
Luigi Dallapiccola - Models to promote creation in Florence, Italy

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Abstract: This study focuses on the ways in which the results of a composer's compositional and research activity are preserved, remaining current and practically building the bridge between the past and the future, connecting with past and future generations, with reference to the composer Luigi Dallapiccola, to his entire and rich activity, as well as to the *Centro Studi Dallapiccola* institution, in the city of Florence, Italy, where he worked for more than 40 years. The choice of the theme is due to the fact that in the same city I benefited from an Erasmus mobility, where I had the opportunity to make contact with the sounds and scores of the Istrian composer, during conferences, lessons, concerts and recitals. The introduction, as well as the second sub-chapter of the text, deals with the theme of the own Model and the Other's Model, emphasizing as essential directions to follow: education, values, principles and traditions. I then led the content to the Model of the Other, namely the exposition of the ways in which the promotion of the composer's creation and musicological activity took place, by involving the 4 distinct and essential elements of the cultural-artistic environment: material culture, cultural infrastructure, non-material culture, technology and research; in short, the involvement of the institutions, the support of the Ministry of Culture, responsibility towards the legacy offered by the predecessors, respect towards creation. Then, in order to have a clearer picture, I detailed the attributes of each of the components of the artistic environment. I reported on the activity of *Centro Studi Dallapiccola* in the 4th chapter (3rd subchapter), where I highlighted the key moments, important in the expansion of events and the formation of connections with new institutions, up to the creation of a particularly well-organized infrastructure. Finally, the content is intended to be a suggestion towards taking some elements that fit Iași cultural space and applying them, with reference to the music of those Iași and/or Romanian creators.

Keywords: model, environment, culture, values, research.

1. Introduction

Before directing the content straight to the chosen topic and, implicitly, to the rationale behind the selection process, a brief introduction is, of course, in order.

Most often, any lived experience is based on self-knowledge (Zlate, 1997, pp. 122-146), more or less conscious, from one individual to another. Negative experiences and those that demand our emotions and resources the most, remain

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even deeper in our memory because they have a stronger impact. Therefore, learning, as a process, occurs more quickly, intensely felt by the one who tries it. Knowing what are the weaknesses that we need to work on, to come back, with perseverance and courage, gives us the necessary strength to relate to the Other with sincerity, with openness and with the desire to make exchanges: informational, cultural, of principles and norms etc. It is not excluded, however, that, mirroring ourselves in the model in front of us, we learn more deeply about ourselves, to operate at a complex level with feelings, fears, with those aspects that weaken personal identity, or put it in a different light unfavorable, slowing progress, in the long term.

Changes in the environment, in the community, be it family and/or work, appear and are sustainable only when the individual manages to incorporate balanced personality traits, together with principles, traditions, customs and orient them outwards. And the contact established turns into material culture, but, of course, also non-material, less tangible, less objective, but full of *ethos*, of identity. Thus, the past impregnates the present with objects and edifices emotionally charged, with superstitions and beliefs, with intrinsic motivations, with a deep ancestral layer, difficult to define, which will perpetuate or gradually disappear in the future, depending on human will and directions followed.

This aspect is closely related to the conservation, capitalization of resources as a conscious act of permanent connection with the past, of updating and adapting the cultural heritage received at the level of the masses of people

2. The Own Model and the Other`s Model

In identifying the characteristics of the environments, we interact with, such as the informational, social, cultural, political, or simply in understanding and decoding new contents, abstract notions, systems, infrastructures, the mind needs comparison, a benchmark to it can be related, due to the fact that the moment of knowledge occurs after a comparison. Thus, the individual will be able to develop the ability to define, form, abstract, as much as possible, in the sphere of apprehension and apply, in his own, subjective way, the decoded information. Of course, such a process comes with significant, often uncomfortable changes, which, most of the time, can slip us out of our safety, comfort zone. What we call “trigger” is the basis of questions, dilemmas, controversies, but also the formation and reiteration of value judgments, certain principles and conceptions and, last but not least, personal identity. The latter represents a complex and original set of traits, which is based on beliefs, values, customs, closely related to the aspect of morality and spatio-temporal data.

