1903, studying piano with Vincenzo Appiani and composition with Vincenzo Ferroni.⁷⁴ From 1903 until 1914, Pick-Mangiagalli was

⁶⁸ Antokoletz, *A History of Twentieth-Century Music in a Theoretic-Analytical Context*, 39.

⁶⁹ Pople, 'Styles and Languages Around the Turn of the Century', 603.

⁷⁰ *Ibid.*, 613.

⁷¹ Antokoletz, *A History of Twentieth-Century Music in a Theoretic-Analytical Context*, 48.

⁷² *Ibid.*

⁷³ *Ibid.*, 55.

⁷⁴ Guido M. Gatti, 'Some Italian Composers of To-Day. IV. Riccardo Pick-Mangiagalli (Continued)', *The Musical Times* 62/939 (1921): 323.

an active pianist and spent time Vienna, where he met and married his wife Elsa Kurzbauer, and often travelled to major European capital cities.⁷⁵ Pick-Mangiagalli's musical output during his time spent in Vienna was predominantly instrumental of for voice and piano with works that include the *Quatuor Op. 18 per due Violini, Viola e Violoncello* (1909) and a few violin and piano works like the *Sonate en Si mineur pour Violon et Piano Op. 8* (1906), *Serenade for A Coralline* (1908), *Sirventese* (1908). His works for violin and piano were probably for his duo collaboration with his brother and violinist Roberto Pick-Mangiagalli (1888-1954), who studied under the pedagogue Otakar Ševčík.⁷⁶ In addition to the student teacher relationship between Roberto Pick-Mangiagalli and Ševčík, Riccardo Pick-Mangiagalli also had ties to Ševčík evident in violin and piano work titled *Sirventese* (1908) with the inscription *Doigtée par the ProF. O. Ševčík* (Fingerings by Professor Ševčík) regarding Ševčík's editing of the violin part.⁷⁷

Pick-Mangiagalli retired his performing career in 1914 to focus solely on composition of larger scale works for orchestra and for the stage. Pick-Mangiagalli is recognised for his works for ballet which include *Salice d'Oro* (1911-1912), *Il Carillon Magico* (1915), and *Casanova a Venezia* (1928), and for orchestra *Notturmo e Rondo Fantastico* (1914), *Humoresque Op. 35 per Pianoforte e Orchestra* (1916), *Sortilegi Op. 39 per Pianoforte e Orchestra* (1917), and the comedic opera *Basi e Bote* (1919-1920).⁷⁸ Pick-Mangiagalli's compositional work was admired by conductor Arturo Toscanini, where Pick-Mangiagalli collaborated with Toscanini on a concert tour in 1918, performing the *Humoresque* and *Sortilegi* with Pick-Mangiagalli playing the solo piano part. Toscanini became an idol to the thirty-six-year-old composer, and it can be easily assumed that an introduction to Pick-Mangiagalli's wife would have eventuated, which led to another of Toscanini's affairs that continued for about a year and a half and possibly even longer. The friendship was ruined but not to be deterred by personal issues, and perhaps adding salt to the wound, Toscanini continued to perform Pick-Mangiagalli's music for several more years.⁷⁹ Since

⁷⁵ Elisabetta Brunialti, 'Preliminari per un catalogo ed uno studio critico dell'opera di Riccardo Pick-Mangiagalli'. Università di Padova, 2002, 27.

⁷⁶ Elisabetta Brunialti, 'Preliminari per un catalogo ed uno studio critico dell'opera di Riccardo Pick-Mangiagalli', 29.

⁷⁷ Riccardo Pick-Mangiagalli, *Sirventese* ed. Otakar Ševčík. Milan: G. Ricordi & Co, 1908.

⁷⁸ Additional ballet works by Pick-Mangiagalli are *La Berceuse* (1916), *Sumatra* (1917), *Mahit* (1921-1922), for orchestra *Due Preludi Op. 42 per orchestra* (1918), *Quattro Poemi* (1923-1925) and *Preludio e Scherzo Sinfonico* (1938). See Elisabetta Brunialti, 'Preliminari per un catalogo ed uno studio critico dell'opera di Riccardo Pick-Mangiagalli', 26-27.

⁷⁹ Harvey Sachs, *Toscanini: Musician of Conscience*. New York: Liveright Publishing Corp, 2017, 328-330.

divorce was unobtainable in Italy until 1970, the composer acquired a divorce in the Free State of Fiume and returned to Italy permanently. Pick-Mangiagalli's musical style, as mentioned above, remained conservative and his traditionalist attitudes were reflected with involvement in an Italian manifesto published on the 27th of December 1932 in *Il Popolo d'Italia*, *Il Corriere della Sera* and *La Stampa* against modernism, Futurism, international influence and any other musical style that competed with the Italian tradition belonging to the past century.⁸⁰ The political agenda at the time had a preference for opera and staged works which could easily disseminate Fascist directives to the masses which created a saturation of these mediums, shaping new musical outputs.

Pick-Mangiagalli became the director of the Milan Conservatory from 1936-1949, as the successor to Pizzetti, and continued to compose and successfully publish music other than opera during his tenure as he 'was able to enter the good graces of Casa Ricordi with his Italian-Viennese music.'⁸¹ Pick-Mangiagalli's late works were still well regarded because his style remained conventional, adding to the orchestral repertory with works such as *Preludio e Scherzo sinfonico per orchestra* (1938), *Intermezzo* for small orchestra Op. 62 (1939) and *Concerto for piano in sol* (1944).⁸² Riccardo Pick-Mangiagalli died on the 8th of July 1949 in Milan.

The Pick-Mangiagalli Brothers- Roberto Pick-Mangiagalli (1888-1954)

The younger brother of the two, the violinist Roberto Pick-Mangiagalli (1888-1954), is hardly referred to in the literature without the foil of Riccardo, and is only sometimes briefly mentioned at the end of Riccardo's biographical entries.⁸³ However, the Italian sources of Roos (1999), who writes about the painter Giorgio di Chirico, and Brunialti's (2004) thesis on Pick-Mangiagalli, both provide information on Roberto Pick-Mangiagalli's musical education having notably studied under the direction of Otakar Ševčík in Prague.⁸⁴ Further information in regards to the

⁸⁰ Brunialti, 'Preliminari per un catalogo ed uno studio critico dell'opera di Riccardo Pick-Mangiagalli', 24.

⁸¹ 'Il Pick-Mangiagalli è riuscito con la sua musicchetta italo-viennese ad entrare nelle buone grazie di Casa Ricordi.' Giannotto Bastianelli, 'Riccardo Pick-Mangiagalli: Impressioni sul <Carillon Magico>' in *La musica pura: Commentari e altri Scritti* edited by Miriam Donadoni Omodeo. Firenze: Leo. S. Olschki Editore, 1974, 308. (Also published in *Il Resto del Carlino- La Patria* 12 agosto 1922).

⁸² Additional works written by Pick-Mangiagalli while in Milan were the opera *Notturmo romantico* (1935) and for ballet: *Variazioni coreografiche, balletto da cam.* op. 59 (1935), *Evocazioni*, 4 scene coreografiche (1943-1946) and *Visioni* (1943) and film music *Scandalo per bene*, Op. 64 (1939) and *La Rosa di Bagdad* (1949).

⁸³ For example, see Carlo Parmentola 'Pick-Mangiagalli', in *Dizionario enciclopedico Universal della Musica e dei Musicisti: Volume Sesto, PIC-SCHL* ed. By Alberto Basso. Torino: Unione Tipografico-Editrice Torinese, 1988, 9.

⁸⁴ Brunialti, 'Preliminari per un catalogo ed uno studio critico dell'opera di Riccardo Pick-Mangiagalli', 30; Gerard Roos, *Giorgio de Chirico e Alberto Savinio; Ricordi e Documenti 1906-1911*. Bologna: Edizioni Bora, 1999, 116.

style of Roberto's playing and performing experience has been gleaned from newspaper articles of the period, such as the German newspaper article in the *Prager Tagblatt* 1908 that notes the completion of studies with Ševčík and compliments one of Roberto's performances as having the qualities of 'longlasting warmth and lightness'.⁸⁵

The connection between the pedagogue Otakar Ševčík and the Pick-Mangiagalli brothers is a critical linking factor in the formation of this performance framework, as documentation of Ševčík's pedagogical and performance instructions can be incorporated to inform an appropriate style of a performance reflective of Pick-Mangiagalli's influences and aesthetic.

Otatar Ševčík (1852-1934): Biography

Otakar Ševčík (1852- 1934) was born in the Czech village of Horaždovice, where his father Josef conducted the local choir which included his son. Ševčík initially learned both the piano and violin, but it was the latter that captured his imagination where he made rapid progress and dropped out of school at 14 to pursue his new-found passion. Although he initially auditioned unsuccessfully for the Prague Conservatory, intensive practice subsequently led to his admittance into second year with Professor Antonin Benewitz. Ševčík graduated in 1870 and began a flourishing professional career with a position as concertmaster at the Mozarteum in Salzburg, going on to secure another concertmaster position at the Komische Oper (Comic Opera) in Vienna after a recital performance of Paganini, Bach and Ernst was praised by the influential critic Eduard Hanslick.

Ševčík maintained a high level of proficiency on both the piano and voice in addition to the violin and continued with these instruments at the professional level. In Kiev, Ševčík, cellist Alois Muzikant and Václav (Váša) Suk, founded the string department of the Imperial Music School in 1867. Ševčík found a complete lack of teaching which prompted his first didactic pedagogical works: *School of Violin Technique* Op. 1 and Op. 2. In 1892 under the direction of Antonin Dvorak, Ševčík returned to the Prague Conservatory but this time as a teacher committed to the pursuit of pedagogy writing *Exercises for changes of position and preparatory scale*

⁸⁵ v. B, 'Musik: Vierties Konzert des Orchesterverbandes', *Prager Tagblatt* nr. 83 24 March 1908, 10.

studies Op. 8 (1895) and *Preparatory exercises for double stops* Op. 9 (1898). The pedagogical interest could also have been in replacement of his retiring playing career due to an eye disease that caused total blindness of his left eye in 1894, rumoured to have occurred after an unfortunate backlash of a snapped string to the face.⁸⁶ Ševčík teaching career took him to Prague, where he taught his most notable students Jan Kubelik and Yaroslav Kocian, to the Vienna Music Academy from 1908-1918, and took up a private studio in Pisek until his death 1934. A student of Ševčík, David Hochstein, describes Ševčík's primary aim as teaching violin technique and tended to 'over emphasise the mechanical side of the art'.⁸⁷ The importance of Ševčík's pedagogical contribution to the development of violin playing is expressed by Gill (1984) who recognised the radical reworking of left hand technique, including studies not just based on diatonic scales, but chromatic fingerings that freed the left-hand from limiting conventions of the past, which allowed rank-and-file players to cope far more securely with the chromatically charged harmonies of the Late-Romantic composers such as Ÿsaye Richard Strauss and Debussy.⁸⁸

Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8

The *Sonate* was composed in 1906, dedicated to his parents, and is comprised of three movements: *Allegro Moderato* (first movement), *Intermezzo* (second movement) and *Finale* (third movement). The *Sonate* was published in 1910 by Universal Edition although, from my observation of the autograph manuscript located in the music section of the Austrian National Library, date stamps on the score indicate that it was the second submission for publication after initially providing it on the 24th of August 1909. Evidence of revision and corrections are clearly marked in red ink and blue pencil where a number of dynamic and tempo markings are added, and minor accidental mistakes are eliminated. The conception of the *Sonate* is a likely result of Pick-Mangiagalli's active performing career in Vienna with his brother Roberto Pick-Mangiagalli (1888-1954), as his duo partner on the violin.⁸⁹ Evidence of the *Sonate's* performance by the two brothers, that I uncovered from the Österreichische Nationalbibliothek newspaper database,

⁸⁶ Martin Prchal, 'The Man Behind the Exercises', *The Strad* 109/1301 (1998): 945.

⁸⁷ Frederick H. Martens (ed.), *Violin Mastery; Interviews with Heifetz, Auer, Kreisler and Others*. New York: Dover Publications Inc, 2006, 55.

⁸⁸ Dominic Gill (ed.), *The Book of the Violin*. Oxford: Phaidon, 1984, 187.

⁸⁹ Brunialti, 'Preliminari per un catalogo ed uno studio critico dell'opera di Riccardo Pick-Mangiagalli', 30.

occur in the advertisement of two 'composition concerts' by Pick-Mangiagalli in 1910 where it is mentioned that the *Sonate* was performed together.⁹⁰

The compositional and performance style of the *Sonate* is reflective of Pick-Mangiagalli's residency in Vienna, stated by Waterhouse (1968) as being between the years 1905-1912. The influences of Late-Romanticism and Brahms are identifiable traits in his early works, Gatti (1921) naming the *String Quartet* and the *Violin Sonate* as two examples.⁹¹ Gatti described these works as showing an assimilation of musical forms and styles popularised in Vienna by Brahms, and identifies these influences in an article by *The Musical Times*:

Our composer was influenced in the Austrian capital by early assimilation of musical forms and styles (permanently consecrated but the chief musical stars gravitating in the Viennese firmament in the last twenty years of the 19th century, Brahms being all-powerful) and also, to an even greater degree, by an absorption of those essences and characteristics that I might almost call Viennese [...]⁹²

The *Allegro Moderato* (first movement) of the Pick-Mangiagalli *Sonate* shows stylistic elements that parallel Brahms' approach with cross-rhythmic and syncopated complexities in harmony and rhythm which distorts regularity and aural stability in the music termed by McClelland as 'destabilised beginnings'; an idiosyncratic feature of Brahms' compositional beginnings that will be discussed further in chapter 5.⁹³ Zanolini (2014) also detects a 'certain disjointedness' but notes

⁹⁰ Advert for 'Konzertdirektion Albert Gutmann: Morgen Montag, abends hal 8 uhr im grossen Musikvereinsaaie Kompositionskonzert Riccardo Pick-Mangiagalli' *Neues Wiener Tagblatt* nr.36, 6 February 1910, 66 and in a review of 'Pick-Mangiagalli's "Kompositionskonzert" under Theater: und Kunstschriften' *Neue Freie Presse* no. 16314, 22 January 1910, 11. During my search for any mention of the *Sonate* Op. 8 performed by the Pick-Mangiagalli brothers between the years 1906-1910, other general performance notices of Riccardo and Roberto Pick-Mangiagalli are in 'Konzerte des Konzert-Bureaus der K. u.k Hof. Musikalienhandlung Albert Gutmann Wien,' *Neues Wiener Journal* Nr. 4383, 6 January 1905, 17; 'Musik: Musikeliche Soirée in Karlobad' *Prager Tagblatt* Nr. 216, 8 August 1905, 6; 'Theater, Kunst und Literatur: Eine Schule mit zwei Schülern.' *Neues Wiener Tagblatt*, Wien Donnerstag Nr. 10, 11 January 1906, 10; 'Theater, Kunst und Literatur: Konzerte', *Neues Wiener Tagblatt*, Wien Montag nr. 14, 15 January 1906, 10; 'Lokalbericht' *Prager Tagblatt* Nr. 46, 16 February 1906, 8; 'Kunst: Der Mailänder pianist Riccardo Pick-Mangiagalli' *Prager Abendblatt* Nr. 52, March 3 1906 ,8; 'Lokalbericht' *Neue Freie Presse Wien*, Dienstag Nr. 14974, 1 May 1906, 11; 'Faschingsfreuden' *Wiener Hausfrauen-Zeitung* Nr 4, 5 January 1908, 53; Dr. O.A 'Konzert Pick-Mangiagalli' *Montagsblatt: aus Böhmen* Nr. 14, 6 April 1908, 7; Dr. v. B 'Musik: Vierties Konzert des Orchesterverbandes' *Prager Tagblatt* nr. 83, 24 March 1908, 10-11; 'Konzert der Brüder Pick-Mangiagalli', *Prager Tagblatt* no. 90, 31 March 1908, 10; 'Theatre und Kunst: Konzerte', *Neues Wiener Abendblatt* no. 29, 29 January 1909, 6-7; 'Konzerte des Konzert-bureaus Albert Gutmann: Riccardo und Roberto Pick-Mangiagalli Klavier und Violine, Konzert mit Orchester (Grosser Musikervereinssaal)' *Neues Wiener Tagblatt* no 1, 1 Jan 1909, 43; 'Konzerte des Konzert-bureaus Albert Gutmann: Riccardo und Roberto Pick-Mangiagalli (Klavier und Violine), II. (letztes) Konzert.' *Neues Wiener Tagblatt* no 31, 31 Jan 1909, 53; 'Konzerte des Konzert-bureaus Albert Gutmann: Riccardo und Roberto Pick-Mangiagalli (Klavier und Violine), II. (letztes) Konzert.' *Neues Wiener Tagblatt* no. 38, 7 Feb 1909, 49; 'Theater: und Kunstschriften' *Neue Freie Presse* no.16314, 22 January 1910, 11; 'Konzertdirektion Albert Gutmann: Kompositionskonzert Riccardo Pick-Mangiagalli', *Neues Wiener Tagblatt* nr. 36, 6 Feb 1910, 66.

⁹¹ Gatti, 'Some Italian Composers of To-Day. IV. Riccardo Pick-Mangiagalli (Continued)', 323.

⁹² *Ibid.*

⁹³ McClelland, 'Brahms and the Principle of Destabilised Beginnings', 6.

the interesting interplay of the 'knowing "slips" in the phrase that combine to create a fluid but unpredictable discourse'.⁹⁴

Before discussions of performance aspects however, the remainder of this chapter considers the contexts of Pick-Mangiagalli and his *Sonate* to find a relevant approach that can be adopted to formulate a performance framework. Historically Informed Performance practice is an approach used to facilitate an understanding of music from the past and its performance, and in more specificity, Otakar Ševčík's approach to performance will provide additional critical insight on the performance of the Pick-Mangiagalli *Sonate*.

Performance Approach: Historically-Informed Performance

The notion of Historically-Informed Performance or 'early music' was already a consideration at the beginning of the twentieth century, but its real traction developed between the 1950-1970s spurred on by the commemoration of Bach's death in 1950, sparking conversations about how to play Bach and music of the past in general.⁹⁵ The review of performing music from the past eventuated from the realisation that playing early music in a contemporary fashion was often not appropriate stylistically. From the time of the Beethoven symphonies onwards, new works expanded the repertoire, and in performance, the works pre-dating Beethoven were played in the same way as these new additions. By the 1950s, the continual 'modern' performance adaption to works of the past became unbearable and the review of historical tradition caught up to the nineteenth century.⁹⁶ Understanding of the composers historical context and intentions then became a point of interest for performers wishing to pay respect to the work, and the composers wishes to justify stylistic performance elements. Fabian (2001) identifies that a common aim among early music practitioners is endeavouring to recreate the composers intentions.⁹⁷ A curiosity towards period remnants such as instruments, scores, and written documents from the era that provided insight, was another avenue of discovery that influenced

⁹⁴ Bruno Zanolini, liner notes trans. by S. Howe for *Respighi: Complete Works for Violin and Piano Sonata in B minor, Pick-Mangiagalli Sonata in B minor Op. 8*, Naxos 8. 573129, CD recording. Italy: Vicenza, 2014.

⁹⁵ John Butt, *Playing with History the Historical Approach to Musical Performance*, Cambridge: Cambridge University Press, 2002, 3.

⁹⁶ Roger Norrington, 'Preface', *Classical and Romantic Performing Practice 1750-1900*. ed. by Clive Brown. Oxford: Oxford University Press, 1999, vii.

⁹⁷ Dorottya Fabian, 'The Meaning of Authenticity and The Early Music Movement: A Historical Review', *International Review of the Aesthetics and Sociology of Music* 32/2 (2001): 156.

the practice of historically informed performance. However, as this project is focused only on adopting the performative style of past, historical instrumentation and equipment has not been used.

Brown (2011) suggests that until the 1970s, 'early music' was generally considered to finish with the Baroque but as time created more distance between the past and the present, early music began to encompass the repertoire of the Classical period where Mozart, Haydn and Beethoven were played on period instruments.⁹⁸ Even in its very first publication, the *Early Music* journal which began publications in 1973 mentions Mozart, Haydn, Beethoven, Mendelssohn, Chopin and Schumann in regards to early pianos.⁹⁹ But for a time, that was the extent of historical performance practices and did not proceed further in the Romantic era. A partial reason for the reluctance to expand historical performance practice past the Baroque era was that priority has been given to examining the multiplicity of questions regarding correct interpretation of the earlier music.¹⁰⁰ Another reason for the reluctance to foray into performance practice of Romantic music may be, according to Philip (1992), too recent for historical research and dismissed as old fashioned, containing nothing worth learning for the 'modern' instrumentalist, however, further developments recognise and acknowledge Late-Romantic performance practice in earnest.¹⁰¹

The Development of Romanticism: Changes in Composition, Recording and Performance at the Turn of the Twentieth Century

As mentioned previously in the chapter, the evolution into the Romantic style of music was influenced by the expression of emotions which was a primary intention for musical composition. Haynes describes how the Romantics developed the idea of an expression of feelings as artistic creation because it was the first kind of music 'to be "expressive", embodying the ultimate language of the emotions.'¹⁰² This in turn influenced the composition of musical expressionism evident in melody, harmony, tonality, rhythm, timbre and form.¹⁰³ As the means

⁹⁸ Clive Brown, 'Performing Classical Repertoire: The Unbridgeable Gulf Between Contemporary Practice and Historical Reality', in *Classical and Romantic Music* ed. David Milsom. London: Ashgate, 2011, 33.

⁹⁹ C. F. Colt, 'Early pianos: Their History and Character', *Early Music* 1/1 (1973): 27.

¹⁰⁰ Longyear, *Nineteenth-Century Romanticism in Music*, 212.

¹⁰¹ Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900-1950*. Cambridge: Cambridge University Press, 1992, 1.

¹⁰² Haynes, *The End of Early Music a Period Performer's History of Music for the 21st Century*, 177.

¹⁰³ Antokoletz, *A History of Twentieth-Century Music in a Theoretic-Analytical Context*, 67.

for compositional expression expanded with new melodic, harmonic, and structural growth, so did the output of repertoire that undoubtedly required adept musicians for the performances of these works and affected a change in the style of playing. Developments were made in violin technique to accommodate for the unprecedented aspects of rich harmony such as chromaticism that presented practical difficulties that had not previously been addressed. Ševčík was a key figure in this transition, his pedagogical literature from Op. 2-16 provided the resources to facilitate the acquisition of this new musical approach with the 'radical reworking of left hand technique'.¹⁰⁴ Ševčík invented studies that used chromatic fingering outside the diatonic scale system, released the left hand from limiting conventions of the past, and allowed the orchestral players to manage chromatic harmony with more security.¹⁰⁵

The growing specificity of composer notation regarding factors such as note length, dynamics, articulation, phrasing markings, and tempo was another development of new composition that affected performance practice in efforts to dispel the liberties of subjective performer interpretations. Composers such as Debussy and Mahler were meticulous with effects and nuances written into the score to prevent subjective interpretations.¹⁰⁶ Technological advances and the introduction of the recording process also promoted changes to performance practices and musical development far quicker than before due to the permanency of preserved sound and the ability to hear one's own playing. Parallel to composer intentions regarding accurate performance of their own scores, recording began an obsession with performer accuracy in intonation and rhythm as a result of anxiety about the permanence of performance.¹⁰⁷

Along with Ševčík, performers and pedagogues such as Joachim and Moser, Auer, and Flesch, attempted to assist performers through these compositional and technological changes with violin treatises for technical and musical interpretation, instructing specific and preferential ways in the delivery of stylistic conventions in performance in the early twentieth-century,

¹⁰⁴ Gill, *The Book of the Violin*, 187.

¹⁰⁵ Ibid.

¹⁰⁶ Longyear, *Nineteenth-Century Romanticism in Music*, 291.

¹⁰⁷ Neal Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing*. New York: Oxford University Press, 2007, 11-12.

characterised by their countries of origin; Milsom (2003) mentions two possible aesthetics of the Austro-German style and a Franco-Belgian style of playing.¹⁰⁸

Performance Approach: Romantic Historically-Informed Performance

The study into Romantic Historically-Informed Performance practice is greatly assisted by the performer treatises by Joseph Joachim and A. Moser *Violinschule* (1905), Leopold Auer *Violin Playing as I Teach it* (1921), Carl Flesch *The Art of Violin Playing* (1924), and Siegfried Eberhardt *Violin Vibrato* (1910) that articulate eminent performance styles of the time specific to violin performance which was often linked to the emulation of singing practices, notable for being the finest mode of emotional expression as Flesch observes that ‘the connection between our feelings and our larynx is in fact much more immediate than between an “outside” instrument and our artistic intentions [...]. Nevertheless, we can consider the violin as an indirect “vocal” instrument, and given sufficient technique, we can come close to the expressive power of the voice and even surpass it as far as the sheer number of possibilities are concerned.’¹⁰⁹

The practice of vocally derived techniques such as the expressive uses of portamento and vibrato in violin playing are articulated important stylistic conventions in the treatises listed above where Auer states that portamento is ‘one of the great violin effects, which lends animation and expression to singing phrases’.¹¹⁰ Joachim & Moser’s treatise articulates sections on both vibrato and portamento and states that ‘next to the portamento the most important means of expression within the power of the left hand is the vibrato.’¹¹¹ Eberhardt’s treatise on vibrato echoes the importance placed on vibrato in Joachim and Moser’s treatise by declaring that an ‘artistic finish in playing is impossible without a correctly made vibrato.’¹¹² Flesch again acknowledges the expressive relationship between singing and violin playing in the practice of vibrato, observing

¹⁰⁸ The Franco-Belgian style of playing with the likes of Ÿsaye and Hubay fall outside the scope of this project since Pick-Mangiagalli’s influences were based in Germany and Vienna, and concentration will be placed on violinists and teachers who have been associated with the Austro-German style but for further information see David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850-1900*. London: Ashgate, 2003, 16.

¹⁰⁹ Carl Flesch, *The Art of Violin Playing* (1924) trans. by Eric Rosenblith. New York: Carl Fischer, 2000, 20.

¹¹⁰ Leopold Auer, *Violin Playing as I Teach it*. Frederick A. Stokes Company: New York, 1921, 63.

¹¹¹ Joseph Joachim and Andreas Moser, *Violin School* part IIa. trans. by A Moffat. Berlin: N. Simrock, 1905, 96.

¹¹² Siegfried Eberhardt, *Der Beseelte Violin-Ton, Dresden* (1910), trans. by Melzar Chaffee as *Violin Vibrato: Its Mastery and Artistic Uses*. New York: C. Fischer, 1911, 23.

that 'the left hand [...] is also charged with subliminally melding musical sounds with the deep feelings which slumber subconsciously in our souls.'¹¹³

The interpretation and nuance of melodic expression to convey understanding in Romantic music was of paramount importance through elements such as dynamics and articulation just as syntax and prosody in speech assist in delivering the intended message of the speaker. Auer describes this as 'nuance' and believes it can be expressed through dynamics, timbre, and tempo, including rhythm'.¹¹⁴ Ševčík describes this same concept as 'interpretation' but agrees that accentuation and dynamic shading are critical elements of commendable performance.¹¹⁵

The violin treatises of *Violinschule* by Joseph Joachim and A. Moser (1905), Auer *Violin Playing as I Teach it* (1921), and Flesch *The art of Violin Playing* (1924), that were written in the early-twentieth-century have helped to shape and inform the Historically-Informed Practice literature by Clive Brown, David Milsom, Robin Stowell, Robert Philip, and Bruce Haynes. These sources form a general overview of the Romantic aesthetic and stylistic ideals that are regarded as important to the period that I have referenced through the remainder of this project. As well as violinist treatises and musicological literature, further insight into the practical execution of the Romantic style was assisted by the development of performer editions of pieces from the standard violin repertoire. Teachers and composers created supplements for performers which illustrated detailed performative nuances like portamento markings, agogic accents, tempo markings, dynamics and fingering unspecified by composers, and teachers such as Ševčík's edition of the *Brahms Violin Concerto Op. 77*. Perhaps the most critical and unprecedented resource for the development of Romantic historical performance practice unavailable to the study of Baroque or Classical period practice, is the consultation of early recordings of the time that capture nuances like vibrato, portamento, timbre, and accentuation employed out of habit, and showcase stylistic conventions with a newfound accuracy that previously has not been accessible.

¹¹³ Flesch, *The Art of Violin Playing*, 20.

¹¹⁴ Auer, *Violin Playing as I Teach it*, 151.

¹¹⁵ Otakar Ševčík, *School of Intonation on an Harmonic Basis for Violin Op. 11 part VIc*. London: Harms Inc., 1922, 1; 3.

Romantic Historically-Informed Performance and Otakar Ševčík: Choosing Performance Conventions

The teacher-student link between Ševčík and Roberto Pick-Mangiagalli, and mentor link with Riccardo Pick-Mangiagalli are justifiable cause to assume the influence of the pedagogue to perform the Pick-Mangiagalli *Sonate*. Primary resources consulted in the formation of this performance framework were Ševčík's *School of Intonation on an Harmonic Basis for Violin* Op. 11 part VIc, and *School of Interpretation* Op. 16 Part I, as well as Ševčík's performer edition of the Brahms Violin Concerto Op. 77 that has been edited with specific stylistic indications of fingering, the application of articulation, dynamics, and timbre, which guided the choices of Late-Romantic stylistic elements to incorporate into my performance of the Pick-Mangiagalli *Sonate*.

Ševčík explains the importance of musical expression from the performer in his *School of Intonation on an Harmonic Basis for Violin* Op. 11 Part VIc but warns the violinist that 'expression in the interpretation of music is not an arbitrary matter, and in this art, as well as in language, we are subject to certain aesthetic principles which cannot be disregarded.'¹¹⁶ Ševčík identifies these aesthetic principles as 'Accent' and 'Increasing and decreasing the Volume of Tone' and relates musical expression to speech stating that 'Speech would be very monotonous, in fact, unintelligible, if all words were enunciated in the same pitch, without stress of certain accents. It is the rising and falling of the voice, the stronger or weaker stress of the individual words and syllables, that convey to the hearer whether the speaker is glad or sad, angry or calm.'¹¹⁷

Although tempo rubato and phrasing, amongst other concepts, are often considered in terms of the Romantic style musical expression noted by musicologists such as Brown and Haynes, they will not be considered in this framework. As the only concepts Ševčík refers to in terms of expression, dynamics and accent are the key elements that will be discussed in my performance framework.¹¹⁸

¹¹⁶ Ševčík, *School of Intonation on an Harmonic Basis for Violin* Op. 11 part VIc, 1.

¹¹⁷ Ibid.

¹¹⁸ For information on the concepts of tempo and tempo rubato and phrasing see Clive Brown, *Classical and Romantic Performing Practice 1750-1900*. Oxford: Oxford University Press. 1999; Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the 21st Century*. 2007.

Portamento and vibrato are emulations of vocal art in violin playing and noted as important expressive devices in the violin treatises of Auer, Joachim and Moser, and Flesch, that have been reflected in my performance framework of the Pick-Mangiagalli *Sonata*. Information from Ševčík's Op. 11, Op. 16 and his performer edition of the Brahms Violin Concerto Op.77 have provided specificity on Ševčík's approach to the placement and execution of portamento and vibrato. Unfortunately, no audio recordings of Ševčík's playing are known to exist.¹¹⁹ In lieu of this absence, I have analysed the playing of Jan Kubelik (1880-1940) who is named as Ševčík's most notable and successful student and provides the most fully developed representation of Ševčík's methodologies and possibly, Ševčík's own performing style and standards. Martens (2006) acknowledges that 'Ševčík was able to develop Kubelik's left hand work to the last degree of perfection.'¹²⁰ I have consulted 5 recordings from Kubelik's *The Acoustic Recordings of 1902-1913* that were recorded in the same period as the Pick-Mangiagalli *Sonata* between 1906-1910, and demonstrates evidence of portamento and vibrato which have been analysed and documented in Appendix C.

Limitations of Historically-Informed Performance

However valid the Historically-Informed Performance approach may be, there is increasing acknowledgement to the limitations on performance based research and historical information of the past to replicate a truly historically informed performance.¹²¹ Irrespective of the era, written texts, musical notation and the spoken aural tradition have limitations in their preservation of past practices as noted by Peres da Costa (2007) who understands that the urtext editions of musical scores and literary documents do not contain the subtle nuances of unrecorded expressive conventions such as dynamics and tempi, and explains that filling in the gaps of musical interpretation is a complex business but necessary because 'the score is incomplete and will rarely reveal what the composer truly intended'.¹²² Other factors that prevent closer engagement with Historical-Performance practice in modern day performance, may be the lack of time or inclination to the relevant information, preference towards contemporary conventions

¹¹⁹ Gill, *The Book of the Violin*, 233.

¹²⁰ Martens, *Violin Mastery; Interviews with Heifetz, Auer, Kreisler and Others*, 123.

¹²¹ Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing*, 9.

¹²² *Ibid.*, 3; 9.

and comfortable style, or fear of present day audiences reacting negatively to an unfamiliar aesthetic.¹²³ I have addressed these interpretive qualms by referring to the early recordings of Jan Kubelik with the aims of reiterating Ševčík's detailed concepts and interpretations of his pedagogic literature and performer editions. With this in mind, a new expression of period style is created in the contemporary climate as a result of merging time periods and influences. This performance framework of the Pick-Mangiagalli *Sonata* resides under this category and is a reflection of my own personal style that has been assimilated with historical research into the contexts and life of Pick-Mangiagalli to produce a performance that illustrates the style of Pick-Mangiagalli in a modern performance setting.

The following chapter further discusses the stylistic elements of portamento, vibrato and expression in terms of dynamics and accentuation, to develop Late-Romantic historical principles informed by the stylistic approach of Ševčík and Kubelik. Informed by historical research, I aim to demonstrate the assimilation of Pick-Mangiagalli's musical environment and the performance practices of the late-nineteenth, and early-twentieth-century into my own approach in a modern performance.

¹²³ Clive Brown, 'Performing 19th-Century Music: the Yawning Chasm Between Contemporary Practice and Historical Evidence', 476.

Chapter 5- Performance Outcomes for Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8

Situated in an early-twentieth-century performance approach informed by Pick-Mangiagalli's circumstances, I have chosen prominent expressive conventions in my performance of the Pick-Mangiagalli *Sonate* that reflect the Romantic style of the time period around the turn of the twentieth century. This chapter identifies and explains my performance conclusions with regard to placement and technical execution of dynamics, accent, portamento and vibrato in specific examples.¹²⁴ Because Ševčík has emphasised the importance of dynamics and accentuation in terms of expression, I have utilised both concepts in the Pick-Mangiagalli *Sonate*. Pick-Mangiagalli has included detailed dynamic markings consistent with the majority of my own performance interpretations, except for two places where I believe his dynamics do not present the best interpretation of melodic contour and character contrast with dynamics. For these places I have instead chosen to utilise Ševčík's approach to dynamic expression and apply his approach by using whole bows for a full tone and playing over the fingerboard in a soft dynamic. Accentuation is another feature of Ševčík's method of expression with specific performance instructions on the bowing execution of short and long accents at the beginning and ends of notes. Accentuation has been applied in passages of the Pick-Mangiagalli *Sonate* to emphasise rhythmic differences, changing metre, enhance syncopation and create forward momentum.

My approach to portamento and vibrato was informed by Ševčík's instructions noted in Op.11, Op.16, and the portamento and vibrato markings from his edition of the Brahms Violin Concerto. An observation of Kubelik's performances recorded between 1906-1910 was an additional resource used for further information on portamento and vibrato. Portamento execution is discussed in regard to fingering, direction, slurring, and interval. Vibrato has been mentioned in relation to frequency, intensity, as tone colour, and as ornament. All of my performance

¹²⁴ There could be many different ways to interpret and perform these examples but, due to the word restrictions of this project, I am limited to the description of one performance execution for each example based on Ševčík and Kubelik's performance approach as well as Pick-Mangiagalli's context and influences that results from this study.

markings have been edited into the examples in red to separate them from Pick-Mangiagalli's markings.

Accents to Display Expression

Ševčík declares that accentuation in music, either marked by the composer or unmarked nuances by the performer, is integral for conveying musical understanding to the audience.¹²⁵ In the preface to the *School of Interpretation of the Violin on a Melodic Basis* Part 1 Op.16, Ševčík articulates the difference between the execution of five notated accents; > begin sharply, < end sharply, < > begin softly and end softly, *sf* (sforzando) continue loud, *fp* (forte piano) suddenly weak, all of which make the 'stressed note louder by one degree than the respective dynamic sign.'¹²⁶ The < > marking has also been associated with vibrato and agogic accentuation by Joachim and Moser (1905) and Brown (1999), that is noted in the following discussion under the heading of Vibrato. Ševčík further describes the attack of the bow at the start of the accented notes in Op. 11 suggesting that 'Accents on notes of short duration are produced by pressure of the bow upon the strings; accents on notes of longer duration frequently only by drawing the bow more rapidly.'¹²⁷

As is common practice to maintain pulse by slightly marking the beginnings of bars with emphasis, Ševčík also states that in any musical execution, it is essential to be aware of the 'succession of the individual measures' which can be attained through accentuation; 'In 3/4 measure the unstressed beats fall upon the second and third quarter' and 'in 6/8 measure the first and fourth eighth are stressed'.¹²⁸ Figure 1 shows Ševčík's illustration of the accentuation patterns in 3/4 and 6/8 time to illustrate his explanation although the depiction of accents on beat two in 3/4, when broken into smaller note divisions, seem to contradict the preceding statement.

¹²⁵ Otakar Ševčík, *School of Intonation on an Harmonic Basis for Violin* Op. 11 part VIc. London: Harms Inc., 1922, 1

¹²⁶ Otakar Ševčík, *School of Interpretation for the Violin on a Melodic Basis* Op.16 part 1. Brno: Ol Pazdírek, 1929, preface III.

¹²⁷ Ševčík, *School of Intonation on an Harmonic Basis for Violin* Op.11, 3.

¹²⁸ Ibid., 2.



Figure 1: Ševčík, *School of Intonation on an Harmonic Basis for Violin Op. 11 part VIc* - Accent on beats one and two in 3/4 time and on beats one and four in 6/8 time.

I applied Ševčík's metrical stress from figure 1 at the beginning of the *Sonate* in the *Allegro Moderato* shown in figure 2, where I added additional performer accentuation to help articulate the rhythmic flow of a destabilised beginning. This opening is reminiscent of Brahms' inclination to create ambiguity from the start where McClelland (2009) observes that 'Brahms frequently withholds stability at the very beginning of a work'.¹²⁹ This passage has been chosen as an example because it establishes clear influences of Pick-Mangiagalli's historical context and a discussion around interpretive approach is certainly a relevant contribution to this performance practice framework.

Figure 2 below shows b. 1-6 where the rhythm has been barred, slurred and accented to suggest a fluctuation of the metre between duple and triple time. I have utilised Ševčík's performance approach to short and long accents to assist the changing metre. I applied short and crisp accents made with bow weight, and sharp 'k' consonant bow attack, in the faster 3/4 metre in b. 4 and 6, and two longer accents made with bow speed in the slightly slower 6/8 metre on the first and fourth quaver of b. 3 and 5.

¹²⁹ Ryan McClelland, 'Brahms and the Principle of Destabilised Beginnings', *Music Analysis* 28/1 (2009): 7.

Allegro moderato. (♩ = 100)

Violin

Piano

mf

ff

f

3

3

3

Figure 2: B. 1-6 of the 'Allegro Moderato' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano Op. 8* –Accents have been added to assist the fluctuating metre with short accents made with bow weight in b. 4 and 6, and longer accents made with bow speed in b. 3 and 5.

Ševčík also makes a specific mention about accentuating syncopations where 'the unstressed beat is to be accented' providing a table of rhythmic syncopation exceptions on page 3 of his Op. 11 shown in figure 3.

Exceptions.

4/4 time:
4/4 Takt:
mesure à 4/4

Figure 3: Ševčík's table of syncopated exceptions from the *School of Intonation on an Harmonic Basis for Violin Op. 11* part VIc page 3, where the unstressed beat is accented.

Although in 2/4, Ševčík's fourth syncopated rhythmic exception in figure 3 reoccurs in multiple instances through Pick-Mangiagalli's 'Finale'. The specific example shown in b. 348-349 in figure 4 below, correlates closely with one of Ševčík's rhythmic patterns, and the slurring in the piano part suggests emphasis on the crotchets in the violin part. The wedges in the piano articulation also indicate short staccato quavers at the start of b. 348 and end of b. 349. I highlighted the e^{#2} and d^{#2} syncopated crotchets with short accents that begin sharply with a fast bow stroke and taper off quickly to prepare for the short staccato notes. This figure is repeated in b. 364-365, except that the slurred staccato quavers are replaced with slurred tenuto lines which demanded a different approach with legato bow strokes instead.

346 Un po' più mosso. V pizz.

Figure 4: B. 346-351 of the 'Finale' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8 - Performer accentuation of the e^{#2} and d^{#2} suggested by the staccato quavers across the bar line and the slurring in the piano part.

Ševčík rarely makes use of the accent that indicates a sharp note ending with the < symbol, which has only been used twice in his performer edition of the Brahms Violin Concerto, on the first quaver of b. G10 and G12, shown in figure 5. I have interpreted Ševčík's use of these accents as a way to reinforce the forward momentum through the phrase, by utilising the stronger tone and faster bow speed of the accent to spring immediately into the next note. Both of these notes occur at the beginning of the bar, and the accentuated ends also assist with establishing the pulse and metre.

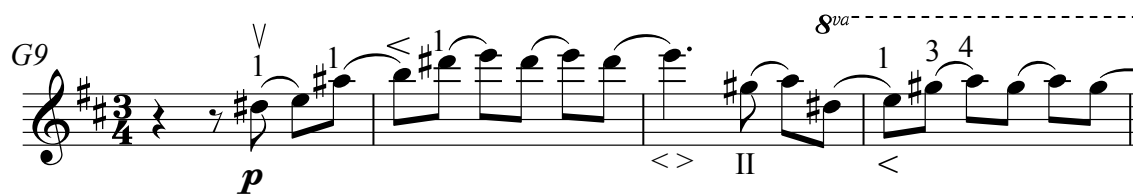


Figure 5: B.G9-G12 of the 'Allegro non Troppo' from Brahms' Violin Concerto Op. 77 edited by O. Ševčík- Two uses of the accent to end sharply indicated by the < symbol.

I applied Ševčík's use of accentuated note endings in b. 290 of the 'Finale' to reinforce forward momentum from one phrase to another. Figure 6 shows the relaxation in tempo through the tied d^{#3} in b. 289 that extends into b. 290 by a quaver, where the *a tempo* reinstates a faster tempo and short articulation style, indicated by the wedge and accents in the piano part. I accented the end of the d^{#3} with weight and bow speed in the upper half of the bow, to assist the progression from a slow section into a fast section. By ending the note with impetus in the new character, the violin part supports the piano's continuing melodic line and propels the music forward with sharp articulation.

Figure 6: B. 289-290 of the 'Finale' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8- B. 290 shows the use of an accent to end the note sharply with the symbol <.

Dynamics to Display Expression

Perhaps due to technical limitations on early recording processes, it was difficult to recognise trends in Kubelik's dynamic range in his early recordings, and they did not provide enough

specific information that could be implemented in this section. Therefore, I have made predominant reference to Ševčík's approach to dynamics. Ševčík notes the importance of dynamics in relation to speech stating that 'As in language, so it is in music. Only dynamic shadings impart real life to both.'¹³⁰ In Op. 16, Ševčík provides general rules about loud and soft dynamics where 'A loud tone is attained by developing the point of the bow, by performing *f* the respective bowing-exercises at the point'.¹³¹ I have interpreted 'developing the point of the bow' to mean the use of the whole bow for a loud tone. For soft dynamics, Ševčík instructs that 'A soft, fluted tone is attained by performing the *p* passages in the bowing-exercises and solos with the edge of the hair near to the finger-board'.¹³² Ševčík also considers most dynamics to follow the tessitura and contour of the melody by proposing that 'In an ascending melody the individual tones are generally played crescendo, in a descending melody, on the other hand, decrescendo.'¹³³ Another suggestion that Ševčík makes about dynamic contrast is in the context of a repeated figure 'When a theme is to be repeated it is, for the sake of contrast, rendered louder the first time, and softer the second time.'¹³⁴

Pick-Mangiagalli utilises Ševčík's principle of strong tone in high registers and lesser in lower registers with his own dynamic markings in the *Sonate*. Observation of the autograph manuscript exhibits various note and accidental corrections as well as additional dynamics marked in red, evidently made during a revision of the initial composition in black ink. The combination of black and red dynamic markings contributes to a meticulously detailed score which already mark the majority of expressive nuance that follow the contour of the line. The majority of the markings are natural and instinctive since they follow the tessitura and shaping of the melody. However, there are times when the dynamic instruction from the composer does not correlate with my understanding of the musical sentiment suggested to me by the melodic and harmonic context. As a discussion on Pick-Mangiagalli's score markings that are compatible with my own interpretation is unnecessary, I therefore identify moments in Pick-Mangiagalli's score where the compositional context of melody and harmony invited alternative dynamics to

¹³⁰ Ševčík, *School of Intonation on an Harmonic Basis for Violin* Op. 11, 1.

¹³¹ Ševčík, *School of Interpretation for the Violin on a Melodic Basis* Op.16, preface III.

¹³² Ibid.

¹³³ Ševčík, *School of Intonation on an Harmonic Basis for Violin* Op.11, 3.

¹³⁴ Ibid., 3.

support my interpretive ideas. I have applied Ševčík's idea of using dynamics to assist melodic contour, and to create dynamic contrast in the following two examples.

An example of where my interpretation contradicts the dynamic markings of Pick-Mangiagalli is in b. 140-142 of the 'Intermezzo' shown in figure 7 which has been marked as *f* with a decrescendo to follow the descending line.

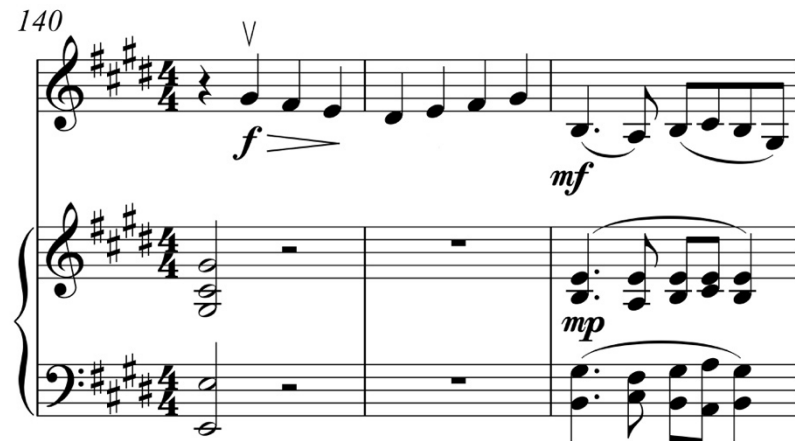


Figure 7: B.140-142 of the 'Intermezzo' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8- Original markings.

I have phrased the melody as a symmetrical two bar phrase which invites the stress to occur on the strongest point of the phrase which in this case is the d#¹ at the mid-point where the most tension lies. I have shown this intention by contradicting the marked decrescendo for a crescendo during a descending passage followed by the reverse ascending line with a decrescendo. The dynamic indication towards the peak of the phrase is still representative of melodic contour, but my interpretation instead draws prominence to the lowest note indicated in figure 8.

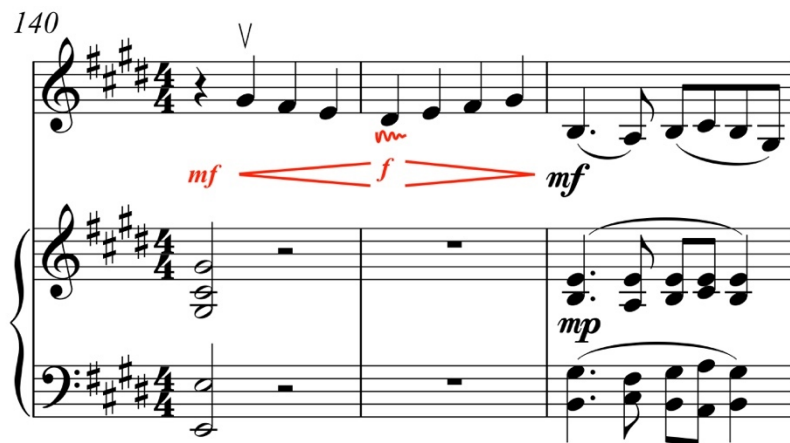


Figure 8: B. 140-142 of the 'Intermezzo' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8- My interpretation of dynamics contradicts the composers markings in order to highlight the note of emphasis.

Ševčík uses a sudden drop in volume to create dynamic contrast in his performer edition of the Brahms Violin Concerto 'Adagio'. Brahms' original dynamics, shown in figure 9, indicates a decrescendo in b. 44 that dissolves into a soft *piano* dynamic in b. 45.

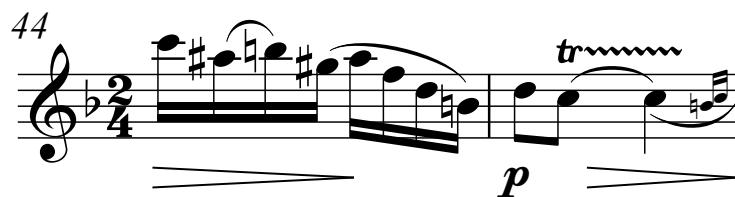


Figure 9: B.44-45 of the 'Adagio' from Brahms' Violin Concerto Op. 77 edited by Clive Brown (2006)- Brahms' original dynamic markings.

Figure 10 shows that Ševčík instead replaces the decrescendo in b. 44 with a *forte* marking to sustain a strong volume for a comparatively surprising volume drop into the *piano* at the beginning of b. 45.

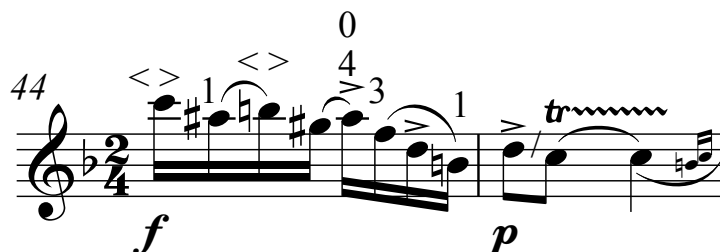


Figure 10: B. 44-45 of the 'Adagio' from Brahms' Violin Concerto Op. 77 edited by O. Ševčík-Ševčík changes Brahms' original dynamic markings to a *forte* in b.44 to create a surprising dynamic contrast with a sudden drop in volume in b. 45.

An instance where I have modified Pick-Mangiagalli's dynamic markings, in favour of the Ševčík approach to dynamic contrast, occurs in the 'Finale' at b. 97-98 and b.172-173. Both places have been interpreted in the same fashion so the first instance at b. 97-98 will be discussed here and the approach also applied to its counterpart in b.172-173. Figure 11 illustrates b. 94-99, the crescendo through b.96-97 with another crescendo beginning halfway through b.98.

Figure 11: B. 94-99 of the 'Finale' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8- Original Markings.

The compositional elements indicate different dynamics at the *L'istesso tempo* with the difference in time signature, tempo change, and a musically surprising interruption of harmony that indicate an unexpected transition, which can be highlighted by the performer. I chose to assist this sudden disconnect with my own dynamic interpretation shown in figure 12. I achieved this through a minimal tapering of sound at the end of b. 97 in preparation for a contrasting drop in dynamic at b. 98. The dynamic drop was executed with a slower bow speed, and I changed the sound point to be nearer the fingerboard, beginning the d¹ without vibrato. This is reflective of Ševčík's performance indications of a soft fluted tone for a soft dynamic, followed by the c^{#2} that begins a crescendo into b. 99. This musical surprise reflects Zanolini's description of a 'knowing "slip"' in the phrase expressed and executed through the dynamic contrast as noted in chapter 4.