The self-definition capacity (Turliuc, 2000, pp. 1-4, 5-22) of the individual is strictly developed through the lens of the following dimensions: personal

conception, social image¹, cultural and national identity. Therefore, it would be absolutely natural to deduce that personal identity is formed, clarified through sets of values, through passions and desires, principles and aspirations. But from my own experience I could observe that the own model, which we approach and which suits us best, becomes a truly organic model only when we relate to the Other. To its own model. We can borrow, combat, and reiterate the values of the Other in a given environment, or we can simply focus on the observation stage as an initial stage of interaction. One of the most effective opportunities for learning and relating is the one in which changes are involved at the level of as many parameters as possible: spatial, linguistic, cultural.

Regarding exchanges of experiences and mobilities, I have imagined this diagram to illustrate, briefly, what kinds of relationships can be established between one's own model and another's model, in a given environment.

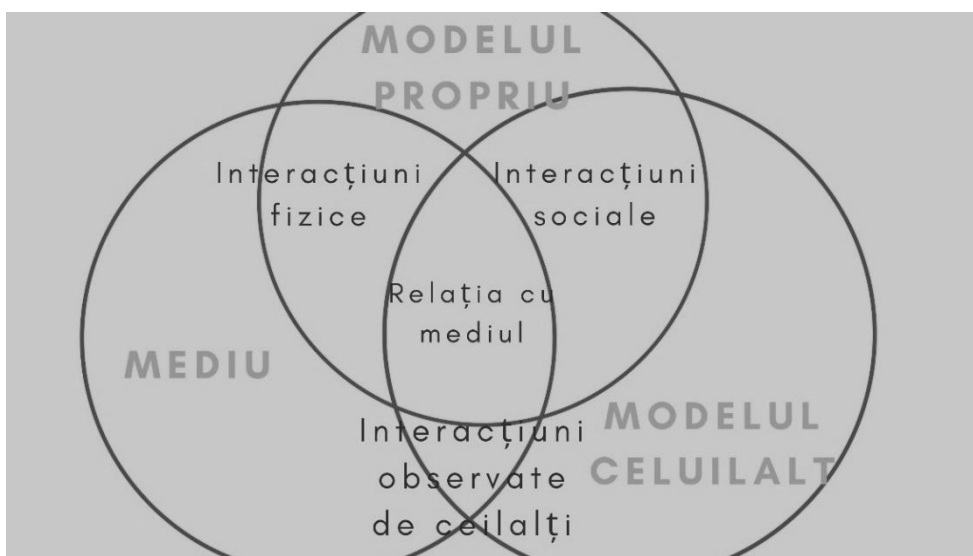


Fig. 1 The results of the interactions established between the Own Model and the Other's Model

So, the interactions that are created naturally can lead to complex reports, which clearly suggest that the activities of learning, study, research, improvement cannot be separated from social interactions, from the relationship with the environment.

However, synapses do not appear between the two models only through interaction, but there is a bridge, which has as its foundation education itself, values, principles and traditions, but also mutual transfer, those elements which, after all, define the connection and justify its necessity (Turliuc, 2000, p. 178).

¹ Related to social interaction, it is important to add the virtual identity, from the online environment, that we use when we socialize.

3. The cultural- artistic environment

3.1. The characteristics of the cultural environment

Although we ordered the components of the cultural-artistic environment in a sequential arrangement, in reality they function concurrently, as parts of a mechanism in continuous motion, relating and establishing relationships. So, the essential elements are: material culture, culture infrastructure, non-material culture, research and technology.

In the article *Cultural environment and economic growth*, from the *Cultural Management* publication, by Mirela Hoștină², from the “Alexandru Ioan Cuza” university, in Iași, it is stated that the reports established and the results that arise depend on two types of factors, namely: those that have a perennial character, emphasizing the identity of individuals and the community (beliefs, religious confession, informal family education, norms and customs of the community) and those that are constantly changing (economic progress, formal education, at various educational stages, art, philosophy, development scientific and technological).