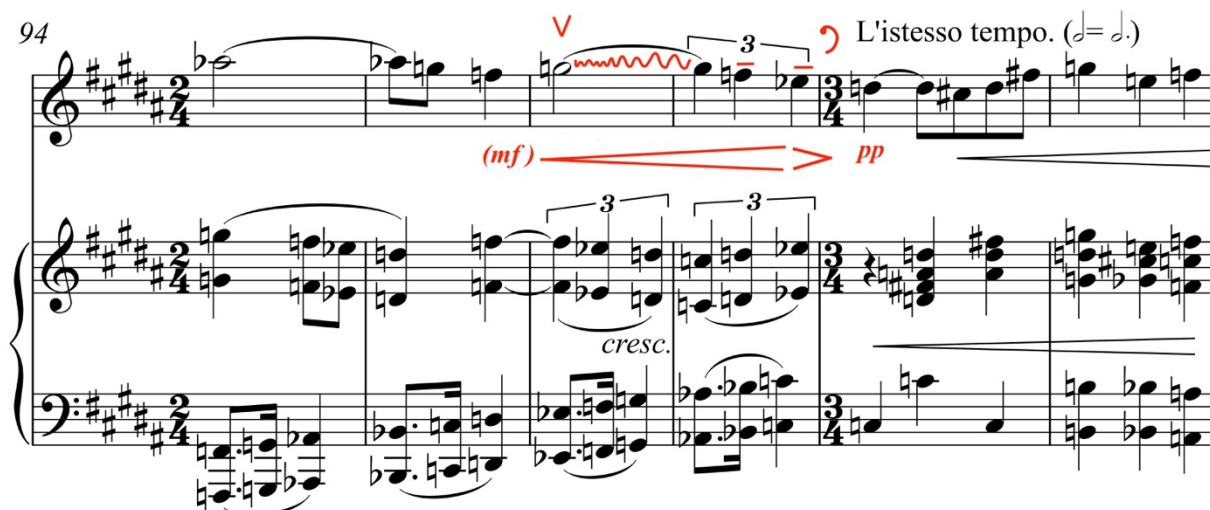


Figure 12: B. 94-99 of the 'Finale' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano Op. 8*- The melody and harmony suggests dynamic contrast to reflect the sudden change in tempo, time signature and harmony.

I chose to replace Pick-Mangiagalli's original dynamic instruction shown in figure 13, with Ševčík's proposed dynamic contrast of repeated material shown in figure 14. I have incorporated an echo effect across b. 115-116 from the *Finale* to create interest in a repeated pitch pattern.

Figure 13: B. 115-119 of the 'Finale' from Riccardo Pick-Mangiagalli's *Sonate en mineur pour Violon et Piano Op. 8*- Original markings.

The piano part indicates more dynamic presence with a hairpin swell in b. 115, in comparison to a lack of markings in the next bar that suggested less importance, and therefore a diminished dynamic, informing my decision to create an echo impression. Shown in figure 14, I sustained healthy tone towards the end of the bar with only a slight drop in dynamic as preparation for a *subito piano* in b.116. I changed to a sound point closer to the fingerboard to execute a soft and fluted tone. B. 117 has been marked as *mezzo piano* to indicate that the strength of the sound immediately returns to a volume higher than the previous bar.

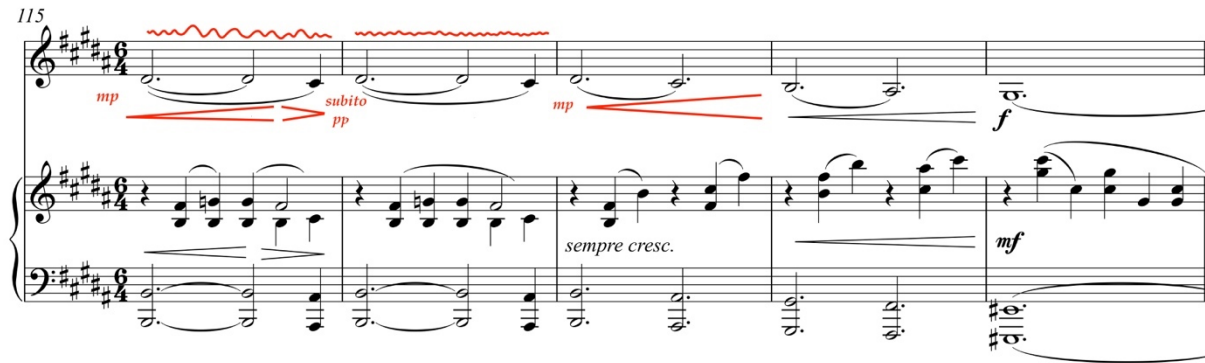


Figure 14: B. 115-119 of the 'Finale' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8- I applied Ševčík's use of dynamic contrast to change Pick-Mangiagalli's dynamics to reflect an echo effect.

Portamento

Specific to violin playing, Auer defines portamento as 'The connecting of two tones distant one from the other' and can occur on the same or different strings.[...]'¹³⁵ Joachim and Moser articulate the connection between portamento used in singing and in instrumental music by stating that 'the use and manner of executing the portamento must come naturally under the same rules as those which hold good in vocal art.'¹³⁶ Haynes (2007) sums up the importance of portamento declaring that 'Portamento is probably the most easily recognised trait of romantic style,¹³⁷ and in pertinence to this project, Brown (1999) acknowledges that portamento is an important stylistic trait of Italian music stating that 'In the eyes of many contemporaries, portamento seems to have been very strongly associated with the Italian style of performance and in particular with Italian and Italian-influenced musicians.'¹³⁸

Milsom (2003) notes the association between portamento in string playing with the imitation of vocal technique, as the French *port de voix* (carrying of the voice) implies, to emulate the style of expressive singing as well as highlighting dramatic or overtly emotional mood contexts.¹³⁹

Derived from vocal portamenti notation, Brown identifies portamento markings as slanting lines

¹³⁵ Auer, *Violin Playing as I Teach it*, 63.

¹³⁶ Joseph Joachim and Andreas Moser, *Violinschule* part IIa trans. by Alfred Moffat. Berlin: N. Simrock, 1905, 92.

¹³⁷ Haynes, *The End of Early Music a Period Performer's History of Music for the 21st Century*, 52.

¹³⁸ Brown, *Classical and Romantic Performing Practice 1750-1900*, 561.

¹³⁹ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 77.

between notes in the music which will be used here to illustrate violin portamenti in all examples.¹⁴⁰

As portamento is an important technique of expression in the Romantic style, I have incorporated principles derived from Ševčík and Kubelik on its placement and technical execution. In my performance, the specific performance nuances of each portamento in its context will be determined by my own interpretation, as Joachim and Moser realise that 'It will depend entirely on the character of the passage in question whether the portamento is to be executed slowly or quickly, with tenderness or with passion.'¹⁴¹

Portamento Execution- Fingering styles, Bowing, and Direction

Three essential considerations of portamento execution are the circumstances of the left-hand fingering, bowing choice and the direction of the slide. In his Op. 16, Ševčík instructs the violinist to slide on the beginning finger asserting that 'The finger which was used before the change, changes the position' and that only 'a slight gliding of the shifting finger is to be noticed.'¹⁴² Although Ševčík recommends an old finger slide when changing position, he also indicates the use of the new finger to create portamenti, marking two places in his edition of the Brahms Violin Concerto that are both identified in the Table of Ševčík's Portamento Markings found in Appendix B. The first instance from the table is shown here in figure 15 which is an instance of an upwards, new finger slide, under a slur from Bar D25 in 'Allegro non Troppo' from the Brahms Violin Concerto Op. 77 edited by O. Ševčík. This supports the execution of portamenti on both old and new fingers in my performance framework.

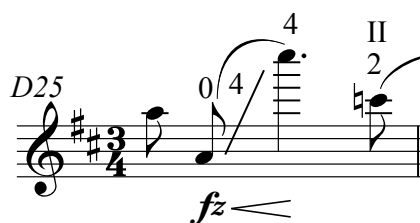


Figure 15: B. D25 of the 'Allegro non Troppo' from Brahms' Violin Concerto Op. 77 edited by O. Ševčík- Ševčík notes an upwards new finger slide on the fourth finger under a slur and across two strings. from an open string A to a two-octave leap to an A on the E string

¹⁴⁰ Brown, *Classical and Romantic Performing Practice 1750-1900*, 573.

¹⁴¹ Joseph and Moser, *Violinschule*, 92.

¹⁴² Ševčík, *School of Interpretation for the Violin on a Melodic Basis* Op. 16. preface III.

Philip recalls Flesch's terminology for portamenti on both the old and the new finger as portamento that is executed by the beginning finger as (B-portamento) (old finger), and a portamento that is executed by the last finger as (L-portamento) (new finger).¹⁴³ I have adopted this terminology and have addressed portamento fingering in terms of old and new finger slides. The other type of portamento considered is used for re-articulation when a shift occurs that audibly changes finger on the same note. Joachim and Moser state that it is 'yet another means of expression on the violin, namely, the repetition of a note in changing the position.'¹⁴⁴

Ševčík marks places where portamento occur within a slur, as well as without a slur, in his edition of the Brahms Violin Concerto, that have all been identified and recorded in Appendix B. In regard to portamento between two notes without a slur, Ševčík determines that the portamento should be in the old bow where 'As in singing where the syllable must follow the portamento, so the violinist, in the *detaché*, is to change the bow after the portamento'.¹⁴⁵ This justifies the use of portamento between both slurred notes and un-slurred notes.

Ševčík's and Kubelik's performance style utilise both upwards and downwards portamento for musical expression as shown in Appendix B for Ševčík, and Appendix C for Kubelik. There are many places in Ševčík's edition of the Brahms Violin Concerto that is marked with a line to indicate a portamento and these markings are intentional directions to the musician to execute a shift with artistic embellishment and not as an indication of how to shift in a purely technical fashion.¹⁴⁶ Kubelik's recordings also provide distinguishable evidence of old finger, new finger, same finger and changing finger portamenti styles in both directions, although without visual documentation the execution of fingering and bow direction remains speculative. The evidence from both sources validates the use of upwards and downwards direction in this performance

¹⁴³ Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900-1950*, 144.

¹⁴⁴ Joachim and Moser, *Violinschule*, 94.

¹⁴⁵ Ševčík, *School of Interpretation for the Violin on a Melodic Basis* Op. 16. preface III.

¹⁴⁶ Milsom (2003) identifies the distinction between portamento of a 'technically opportunistic nature', and of an 'artistic orientation' in *Theory and Practice in Late Nineteenth-Century Violin Performance: An examination of style in Performance, 1850-1900*, 77.

framework, and contests Auer's preference for downwards portamenti only.¹⁴⁷ Ševčík uses portamento in both upwards and downwards directions, as found in Appendix B, and justifies the use of both directions in this performance framework. Another reason for using portamento during expressive slides and position changes, is that it allows the performer to maintain the same timbre of the string. This seems to be the case with Ševčík's use of portamenti and informed my decision to shift up and down the string for tonal consistency in the following examples.

Additional Portamento Attributes for Artistic Expression

In addition to the general types and execution elements of portamento, there are implications from Ševčík, Kubelik and the violin treatises discussed in this thesis, that recognise certain attributes or placement of the portamento effect. One of these is between the interval of an octave identified by Joachim and Moser in their treatise with a musical example, stating that 'anyone who is truly musical will at once admit that, in spite of the interval of the octave being separated by the change of bow stroke, the two notes F and F in this passage are closely related and must be drawn together with as little break as possible.'¹⁴⁸

The portamento can also provide additional precursory intensity, for example on auxiliary notes that are otherwise known as unaccented or accented passing notes or notes of anticipation. Brown notes that in singing, rising and falling semitones were 'particularly apt to be embellished by a portamento' which was similarly reflected in the placement of portamento in nineteenth-century string and woodwind playing.¹⁴⁹ These rising and falling semitones were a high point of anticipation to create tension which is resolved and released in the following note and the portamento can be added to accentuate the building tension.

The consideration of portamento in this project focuses on the enhancement of musical style and is not used to overcome technical shortfalls. Restrictions limit this discussion to examples that

¹⁴⁷ Auer is the only one that states a preference suggesting that 'the portamento should be employed only when the melody is descending, save for certain very exceptional cases of ascending melody' Auer, *Violin Playing as I Teach it*, 63.

¹⁴⁸ Ibid., 94.

¹⁴⁹ Brown, *Classical and Romantic Performing Practice 1750-1900*, 573.

reflect the stylistic execution of Ševčík, from information in his Op.16, and the context in which the application of expressive portamenti in his edition of the Brahms Violin Concerto occurs.

Portamento to an Octave

As Joachim and Moser explain, the interval of an octave is an appropriate place to employ a portamento to further emphasise the expression of a large intervallic leap, just as Ševčík has chosen to do in the previous example shown in figure 16. Octave leaps occur multiple times through the *Sonate* which are frequently embellished with portamenti for further expression in my interpretation. This example in figure 5.08 was among one of the first places where I decided to use portamento and is a representation of one of these many instances. This upwards octave portamento in b. 169 of the *Intermezzo* of g# (finger 1) to g#¹ (finger 3), to the g#¹ remains on the same string where the slide will be made overlapping the old bow. This portamento is artistic because it is not necessary to shift into a higher position to play the higher g# since it can be easily played on the D string.



Figure 16: B. 169-170 of the 'Intermezzo' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano Op. 8*- Ascending portamento between an octave leap on the old finger in the old bow.

Portamento to an Anticipation Note

Kubelik uses portamento to emphasise notes of anticipation such as in his recording of *Visione* Op. 28 by Frantisek Drdla (1907) in b. 43 shown below in figure 17. There is an audible ascending slide under a slur from the b^b₁ to the anticipation note of e^b₂ that resolves to the d^d₂ of b. 44.

Fingering here is difficult to interpret, but the audible portamento and consistent timbre indicates the possible use of a finger 4 on the D string.



Figure 17: B. 43-44 of *Visione* Op. 28 by Frantisek Drdla (1907) - Ascending portamento under a slur to an anticipation note.

Portamento to an anticipation note can be employed in b. 9 of the 'Finale' shown in figure 18. This is also the case in b. 17 and 209 where the same figure in the same context is repeated. The ascending portamento between the c# and the g#¹ without a slur, is played with the same finger by sliding up the G string. This portamento alternated between an old bow and new bow execution, reflective of a fluid performance interpretation. I remained on the G string to sustain the timbre through the phrase and chose to employ a fingering that would result in a portamento and further highlighted the sound quality of the G string.



Figure 18: B. 8-11 of the 'Finale' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8- Ascending portamento on the same finger, on the same string. The portamento may occur in the old or new bow.

Another instance of a portamento to an anticipation note is in b. 160 of the *Intermezzo* shown in figure 19, this time in a downwards direction but with the same finger and under a slur. The portamento occurs between the e¹ and d^{#1} in the last beat of b. 160 where finger 3 slides down a semitone to the anticipation note. The hairpin dynamic and slowing of tempo indicates an intensification of the music supported by the portamento and vibrato on the d^{#1} in b. 161.



Figure 19: B. 160-161 of the 'Intermezzo' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8- Downwards portamento on the same finger, under a slur, to a note of anticipation.

Portamento as a Result of an Audible Change of Finger on the Same Tone

My analysis of Kubelik's use of portamento in his early recordings shows 9 instances where he creates a portamento that occurs as a result of re-articulating of the same tone with a different finger. These examples and other fingering choices of portamento are listed in Appendix C. An example of portamento as a result of changing finger on the same tone is shown below in figure 20 that illustrates b. 15 of Kubelik's violin and piano arrangement of *Poeme* by Z. Fibich. The a^{b2} played with a finger 1 on the E string is replaced by finger 4 on the A string creating a clear re-articulation in Kubelik's recording and reiterated in the score by the physical evidence of his own fingering choice in this piece.



Figure 20: Bar 15 of *Poeme* by Z. Fibich arranged for violin and piano by J. Kubelik- Kubelik has chosen a fingering to re-articulate the second $a\flat^2$ with a different finger and string.

This same articulating technique can be applied in b. 149 of 'Intermezzo' shown below in figure 21, between the slurred b and b in b. 149. A restatement of the tone can be performed by changing the finger which gives a small portamento in an upwards direction as finger 2 is put down and moves into place of the finger 3.

Figure 21: B. 149-151 of the 'Intermezzo' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano Op. 8*- A small portamento will occur in an upwards direction when switching finger 3 to finger 2. The slide was made by finger 2.

Vibrato

Eberhardt's 1910 treatise *Violin Vibrato* defines vibrato as 'To vibrate, in a musical sense, is to alter the pitch.'¹⁵⁰ Vibrato in the early-twentieth-century, although generally acknowledged to enhance musical expression, was used in a variety of ways and contexts as identified by Ševčík who notes how vibrato can contribute to the sound of a phrase in a melodious passage, or as

¹⁵⁰ Sigfried Eberhardt, *Der Beseelte Violin-Ton*, Dresden (1910) trans. as *Violin Vibrato: Its Mastery and Artistic Uses: Practical Suggestions for Correct Technical Development and Good Violin Tone Production*. C. Fischer: New York. 1911, 24.

emphasis on certain notes by saying 'It [vibrato] may be applied in a sustained melody on tones of longer duration, if it is desired to emphasise or accentuate them to impart to them a sentimental or pathetic shading' as well in more intense scenarios where 'At times a vibrato of a few oscillations suffices; at other times more continuous or more violent vibrations are required.'¹⁵¹ In instrumental performance practice, the emulation of the singer to impart emotion and expression is notable in Joachim and Moser's treatise who reference Spohr's instruction on vibrato stating that 'The singer in the performance of passionate movements, or when forcing his voice to its highest pitch, produces a certain tremulous sound resembling the vibrations of a powerfully struck bell. This, with many other peculiarities of the human voice, the violinist can closely imitate'.¹⁵² I also observed where Kubelik applied vibrato which was frequent on a variety of notes and sections. Considering the expressive qualities of vibrato, my performance approach has been informed by Ševčík, Kubelik and Joachim and Moser where vibrato has been applied to a melodious passage to complement the sound; emphasis or accentuation for sentimental shading; or on accented notes with more violent vibrations and in high tessituras.

Joachim and Moser also suggest against using vibrato habitually, since a violinist with a healthy and refined taste will recognise a steady tone as the priority.¹⁵³ Auer reiterates this caution towards the overuse of vibrato declaring that 'those who are convinced that an eternal vibrato is the secret of soulful playing, of piquancy in performance- are pitifully misguided in their belief.'¹⁵⁴ Where Auer warns his students away from the inclination towards a more frequent use of vibrato, Ševčík in contrast, advises the acknowledgement of performing trends and audience expectations to inform the performer's use of vibrato. His remarks on vibrato in Op. 11 informs the student that 'The vibrato lends to the tone of the violin a melancholy quality and particular charm. For this reason, it is applied frequently. A nervous world has become too much accustomed to this means of expression. It is demanded, and, consequently, the violinist is compelled to reckon with this demand.'¹⁵⁵ Flesch recognises the personal importance of vibrato as an identifying trait of one performer from another observing that 'the fact that the

¹⁵¹ Ševčík, *School of Intonation on an Harmonic Basis for Violin* Op.11, 8.

¹⁵² Joachim and Moser, *Violinschule*, 96.

¹⁵³ *Ibid.*, 96a.

¹⁵⁴ Auer, *Violin Playing as I Teach it*, 60.

¹⁵⁵ Ševčík, *School of Intonation on an Harmonic Basis for Violin* Op. 11, 6.

individuality of the player reveals itself most clearly through a tone quality which belongs to him alone, certainly cannot be disputed.’¹⁵⁶ I considered the pre-eminence of tone quality and organised a pragmatic approach to the frequency of vibrato outlined in the following examples in regards to the literature references and my own style and tone quality as Flesch suggests.

Vibrato Notation


Ševčík uses the symbol  to indicate vibrato in his table of abbreviations and signs that is included at the end of Op.1-26 as a reference guide appendix. In the analytical performer edition of the Brahms Violin Concerto, he uses the vibrato sign three times at the end of the second movement shown in figure 22.



Figure 22: B. 80-81 of the ‘Adagio’ from Brahms’ Violin Concerto Op. 77 edited by O. Ševčík- This illustrates the use of the vibrato symbol on three consecutive quaver notes. This is the only place in the whole concerto where this marking is used.


Ševčík’s openminded remarks about the frequency of vibrato due to the accustomed demand seemed to contradict having only three indications in the whole concerto, and although Ševčík denotes < > as ‘begin softly and end softly’ in terms of accentuation in Op. 16, the < > can mark variations of emphasis which include the use of vibrato. Joachim and Moser’s *Violinschule* identifies < > as an indication for vibrato which can be used to not only enhance long notes in slow music, but also in the rapid passages of fleeting note durations. Noting it as Rode’s speciality, Joachim and Moser take a section of Rode’s Third Caprice in figure 23 where he uses the < > marking in a semiquaver passage and states that ‘Here the vibrato necessitates not only a

¹⁵⁶ Carl Flesch, *The art of Violin Playing*, 20. Eberhardt also states the same claim where ‘The individual characteristics of different artists are also not recognisable as long as the fingers are held passive upon the strings. The difference in playing only becomes apparent when the vibrato is employed.’ Eberhardt, *Violin Vibrato*, 23.

slight lingering on the notes marked < >, but the bow should also support the vibration by a soft pressure on the string.¹⁵⁷



Figure 23: B. 37-38 of no. 3 from 24 Caprices Op. 22 by Pierre Rode, pub. Paris: J. Frey, n.d. (1822)- This example shows Rode's use of vibrato indication on the D in the third beat of bar 37, and the first and third beat of bar 38.

Brown acknowledges the increase in appropriation of reading < > as vibrato if placed over a single note, derived from the relationship to the *messa di voce*.¹⁵⁸ Other than Rode, who used it prolifically, Brown notes that this symbol was not common in other nineteenth-century composers' music, but did occur in the music of Zelter, Mendelssohn, Schumann and Brahms, implying vibrato, or vibrato as accentuation, since they were closely linked.¹⁵⁹ Brahms regularly uses the symbol < > in the urtext of his Violin Concerto Op. 77. Although Ševčík marks vibrato with a  sign, he added many of his own < > markings in his edition of the Brahms Violin Concerto on notes where a performer would be likely to place emphasis. This could be assumed that < > could be interpreted to imply the application of vibrato. For the purposes of performing the Pick-Mangiagalli *Sonate*, I have utilised Ševčík's comment of the frequency of vibrato and the liberal use of < > in the Brahms, along with Kubelik's use of vibrato to colour sound, to inform the quantity and style of my vibrato. However, since Ševčík does not explicitly list < > as meaning vibrato, I have not included these markings in the analysis of Appendix B.

As suggested above, there are certain places that vibrato can be employed to enhance expressive playing and the following examples will illustrate instances of vibrato as accessory to tone colour, vibrato as *messa di voce*, and vibrato to assist a crescendo. I have indicated vibrato markings in each Pick-Mangiagalli example with a wiggly line that is small or large depending on how much vibrato is used; the small part represents a limited, narrow and fast vibrato and the bigger part indicates a wider and more intense vibrato.

¹⁵⁷ Joachim and Moser, *Violinschule* part III, 7.

¹⁵⁸ Brown, *Classical and Romantic Performing Practice*, 552.

¹⁵⁹ Ibid.

Vibrato as Tone Colour

In the Kubelik recordings, he vibrates on most notes to assist with sound production. Vibrato on the majority of notes implies the idea of continuous vibrato as contribution to sound, as observed in a Washington Post article that describes his tone as ‘not large, but of beautiful quality and best suited to interpret Romantic and sentimental music.’¹⁶⁰ As noted above, Flesch states that vibrato is a great tool to personalise tone which makes it difficult to replicate or adopt someone else’s subjective and personal approach to vibrato. Therefore I have adopted general principles found within Kubelik’s vibrato practice which are; narrower and faster vibrato in a faster tempo; vibrato is slighter wider and occurs more often in a slower tempo; louder sections are played with a quicker and more vibrant vibrato; in a softer dynamic the vibrato is slower and oscillations are more relaxed. Expressive passages in a steady tempo are likely to have vibrato on most notes.

Vibrato as tone colour is illustrated in an example from the beginning of the ‘Intermezzo’ shown in figure 24. This example has been chosen because of its expressive character and is well suited to the melancholic tone quality of vibrato that Ševčík describes. Vibrato has been used continuously with the same intensity, width and frequency to create a consistent timbre throughout the phrase.

¹⁶⁰ ‘Master of the Violin: Large Audience Delighted with the playing of Young Jan Kubelik’, *The Washington Post*, 18 December 1901, 9. ProQuest Historical Newspapers.



Figure 24: B. 6-9 of the 'Intermezzo' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8- Consistent vibrato on all notes to show timbral consistency and highlight the melancholy and charming tone and character of the music.

I have applied my interpretation of Sevcík's 'violent vibrations' with narrow and fast vibrato on shorter note durations at the beginning of the *Finale* in figure 25. The crotchets in b. 3 - 4 are essentially accented with a fast bow, starting with a strong bow attack from on the string, with the flat of the hair, in partnership with energetic vibrato. B. 6 also incurs some vibrato but this time the vibrato starts less and grows progressively to reflect the increasing dynamic. The unmarked quavers have also been altered with additional staccato markings to match the character created by the repeated down bows and intense sound quality.

1 Non troppo allegro ma deciso e marcato. (♩ = 126.) *sul Sol*
ff marcatisissimo
 4

Figure 25: B. 1-6 of the 'Finale' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8- B. 3-4 show rapid and intense vibrato to go with the energetic bow stroke, and b. 6 starts with less vibrato and increases with a crescendo dynamic. This indicates my application of rapid oscillation vibrato to sustain intensity.

Vibrato to assist Dynamics: *Messa di Voce*

A *messa di voce* effect, which is indicated here by a swell in volume towards, and then away from, the middle of the note, can be created on longer notes to enhance the interest and create beauty as Kubelik does in his recording in b. 20 of the *Poeme* Op. 39a from *At Twilight* Op. 39 by Zdenek Fibich 1893 arranged for violin and piano by Jan Kubelik. Kubelik plays the f^2 as a *messa di voce*; swelling in dynamic to the middle of the note with faster and wider vibrato to accompany the dynamic, and then narrower and relaxed as the volume lowers as indicated in figure 26.



Figure 26: B. 20 of 'Poeme' Op. 39a from *At Twilight* Op. 39 by Zdenek Fibich (1893) arranged for violin and piano by Jan Kubelik- Shows a *messa di voce* on the f#2 swells in dynamic to the middle of the note echoed by an increase in vibrato intensity and then relaxes towards the end with narrower vibrato and softening dynamic.

Figure 27 shows how I perform a *messa di voce* on the last note in the last two bars of the *Intermezzo* from the Pick-Mangiagalli *Sonate*. The vibrato can slowly develop with the oscillations gradually getting faster through to the middle of the note where it is the fastest, narrowest and most intense, which then relaxes away towards the end of the note to fade away gracefully in reflection of the swell in dynamic to the middle of the note that will also occur.

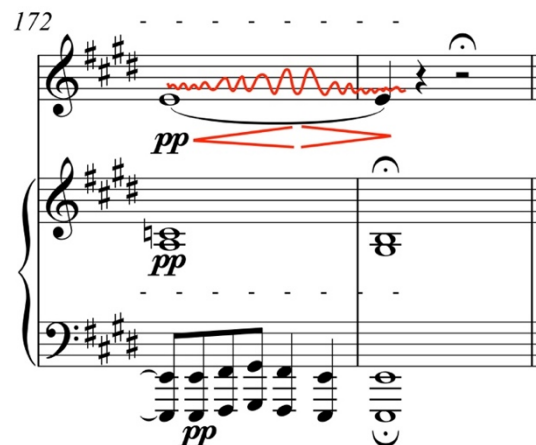


Figure 27: B. 172-173 of the 'Intermezzo' from Riccardo Pick-Mangiagalli's *Sonate en Si mineur pour Violon et Piano* Op. 8- The vibrato as *messa di voce* grows towards the middle of the note and then dies away in the same way as the dynamics.

These performance outcomes illustrate elements of Austro-Germanic Late-Romanticism filtered through Pick-Mangiagalli's connection to Ševčík. This stylistic performance framework was primarily derived from Ševčík and Kubelik's performance approaches with additional information gathered from the Romantic violin treatises and late-nineteenth and early-twentieth-century performance practice literature. Ševčík's performance execution of short accents made with pressure and sharp consonant bow attack, and longer accents made with bow speed at the beginning and end of notes, were used to accentuate alternating metres, create destabilisation, rhythmic syncopations and forward momentum. Ševčík uses loud and soft dynamics to emphasise the tessitura of the melody, developing full bow utility in strong dynamics, and playing with a 'fluted tone' near the fingerboard to achieve a soft dynamic. Ševčík also uses dynamics to create expressive contrast between figures of the same material, and I have used this same concept in passages where 'knowing slips' were expressed through dynamic contrast to create surprise. Similar occasions of dynamic contrast appear in the next case study of the Bastianelli *Sonata*, but with completely different musical intentions which will be discussed further in chapter 7.

The use of portamento was derived from the principles of Ševčík, supplemented by portamento information found in Kubelik's early recordings. Placement of these conventions were reflective of a historic approach but also incorporated my personal pragmatic approach when implementing these conventions and choosing specific examples for stylistic discussion. In this framework, portamento was used in both directions; executed with the old, new, and same finger; with and without a slur; and between different intervals including the octave and re-articulation of the same note. I applied vibrato as a way to colour the tone informed by the dynamic and tessitura of the pitch, where usually a high register and loud dynamic incurred a vibrant and heightened intensity in the vibrato, and a slower and more relaxed approach occurred in softer and lower points in pitch. At times, the principles of portamento and vibrato established here will also be used in appropriate sections of the Bastianelli case study where Ševčík's style and approach is also applicable.

Chapter 6- Case Study no. 2: Giannotto Bastianelli (1883-1927)

In this second case study, I argue that the performance of the Giannotto Bastianelli's *Sonata per Pianoforte e Violino* (1912) contrasts with the performance approach to the Pick-Mangiagalli.

Converse to Pick-Mangiagalli's Viennese Late-Romantic compositional style, Bastianelli was surrounded by new and contemporary Italian artistic approaches that are evident in his *Sonata per Pianoforte e Violino*. The aim of this chapter is to contextualise Bastianelli's life, cultural, and social contexts to determine influences that have informed the construction of a framework used to demonstrate his style in performance. I have identified the Futurist movement as the most prevalent influence in the *Sonata*, which was a regular discussion point at the Florentine Caffé Letterario Giubbe Rosse. The association between Bastianelli, the café, and his close friendship with the Futurist painter Bacci Maria Bacci to whom the *Sonata* is dedicated, established the link between Futurism and Bastianelli's music, and the development of a performance framework to reflect the Futurist aesthetic.

In this project, my performance framework has been grounded through the earliest Futurist Manifestos which are *Manifesto dei Futurismo* (1909) by F. T. Marinetti, *Manifesto dei pittori Futuristi* (1910) by the Futurist painters Umberto Boccioni, Giacomo Balla, Carlo Carrà, Gino Severini and Luigi Russolo, and *Manifesto dei Musicisti Futuristi* (1910) F. B. Pratella. These first three manifestos were the first written documents of Futurism and contained similar distinctive concepts about the detachment from past artistic practices and the potential of inspiration from the modern world. I have chosen three concepts that occur across all three manifestos, and I have termed them 'Distinction from the Past and Originality', with influences of 'the Machine' and 'Dynamism'. Bacci's interpretation and painting techniques in the work *Il Tram di Fiesole* (1913) provides a relevant and practical illustration of these concepts through which to develop a musical performance approach.

The Beginning of Futurism

At the beginning of the twentieth century, Italy still remained in the grips of the operatic tradition, fuelled by public taste and supported by publishing houses willing to invest in the

profitable market demands.¹⁶¹ As previously established, although there had been a small minority with different musical preferences like the writer Torre Franca, the musicologist Chilesotti, and musicians Sgambatti, Martucci and Bossi, their resistance to the prevalence of opera had only been non-reactionary and, as Waterhouse describes, these few 'idealistic rebels had on the whole been relatively moderate, cool-headed men'.¹⁶² The efforts that were required to overcome the steadfast presence of operatic commercialism required more than just passive resistance, as Jean-Aubry (1920) articulates just 'how much will-power and ardour was needed by those who set out to contend with this flood of mediocrities that threatened to ruin for ever, in the very land of its birth, true musical art'.¹⁶³

But in 1909, opera encountered a roaring and contentious adversary of the future. The first Futurist manifesto *Manifesto dei Futurismo* by Filippo Tommaso Marinetti (1876-1942)¹⁶⁴ published by *La Figaro* in 1909, proposed a striking, polemic and controversial stance designed, described by Waterhouse as a 'radical rebellion against the very foundations of the Italian musical world as it stood'.¹⁶⁵ Marinetti pronounced through his manifesto that 'It is from Italy that we launch through the world this violently upsetting incendiary manifesto of ours. With it, today, we establish *Futurism*, because we want to free this land from its smelly gangrene of professors, archaeologists, *ciceroni* and antiquarians.'¹⁶⁶ Marinetti's bold and aggressive publication proposed an alternate direction in philosophy and artistic practice and launched a platform that was distinct from past artistic traditions and encouraged the creation of new and original art from contemporary influences such as the machine, and beauty found in speed. Led by the collaboration between Futurist painters Umberto Boccioni (1882-1916), Carlo Carrà (1881-

¹⁶¹ Pratella describes the musical monopoly of the big publishing houses in his *Manifesto dei Musicisti Futuristi* (1910) stating that 'the great publisher-merchants rule; assigning commercial limits to operatic forms, proclaiming as superior and unsurpassable models the stunted and vulgar works of Giacomo Puccini and Umberto Giordano.' Francesco Balilla Pratella, *Manifesto dei Musicisti Futuristi* (1910) English trans. by Rodney Johns Payton in 'The Futurist Musicians: Francesco Balilla Pratella and Luigi Russolo' Ph.D. diss., The University of Chicago. 1974, 93-94.

¹⁶² Waterhouse, 'The Emergence of Modern Italian Music', 173.

¹⁶³ Jean-Aubry, 'The New Italy', 55.

¹⁶⁴ The official edition (third complete and final edition) of Marinetti's *Manifeste du Futurisme* is the predominant reference and was published by the French publication *Le Figaro* on the 20th of February 1909. For extensive coverage pertaining to unofficial publications of the *Manifesto* before and after this date refer to Paolo Tonini, *I manifesti del Futurismo Italiano; Catalogo dei manifesti, proclami e lanci pubblicitari stampati su volantini, opuscoli e riviste* (1909 - 1945), Gussago: Edizioni dell'Arengario. 2011.

¹⁶⁵ Waterhouse, 'The Emergence of Modern Italian Music', 173.

¹⁶⁶ Filippo Tommaso Marinetti, *Manifeste du Futurisme* (1909), in Umbro Apollonio, *Futurist Manifestos* / trans. R.W Flint. London: Tate Publishing. 2009, 22.

1966), Gino Severini (1883-1966), Giacomo Balla (1871- 1958) and artist and musician Luigi Russolo (1885-1947) with the publication of *Manifesto dei Pittori Futuristi* in *Poesia*, February 1910, the visual arts was the most bountiful demonstration of Futurist practice with angular mark making, bold colours, and striking dynamic movement. Francesco Balilla Pratella (1880-1955) joined the Futurist ranks as the first musician to voice his support with his manifestos *Manifesto dei Musicisti Futuristi* Milan (11 October 1910), *Manifesto Tecnico della Musica Futurista* Milan (11 March (1911), and *La Distruzione della Quadratura* (18 July 1912), as well as Luigi Russolo's (1885-1947) contribution of the *intonarumori*.¹⁶⁷ Inspired by Marinetti's vision, a plethora of subsequent Futurist manifestos followed in artistic practices involving literature, sculpture, cinema and architecture, from Italy as well as the rest of Europe.¹⁶⁸ The dissemination of Marinetti's Futurist document sparked not only a following of support from other like-minded individuals, but also caught the attention of the literary café patrons in Florence at the Caffé Letterario Giubbe Rosse.

Florence at the Turn of the Twentieth Century- A Meeting of Minds in the Literary Cafés

The literary cafés of Vienna, Italy and France as well as across the rest of Europe served as cultural institutions that facilitated many intellectual discussions of politics, art and literature. In Florence, one of the most influential cafés at the turn of the twentieth century was the Caffé Letterario Giubbe Rosse, its vibrant atmosphere drew writers and artists from all across the

¹⁶⁷ Pratella is the predominant Futurist musician to be considered as part of the *La Generazione Dell'Ottanta*, although the painter and musician Luigi Russolo (1885-1947) and his brother Antonio Russolo (1877-1942) are notable names in relation to the creation of, and compositions for, the *intonarumori*. Futurist composers outside of the *La Generazione Dell'Ottanta* include the relatively obscure Silvio Mix (1900-1927) and Franco Casavola (1891-1955) whose music largely remains unpublished. For further information on these composers see Waterhouse, 'The Emergence of Modern Italian Music', 583-584 or Daniele Lombardi, *Il Suono Veloce: Futurismo e Futurismi in Musica*. Milan: Universal Music Publishing S.r.l. e LIM Editrice. 1996.

¹⁶⁸ Some of these manifestos include, but are not limited to, the *Manifesto Tecnico per la Scultura Futurista* by Umberto Boccioni April 11 1912, *Cinema Astratto- Musica Cromatica* by Bruno Corra (1912), *Distruzione della Sintassi- Immaginazione archi- Parole in Libertà* by F. T. Marinetti published in *Lacerba* 15 June 1913, *L'Arte dei rumori* by Luigi Russolo 1 July 1913, *La Pittura di Suoni, Rumori e Odori* by Carlo Carrà 11 August 1913, *Manifesto di Architettura Futurista* by Antonio Sant'Elia published by *Lacerba* in Florence 1 August 1914, *L'orgoglio Italiano (Manifesto Futurista)* by F. T. Marinetti, U. Boccioni, L. Russolo, A. Santelia, M. Sironi, E. Piatti. Published in a leaflet of the *Direzione del Movimento Futurista*, along with *Il Futurismo e la Guerre* by F. B. Pratella dated January 1915, *Guerra Oola Igiene del* by F.T. Marinetti published by *Poesia* Milano (1915), *Il Cinema Futurista* by F. T. Marinetti, Bruno Corra, Emilio Settemelli, Arnaldo Ginna, Giacomo Balla, and Remo Chiti published by *L'Italia Futurista* 15 November 1916, *L'Universo Futurista* by Giacomo Balla (1918). For a more complete catalogue of Futurist writings two references of note in Italian are *Archivi del Futurismo* edited by Maria Drudi Gambillo and Teresa Fiori, (1958) and Paolo Tonini's *I manifesti del Futurismo Italiano; Catalogo dei Manifesti, Proclami e Lanci Pubblicitari Stampati su Volantini, Opuscoli e Riviste (1909 - 1945)*, 2011. For the English translations see Umbro Apollonio, *Futurist Manifestos* / trans. by Robert Brain [et al.]. London: Tate Publishing, 2009.

country to attend meetings and socialise with the Florentine crowd.¹⁶⁹ The Giubbe Rosse spontaneously became the central gathering for various groups like the writers of the journal *Lacerba*, edited and founded amongst the chess club in the third room of the café by Giovanni Papini (1881- 1956) and Ardengo Soffici (1879-1964).¹⁷⁰ Livorni (2009) states that the activity from the Giubbe Rosse was so notable between 1913-1915 that the critic and linguist Bruno Migliorini coined the term “giubberossiti”.¹⁷¹ Many other literary threads were born at the tables of the Giubbe Rosse such as the aforementioned *Lacerba* as well as *La Voce*, founded by Giuseppe Prezzolini (1882-1982) in 1908, and *Solaria* later in 1926 by Alberto Carocci (1904-1972).

It was also at the tables of the Giubbe Rosse that Papini and Soffici read the first Futurist manifesto by Marinetti.¹⁷² Marinetti’s Milanese manifesto spurred Soffici’s attacking article ‘Arte libera e pittura futurista’ in *La Voce* in 1911 that brought Marinetti, and his friends the self-proclaimed Futurist painters Boccioni and Carrà, from Milan to the Giubbe Rosse in Florence to confront Soffici which resulted in a brawl outside the train station.¹⁷³ After the initial heated confrontation, and to each party’s surprise, the two groups realised that they had more in common than initially thought and all remained in Florence for the next few years.¹⁷⁴ With the arrival of Marinetti, the Futurist artists, and the prominent literary figure Gabriele D’Annunzio (1863-1938), Florence became an active hub for the avant-garde and the centre point of Futurism with strong influences that radiated out through the rest of the country and abroad. An exhibition of Futurist art was held in the café in 1913 that drew a lot of positive attention and assisted the popularity of the Futurist movement.¹⁷⁵ The Futurist musician Pratella was also a regular attendant at the Giubbe Rosse. Another Futurist painter and writer, Baccio Maria Bacci (1888-1974), illustrated a scene of the chess club at the Giubbe Rosse in his painting “*“Solaria” alle Giubbe Rosse*’ (1940) that depicts the collaborators of the magazine *Solaria* to which he also

¹⁶⁹ Ernesto Livorni, ‘The Giubbe Rosse Café in Florence. A Literary and Political Alcove from Futurism to Anti-Fascist Resistance’, *Italica* 86/4 (2009): 605.

¹⁷⁰ Livorni, ‘The Giubbe Rosse Café in Florence’, 603.

¹⁷¹ Ibid., 604.

¹⁷² Ibid., 603.

¹⁷³ ‘Per cui un bel giorno il Marinetti e il suo stato maggiore pittorico Milanese si recarono apposta a Firenze in cerca degli accaniti e illustri oppositori e, ritrovatili, provocarono quei due spassosi e strepitosi pugilati, quello del caffè delle ‘Giubbe Rosse’ e quello della stazione ferroviaria di Firenze, che per un po’ di tempo attrassero su di loro l’attenzione appassionata e divertita della maggior parte dei lettori di giornali.’ Francesco Balilla Pratella, *Autobiografia*. Milano: Pan Edrice. 1971, 114.

¹⁷⁴ N. S Thompson, ‘Letter from Florence’, *PN Review* 9/2 (1982): 9.

¹⁷⁵ Livorni, ‘The Giubbe Rosse Café in Florence’, 604.

contributed, often attending the café with his good friend the writer and musician Giannotto Bastianelli. In addition to the open reception of Futurism, other individuals drew upon different musical influences that contributed to the dynamic interplay of juxtaposing musical styles.

Giannotto Bastianelli (1883-1927): Biography

Giannotto Bastianelli was born in San Domenico di Fiesole (Florence), 20 July, 1883 and studied philosophy under Giosue Carducci (1835-1907) as well as Benedetto Croce (1866- 1952) and Giovanni Gentile (1875-1944).¹⁷⁶ He was contemporaries with the Italian writers Emilio Cecchi (1884-1966) and Scipio Slataper (1888-1915) and wrote for the newspapers *La Nazione* (Florence) and *Il Resto del Carlino* (Bologna) as a music critic as well as for the music periodicals *Lacerba* and *La Voce* which were important literary reviews for Italian cultural trends.¹⁷⁷ Through his publications in *La Voce* and *Lacerba* from the tables of the Giubbe Rosse, Bastianelli helped to uncover the previously obscure Ildebrando Pizzetti and brought him to public attention, introduced the Russian composer and pianist Alexander Scriabin (1871-1915) into Italy, re-discovered Italian music of the past and as Engely states, he ‘courageously undertook the revaluation of the old Italian classics, the organ music, madrigals and modonic vocal music of the old Italian school which had been forgotten by the Italians.’¹⁷⁸ Engely also describes how Bastianelli’s interest in different musical directions manifests in his musical critiques as empathy and understanding; characteristics that Engely deems ‘precisely that which is most important in criticism: the gift of understanding a work of art, no matter to which school it belongs.’¹⁷⁹

As a composer and critic, Bastianelli was a contributor and advocate for new Italian instrumental music. In collaboration with Pizzetti, Bastianelli established the short-lived *Dissonanza* as a sheet music addition to *La Voce*, aimed at the promotion and publication of contemporary Italian music in response to the lack of instrumental music being published by the big publishing houses. The third edition of *Dissonanza* included his own *Sonata per Pianoforte e Violino*. As a composer Bastianelli’s musical output was not prolific, only dabbling in composition for a

¹⁷⁶ Arthur Eaglefield-Hull (ed), *A Dictionary of Modern Music and Musicians* (1924). New York: Da Capo Press. 1971 re-printed edition, 31.

¹⁷⁷ Dr Giovanni Engely, ‘An Italian Musician (Giannotto Bastianelli)’ trans. by Dr G. A Pfister, *The Sackbut* 3/10 (1923): 315.

¹⁷⁸ Engely, ‘An Italian Musician (Giannotto Bastianelli)’, 315.

¹⁷⁹ Ibid.

handful of works, some of which were published through his collaboration with Pizzetti in *Dissonanza*.¹⁸⁰

Bastianelli was also involved with the promotion and performance of Italian contemporary music in Italy and abroad, notably with the musician Alfredo Casella. Casella was integral to the interplay between Italian and French music and brought to France the first presentation of contemporary Italian music abroad with the aid of the Independent Musical Society in 1914. With many prominent French musicians in the audience, the concert consisted of vocal and instrumental works, including Bastianelli's double piano concerto that he and Casella performed. Casella recalls that performance stating 'Giannotto Bastianelli played with me his concerto for two pianos. This unusually intelligent man also died a few years later.'¹⁸¹

Included in the concert audience was Maurice Ravel. Engely (1923) identifies an extraordinary similarity in the rhythm with the second theme of the Concerto for Two Pianos by Bastianelli and Ravel's Piano Trio that was written after this concert occasion.¹⁸² It is also interesting to note that Casella was the pianist in the premiere of Ravel's Piano Trio in the Sala Gaveau in Paris in 1915, and it was Bastianelli instead of Casella, who was the pianist in the first performance in Italy at the University of Florence.¹⁸³ Of the works that were produced, Pizzetti describes Bastianelli's compositions in *La Nuova Musicale* (1912) as containing new and important content that stimulated excitement amongst audiences.¹⁸⁴

As well as socialising with contemporaries like Bacci, Pratella and Marinetti, Bastianelli engaged with various different aspects of new Italian music, so it is not surprising that his reaction towards Futurism and the first manifestations of Futurist music took a diplomatic and

¹⁸⁰Published works in *Dissonanza* include three Piano Sonatas, the *Sonata per Pianoforte e Violino* (1912) and the *Sonata per Pianoforte e Violoncello* (1920).

¹⁸¹ Alfredo Casella, *Music in my Time: Memoirs of Alfredo Casella* trans and ed. by Spencer Norton. Norman: Oklahoma Press. 1955, 119.

¹⁸² Engely, 'An Italian Musician (Giannotto Bastianelli)', 316.

¹⁸³ Giannotto Bastianelli, *Gli Scherzi di Saturno; Carteggio 1907-1927* a cura di Marcello de Angelis. Libreria Musicale Italiana. 1991, in a footnote in the preface page XL.

¹⁸⁴'La musica del Bastianelli ha sollevato fra i suoi ascoltatori vivo fervore di discussioni: segno che essa reca un contenuto nuovo e importante ed è stata pur sempre calorosamente applaudita: segno che anche chi l'ha discussa ha finito per ammirarla e per sentirsene preso. [...] Miriam Donadoni Omodeo *Giannotto Bastianelli; Lettere e Documenti Editi e Inediti* (1883-1915). Firenze: Leo S. Olschki Editore. 1989, 108.

considered approach and was one of the few non-hostile musicians towards the movement.¹⁸⁵

An article by Bastianelli titled 'A proposito della musica futurista' published in *Il Resto del Carlino* (1913), supports Pratella's musical direction with Bastianelli stating that Pratella's theory and music is certainly one of the most interesting fruits of modern Italian music.¹⁸⁶

Although in favour of the growing new music scene, Waterhouse suggests that Bastianelli's attitude towards opera of the previous generation was 'unusually balanced for his day. But he too was an advocate of new ventures and broader horizons'.¹⁸⁷ Bastianelli details his opinions on Romanticism, modern music and the importance of the Italian musical past before 1700 in *La Crisi Musicale Europa* (1912), as well as the publications on the contemporary scene with a biography of *Pietro Mascagni* (1910), *Musicisti d'oggi di ieri* (1914) and *L'Opera e altri Saggi di Teoria Musicale* (1921). Bastianelli was impatient with the repeated style of verismo opera made for public consumption and viewed Mascagni's music in the same vein as Rossini and Verdi who were deemed the 'new intellectual mediocrity' of modern Italy.¹⁸⁸ He became more and more overwhelmed with anxiety towards the end of his life, which eventually led to suicide in the 1927 at the age of 44.

Baccio Maria Bacci (1888-1974): Biography

Baccio Maria Bacci (1888- 1974) was a Florentine painter from a family of artists. He initially studied with Adolfo de Carolis and Giovanni Fattori at the Florence Academy of Art, where his works were full of influences of the post-Impressionism culture in Florence from visiting artists such as Cézanne, Van Gogh, Matisse at the beginning of the century.¹⁸⁹ He ran away to Munich and Nuremberg, later returning to Florence. Bacci's first exhibition was at the Palazzo Gondi in

¹⁸⁵ Daniele Lombardi, *Il Suono Veloce: Futurismo e Futurismi in Musica*. Milan: Universal Music Publishing. 1996, 94.

¹⁸⁶ Giannotto Bastianelli, 'A Proposito Della Musica Futurista', *Il Resto del Carlino* Florence 1913.

¹⁸⁷ Waterhouse, 'The Emergence of Modern Italian Music', 180.

¹⁸⁸ '[...] di romanticismo ormai sempre più decaduto in mediocre sentimentalità più o meno piccolo-borghese - Puccini e Mascagni.' Giannotto Bastianelli, *Il Nuovo Dio Della Musica* ed. by Marcello. de Angelis. Turin: Einaudi Letteratura. 1978, 45.

¹⁸⁹ On his return to Italy from France, Soffici, along with Prezzolini, organised the first exhibition of French Impressionism in Italy at the Lyceum Club in 1910. This exhibition featured a wealth of prominent French works by Paul Cézanne, Edgar Degas, Jean-Louis Foramin, Paul Gauguin, Henri Matisse, Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, Henri Toulouse-Lautrec, Vincent Van Gogh and the only Italian included Medardo Rosso. See an image promoting the exhibition and the listed artists, courtesy of the Lyceum Club, Florence https://www.researchgate.net/publication/331983780_Performing_Pacifism/figures?lo=1

Florence 1910, where he was critiqued by his friend Bastianelli for the first time.¹⁹⁰ Bacci and Bastianelli became very close friends and although Bacci does admit the friendship was sometimes difficult, he was proud to be Bastianelli's best friend.¹⁹¹

Bacci spent some time in Paris in 1911 to visit R. Paresce and experienced Cubism and Futurism through the contact of G. Apollinaire and Gino Severini. Besides his friendship with Severini and his admiration for Severini's Futurist paintings, Bacci was also a great admirer of Boccioni's and Balla's work.¹⁹² On his return to Italy Bacci became enamoured with the influences of Paris from 1913 and Italian Futurism, creating works that reflected the Futurist aesthetic like *Il tram di Fiesole* (1913) and *Il campanile di Pisa* (1913), *El Sarte no. 5* (1915), before being enlisted for the war efforts that subsequently dominated his choice in subject matter of planes and soldiers in his art. On his return to Florence his priorities of family and faith were evident by his marriage to Elena Croon and their subsequent three children, as well as artistic contributions to church paintings around the Tuscan region and the incredibly large and intricate two year undertaking of the mosaic in the San Matteo Apse of the Salerno Cathedral (1953-55). Over his life span, Bacci's paintings reflect the cultural melting pot of styles that existed at the turn of the Century; Impressionism, Futurism and a Return to the Italian Past. Bacci addresses this stylistic fluctuation in *Parigi 1913; diario, ricordi e note* (1971) stating that he remains artistically individual, and perhaps because of his arrogance or scepticism, he never associated himself with a specific group or style of work.¹⁹³

However, there are accounts that recognise a Futurist period in his work that cannot be described as anything else in hindsight such as Bacci's son, Francesco Bacci, who notes a Futurist

¹⁹⁰ More information on the exhibition and Bastianelli's favourable critique can be found in Jean-François Rodriguez, *Cézanne e il 'Cézannismo' negli anni de "La Voce" e di "Lacerba" (1910-1913)*. Prato: Pentalina, 1996.