3.2. Material culture

The phrase “material culture” is borrowed from archeology and anthropology and includes the physical objects that can be seen, architecture, buildings and edifices, artistic products, songs, sculpture, objets d'art and art itself. It can also refer to objects of art, books, manuscripts, scores, writings. We are thus presented with a connection of man with the environment and with other individuals, unmatched by other species, which proves that humanity is dominant. Material culture is responsible for the formation of those tracks in time, with the help of which we can study and measure not the evolution, but the change, the discovery, the contribution of the predecessors to what we have, to what we are today and last but not least, civilization.

3.3. Cultural infrastructure

Despite the fact that cultural infrastructure appears as one of the dimensions of material culture, it constitutes a heterogeneous ensemble, whose diversity and degree of development depend from case to case, on various factors, and includes libraries, philharmonics, concert halls, museums, theatres, musical, opera and operetta theaters, cultural and research centers, artistic ensembles, etc. It refers more to buildings, and constructions, to cultural edifices.

² Currently a travel services and marketing consultant.

3.4. Non-material culture

Non-material culture contains ideas, values and attitudes that contact with education and culture itself forms. The knowledge, beliefs, norms and rules that make up a society, but also the mentality in a specific community, for example the academic one, can be considered non-material culture.

3.5. Research and technology

Research in the artistic and, implicitly, the musical field is closely related to education, since most often the objectives are presented in conferences, workshops, sometimes as lectures, speeches, sometimes as interactive manifestations, appearing later in various publications, magazines, research volumes etc. I believe that the challenges we face today in carrying out our activities require an effective digitalization of information resources, by adopting effective and intelligent solutions, by creating artistic and educational platforms, by providing the necessary support to students and to help their colleagues

According to DEX³, the term technologization in art only means to give art a technological character. I will mention only a few examples from art that caught my attention and which I consider to be extremely useful: The ShareArt system, used in some museums, to measure the degree of attractiveness of the paintings, through the prism of the cognitive reactions of the viewers, the simultaneous performance, in within the same concert of musicians in different locations, as we were able to have the opportunity to attend together at the event organized by the university lecturer Dr. Dan Spînu, a real technological progress. We also mention educational platforms, such as *Solfy*, presented by Mr. Morel Koren. Of course, many ideas were materialized during the pandemic period, when it was necessary to rethink certain systems, adapt to difficult conditions to perform, mentor and learn.

4. *Centro degli Studi Luigi Dallapiccola*

4.1. Erasmus + Mobility- learning experiences

International experiences such as study programs, mobilities and even institutional partnerships represent an opportunity not to be neglected – for applicants – to broaden the horizon of knowledge, having multiple facets: social, cultural, artistic, psychological. The contact with other cultures, with a different educational system, with mentalities, values and traditions, which presuppose styles, methods, procedures, specialized terminology and diverse semantics and which allow comparisons signify key stages in the configuration of personality, in the formation of personal identity.

The very “loosing” of the self in the new environment and “finding” it, in a modified version, enriched with insights, principles and special, revelatory

³ *The Romanian Explanatory Dictionary.*

moments, bring a state of exaltation of the spirit, of joy and professional and personal satisfaction.

Although the Erasmus mobility that I benefited from for three months in Firenze, Italy, at the Luigi Cherubini Conservatory, in 2019, had as its object of study and practice orchestral conducting, it was also a wonderful opportunity to get closer to the music of those composers who either belong to the most important musical center in the Tuscany region, or have been active in it, in multiple guises, as creators and/or conductors, performers, researchers, contributing to the consolidation of national, but especially local, cultural heritage.