¹⁹¹ 'Io sono stato il più caro amico di Giannotto Bastianelli; e ne sono orgoglioso, anche se questa fama spesso mi è stata scomoda.' Donadoni Omodeo, *Giannotto Bastianelli; Lettere e Documenti Editi e Inediti (1883-1915)*, 49.

¹⁹² 'Naturalmente mi interessa il movimento futurista, soprattutto la pittura e cioè le opere di Bacioni e di Balla, ma molto per il mio carattere di refrattarietà ai miti e conseguente diffidenza dei clamori e degli imbonimenti, e molto perché le teorie generali che Marinetti e compagni tirano fuori, qualche volta mi facevano ridere, mi sono occupato soltanto di guardare e studiare le pitture che apprezzavo, evitando le noie del resto.' Baccio Maria Bacci *Parigi 1913; Diario, Ricordi e Note*. Firenze: Quaderni del 'Giornale di Bordo' no.4, 1971, 21.

¹⁹³ 'Devo confessare che la mia assoluta impossibilità di entrare in un gruppo, e cagione di una solitudine forse inutile, forse dannosa; ma e così, e prendo sulle spalle il peso di questa mia chiamata misantropia, chiamata strafottenza o diffidenza, ma compartecipo a modo mio e forse più a fondo di certi clamorosi colleghi, a quello che, in tutti i sensi, succede nel mondo.' Bacci, *Parigi 1913; Diario, Ricordi e Note*, 21.

period of his father's work in a 1996 catalogue celebrating a solo Bacci exhibition.¹⁹⁴ Mino Borghi (1958) also describes Bacci's Futurist period between 1911-1915 in *Baccio Maria Bacci; pittore e scrittore* which is the most concise biographical account of Bacci's life.¹⁹⁵ Bacci continued to write and paint until his death in Tuscany in 1974.

Giannotto Bastianelli's *Sonata per Pianoforte e Violino* (1912)

Bastianelli's *Sonata per Pianoforte e Violino* (1912) is dedicated to the Florentine painter, Baccio Maria Bacci (1888-1974) as noted on the score of the *Sonata*, and facilitates the link between Bastianelli and Futurism.¹⁹⁶ The pair were first introduced to each other by Giovanni Cosetti in 1909 one evening where Cosetti and Bastianelli pretended to predict Bacci's future through a palm reading.¹⁹⁷ Bacci was a large influence on Bastianelli, reminiscing in an interview with Miriam Donadoni Omodeo that 'Bastianelli, when I met him, he had not been composing for a few years, and even before that he had done very little (two or three piano sonatas). This sense of ease that I brought in my work, and the enthusiasm for the new friendship, pushed him back to compose.'¹⁹⁸ For information about the musical character and qualities of each movement, please refer to the Programme Notes in Appendix A.

The *Sonata* was first published in 1914 in *Dissonanza (Libreria Della Voce)*, however, the *Sonata* was debuted two years earlier in 1912 at the *Societa Filarmonica* by Bastianelli with the violinist Luigi

¹⁹⁴ Francesco Bacci, 'Mio Ricordio mi Padre in Artist Catalogue' in *Baccio Maria Bacci 1888-1974 Cura di Mauro Pratesi; STIA Casentino (Arezzo) Palagio Fiorentino dal 3 agosto al 29 settembre 1996. Arezzo: Comune di Stia, 1996, 9-11.*

¹⁹⁵ Mino Borghi, *Baccio Maria Bacci; pittore e scrittore*. Roma: San Giuseppe, 1958.

¹⁹⁶ 'Manco a dirlo la Sonata è ded, a te.' Bastianelli, *Gli scherzo di Saturno. Carteggio 1907-1927*, 108.

¹⁹⁷ 'Bastianelli mi fu presentato nel 1909/10 dall'*Innominabile*, quando quest'ultimo volle fare una mostra con me, per rivelarmi al pubblico (allora ero...un genio!) a Settignano. Scendendo verso Ponte a Mensola, una sera verso il crepuscolo, incontrammo lui e altri che non ricordo, l'*Innominabile* e io, due zingare che pretesero leggerci la mano benché fosse quasi buoi.' Donadoni Omodeo *Giannotto Bastianelli; Lettere e Documenti Editi e Inediti (1883-1915)*, 55-56.

¹⁹⁸ 'Bastianelli, quando lo incontrai, da qualche anno non componeva, ed anche prima aveva fatto ben poco (due o tre sonate per pianoforte). Questo senso di facilità che io portavo nel mio lavoro, e l'entusiasmo per la nuova amicizia, lo spinsero di nuovo a comporre.' Donadoni Omodeo *Giannotto Bastianelli; Lettere e Documenti Editi e Inediti (1883-1915)*, 57.

Carlo Bastogi.¹⁹⁹ While I did not view the original manuscript, my investigation into its whereabouts suggest that it is located at the Music Institute of Sienna.²⁰⁰

The reception of Bastianelli's music was divided and received opinions that were both encouraging and dismissive. Of course, Bacci was enthusiastic about his friend's musical work and commented on its various 'Romantic, veristic and Impressionist content with its harmless obscurities and strangeness, if it did indeed contain anything strange.'²⁰¹ Bacci also described the lively discussions that Bastianelli's music generated; a sign that it contained new and important content that even those that were sceptical came to admire.²⁰² On the other hand, after listening to a private performance of Bastianelli playing works of his own, Romain Rolland is said to have called Bastianelli's modulations barbaric and the background of his music muddy, seeming to stir the sound like clay, although especially inventive harmonically.²⁰³ Waterhouse seems to

¹⁹⁹ Although the *Sonata* is often referenced by its date of publication in 1914, the evidence suggests that one of the very first performances of the work was in the Spring of 1912 and therefore written and completed close to this date. See Bastianelli, *Il nuovo dio della musica* in the preface XXI, where de Angelis states 'Debutta alla Società Filarmonica nella doppia veste di compositore-esecutore con la *Prima Sonata per pianoforte*, la *Sonata per pianoforte e violino* con Luigi Carlo Bastogi e il *Quartetto per pianoforte e archi* (Bastogi, Maglioni e baragli). Arnaldo Bonventura, dopo aver lodato le qualità del pianista, vi rileva un "fervore il modernità", soprattutto nella parte armonica. Allarga le collaborazioni al *Marzzoco* e a *Musica*. See also letter no. 105 in Bastianelli *Gli scherzi di Saturno. Carteggio 1907-1927*, 108. The letter to Emilio Cecchi from Bastianelli mentions the preparation for this concert and further explanation from De Angelis' in the footnote detailing the reception of Bastianelli's debut.

²⁰⁰ The *Primo Quartetto per archi* (1907) and *Quartetto in do per archi e pianoforte* Op. 5 (1910) were located in the Luigi Cherubini Conservatory in Florence during my fieldwork in Italy but unfortunately, I have not been able to view the manuscript of the *Sonata per Pianoforte e Violino* (1912). While looking for possible locations of the *Sonata per Pianoforte e Violino* manuscript, I did find a footnote reference in Silvia Morgani's 'L'epistolario Cardarelli-Bacchelli (1910-1925): l'archivio privato di un'amicizia poetica' PhD Diss., Università Roma Tre. 2014, 36, explaining that Bastianelli's manuscripts had been held by Bastianelli's nephew Bruno Barbareschi, but he had donated all the manuscripts to the fund of the pianist, musicologist and champion of Bastianelli's music, Miriam Donadoni Omodeo. However, after her death, they were donated yet again to the 'Rinaldo Franci' Higher Institute of Musical Studies in Siena. I contacted the library and confirmed that they do indeed house the manuscripts, but I unfortunately ran into the same viewing troubles as Morgani in 2014 and was not able to view or confirm the specific contents of Bastianelli's papers since the library still has not catalogued the manuscripts. I believe that they hold the unfinished second Sonata for Piano and Violin, *Sul Bisarno* for violin and piano, and a double violin piece with piano.

²⁰¹ E qual'è il contenuto della musica di Giannotto Bastianelli? [...] Volete dire se è musica romantica, o verista, o impressionista, eccetera? [...] Per me risponderai che è la musica di un uomo che intende la vita universale con grandissimo amore. [...] Insomma: la musica di Giannotto Bastianelli si potrà discutere, e a taluno potrà sembrare poco bella là dove ad altri sembra bellissima, e viceversa; ma è musica che ha un valore reale e un significato importantissimo. E quanto alle oscurità, alle stranezze, che essa contiene (posto che ne contenga davvero) poco male. Il B. è un giovane che quando parla delle sue composizioni con chi glie le loda dice: <Va bene, e son contento che Lei ci trovi queste e queste cose che dice, ché infatti ho voluto arrivare a scrivere, questa già scritta vale ancora poco>.' Donadoni Omodeo, *Giannotto Bastianelli: Lettere e Documenti editi e inediti (1883-1915)*, 108-109.

²⁰² Baccio Maria Bacci tells Miriam Donadoni Omodeo in an interview that 'La musica del Bastianelli ha sollevato fra i suoi ascoltatori vivo fervore di discussioni: segno che essa reca un contenuto nuovo e importante ed è stata pur sempre calorosamente applaudita: segno che anche chi l'ha discussa ha finito per ammirarla e per sentirsene preso.' Donadoni Omodeo, *Giannotto Bastianelli: Lettere e Documenti editi e inediti (1883-1915)*, 108-109.

²⁰³ de Angelis' footnote refers to Paul-Marie Masson's quote by Romain Rolland after attending a performance of Bastianelli stating 'Bastianelli joue une sonate, quelques morceaux d'un trio. Moins bon musicien que Pizzetti, au point de vue technique, il a plus d'invention, surtout harmonique. Mais ses modulations sont souvent atrocement gauches et barbares, et le fond de sa musique est bourbeux. Il semble remuer les sons comme une glaise, d'où il fait sortir des ébauches de figures, sans jamais les achever. Chez lui, comme chez l'autre, la pauvreté des basses,

agree with Rolland, his opinion being that Bastianelli's Violin Sonata and 3rd Piano Sonata 'show little rhythmic variety or textural refinement, despite moments of real harmonic originality.'²⁰⁴

The cultural and social links to Futurism from Bastianelli's context has informed the development of a Futurist performance approach for the Bastianelli *Sonata*. Ideas from the Futurist manifestos have been streamlined into three concepts that have been considered through the lens of Bacci's painterly interpretation and techniques, to determine how Bacci has achieved a Futurist aesthetic.

Creating a Framework in a Futurist Style for a Performance of Bastianelli's *Sonata per Pianoforte e Violino*

The predominant aesthetic of the *Sonata* can be interpreted as Bastianelli's own contemporary and unique approach that is not clearly reminiscent of any other style, so I have chosen to frame this unique style based on a Futurist approach. The choice to pursue a Futurist aesthetic is representative of his interests in contemporary music and literature; social life with Futurist artists at the Giubbe Rosse; and the lifelong friendship with Futurist painter Baccio Maria Bacci. These links to Futurism led me to develop a performance framework for the Bastianelli *Sonata* that was founded on the ideas of the first three Futurist manifestos. I have interpreted and streamlined the most prominent ideas across the three manifestos into three concepts that I have termed 'the Machine', 'Distinction from the Past and Originality', and 'Dynamism'. Table 1 contains excerpts from each manifesto that support the three concepts.

Table 1: Futurist Excerpts that Inform the Shared Concepts 'the Machine', 'Distinction from the Past and Originality', and 'Dynamism'

	Distinction from the Past and Originality	Dynamism	The Machine
Marinetti- <i>Fondazione e Manifesto del Futurismo</i> (1909)	'We will destroy the museums, libraries, academies of every kind, will fight moralism, feminism, every opportunistic or utilitarian cowardice.' ²⁰⁵	'We affirm that the world's magnificence has been enriched by a new beauty: the beauty of speed.' ²⁰⁷	'We will sing of great crowds excited by work, by pleasure, and by riot; we will sing of the multicoloured, polyphonic tides of revolution in the modern capitals; we will sing of the vibrant nightly fervour of

l'indifference aux basses. Trait si italien, - curieux chez de jeunes compositeurs, très avances pour les recherches harmoniques.' Footnote from Bastianelli, *Gli Scherzi di Saturno; Carteggio 1907-1927*, 71.

²⁰⁴ Waterhouse, 'The Emergence of Modern Italian Music', 586.

²⁰⁵ Marinetti, *Manifeste du Futurisme* (1909), in Apollonio *Futurist Manifestos*, 22.

²⁰⁷ Ibid.

	-‘Except in struggle, there is no more beauty. No work without an aggressive character can be a masterpiece.’ ²⁰⁶		arsenals and shipyards blazing with violent electric moons; greedy railway stations that devour smoke-plumed serpents; factories hung on clouds by the crooked lines of their smoke; bridges that stride the rivers like giant gymnasts, flashing in the sun with a glitter of knives; adventurous steamers that sniff the horizon; deep-chested locomotives whose wheels paw the tracks like the hooves of enormous steel horses bridled by tubing; and the sleek flight of planes whose propellers chatter in the wind like banners and seem to cheer like an enthusiastic crowd. ²⁰⁸
The Futurist Painters- <i>Manifesto dei pittori Futuristi</i> (1910)	-‘Destroy the cult of the past, the obsession with the ancients, pedantry and academic formalism.’ -‘Totally invalidate all kinds of imitation.’ - ‘Elevate all attempts at originality, however daring, however violent.’ ²⁰⁹	-‘the iron network of speedy communications which envelops the earth, the transatlantic liners, the dreadnoughts, those marvellous flights which furrow our skies [...]’ ²¹⁰	- ‘in the land where doing nothing in the sun was the only available profession, millions of machines are already roaring; in the land where traditional aesthetics reigned supreme, new flights of artistic inspiration are emerging and dazzling the world with their brilliance.’ ²¹¹
Pratella- <i>Manifesto dei Musicisti Futuristi</i> (1910)	-‘ To fight with assiduous contempt the fatally menial and ignorant critics in order to free the public from the malevolent influence of their writings and to found to this end an independent musical review resolutely opposed to the standards of the conservatory professors and to those of the degraded public.’ ²¹² -‘To support and exalt everything in music that appears to be original and revolutionary and to take as an honour the insults and the ironies of the moribund and the opportunistic.’ ²¹³	-‘Futurism proclaims the victory of amoral freedom of action, of conscience and of conception; but futurism proclaims that Art is disinterested, heroic, contemptuous of easy success.’ ²¹⁴	-‘ To sing and feel with a soul that turns to the future, obtaining inspiration and aesthetic from nature in all it’s present phenomena, human and extrahuman, to exalt the man symbol which perennially renovates itself through the varied aspects of modern life [...]’. ²¹⁵

²⁰⁶ Ibid., 21.

²⁰⁸ Ibid., 22.

²⁰⁹ The Futurist Painters, *Manifesto dei pittori Futuristi* (1910) in Apollonio, *Futurist Manifestos*, 26.

²¹⁰ Ibid. 25.

²¹¹ Ibid.

²¹² Ibid., 95.

²¹³ Ibid., 96.

²¹⁴ Pratella *Manifesto Tecnico della Musica Futurista* (1911) in Payton, ‘The Futurist Musicians: Francesco Balilla Pratella and Luigi Russolo’, 94.

²¹⁵ Ibid., 95.

These concepts were supported by the additional technical manifestos that aimed to assist in the creation of new Futurist works. These technical manifestos were: *Manifesto Tecnico della Pittori Futuristi* (1910) by the Futurist painters, *Manifesto Tecnico della Musica Futurista* (1911) by F.B. Pratella and *L'Arte dei rumori* (1916) by Luigi Russolo.

Three Futurist Concepts: 'The Machine', 'Distinction from the Past and Originality', and 'Dynamism'

The Machine

Marinetti and the Futurists also prioritised the creation of new and original art by harnessing the concept of danger, negative emotions like violence and anger, speed and the potential of the machine and mechanics in forms such as factories, ships, trains, and planes from the Industrial Revolution.²¹⁶ An important distinction between the Futurists and other revolutionary composers of the time, is their interest in harnessing the sounds of the cities and machines that, as Payton (1974) perceptively observes, makes the Futurists' revolution discernibly urban.²¹⁷ Pratella suggests the machine as a manmade source of inspiration for new music, encouraging others in his *Manifesto Tecnico della Musica Futurista* to:

To present the musical soul of the crowds, of the great industrial factories, of the trains, of the transatlantic steamers, of the battleships, of the automobiles and the airplanes: To join to the great central motives of the musical poem, the domination of the machine and the victorious reign of Electricity.²¹⁸

In *L'Arte dei rumori* (1916), Russolo elaborates on how the Machine can provide inspiration with its simple and regular rhythmic motion of motors, complete rhythmic cycles in machines and the slight variations in a continuous hum, explaining that 'This hum is *continuous* but if it is studied attentively, it will be perceived every two or three seconds to have a slight variation of pitch, a slight variation of intensity. These slight variations, which are like thematic repetitions, indicate in a certain way the beat of that long-held note and thus determine a rhythm that varies from

²¹⁶ Marinetti, *Manifeste du Futurisme* (1909) in Apollonio, *Futurist Manifestos*, 19-24.

²¹⁷ Payton, 'The Futurist Musicians: Francesco Balilla Pratella and Luigi Russolo', 26.

²¹⁸ Pratella, *Manifesto dei Musicisti Futuristi* (1910) in Payton, 'The Futurist Musicians: Francesco Balilla Pratella and Luigi Russolo', 103.

motor to motor.²¹⁹ As the Machine is one of the more solid ideas that can be directly related to musical rhythm, this concept will be developed into musical principles and articulated as performance outcomes for the Bastianelli *Sonata* in the following chapter.

Distinction from the Past and Originality

In the debut of the first Futurist instruction Marinetti, supported by the Futurist painters' *Manifesto dei pittori Futuristi* (1910) and Pratella's *Manifesto dei Musicisti Futuristi* (1910), encourages young artists to distinguish their new art from the past by casting aside all influence from institutions that commemorate the artistic tradition to forge a creative flow unencumbered by the past exclaiming that 'we will destroy the museums, libraries, academies of every kind'.²²⁰ Pratella also makes a declaration 'to free the true musical sensibility from any influence or imitation of the past' because he believed exhuming ancient works prevented the appearance of new masters.²²¹ Boccioni and the Futurist painters urge other Futurist artists to create original art from new influences stating 'That all subjects previously used must be swept aside in order to express our whirling life of steel, of pride, of fever and of speed.'²²²

The *Manifesto Tecnico della Pittori Futuristi* (1910) provide the most insight into techniques and process of making new Futurist works. The manifesto promotes a ban on the practice of representing the nude human figure in art for the next ten years, with its neutral tones and realistic colour palette associated with concepts of 'harmony' and 'good taste' due to its historic link to past traditional practices. In place of flesh tints and realistic colour palettes, the Futurists chose to feature bright, and often juxtaposed, colours in solid tonal zones divided by fragmenting line work, stating that:

²¹⁹ 'Among the different motors, electric motors are the quietest, and their rhythmic motion is the simplest and the most regular. At first, it might be believed that they have no rhythm. As everyone knows, the electric motor produces a very beautiful and characteristic hum, which is musically very close to a fifth held by a harmonium. This hum is *continuous* but if it is studied attentively, it will be perceived every two or three seconds to have a slight variation of pitch, a slight variation of intensity. These slight variations, which are like thematic repetitions, indicate in a certain way the beat of that long-held note and thus determine a rhythm that varies from motor to motor, being constant (that is, synchronous) for any given motor.[...] In machines with complex movements, it is the rhythm that is especially interesting. Indeed, in a single machine there are complete rhythmic cycles.' Luigi Russolo, *The Art of Noises [L'arte dei rumori, 1916]* trans., by Barclay Brown. New York: Pendragon Press. 1986, 46.

²²⁰ Marinetti, *Manifeste du Futurisme* (1909) in Apollonio, *Futurist Manifestos*, 22.

²²¹ Pratella, *Manifesto dei Musicisti Futuristi* (1910) in Payton, 'The Futurist Musicians: Francesco Balilla Pratella and Luigi Russolo', 95.

²²² Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla and Gino Severini, *Manifesto Tecnico della Pittori Futuristi* (1910) trans by Robert Brain, in Apollonio, *Futurist Manifestos*, 30.

It will be readily admitted that brown tints have never coursed beneath our skin; it will be discovered that yellow shines forth in our flesh, that red blazes, and that green, blue and violet dance upon it with untold charms, voluptuous and caressing.²²³

Dynamism

Marinetti also found beauty in speed and believed that the concept of fast movement could facilitate a new approach to creating art stating that 'We affirm that the world's magnificence has been enriched by a new beauty: the beauty of speed'.²²⁴ The concept of speed and motion was endorsed and interpreted as 'Dynamism' in the Futurist painters' *'Manifesto Tecnico della Pittura Futurista'* (1910) where it articulates how their artistic practice reflected dynamic movements declaring that 'The gesture which we would reproduce on canvas shall no longer be a fixed *moment* in universal dynamism. It shall simply be the *dynamic sensation* itself.'²²⁵ The Futurist painters also state that these dynamic gestures create fragments and divisions through the image declaring that 'painting today cannot exist without divisionism.'²²⁶ Pratella's *Manifesto Tecnico della Musica Futurista* (1911) also describes musical form being comprised of sections stating that 'Musical forms are nothing but appearances and fragments of a single and integral whole.'²²⁷

Bacci's Interpretation of Futurist Concepts Through *Il Tram di Fiesole* (1913)

Unlike the performance framework of the Pick-Mangiagalli *Sonate*, constructed from a specific musical performance approach through Ševčík, Futurism does not provide specific instruction for musical performance in the Futurist style. Pratella and Russolo's literature provides some adaptable influences of the Machine regarding rhythm, but the concepts of 'Distinction from the Past and Originality' and 'Dynamism' are not developed or specific enough to support practical musical principles that can be applied to musical performance, similarly expressed by Waterhouse who claims that 'Pratella's suggested solutions to Italy's musical problems are,

²²³ Boccioni, Carrà, Russolo, Balla and Severini, *Manifesto Tecnico della Pittori Futuristi* (1910) in Apollonio, *Futurist Manifestos*, 29.

²²⁴ Marinetti, *Manifeste du Futurisme* (1909) in Apollonio, *Futurist Manifestos*, 21.

²²⁵ Boccioni, Carrà, Russolo, Balla and Severini, *Manifesto Tecnico della Pittori Futuristi* (1910) in Apollonio, *Futurist Manifestos*, 27.

²²⁶ Ibid., 29.

²²⁷ Pratella, *Manifesto Tecnico della Musica Futurista* (1911) in Payton, 'The Futurist Musicians: Francesco Balilla Pratella and Luigi Russolo', 100.

admittedly, mostly vague, exaggerated and unrealistic.’²²⁸ The lack of specificity of these two concepts has led to the analysis of Futurist artwork that illustrates the application of Futurist concepts in a practical sense. Bacci’s relation to Bastianelli provides the obvious link to Futurism, and the relevant Florentine location and year of completion of his painting *Il Tram di Fiesole* (1913), has been selected to analyse how Bacci’s interpretation of Futurist ideas are executed through his painting techniques to achieve a Futurist aesthetic. Relevant cropped selections of *Il Tram di Fiesole* will be presented as necessary in the following discussion, but for the full image, refer to Appendix D.

Distinction and Originality- Colour and Tonal Zones Colour

Bacci reflects the Futurist sentiment by avoiding traditional flesh tones, instead electing to use bold colours in the face from a detail of the left side of the painting shown in figure 28. This face is depicted with non-traditional skin tone colours, using greys, purples, teal, crimson and undertones of orange and yellow.



Figure 28: Far left centre detail of Baccio Maria Bacci’s *Il tram di Fiesole* (1913) shows a face that has been rendered with grey, purple, teal, crimson on top of orange and yellow.

Bacci also employs radical colour choices to represent shadow with an unrealistic palette of bright blues that is also evident in figure 29, by observing the figure on the left in the detail. This bold colour choice is illustrative of the strong and intense use of colour by the Futurist painters

²²⁸ Waterhouse, ‘The Emergence of Modern Italian Music’, 174.

to distance themselves from what they saw as the banality of flat tints, representative of the past Italian painting tradition.



Figure 29: Mid-right centre section detail of Baccio Maria Bacci's *Il tram di Fiesole* (1913) depicting faces painted with unblended blocks of colour and non-traditional flesh colours. The figure on the left is portrayed with bright blues to imply shadows.

Tonal Zones

Bacci has applied sections of bold colour creating blocks of tonal zones that exhibit little to no nuance through the painting techniques of blending or shading between zones. The intention of tonal zones suggests structural interest, and the absence of painterly expression through brush strokes or the integration and blending of colours. This creates the distinctive dynamic approach of the Futurist painters with perhaps inorganic references to the machine that indicates another point of departure from traditionalist painting. The blocks of colour shown in figure 30 are created by placing different colours, or light and dark shades of the same colour, next to each other to create edges and define the perimeter of each zone. Saviatoni (1969) comments on Bacci's work between 1912-1914 stating that his colours have been abstracted from their emotional function and reconstructed into a rhythmic arrangement of strips and tonal zones.²²⁹

²²⁹ '[...] onde troviamo dipinti del 1913 (come ad esempio <Nel metro>) i cui toni pieni e le cui linee vivacemente scandite potrebbero apparire posteriori ad altre intuizioni dell'artista, e quadri ancora più remoti (come <Gare Saint Lazare> del 1912) coi quali Bacci potrebbe rivendicare certe conquiste dell'Astrattismo (sia per quel che riguarda le <prove> di alcuni pittori futuristi come rispetto ad artisti degli serie dei <Pesci rossi> (che e



Figure 30: Bottom right section detail of Baccio Maria Bacci's *Il tram di Fiesole* (1913) that illustrates how Bacci uses different values of red to create tonal zones as well as different colours side by side that define perimeters and creates edging.

Dynamism- Structure and Linework Structure

Bacci's impression of Futurism was, at best, sceptical in terms of the philosophy behind the movement. In response to Marinetti's Futurism, Bacci was not convinced by his methods and ideological pretexts thinking them too scientific to encourage real artistic fervour.²³⁰ Bacci was however, interested in the visual manifestations that Futurism inspired in painting such as the interpretation of 'Dynamism' in the works by Balla, Severini and, above all, Boccioni. Bacci admits that he only cared to observe and study the paintings that he appreciated, choosing to

del '14) dove i colori si astraggono dalla loro funzione emotiva ma la cui fruizione si assapora poi nel contesto, nella disposizione ritmica delle <strisce> e delle zone tonali.[...] Vinicio Saviatoni, *Baccio Maria Bacci Exhibition Catalogue: Hermès Studio d'Arte, Roma 8th Jan-25th Jan 1969. Arte Moderna in Italia 1915 – 1935'* Firenze: Palazzo Strozzi Marchi e Bertolli Editori, 1969, 4.

²³⁰ 'Questa della scienza, ed altre idee proclamate dai Futuristi, mi danno un rammarico vivo, perché, secondo me, impediscono di apprezzare come merita la parte positiva di ciò che fa Marinetti, svegliando il nostro ambiente, mettendo in luce, aiutando a rivelarsi, le qualità di qualche artista vero. [...] "Bruciare i musei", "uccidere il chiaro di luna", "la guerra sola igiene del mondo", "velocità", bellezza assoluta della macchina, una automobile più bella della vittoria di Samotracia, ecc. Che c'entra?' Bacci, *Parigi 1913; Diario, Ricordi e Note*, 36.

avoid the trouble of the rest.²³¹ Balla, Severini and Boccioni chose to create the 'dynamic sensation itself' by capturing the idea of dynamic gestures in the static image with divisional lines and sections of different shapes in works such as *Abstract Speed + Sound* (1913-14) by Balla, *Sea = Dancer* (1914) by Severini and *Dynamism of a Cyclist* (1913) by Boccioni. Bacci uses this same dividing technique in the foundational structure of the work shown in his preliminary planning sketch found during my fieldwork in Italy shown in figure 31. The preliminary sketch of *Il Tram di Fiesole* published in Bacci's *Parigi 1913, diario, ricordi, e note* (1971), has straight lines that splinters the whole image into different shapes, dividing it into large sections that can be seen as Futurist-inspired even in the conception of this painting.



Figure 31: Preliminary sketch of *Il Tram di Fiesole* (1913) by Baccio Maria Bacci, from Baccio Maria Bacci *Parigi 1913, Diario, Ricordi, e Note*. Firenze: Gennaio. 1971, 20D. The sketch shows the foundational structure that has been divided into sections, that represents the idea of Divisionism from the Futurist painters.

²³¹ '[...] mi sono occupato soltanto di guardare e studiare le pitture che apprezzavo, evitando le noie del resto. [...]'. Bacci *Parigi 1913; Diario, Ricordi e Note*, 21.

Linework

As well as line work that has been implied with the edges and perimeters created by tonal zones situated side by side, Bacci also uses line work to illustrate dynamism with painted lines usually in a darker tone against lighter colours shown in figure 32 that form smaller structural divisions on top of the large structural splinters, cutting the image into definite sections in the Futurist style.



Figure 32: Top left detail of Baccio Maria Bacci's *Il tram di Fiesole* (1913) that shows darker lines which have been used to further define the dynamic divisions of the Futurist style. I have circled the dark lines to identify some examples.

Bastianelli was an advocate for all contemporary instrumental music and drew inspiration from multiple musical styles that came through the Giubbe Rosse as well as his performances with his contemporary colleagues in Italy and abroad. However, this case study and the development of a performance framework focuses on the Futurist aspect as a primary influence on the performance of the *Sonata per Pianoforte e Violino* (1912). The Futurist approach has been supported and defined by the three first Futurist Manifesto of *Manifesto dei Futurismo* (1909) by F. T. Marinetti, *Manifesto dei pittori Futuristi* (1910) by the Futurist painters Boccioni, Balla, Carra, Severini and Russolo, and *Manifesto dei Musicisti Futuristi* (1910) by F. B. Pratella and the

concepts of 'Distinction from the Past and Originality', 'the Machine' and 'Dynamism'. Bacci's Futurist painting style in *Il Tram di Fiesole* (1913) uses colour and tonal zones to illustrate the idea of 'Distinction from the Past and Originality', and structure and linework to represent 'Dynamism'. Along with the concept of 'the Machine' and its rhythmic qualities, these Futurist concepts will be developed into performance principles specific to the Bastianelli *Sonata* in the following chapter.

Chapter 7- Performance Outcomes of Giannotto Bastianelli's *Sonata per Pianoforte e Violino* (1912)

This chapter applies the Futurist concepts of 'Distinction from the Past and Originality', 'the Machine' and 'Dynamism' into performance principles for the Bastianelli *Sonata* to reflect a Futurist aesthetic. The concepts of 'Distinction from the Past and Originality' and 'Dynamism' have been analysed in the painting *Il Tram di Fiesole* (1913) by Bacci to determine how these ideas were interpreted and applied to reflect the Futurist aesthetic. Along with the concept of 'the Machine' and its rhythmic qualities, Bacci's painting ideas have been converted into musical performance principles in a table that provides an overview of the developmental process from the Futurist manifestos to five performance principles and techniques applied to communicate a Futurist style of playing. The five musical principles of 'Sections of different musical styles', 'Transition between sections of musical styles', 'Intensity of sound', 'Rhythmic fragments' and 'Repetitive rhythm' have been further explained with references to specific examples demonstrating the application of each principle. Additionally, sections that are not of a Futurist aesthetic have been interpreted through Ševčík's approach to vibrato and portamento that indicates Bastianelli's stylistic fluctuations within the *Sonata*, and as a comparison to the previous case study on Pick-Mangiagalli.

Defining Impressionism, Romanticism and 'Return to the Past'

Other than Futurism, the styles that were found in the Bastianelli *Sonata* were Impressionism, Romanticism and 'Return to the Past' and for the purpose of this chapter, I have adopted the definitions of Impressionism and Romanticism from the Oxford Companion to Music (2011), and identified some of my performance practice interpretation of these styles. Unfortunately, developing an extensive discussion of the performance practices for every style is outside of the scope of this project since the focus of this framework is to identify performance interpretations in a Futurist aesthetic.

Impressionism: The term was applied to early 20th-century French music that was similarly concerned with the representation of landscape or natural phenomena, particularly the water and light imagery dear to Impressionists, through subtle textures suffused with instrumental colour. The Impressionists' use of brush-strokes or dots ('pointillism') is also reflected in the music of Debussy and Ravel, for example in Ravel's ballet *Daphnis et Chloé* (1912), in which static sections are built up from slow-moving harmonies arpeggiated with fast-moving 'dots' of sound, akin to the broad washes of colour in the paintings. 'Impressionist' has been applied loosely to several later composers, notably Bartók, Delius, and Szymanowski.²³²

Romanticism: In its original meaning, the word 'Romantic' derived from 'Romance', the ancient language of France, and hence the term applied to the poems or tales, characterized by imaginative adventurousness, that were typical of its literature. 'Romantic' came, by the late 17th century, to mean something extravagantly fanciful, diverging from the accepted norms. It was not until the 19th century that the term 'Romanticism' was needed to describe a new spirit which embraced the arts, philosophy, politics, and even the sciences. Romanticism grew in different countries at different times, taking different forms, and was never a coherent movement. However, the Age of Romanticism is now generally thought of as extending from the closing years of the 18th century to the early years of the 20th century.²³³

I have defined 'Return to the Past' as a performance style reminiscent of the Italian Renaissance and Baroque periods and reflects elements of the vocal *recitativo* style delivery of melodic material. I have interpreted the 'Return to the Past' in the style of the recitativo delivery with freedom to be expressive in the flexibility of timing during a solo melodic line.

Interpreting Futurist Concepts for Musical Performance


The following table illustrates an overview of how I have developed the three concepts of 'Dynamism', 'Distinction from the Past and Originality' and 'the Machine' from the Futurist Manifestos into performance principles and techniques for the Bastianelli *Sonata* to reflect a

²³² Richard Langham Smith, 'Impressionism', in *The Oxford Companion to Music* ed. Langham, Alison, 2011., www.oxfordreference.com.

²³³ John Warrack, 'Romanticism', in *The Oxford Companion to Music* ed. Langham, Alison, 2011., www.oxfordreference.com.

Futurist aesthetic. As explained previously, the concepts of ‘Dynamism’ and ‘Distinction from the Past and Originality’ have been filtered through Bacci’s painting techniques and interpretation.

Table 2- Conversion of Futurist Concepts revealed through Bacci’s Painting Approach, to Performance Principles and Techniques

	Futurist Concept	Bacci’s Interpretation in <i>Il Tram Di Fiesole</i> (1913)	Transition to Musical Approach	Performance Principles and techniques that create a Futurist aesthetic
				
1	Dynamism	Structure	Sections of different musical styles	Changing performance approaches to reflect different musical styles.
2	Dynamism	Linework	Transition between sections of musical style	Immediate change of musical approach. Definite and obvious timbre change.
3	Distinction from the Past and Originality	Vibrant Colour	Intensity of sound	Intense performance directions and strong sound and attack. Technical aspects and accuracy prioritized over musicality.
4	Distinction from the Past and Originality	Tonal Zones	Rhythmic fragments	Articulation, dynamic, texture and timbre are specific to, and contained within, each fragment creating rhythmic ‘zones’.
5	The Machine	N/A	Repetitive Rhythm	Monotonous and identical replications of a repeated rhythmic motif. Non-emotive no vibrato.

Following the numbering system in Table 2, each idea will be explained with examples from the *Sonata* to show the progression from Futurist concepts into performance principles, facilitated by Bacci’s interpretation and painting style as necessary. All of my performance markings have been placed into context and edited into each of the examples in red to separate them from Bastianelli’s markings.

1. Dynamism; Structure- Sections of Different Musical Styles

The concept of 'Dynamism', interpreted by Bacci by the large structural divisions underpinning *Il Tram di Fiesole*, is comparable to the sections of different styles within the Bastianelli *Sonata*. Most evident in the 'Allegro ritmico' and the 'Finale', Bastianelli has created sections of music that can be interpreted as having enlisted different musical influences such as, of course, the influence of Futurism as well as Impressionism, Romanticism, and influences of the past Italian musical tradition termed 'Return to the Past'.

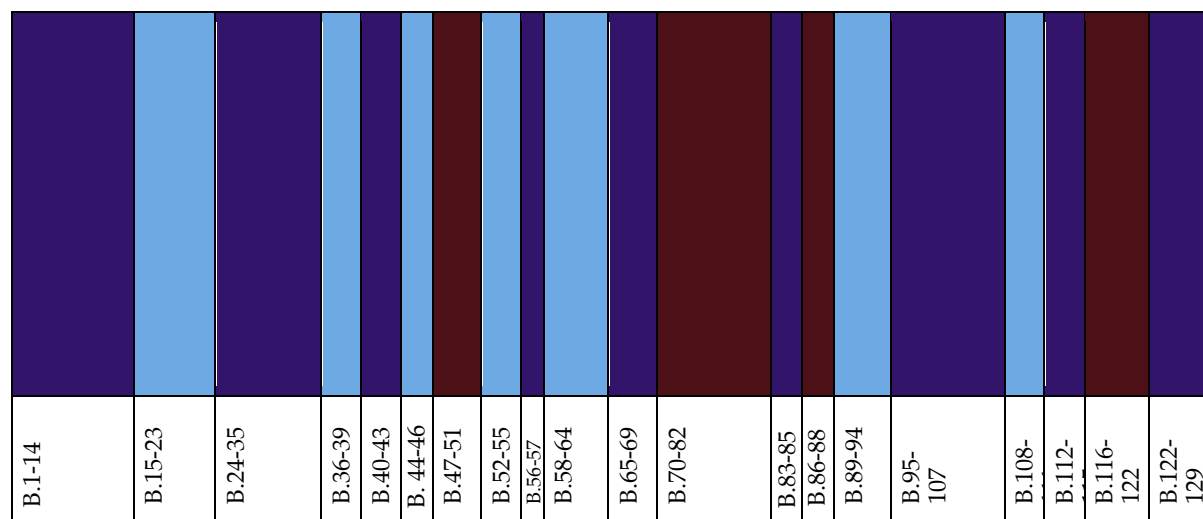
Bastianelli creates structure in the *Sonata* by dividing movements into successive episodes of different musical styles that do not necessarily relate to the section that comes before or after. The effect of this is that large chunks of music are played in one style and can change instantly. Bastianelli's musical style of the *Sonata* blends his own contemporary ideas with established musical traditions that asks the performer to play in the four different styles of Futurism, Impressionism, Romanticism and Return to the Past. To achieve a convincing portrayal of each musical influence, the performer is required to understand the idiosyncrasies of each style to convey the intentions of the composer and be able to switch between styles almost instantly. This exemplifies the dynamic notion of 'Divisionism' in the *Manifesto Tecnico della Pittura Futurista* (1910) of the Futurist painters.

The following graphs illustrate an overview of each movement that have been divided into my interpretation of the large stylistic sections of Futurism, Impressionism, Romanticism, and Return to the Past. The key below allocates a colour to each musical style used in the following graphs to illustrate the stylistic divisions in each movement. Divided into sections by the number of bars played in one style, each graph shows a linear progression of when each style occurs through the movement. The overall percentage of musical style is also recorded for each movement.

Key of Musical Styles for Graphs 1-4

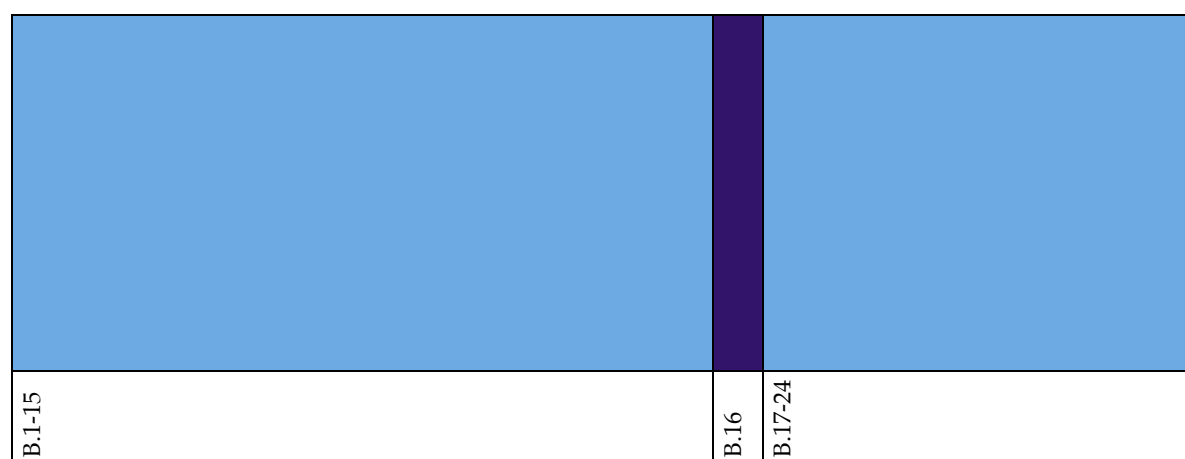
- Futurist
- Impressionist
- Romantic
- Return to the past

Graph 1- Movement 1: Allegro ritmico



	Futurist	Impressionist	Romantic	Return to the Past
% of style in mvt 1	49.61%	28.68%	21.70%	0%

Graph 2- Movement 2: Largo Giusto



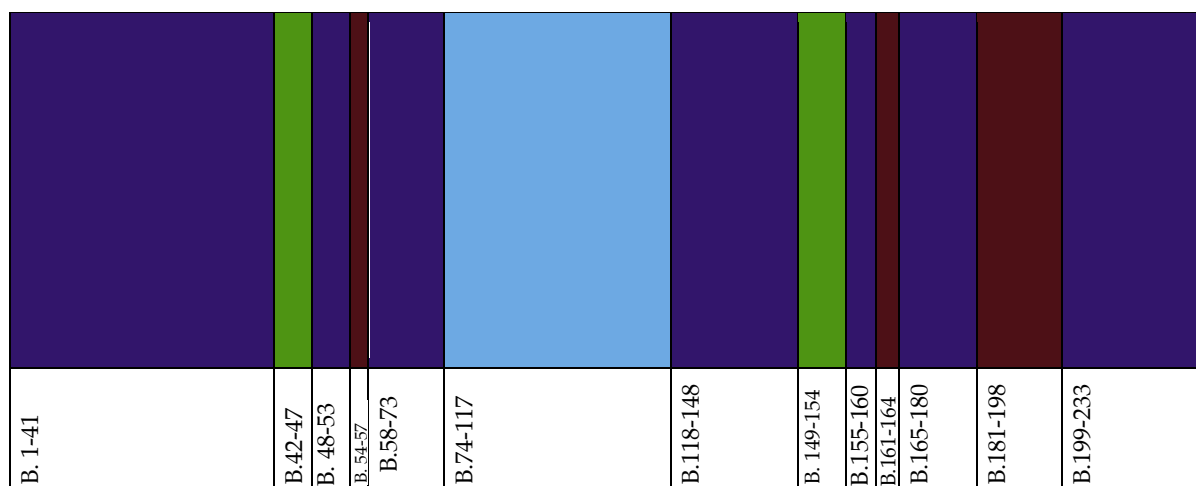
	Futurist	Impressionist	Romantic	Return to the Past
% of style in mvt 2	4.16%	95.83%	0%	0%

Graph 3- Movement 3: Scherzino



	Futurist	Impressionist	Romantic	Return to the Past
% of style in mvt 3	100%	0%	0%	0%

Graph 4- Movement 4: Finale



	Futurist	Impressionist	Romantic	Return to the Past
% of style in mvt 4	64.80%	18.88%	5.15%	11.15%

Overall Percentage of Styles in the Sonata by number of bars

	Futurist	Impressionist	Romantic	Return to the Past
% of style in Sonata	57.76%	35.85%	6.7%	2.88%

The Bastianelli *Sonata* contains the biggest percentage of Futurist style and reflects my choice to base this performance framework in a Futurist aesthetic. From this visual representation of the large underlying structural divisions, it is clear that Bastianelli has created a dynamic and contemporary approach in the musical structure of this work through adjacent musical sections of different styles.

2. Dynamism; Line Work- Transition Between Sections of Musical Styles

Just as Bacci has divided his painting into sections with lines, Bastianelli has also created sections with musical contrast. Figure 33 shows another example of how Bacci uses lines and contrast to create different sections; I have circled a part that been divided with lines and contrast in colour to indicate a section in the sun with pale yellow and purples, and a section in the shadow with greys, blues and purples. The transitions between different musical sections correlate with Bacci's dynamic linework to reflect the Futurist concept of 'Dynamism'.



Figure 33: Mid-section detail of Baccio Maria Bacci's *Il tram di Fiesole* (1913) that shows how Bacci uses colour and line to create distinct and contrasting sections to show a section in the sun and a section in the shade, that I have circled and indicated with a dotted line.

By placing sections of different musical styles in a sequence, Bastianelli creates juxtapositions that generate abrupt contrasts. These contrasts are discernible in performance by a quick change in musical character determined by articulation, texture, timbre and rhythm.

An example of an immediate change between Impressionist to Futurist style is the transition between bar 117-119 in the *Finale* shown in figure 34. I interpreted b. 117 in the Impressionist style, as identified in the definition of Impressionism, created by ample length and a moderately fast bow speed used as instructed by the '*scorrevole e legato*' direction at the start of the section in b. 97, along with vibrato that warms a decisive sound quality from the previous crescendo beginning in b. 106. The character immediately changes into a Futurist style in b. 118 achieved by a sudden dynamic drop from loud in b. 117 to soft in b. 118, and a change in articulation from long legato bows to short and weighty bow strokes at the heel to reflect the performance direction '*subito di sonorità, subito e aspri*'. My performance interpretation enhances this juxtaposition by refraining from using a diminuendo or decrescendo to indicate the end of one idea and the beginning of another, and instead, I take a very slight silence on the bar line to make sure the two ideas do not bleed together, highlighting the stark contrast between two distinct musical ideas.

Figure 34 shows a musical score for Violino and Piano. The score is divided into two systems. The first system (bars 117-118) is for the Violino. The second system (bars 119-120) is for the Piano. The Violino part in bar 117 is marked *f legato* and features triplets. Bar 118 is marked *mp subito e aspri* and *Heel of the bow*, with a red dot indicating a *stacco di sonorità non legato*. The Piano part in bar 119 is marked *stacco di sonorità levare subito il Ped.* and features triplets.

Figure 34: B. 117-118 of the 'Finale' from Giannotto Bastianelli's *Sonata per Pianoforte e Violino*- The sudden transition between b. 117 to b. 118 from Impressionist to Futurist is made by an immediate drop in volume and change in articulation with an additional break in the sound to highlight the contrast.

Another example of a sudden change in character from Impressionist to Futurist is the transition between b. 23-24 in the 'Allegro ritmico' shown in figure 35. This transition also exhibits an immediate change in performance approach between a legato slurred passage, to a heavy and angular attack starting on the string at the heel of the bow, as indicated by the accents and fortissimo dynamic.

Figure 35 shows a musical score for measures 23 and 24 of the 'Allegro ritmico' from Giannotto Bastianelli's *Sonata per Pianoforte e Violino*. The score is in 3/4 time, key of B-flat major. Measure 23 features a violin part with a slur and piano markings, and a piano part with chords. Measure 24 features a violin part with a sudden change in style, marked with a red vertical line, fortissimo (ff) dynamics, and accents. The piano part continues with chords and triplets marked 'elastico'.

Figure 35: B. 23-24 of the 'Allegro ritmico' from Giannotto Bastianelli's *Sonata per Pianoforte e Violino*- The sudden transition from Impressionist to Futurist is executed by an immediate timbral change involving attack and articulation with the bow.

The use of dynamics in the performance framework for the Bastianelli *Sonata* contrasts with the use of dynamics in the Pick-Mangiagalli performance framework; where the Pick-Mangiagalli *Sonate* has interpreted dynamics to create musical character and emotion through the surprise of an unexpected musical juxtaposition, the framework for the Bastianelli *Sonata* uses dynamics to define sections through immediate transitions that create 'edges' by placing different musical styles side by side to generate contrast.

3. Distinction from the Past and Originality; Colour- Intensity of Sound

In place of neutral skin tones and realistic flesh tints, the paintings of the Futurist painters depicted figures and their surroundings with bright and brazen colours to show originality and indicate the distinction from past artistic practices. The bright coloured faces that use blue,

orange, teal, crimson, greys and yellows are shown altogether in figure 36. The intensity of colour choices by the Futurist painters can be associated with the musical intensity of dynamics, and the articulation and attack in the Bastianelli *Sonata*.



Figure 36: Mid centre detail of Baccio Maria Bacci's *Il tram di Fiesole* (1913) that shows the bright and brazen colours used to depict faces to show the distinction from the past artistic practices of rendering in realistic skin tones.

The intensity of attack and sound can also be equated with the Futurists ideas of creating new music through the concepts of violence and anger, reflecting Marinetti's opinion that 'Except in struggle, there is no more beauty. No work without an aggressive character can be a masterpiece.'²³⁴ The performance indication for the Futurist section beginning in b. 199-200 is an example of this aggressive character shown in figure 37. The pianist is instructed to 'make the piano rumble' across loud thundering chords with Bastianelli's performance direction '*Facendo rombare lo strumento*', assisted by a resolute and strong violin line, that I have performed with the flat of the bow hair, continuous contact with the string and close to the bridge, to produce a powerful and intense sound throughout the octave passage from b. 199.

²³⁴ Marinetti, *Manifeste du Futurisme* (1909) in Apollonio, *Futurist Manifestos*, 21.

199 *Sempre più largo e Grandioso*

facendo rombàre lo strumento

sf

fff *Heel, flat of the hair and near the bridge to maintain close contact with the string*

8sotto

Figure 37: B. 199-200 of the 'Finale' from Giannotto Bastianelli's *Sonata per Pianoforte e Violino*-The piano is instructed to make the piano rumble while the violin also creates a powerful sound through the octave section.

Another example of an aggressive way of playing is shown in figure 38 from b. 138-148 in the 'Finale'. Bastianelli directs the pianist to perform with strength in both hands with the directions of '*sforzato il basso*' in the left hand and '*sempre accentato molto*' in the right hand. This strong character is augmented by the violin that is instructed in a similar manner with accents that have been played energetically with a fast bow stroke and striking, on the string, attack at the beginning of each note. This violent attack was executed by using the flat of the hair and starting on the string to create audible friction between the bow hair and the string before releasing the pressure to perform a down bow or up bow operation that reflects Marinetti's statement that 'Art, in fact, can be nothing but violence, cruelty, and injustice.'²³⁵ The consistent attack produces a brutal and unrelenting drive through the passage from replicated articulation and repetitive approach to the production of sound.

²³⁵ Marinetti, *Manifeste du Futurisme* (1909) in Apollonio, *Futurist Manifestos*, 23.

138

f Fast bows beginning on the string for the entirety of the passage
sempre accentato molto

sforzato il basso

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

f *f*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

incalzando

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

cresc. *incalzando*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

ff *ff*

Figure 38: B. 138-148 of the 'Finale' from Giannotto Bastianelli's *Sonata per Pianoforte e Violino*- The continuous accent markings in the violin part and sforzando markings in the piano part creating a harsh and aggressive playing style.

4. Distinction from the Past and Originality; Tonal Zones- Absence of phrasing Nuances within Rhythmic Fragments

Blocks of colour are an important structural element of Bacci's painting style in *Il Tram di Fiesole* that divide the painting into tonal zones of different colours, or different shades of the same colour that create edges between each block. Similar to Bacci's tonal zones, Bastianelli often divides larger sections into smaller zones by using different rhythms. An example of a section that has been broken into four successive rhythmic zones can be found at the beginning of the *Sonata* in the 'Allegro ritmico' shown in figure 39.

Figure 39: B. 1-8 of the ‘Allegretto ritmico’ from Giannotto Bastianelli’s *Sonata per Pianoforte e Violino*- The opening of the movement shows how this section has been divided into four rhythmic zones.

These fragments, or rhythmic ‘zones’, contain one type of texture, dynamic, and articulation, where the differences between rhythmic zones create defined ‘edges’ and establish a structure similar to Bacci’s tonal zones shown in figure 40. The successive zones indicate absent relationships between each section, interpreted without any linking musical expression such as phrasing and nuance or tapering in dynamic and tempo to indicate the conclusion of one phrase and the start of another. Instead the structuring of successive rhythmic zones takes the place of blended and expressive melodic phrasing, again, indicating a distinction from past traditions.

Zone 1 from b. 1-2 contains a passage of double stops each with its own sforzando on all down bows in the violin part aided by a heavy and very accented piano part as instructed by ‘*tenuto bene molto accentato e con vigore*’. This thick texture, loud dynamic and strong articulation from the down bows in the violin line, was performed with a heavy bow stroke at the heel with the flat of the hair without vibrato to play the full chord and perform a retake every time.

Without any pre-emptive signals, Bastianelli changes the rhythm, texture, articulation to slurring single notes in zone 2 in b. 3-4, as well as changing the dynamic to '*pianissimo leggermente*' in the piano part. In collaboration with the change of dynamic in the piano, the slurred articulation and single note texture in the violin changes the performing style to a flowing legato, distinctly different to the previous two bars. The following two bar sets are similar to the first four bars with zone 3 in b. 5-6 played in the same style as zone 4 in b. 1-2, and b. 7-8 played similarly to b. 3-4, with the same intention of developing contrasts between rhythmic zones with the different approach to texture, dynamic and articulation. However, all sections are cohesively linked by the absence of vibrato.

The image displays a musical score for a violin and piano duo, divided into four distinct rhythmic zones. The score is written in G major (one sharp) and 4/4 time. The tempo is marked 'Allegretto ritmico'. Red brackets and labels identify the zones: Zone 1 (bars 1-2), Zone 2 (bars 3-4), Zone 3 (bars 5-6), and Zone 4 (bars 7-8). Performance annotations in red and black text provide specific instructions for each zone. Zone 1 is marked with 'sfz, down bows, striking attack' and 'f'. Zone 2 is marked with 'Legato, slurs' and 'pp leggermente'. Zone 3 is marked with 'Heavy and marked' and 'marcato'. Zone 4 is marked with 'Legato, slurs' and 'in valore sempre pp'. The piano part includes dynamic markings like 'f tenuto bene molto accentato e con vigore' and 'una corda'. The violin part includes markings like '4. corda' and 'p'. The score is divided into two systems, with the first system covering bars 1-4 and the second system covering bars 5-8.

Figure 40: Same excerpt as figure 33, but with the addition of my performance approach for each section, that creates contrasts with dynamic, texture, articulation and attack.

5. The Machine- Non-Emotive Repetition of Rhythmic Figures

With the rise of manmade urban expansion, the Machine inspired new ideas of capturing the qualities of constant rhythm and repetitive nature in Futurist works of art. Aspects of mechanical and non-emotive traits are evident in the static and repetitive rhythmic figures in the Bastianelli *Sonata* at the beginning of the 'Finale' from b. 1-20. Figure 41 shows a continuous and unmelodic accompaniment figure in the violin that has been subtly divided into smaller irregular sections

by slight differences in rhythm and articulation. The continuation of a repetitive passage with slight variations correlates with Russolo's description of the Machine in *The Art of Noises*, where the hum of the machine produces slight variations in pitch and intensity that are like the generation of thematic repetitions.²³⁶ Although b.1-20 contains small variations in rhythm, pitch, texture and articulation, the performance approach of this passage placed priority in conveying the incessant and unemotive nature of the machine. My interpretation of b.1-20 resulted in identical replication of motivic figures to portray a repetitive and mechanical process indicative of machinery in action. The monotonous tone and consistent angular playing style were achieved by primarily using the flat of the bow hair; uniform bow weight, speed and contact point; and the same attack to the beginning of the notes regardless of an up or down bow direction. To further convey influences of the Machine, this section was not performed with expressive techniques such as vibrato, portamento or melodic phrasing to reference the absence of, and detachment from, emotion and expression.

²³⁶ Russolo, *The Art of Noises*, 46.

Flat of the hair, identical use of weight, speed, contact point and attack
 Allegro moderato, quasi allegretto

pp Mechanical and non emotive

7 *sempre p*
più legato

12

17

Figure 41: B. 1-20 of the 'Finale' from Giannotto Bastianelli's *Sonata per Pianoforte e Violino*- Illustrates the repetitive and mechanical accompaniment of the violin that is played in a repeated style without vibrato or musical expression.

For the majority of the 'Scherzino' Bastianelli writes a repetitive and unmelodic accompaniment figure in either the piano or violin part that can also lean towards an influence derived from the constant driving rhythm of the Machine. Figure 42 shows an example of Bastianelli's continuous rhythmic repetition played by the piano in b. 30-34, taken over by the violin in b. 35-41 where each plucked chord is played with the same attack and identical metallic sound.

30 pizz *Repetitive attack with a metallic sound*

sf sf

35

(come chitarra)
mp appoggiato ma non legato

cresc.

Figure 42: B. 30-41 of the 'Scherzino' from Giannotto Bastianelli's *Sonata per Pianoforte e Violino*- B. 30-34 Shows continuous rhythmic repetition in the piano part, followed by the similarly repetitive violin part in b. 35-41 played with the same plucked attack and metallic sound for each chord.

Interpreting Additional Styles for Musical Performance Through Ševčík's Approach

Through this case study, I have noted the influences of multiple styles that appear throughout sections of Bastianelli's *Sonata*. Although the Futurist approach is distinctly absent of expression with no vibrato or phrasing at one end of the spectrum, it can be argued that this same *Sonata* could also be interpreted in a Romantic style that share commonalities with the performance outcomes of the Pick-Mangiagalli *Sonate* that can be interpreted through the Ševčík approach. Because I have previously mentioned the styles of Impressionism, Romanticism and Return to the Past, even though this is a Futurist performance framework I have illustrated an example of the performance outcomes of each style below. Where applicable, I have applied the same style of vibrato and portamento that was used in the Pick-Mangiagalli *Sonate*, for expressive

interpretation of the Impressionist, Romantic and Return to the Past sections that contrast with the Futurist approach that has generally been played without the expression of these techniques.

One example of an expressive passage can be found in the 'Allegro ritmico' between b. 15-17 shown in figure 43. B. 15-17 is interpreted with expressive vibrato to reinforce the direction of the smooth and connected melodic line. Additionally, portamento has been used in the Ševčík style in two ways with an upwards portamento on the same finger, and an upwards portamento on the old finger to add smooth connections between some notes. The upwards portamento on the same finger occurs in b. 15 from the g^2 to the $a\flat^2$ with finger 1, followed by another upwards portamento on the A string from the $d\flat^2$ to the $b\flat^2$ created by a sliding on the old finger 1 before landing on the new finger 3.

Figure 43 shows the musical score for measures 15-17 of the 'Allegro ritmico' from Giannotto Bastianelli's Sonata per Pianoforte e Violino. The score is in G major, 2/4 time. The violin part (top staff) features a melodic line with expressive vibrato (indicated by red wavy lines) and portamento (indicated by red arrows and fingerings). The piano part (bottom staff) features a rhythmic accompaniment with triplets and a 'marc.' (marcato) section starting in measure 17. Performance directions include 'p dolce e cantabile' for the violin and 'p dolcissimo e calmo' for the piano.

Figure 43: B. 15-17 of the 'Allegro ritmico' from Giannotto Bastianelli's Sonata per Pianoforte e Violino- Expressive vibrato has been used to colour the melodic line as well as portamento for continuity between notes.

I interpreted the 'Largo giusto' in an Impressionistic style of playing indicated by the atmospheric texture established through Bastianelli's performance directions in the piano part

that instruct the performer to execute the tremolo lightly with increasing sound, without concern for rhythmic accuracy ‘*il tremolo devessere eseguito **ppp** leggero accrescendone la sonorità colla parte inoltre non occorre rispettarne troppo l’esattezza di misura*’. To complement the piano sound, I performed the violin part with a generous amount of vibrato to impart emotion and expression into the long and extended melodic phrases indicated by the slow tempo and elongated slurs. The beginning of the ‘Largo giusto’ is shown in figure 44 to illustrate the abundant use of vibrato and the performance directions in the piano to indicate the atmospheric texture.

The image shows the beginning of the 'Largo giusto' movement. The violin part (top staff) starts with a red wavy line indicating vibrato. The piano part (bottom staff) has a tremolo marked with 'p cantando molto' and 'il tremolo devessere eseguito **ppp** leggero accrescendone la sonorità colla parte inoltre non occorre rispettarne troppo l'esattezza di misura'. The score is marked with 'Largo giusto' and '1'.

Figure 44: B. 1 of the ‘Largo giusto’ from Giannotto Bastianelli’s *Sonata per Pianoforte e Violino*—The red annotations indicate the use of expressive vibrato to complement the atmospheric texture of the piano.

An instance of a ‘Return to the Past’ performance style is shown in figure 45 below in bars 42-47 from the ‘Finale’. This recitative-type passage is in homage to the past vocal Italian tradition of story-telling through music with individual interpretations of rhythm, tempo and emphasis. Both performers taking turns to ‘speak’ their part as indicated by the *come recitativo* performance direction. Informed by the different time signatures, rhythms and heavy accented quavers, I performed this passage in a free tempo and rhythm, but with a full and intense sound with vibrato.

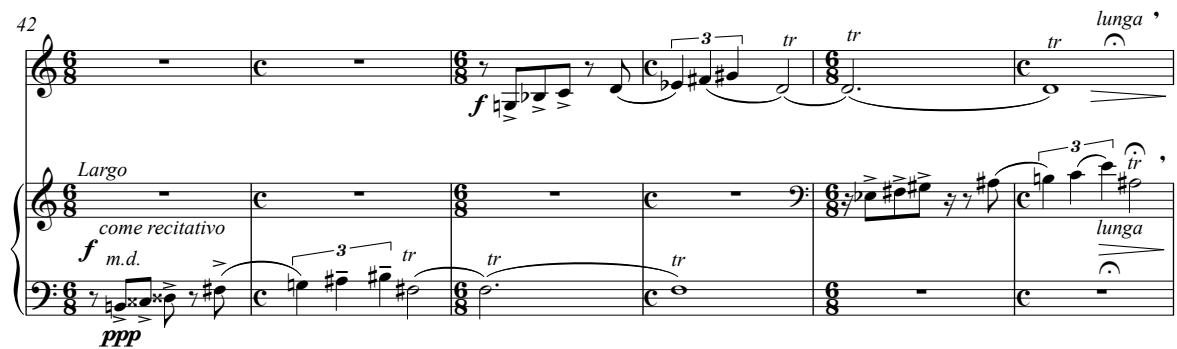


Figure 45: B. 42-47 of the 'Finale' from Giannotto Bastianelli's *Sonata per Pianoforte e Violino*- This section is played in a *recitativo* style reminiscent of a 'Return to the Past' style of playing, where each performer has a turn to interpret this musical phrase in their own tempo, rhythm with strong tone and vibrato.

The performance outcomes of the Bastianelli *Sonata* reflect correlations between the Futurist manifestos and Futurist painting that have been applied to music to construct a framework for performance interpretation in a Futurist approach. The performance principles that show this are: no vibrato, no phrasing; mechanical repetition of rhythmic motifs and fragments with no variation; identical replication; and sudden changes between musical sections and different rhythms to create zones, edges, and jarring juxtapositions between the four musical styles of Futurism, Impressionism, Romanticism, Return to the Past.

I have constructed a performance framework for the Bastianelli *Sonata for Violin and Piano* derived from the concepts of 'Distinction from the Past and Originality', 'the Machine' and 'Dynamism' from the Futurist manifestos, filtered through Bacci's interpretation and painting style to develop and establish five ideas of Futurist musical performance. Bastianelli created sections of different musical styles that are Futurist, Impressionist, Romantic, and Return to the Past that have been played in different characters, but this framework was predominantly focused on the conception of creating performance principles to achieve a Futurist aesthetic. The transition between these sections of musical style are juxtaposed together and create immediate changes between musical characters, and the intensity of sound from performance instructions have been performed with a strong sound and definite attack to the beginning of notes. Contained rhythmic fragments, defined by articulation, dynamic, texture and timbre create different rhythmic 'zones', and the mechanical motivic rhythms have been identically replicated

in a monotonous and repetitive way without vibrato, to reflect the unemotional nature of the Machine. Although the majority of the *Sonata* is focused on the presentation of a Futurist aesthetic, the sections considered non-Futurist were interpreted with the assistance of the Ševčík approach from the Pick-Mangiagalli case study using the performance techniques of vibrato, portamento.

Chapter 8- Conclusion

This project has discussed and concluded that the term *La Generazione dell'Ottanta* refers to a broader number of instrumental composers than the four that are often mentioned, and that their collective compositional activity, albeit stylistically diverse, at the beginning of the twentieth century did indeed instigate the regeneration of a new Italian instrumental tradition, opposed to the operatic dominance of the previous decade. I provided a new comprehensive list of instrumental composers that fall within the *La Generazione dell'Ottanta* and re-articulated their diverging styles, informed by influences of their individual cultural and social contexts and demonstrated through different performance approaches. This project filled a gap in Italian instrumental performance and has contributed performative methods of string playing in the Italian performance style of the early twentieth century. I found that the early twentieth century Italian performance style had started to become cosmopolitan with the various stylistic approaches from inside and outside Italy that informed various individual instrumental directions.

New intersections have been made through the development of the two performance frameworks made to illustrate the stylistic divergences in the *La Generazione dell'Ottanta* that have not been identified previously. The framework for the Pick-Mangiagalli *Sonate* utilised the performance approach and style of the pedagogue Otakar Ševčík that has not been explored in the context of performance style, moving his pedagogical material beyond only technical uses, and contributes a new stylistic filter to the methodology of Romantic Historically Informed Performance practice. The performance outcomes findings that were developed through the Ševčík approach to accents resulted in the execution of short accents with a harsh consonant sound in the bow attack, and with bow speed for accents of longer durations at both the beginning and ends of notes that were used to highlight destabilised metre, syncopated rhythms and create forward momentum. I used Ševčík's approach to expressive dynamics to emphasise melodic contour and to establish differentiation between identical thematic material, as well as a means to generate surprise through dynamic contrast. The Ševčík and Kubelik material informed both portamento and vibrato that emulate the emotional expression of singing techniques. This

framework included the use of portamento in all permutations that considered the variables of up or down; old new, or the same fingering; within or without a slur; the size of the interval, and whether there was a string crossing. I had not previously come across portamento on the same tone to re-articulate the pitch prior to this project, and I am glad to have been made aware of what I think is a very expressive stylistic feature for use in the future. The use of vibrato was applied as tone colour and *messa di voce*, informed by Kubelik's style of vibrato. My use of vibrato followed the dynamic and tessitura of the pitch, in higher registers vibrato was fast and intense, and in lower pitches vibrato was slower and relaxed. Vibrato was also used ornamentally to adorn certain notes and create interest and beauty. The performance findings on accents, dynamics, portamento and vibrato developed in this framework provides a valuable performance resource for future performers, which can be applied across other Romantic works of a similar aesthetic.

At the conclusion of this project, the use of my vibrato has become a more consciously considered component of sound production and for ornamental purposes in all styles of my playing, as well as more awareness and autonomy over its width and speed. Prior to this research endeavour, I was resistant to the intentional use of portamento as an expressive practice and considered it indicative of an outdated style or a musical mask for technical shortfalls. As a positive outcome of this study, the application and execution of portamento through the Ševčík approach has illuminated wider implementation possibilities and, specifically old finger portamento, is a concept that has been added to my arsenal of performance style for future use.

The absence of a specific methodology for the performance of Futurist music compelled the development of a new Futurist performance framework derived from a Futurist approach in the visual arts and translated into music performance principles. The concepts of 'Distinction from the Past and Originality', 'the Machine' and 'Dynamism' that were filtered through Bacci's painting *Il Tram Di Fiesole* to determine elements of Futurist painting styles, resulted in the musical performance concepts of 'sections of different musical styles', 'transitions between sections of musical styles', 'intensity of sound', 'rhythmic fragments', and 'repetitive rhythm'.

The performance of these five concepts led to conveying different performance styles; immediate stylistic transitions between sections; consistency of sound, strong attack, monotonous and mechanical articulation, and non-vibrato. These direct and angular performance principles reflect a Futurist style that contrasts with the emotive performance techniques of vibrato, portamento and expressive uses of dynamics and accents applied in the Pick-Mangiagalli *Sonate*, that confirms a clear example of the stylistic divergences from the composers of the *La Generazione dell'Ottanta*.

The five lesser known composers of Riccardo Pick-Mangiagalli, Giannotto Bastianelli, Vittorio Gui, Francesco Ballila Pratella, and Vincenzo Davico from the *La Generazione dell'Ottanta* were chosen to explore as literary contributions to new knowledge, as well as performances of their instrumental works that contribute the first recorded documentation of five works for small ensemble. Although this project produces new contributions in performance and literature on five overshadowed composers, this may only be the beginning of a much larger exploration into the *La Generazione dell'Ottanta* considering the expanded scope clearly exposed an additional number of under-represented composers that could be potential subjects of investigation for future research. Restrictions on the size of this project have placed limitations on the breadth of research into portamento through the Ševčík approach, but these initial findings suggest the potential for further investigation into portamenti between certain intervals and specific execution styles including direction, fingering and shifting in future research. The new Futurist framework that I have developed, has established performance principles that can be applied to other contemporary styles of music which, if required, can assist with a similar kind of angular and un-emotive performance approach. The development of a new interdisciplinary methodology for music performance, from correlations between the visual arts and music practices, has established a precedent framework that has the potential to deliver stimulating new research between music and the visual arts that can be applied to all periods of history and any style of music and art.

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APPENDICES

APPENDIX A: Programme Notes- The Composers of the *La Generazione dell'Ottanta* and their Early Instrumental Works

Italian instrumental music at the beginning of the twentieth century aimed to re-establish the instrumental tradition of the past, and to provide relief and distance from their operatic predecessors. Termed the *La Generazione dell'Ottanta* in reference to their approximate birth year of 1880, the activity around the turn of the twentieth century came from a large group of composers that each approached the regeneration of Italian instrumental music in their own way. Not only are there a number of composers that have been largely neglected, there are individual musical styles that are still to be explored in a greater capacity. This programme of music from composers of the *La Generazione dell'Ottanta* aims to restore recognition to the five lesser known composers and their works as the starting point for a deeper investigation of this period of instrumental music for future research. The works performed in this programme are *Sonate en Si mineur pour Violon et Piano* Op. 8 (1906) by Riccardo Pick-Mangiagalli (1882-1949), *Sonata per Pianoforte e Violino* (1912) and *Primo Quartetto per Archi in Fa* (1907) by Giannotto Bastianelli (1883-1927), *Passacaglia per Violino e Pianoforte* (1913) by Vittorio Gui (1885-1975), *Romanza* Op. 24 (1917) by Francesco Balilla Pratella (1880-1955) and *Trio en Fa Mineur Piano Trio* (1911) by Vincenzo Davico (1889-1969) and, with the exception of the Pick-Mangiagalli, documents the first known recording of these works as contribution to new knowledge.

Riccardo Pick-Mangiagalli – *Sonate en Si mineur pour Violon et Piano Op. 8 (1906)*

1. Allegro Moderato
2. Intermezzo
3. Finale

The performance outcomes for the *Sonate* are consistent with those already outlined and discussed in the thesis. For the life, biography, performance framework and performance outcomes please refer to chapters 4 and 5.

Giannotto Bastianelli- *Sonata per Pianoforte e Violino (1912)*

1. Allegretto ritmico
2. Largo Giusto
3. Scherzino- Allegretto mosso
4. Finale- Allegro moderato, quasi allegretto

Like the Pick-Mangiagalli *Sonate*, the performance outcomes echo the material previously discussed in chapters 6 and 7.

Vittorio Gui- *Passacaglia per Violino e Pianoforte (1913)*

A friend of Bastianelli's, Vittorio Gui is another contemporary musician that was a prolific and highly regarded conductor in Italy and overseas. After studying composition and piano at the St Cecilia Academy in Rome, Gui's orchestral conducting career was launched after positive reviews of his debut of *David* and Ponchielli's *La Gioconda* in Rome in 1907 that resulted in further conducting contracts in Naples and Turin. This intercity exposure caught the eye of Arturo Toscanini who invited Gui to conduct the 1923 season opener of Richard Strauss' *Salome* at La Scala, Milan.²³⁷ As the standard for comparison, Gatti claims that Gui's interpretations were 'remarkably close to Arturo Toscanini for quality'.²³⁸ Gui was also a

²³⁷ 'Vittorio Gui Dies; Conductor was 90: Italian also composed and wrote critical pieces', *The New York Times*, Oct 18 1975, 32, *ProQuest Historical Newspapers*, accessed 23rd December 2019.

²³⁸ Guido M. Gatti, 'Some Italian Composers of to-Day. VII. Vittorio Gui (Continued)', *The Musical Times*. (Continued) 62/944 (1921): 685.

composer and music critic, so it is not so surprising to find that he worked amongst friends such as Ildebrando Pizzetti and Giannotto Bastianelli and was a tireless advocate of Busoni's music during the 1930s.

As the name suggests, the *Passacaglia* is structured in homage to the Baroque theme and variations style. However, Gui distinguishes himself by engaging the listener with his oftentimes contemporary approach to harmony through an exploration of colourful dissonances, and in variable rhythmic figures that ask the violinist to navigate passages with a combination of light and agile bowing, and melodious economic bow use for extended lyrical melodies. In much the same manner as Elgar's *Enigma Variations*, Gui immortalises his friends in this piece by dedicating special variations to his friends Ildebrando Pizzetti, Gino Modona, and Giannotto Bastianelli that reference themes of their own work.²³⁹

Francesco Balilla Pratella – *Romanza Op. 24 (1917)*

Francesco Balilla Pratella was another interesting character of the *La Generazione dell'Ottanta* whose contributions to the fabric of Italian instrumental music may not have been plentiful but are considerably important due to his connection with Italian Futurism. Pratella always had an interest in learning about music but was not particularly successful having gone to Naples in 1897 to study music but fell ill and was forced to return home.²⁴⁰ Furthermore, his admissions to the *Liceo Classico di Bologna* and the *Liceo Musicale* were rejected by the commission 'because he does not have a musical disposition'.²⁴¹ Pratella was not deterred by these initial setbacks and in 1898, he began at the *Liceo Rossini di Pesaro* with Antonio Cicognani and Pietro Mascagni.²⁴² Pratella's *La Sina di Vargöun* (1909) caught the attention of the Futurist Filippo Tommaso Marinetti, and inspired after meeting in 1910, Pratella declared himself a Futurist and wrote his own Futurist music manifesti as contribution to the movement. Pratella continued with the

²³⁹ In a letter to Gui on the 13th of May 1914, Bastianelli laments his inability to attend a concert to see his friend exclaiming 'Che fare? Mi secca terribilmente de mancare da te (E vero che tu stesso mi *rappresenti* nella *Passacaglia*)'. De Angelis' footnote provides further information on Gui's *Passacaglia* explaining that the three variations dedicated to his friends, each indicated with an acronym, recall Pizzetti's motif of *Fedra*, Modona, and Bastianelli's theme from his *First Piano Sonata*. See letter 192 in Bastianelli *Gli scherzi di Saturno. Carteggio 1907-1927*, 181.

²⁴⁰ Payton, 'The Futurist Musicians: Francesco Balilla Pratella and Luigi Russolo', 11.

²⁴¹ Ibid.

²⁴² Ibid., 10-11

Futurist attitudes for a time but soon withdrew from the group, reserving his compositional influence strictly to his surrounding countryside property and took inspiration from local folk melodies.²⁴³

Pratella's manifesto from 1912 titled *La Distruzione della Quadratura* advocated towards total rhythmic freedom of which these ideas can be found in the *Romanza*. Pratella has achieved floating melodic material in both the violin and piano parts through the fluctuation between duple and triple rhythmic patterns, as well as elongated ties that distort any sense of metric pulse helped by narrower vibrato and controlled bow consistency that indicates the uncertainty of a definite musical direction. Even throughout his Futurist ventures, the influence of Pratella's early studies with Mascagni are still prevalent in certain parts of the *Romanza*, exhibiting sections of grounded traditional harmony akin to the sighting of land from a misty sea voyage. The performance of these melodic passages utilise flowing legato bowing emphasised by periods of faster expressive vibrato in the louder sections that falls away to a narrow shimmer with a receding dynamic. Waterhouse (1968) describes the contrast between the traditional and Futurist styles in Pratella's compositions as 'an extraordinary tug-of-war between coarse, brow-beating charlatanism and naïve, but fresh and genuine, lyrical intuition.'²⁴⁴

Vincenzo Davico- *Trio en Fa Mineur Piano Trio (1911)*

1. Allegro Moderato
2. Intermezzo-Adagio molto espressivo
3. Burlesca- Vivace
4. Allegro Giusto

Along with Bastianelli, Vincenzo Davico was another contributor to Casella's *Società Nazionale di Musica Moderna* who studied in Turin with Giovanni Cravero before moving to France for a generous portion of his early life, returning to Italy in 1940.²⁴⁵ Not surprisingly, Davico was enthralled with the French influence and was one of the first to champion Debussy as a way to escape the sentimentality of Romanticism. He did however complete an educational stint in

²⁴³ Guido M. Gatti, 'Some Italian Composers of To-Day. Postludium (Continued)', *The Musical Times* 62/946. 1921, 834.

²⁴⁴ Waterhouse, 'The Emergence of Modern Italian Music', 578-579.

²⁴⁵ John, C. G. Waterhouse, 'Vincenzo Davico', *The Musical Times* 111/1532 (1970): 1033.

Leipzig with Max Reger, gaining a Diploma in 1912. He predominantly wrote vocal songs and piano works in an Impressionist style such as his six *Nocturnes* (1910) and *Impressions d'automne* (1912) that Gatti (1921) describes as 'reminding us of the Debussy of the *Arabesques* and the *Suite Bergamasque*.'²⁴⁶

The *Trio* is one of Davico's early works that was dedicated to his friend, the composer and pianist, Enrico Contessa. The Debussian influence that Gatti (1921) and Waterhouse (1968) associate with Davico seems noticeably absent throughout the piece, although his studies in Leipzig with Reger around the time of composition may have swayed the style and influence away from French inspiration. The violin part of the trio has been marked with printed fingering that seem to be rather idiosyncratic of the Romantic style and suggest shifting up to higher registers on the same string instead of string crossings, as well as using fingerings that allow specifically for the execution of portamenti in either direction. I endeavoured to incorporate most of these fingerings into this performance to retain pertinent elements of stylistic direction in the *trio*, however, I excluded using the fingering choices I considered to be unnecessarily awkward to prevent compromising the integrity of my intonation, rhythm and ensemble playing.

The 'Allegro Moderato' opens with strong melodic statements that are intent with direction but do not seem to fully resolve, instead, dissolve into the next phrase creating a string of musical ideas. These statements are resolutely played across the ensemble with decisive attack and firm consistency in the sound through each phrase. Gatti (1921) has similar ideas on Davico's lack of musical continuity stating, reference to *Impressions d'automne* (1912), that 'These and similar pieces of Davico have no preamble, central part, or clearly marked conclusion; they are rapid expressions of lyric moments, glimpsed through a loop-hole of life.'²⁴⁷

The 'Intermezzo' is soft and lyrical with generous opportunity for each instrument to take ownership of the melodic line with their own expressive interpretation, heightened by the group

²⁴⁶ Guido M. Gatti, 'Some Italian Composers of to-Day. V. Vincenzo Davico', *The Musical Times*. (Continued) 62/940 (1921): 404.

²⁴⁷ Guido M. Gatti, 'Some Italian Composers of To-Day. V. Vincenzo Davico (Continued)', *The Musical Times* 62/940 (1921): 404.

decision to introduce spontaneous tempo rubato, and warm, emotive vibrato in the violin and cello. The musical character of the 'Burlesca' reflects its name with a fast tempo and quirky staccato dotted rhythm book ending a folk-like duet between the violin and cello that was collectively decided to perform with lilting phrases and rustic portamenti. The 'Allegro Giusto' is structured in a similar style to the first movement with short statements of strong melodic material interspersed with serene moments of expressive melody. The video submission of this recording may become fuzzy in some places but rectifies itself after a few seconds.

Giannotto Bastianelli- *Primo Quartetto per Archi in Fa* (1907)

1. Allegro non Troppo
2. Albaya
3. Adagio Sereno
4. Finale- Allegro Molto

The *Quartetto* is one of Bastianelli's early works and is coloured with youthful harmonic experimentation and some truly original overlapping of stylistic interplay throughout. Although a valiant attempt as a non-string player, his slightly under-developed understanding of quartet mechanics presents the players with some technically awkward passages and balancing issues from clunky voicing choices for string players. This performance was played from a version of the new typeset manuscript that is still undergoing editing to change unnecessary enharmonic spellings into traditional scale systems for efficient reading. There still may be some questionable accidentals or notes that were missed in this recording, however they do not deter from the overall impression or character of the work and will be modified accordingly for the edited manuscript.

The turbulent melody in C minor of the 'Allegro non Troppo' is exaggerated by octave writing between the two violins often duelling with the viola melody two beats apart, played with intensity in the sound through strong dynamics, tone consistency and expressive vibrato. The

second theme is a light, staccato dotted rhythm emphasised by spiccato bow strokes, that provides relief in the major key, interspersed with sections of halting tempo fluctuations.

The 'Albaya' is a beautiful mosaic of Bastianelli's impression of Italian music both past and present. The opening is reminiscent of rustic Italian folk music in the violin melody played with playful clipped phrase endings, accompanied by playfully displaced pizzicato from the rest of the quartet. Fit between the folk theme and Bastianelli's seemingly signature quintuplet accompaniment figure, Bastianelli crafts spaces for episodes of purity and beauty, interpreted with serene legato playing and non-vibrato, that cannot be a reflection of anything other than an epiphany of Italian Baroque music from the church.

The 'Adagio sereno' is perhaps a fuller realisation of the sacred Baroque sections in the 'Albaya', with traditional harmonies that progress calmly through the slower sections, followed by a second theme comprised of sextuplet figures for a major part of the movement returning to the serene harmonies at the end. Unfortunately, there were technical issues with the visual recording component of this movement which means only the audio recording has been provided.

The 'Finale' shows Bastianelli's contemporary style of writing with two themes mechanically repeated throughout the movement, culminating in a raucous explosion of tremolo sound that could be interpreted as an overloaded and combusting machine. After explaining that the two main thematic passages of this quartet also appear in the last movement of the *Sonata per Pianoforte e Violino* but repurposed in slightly different permutations, we conjointly decided that the interpretation of this movement should correspond with the style that I had used in the *Sonate* reminiscent of the Machine, with heavy bow strokes, angular attack and consistent sound. Although I had interpreted sections in the *Sonate* without vibrato and anticipated doing the same in the *Quartet*, the use of vibrato in contemporary string playing overrode the non-vibrato idea when the music grew in excitement during areas of dense texture, and loud dynamics.




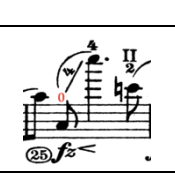





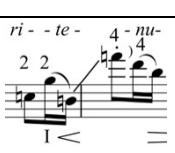

APPENDIX B- Otakar Ševčík's Use of Portamento and Vibrato Markings in Brahms' Violin Concerto Op. 77 Revised by Ševčík






The following table has extracted score excerpts of every portamento marking that Ševčík has edited into his revision of Johannes Brahms' *Violin Concerto* Op. 77. The direction, fingering, string and interval have been identified for each example. Deduced from Ševčík's finger markings preceding the portamento excerpts, in places where fingerings are not already specified, I have included additional fingerings in red to identify the finger creating the portamento. For portamenti that change finger, I had to decide whether the old or new finger created the portamento. Based on my findings that suggest a preference towards an execution with the old finger, if Ševčík has not specified a new finger portamento, I have assumed the portamento has been made by the old finger.

There are no portamento or vibrato markings in the third movement- 'Allegro giocoso, ma non troppo' and for this reason, does not need to be referred to in this appendix.

Table of Ševčík's Portamento Markings

		DIRECTION	FINGER CREATING SLIDE	STRING	INTERVAL	SLUR
--	--	-----------	-----------------------	--------	----------	------

Bar	Score Excerpt	Up	Down	Same Finger	Old Finger	New Finger	Same string	String crossing	Interval	Yes	No
Movement 1- Allegro non troppo											
B65			✓		✓ Finger 2		✓		8ve (e ³ -e ²)	✓	
C15			✓		✓ Finger 4		✓		8ve (a ³ -a ²)	✓	
D22		✓			✓ Finger 1			✓ (A-E)	Major 11 th (b ^{b1} -d ³)	✓	
D25		✓				✓ Finger 4		✓ (A-E)	Compound major 11 th (a ¹ -c ^{#4})	✓	
E36		✓		✓ Finger 3 (bottom)	✓ Finger 1 (top)		✓		Minor 3 rd to minor 6 th (c ^{b1} & e ^{b1} - g ¹ & e ^{b2})		✓
E40			✓		✓ Finger 1 (top) Finger 3 (bottom)		✓		Minor 3 rd to minor 3 rd (d ¹ &f ^{b1} - b ^{b1} &d ¹)		✓
E43 -44		✓			✓ Finger 2		✓		Major 6 th (e ^{b3} - c ^{b4})		✓
E50 -51		✓		✓ Finger 3			✓		Minor 3 rd (c ^{b3} -e ^{b3})		✓
E51 -52		✓		✓ Finger 3			✓		Perfect 5 th (d ^{b2} -a ^{b2})		✓
E59 -60		✓		✓ Finger 1				✓ (A-E)	Compound Diminished 5 th (b ^{b1} -f ^{b3})		✓
G16 -17			✓		✓ Finger 4		✓		Perfect 5 th (d ⁴ -g ³)		✓


H14-15		✓				✓ Finger 4		✓ (A-E)	8ve (d ² -d ³)		✓
I20-21		✓			✓ Finger 1		✓		Perfect 4 th (f# ² -b ²)	✓	
Movement 2- Adagio											
22-23		✓			✓ Finger 2		✓		Perfect 5 th (f# ¹ -c# ²)		✓
27			✓		✓ Finger 4		✓		Augmented 5 th (g# ³ -d ³)		✓
64		✓			✓ Finger 1		✓		Major 6 th (c# ³ -a ³)		✓

Collected Data on the Number of Portamento Decisions

DIRECTION		FINGER CREATING SLIDE			STRING		INTERVAL	SLUR	
Up	Down	Same Finger	Old Finger	New Finger	Same string	String crossing	Interval	Yes	No
11/16	5/16	4/16	11/16	2/16	12/16	4/16	8ve – 3/16 5 th – 3/16	5/16	11/16

From the information above, Ševčík clearly utilises all variations of portamento in both directions, with and without a slur, on the same string as well as using two strings and within a large intervallic range. In the case of the Brahms *Violin Concerto* Op. 77, Ševčík prefers to use upwards portamenti (11 times out of 16), old finger portamenti (11 times out of 16), to remain on the same string and the use portamento between notes without a slur. It could be suggested that Ševčík prefers to implement portamenti between the intervals of an octave and a perfect 5th with three examples of each noted above.

Ševčík's Vibrato Markings

As noted in Chapter V, Ševčík indicates the use of vibrato with the symbol, . There are only three specific vibrato markings that occur in the 'Adagio' of Ševčík's edition of the Brahms' *Violin Concerto* Op. 77, as shown below.



Bars 80-81 of the 'Adagio' from Brahms' *Violin Concerto* Op. 77 edited by O. Ševčík- This illustrates the use of the vibrato symbol on three consecutive quaver notes. This is the only place in the whole concerto where this marking is used.

APPENDIX C: Portamento and Vibrato Analysis in Five Pieces from Kubelik's Recordings Between 1906-1910

To gain further knowledge on portamento and vibrato to add to my arguments in chapter 5, I have analysed the recorded performances of Ševčík's student Jan Kubelik. I chose five pieces from *Jan Kubelik; The Acoustic Recordings (1902-1913)* remastered and published in 1990, that were recorded between 1906-1910. This four-year parameter is the scope of when the Pick-Mangiagalli was composed (1906), and published (1910), and therefore is likely to represent a similar style of performance in these recordings. I have analysed the five works of:

- Joachim Raff- *Cavatina* for Violin & Piano Op. 85/3 (recorded in 1907)
- Frantisek Drdla- *Visione* Op. 28 (recorded in 1907)
- Zdenek Fibich *Poeme* Op. 39a from *At Twilight* Op. 39 1893, arranged for violin and piano by Jan Kubelik (recorded in 1909)
- Frantisek Drdla *Berceuse* Op. 56 (recorded in 1910)
- Camille Saint-Saëns- 'The Swan' from *Carnival of the Animals* arranged for Violin and Piano (recorded in 1910)

The scores that I have found only provide a template of what Kubelik does in his recordings, as is evident by some of the cuts marked in the score to reflect his recorded performances.

These pieces are in a relaxed tempo that facilitates the opportunity to perform with portamento and vibrato and provided the best source of material in these areas. There are other pieces also recorded within this time frame, but are of a fast show-piece nature, or contain short passages that share similar application of portamento and vibrato as the pieces above.

Portamento

I have analysed portamento with the four criteria of direction, finger creating slide, string and slur that have also been divided into the subcategories below:

DIRECTION			FINGER CREATING SLIDE				STRING		SLUR	
Up	Down	Same note	Same Finger	Old Finger	New Finger	Different finger same tone	Same string	String crossing	Yes	No

The direction is evident from whether the second note is positioned higher or lower than the first note, and either the / upwards line or \ downwards line will also indicate the direction of the slide.

The notated score has indicated the different types of fingerings by colour:

- Old finger- blue
- New finger- green
- Same finger - red
- Change of finger on the same tone: Orange

Whether the portamento is under a slur or not is already marked on the page, or it has been marked accordingly in places where I have heard the bowing change. If there is a string change during the portamento, it has been marked with Roman Numerals.

Portamento executed by the new finger, old finger, same finger or the change of finger on the same tone can be heard on the recordings, however, without the visual aspect I have only been able to speculate about specific fingering in my analytical markings.

Vibrato

I have noted the use of vibrato, and the use of vibrato as *mesa di voce* in the score analysis of Kubelik's recordings. Black denotes general vibrato and purple denotes the performance of a *mesa di voce*. I have not graphed Kubelik's vibrato use because it is difficult to hear some sections of the recordings to determine what kind of vibrato Kubelik is using. It is also a subjective matter to categorise such an individualistic performance convention, because what I may deem a wide or narrow vibrato may be different to what another may think of the same thing. For this reason, I have only indicated the frequency and intensity of what I have heard in the recordings.

CAVATINA.

Larghetto quasi Andantino.

VIOLIN.

J. Raff.

4^e Corde..... 3^e Corde.....

21. *p* *pp* *f* *smorz.*

7 *pp* *f* *smorz.*

14 *pp* *f* *smorz.*

p *cresc.* *p* *cresc.*

27 *f* *p* *cresc.*

f *pp* *CUT TO UPBEAT TO 46*

39 *f* *p* *ff*

46 *grandioso* *ff* *ff-string.*

54 *a tempo* *smorz.* *4^e*

p *pp*

VISION.

VIOLINO.

Franz Drdla. Op. 28.

Andante.
con sordino

3 *rit.* *a tempo* *sul G*

14 *p* *pp* *breit*

22 *sul G* *3* *3* *2* *1* *3*

30 *Allegretto quasi Moderato.* *ritard.* *p*

37 *cresc.* *tenuto*

43 *tempo* *p* *cresc.*

48 *f animato* *lebhaf* *ff appassionato* *rit.*

54 *a tempo* *etwas ruhiger* *p* *cresc.*

60 *Andante.* *3* *3* *rit.* *ritard.*

63

CUTS TO BAR 124

a) Allegretto quasi Moderato, für minder Fortgeschrittene ohne Doppelgriffe.
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B. & C. 99945

Aufführungsrecht vorbehalten.

72 *sul G a tempo*
pp

79 *pp*

86 *meno ff*

93 *mf* *ritard.* **Allegretto.** *p*

99 *cresc.*

105 *tempo p* *cresc.* *tenuto*

111 *f animato* *appassionato* *ritard.*

117 *tempo etwas ruhiger pp* *cresc.* *ritard.*

123 *f* *appassionato* *tempo*

128 *tenuto* *ritard.* *a tempo.* *ritard.*

B. & C^o 9945

„BERCEUSE.“

Aufführungsrecht
vorbehalten.

Violino.

Franz Drdla, Op. 56.

Andante moderato.

Con Sord.

Andante moderato.

Franz Drdla, Op. 56.

Con Sord.
V

cresc.

rit.

a tempo
p

CUT TO 22

mf

CUT TO 45

rit.

a tempo
p

8va

f

rit.

a tempo
ppp

morendo dim. *p* rit.

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Sch. 137. V.

445249

Zdenko Fibich

„POEME.“

Droits d'exécution
réservés.

Violon.

Arrangé pour le violon par Jan Kubelík.

Fr. A. Urbánek & Fils.

Tous droits réservés.

Déposé.

U. 1551.

Copyright 1909 by Fr. A. Urbánek.

445249

LE CYGNE

(EXTRAIT DU CARNAVAL DES ANIMAUX)

Melodie pour VIOLONCELLE et PIANO

Transcription pour **VIOLON**

C. SAINT-SAENS

VIOLON

Adagio

p

rit....

pp

mf

dim.

Rit.

Lento

a tempo

pp

Data Collection of Kubelik Recordings

Joachim Raff- <i>Cavatina</i> for Violin & Piano Op. 85/3 (1907)											
Total number of portamenti: 24											
	DIRECTION			FINGER CREATING SLIDE				STRING		SLUR	
	Up	Down	Same note	Same Finger	Old Finger	New Finger	Different finger same tone	Same string	String crossing	Yes	No
Number (out of 24)	15/24	6/24	3/24	8/24	3/24	10/24	3/24	23/24	1/24	16/24	8/24
%	62.5%	25%	12.5%	33.3%	12.5%	41.7%	12.5%	95.8%	4.16%	66.7%	33.4%
Total number of vibrato <i>messa di voce</i> : 7											

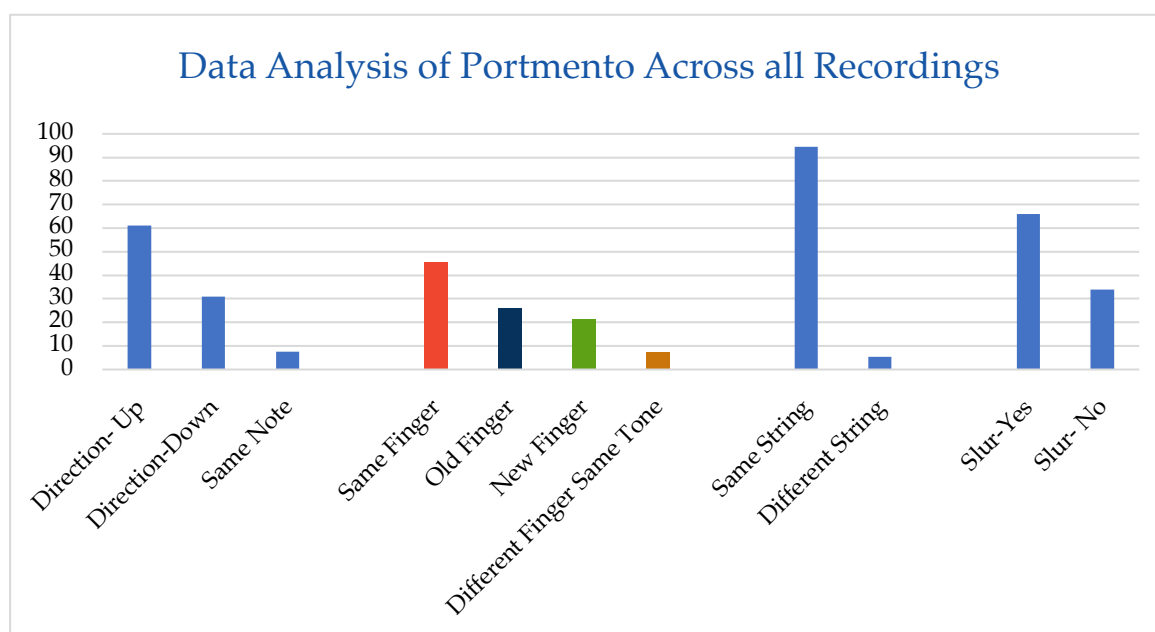
Frantisek Drdla- <i>Visione</i> Op. 28 (1907)											
Total number of portamenti: 20											
	DIRECTION			FINGER CREATING SLIDE				STRING		SLUR	
	Up	Down	Same note	Same Finger	Old Finger	New Finger	Different finger same tone	Same string	String crossing	Yes	No
Number (out of 20)	14/20	6/20	0/20	9/20	9/20	2/20	0/20	19/20	1/20	13/20	7/20
%	70%	30%	0%	45%	45%	10%	0%	95%	5%	65%	35%
Total number of vibrato <i>messa di voce</i> : 6											

Zdenek Fibich <i>Poeme</i> Op. 39a from <i>At Twilight</i> Op. 39 1893, arranged for violin and piano by Jan Kubelik (1909)											
Total number of portamenti: 31											
	DIRECTION			FINGER CREATING SLIDE				STRING		SLUR	
	Up	Down	Same note	Same Finger	Old Finger	New Finger	Different finger same tone	Same string	String crossing	Yes	No
Number (out of 31)	16/31	12/31	3/31	16/31	4/31	8/31	3/31	30/31	1/31	22/31	9/31
%	51.6%	38.7%	9.7%	51.6%	12.9%	25.8%	9.7%	96.8%	3.2%	71%	29%
Total number of vibrato <i>messa di voce</i> : 3											

Frantisek Drdla <i>Berceuse</i> Op. 56 (1910)											
Total number of portamenti: 20											
	DIRECTION			FINGER CREATING SLIDE				STRING		SLUR	
	Up	Down	Same note	Same Finger	Old Finger	New Finger	Different finger same tone	Same string	String crossing	Yes	No
Number (out of 20)	10/20	7/20	3/20	9/20	4/20	4/20	3/20	17/20	3/20	15/20	5/20
%	50%	35%	15%	45%	20%	20%	15%	85%	15%	75%	25%
Total number of vibrato <i>messa di voce</i> : 2											

Camille Saint-Saëns- 'The Swan' from <i>Carnival of the Animals</i> arranged for Violin and Piano (1910)											
Total number of portamenti: 23											
	DIRECTION			FINGER CREATING SLIDE				STRING		SLUR	
	Up	Down	Same note	Same Finger	Old Finger	New Finger	Different finger same tone	Same string	String crossing	Yes	No
Number (out of 23)	17/23	6/23	0/23	12/23	9/23	2/23	0/23	23/23	0/23	12/23	11/23
%	74%	26.1%	0%	52.2%	39.1%	8.7%	0%	100%	0%	52.2%	47.8%
Total number of vibrato <i>messa di voce</i> : 2											

Data Analysis Results of Portamento of Five Pieces from Kubelik's Early Recordings, Recorded Between 1906-1910



Data Analysis of Portamento Trends Across all Recordings											
Total number of portamenti:											
	DIRECTION			FINGER CREATING SLIDE				STRING		SLUR	
	Up	Down	Same note	Same Finger	Old Finger	New Finger	Different finger same tone	Same string	String crossing	Yes	No
%	61.6%	30.96%	7.44%	45.42%	25.9%	21.24%	7.44%	94.52%	5.472%	65.98%	34.04%

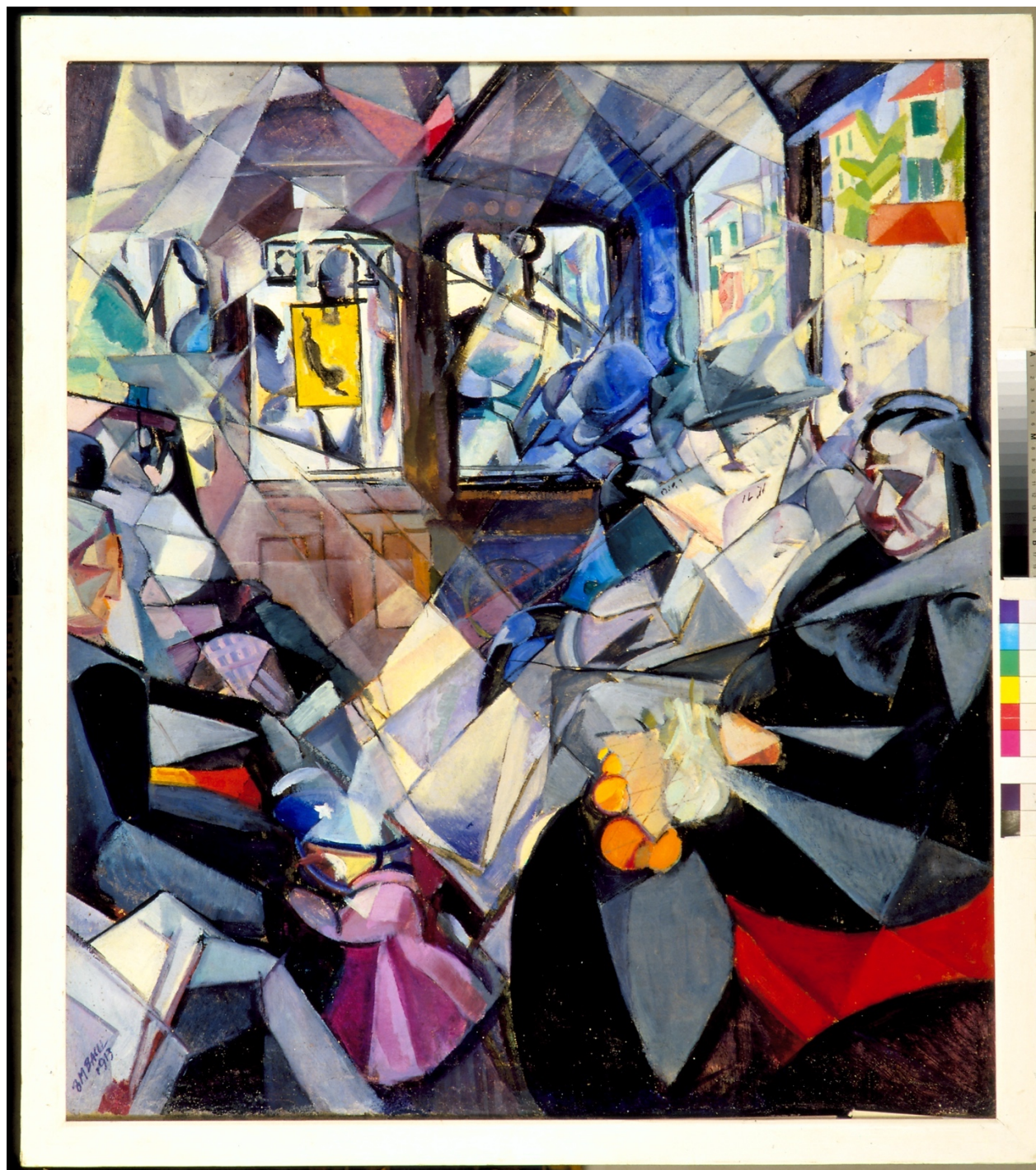
The results of the Kubelik's portamento style in the graph above shows the calculated data from the five analysed pieces of Joachim Raff- *Cavatina* for Violin & Piano Op. 85/3, Frantisek Drdla- *Visione* Op. 28, Zdenek Fibich *Poeme* Op. 39a from *At Twilight* Op. 39 1893, arranged for violin and piano by Jan Kubelik, Frantisek Drdla *Berceuse* Op. 56, and Camille Saint-Saëns- 'The Swan' from *Carnival of the Animals* arranged for Violin and Piano.

The data shows that Kubelik's favoured portamento in an upwards direction, on the same finger, on the same string and under a slur. The data also shows that Kubelik expressed portamento in all permutations under the criteria of direction, fingering, string, and slurs, including the use of rearticulating the same note with a different finger.

Vibrato

The notations that I have marked in the five scores from Kubelik's recordings indicate that vibrato was used frequently in varying frequencies and intensity on most notes as a component to assist his sound production. Although sparing, Kubelik's use of the *mesa di voce* also indicates the use of vibrato as ornament.

APPENDIX D: *Il Tram Di Fiesole* (1913) by Baccio Maria Bacci



Baccio Maria Bacci

Il Tram di Fiesole

1913

Oil on canvas

97.4x86x3.8cm.

Photograph courtesy of the Florentine Civic Museum sent and received on the 8th of March 2019.

Consent has been granted to use the image in this thesis