Wanting to absorb as much as possible of the cultural life of the city, I received and accepted the invitation to participate in a chamber recital at the Galileo Galilei museum, where, as part of the event taking place, works by the composer Luigi Dallapiccola were performed and there I had the opportunity to learn more about the generation of Novecento Fiorentino composers and about a research center and not only, established in 2017 by the musicologist and composer Mario Ruffini., within the conservatory, which is called Centro Studi Dallapiccola.

I then learned that among the premises that justify the appearance of this center are: the presence of the composer Dallapiccola for many years in the Florentine musical space, as well as the inclusion of his works in the program of the Maggio Musicale Fiorentino festival since the first edition, in 1933. Then, the fact that he studied at the Cherubini Conservatory, going on to dedicate himself to his teaching career there for no less than 44 years, constitute solid reasons that precede and support the emergence of the center.

4.2. Luigi Dallapiccola. Short biography

Born in Pisino d'Istria⁴, when it was part of the Austro-Hungarian empire, the composer has been in contact with music since childhood, regularly attending opera performances and concerts. Attending the premiere of Wagner's *The Flying Dutchman* in Graz, during his exile, will impress him beyond measure and lead him to follow the path of music. Immediately after finishing high school, he accidentally discovers Schönberg's harmony treatise, *Harmonielehre* and his enthusiasm is so great that he exclaims: "How life begins!"

The bachelor and master years in piano with Roberto Casiraghi and composition with Vito Frazzi will follow, as well as the first steps as a teacher. 1934 is one of the fruitful years for the musician, composing, becoming a docent and tenured professor of complementary piano, after several years spent as a substitute in the discipline of improvisation. With the beginning of the teaching career, a series of opportunities will arise in the development of a creator and

⁴ Curently Pazin, Croatia.

mentor. But, for his part, Dallapiccola was an active and passionate musician, always looking to improve his compositional technique. We note the meeting with Alban Berg, in Venezia, within the SIMC, the appointment as head of the composition department, the period spent in the USA, during which he taught composition at the Berkshire Music Center, in Tanglewood Massachusetts, the staging of several works, including the opera *Volle di Note*, as part of the *Maggio Musicale* festival program and others.

However, he was not spared the difficulties created by the context of the fascist regime, clearly observed in moments such as the protests in front of the Maggio Musicale theatre, which had in its program the one-act opera *Il prigioniero* and not a few titles banned by the fascists to be performed or analyzed. His compositional style starts in the first years of creation from the diatonic tonal language, to the intensely chromatic one, then anchoring in dodecaphonic serialism, but also operating with shorter scales, such as the octatonic. The example below represents a brief exemplification of the scale analysis used in the work *Il prigioniero*, by Jamuna Samuel⁵ - university lecturer at the University of Pennsylvania, within the department of music - from the article *Octatonic Serialism in Luigi Dallapiccola's "Il Prigioniero"*, published in 2013 in *Journal of Musical Analysis and Theory*, a annual publication of the university.

The figure displays two musical staves. The top staff, labeled '6-27 (013469)' and '6-27', shows an octatonic scale with notes numbered 1 through 12. The notes are: 1 (C), 2 (D#), 3 (E), 4 (F), 5 (G), 6 (A), 7 (Bb), 8 (C), 9 (D#), 10 (E), 11 (F), 12 (G). The bottom staff shows the same scale broken into four boxes, each containing two notes. The first box contains notes 1 and 2, labeled 'diminished 7th'. The second box contains notes 3 and 4, labeled '+ m3'. The third box contains notes 5 and 6, labeled 'diminished 7th'. The fourth box contains notes 7 and 8, labeled '+ m3'.

Fig. 2 The analysis of the octatonic scale in Dallapiccola's *Il Prigioniero*

It is known that he was a huge admirer of Schönberg. He wrote in almost all genres: for solo instruments, duo, chamber, symphonic and vocal symphonic, concerto and opera. Among the most famous titles are: *Tre laudi* - for voice and chamber orchestra (1937). *Volo di notte* - opera in one act (1937-1939), *Ciaccona*, *Intermezzo i Adagio* - for solo cello (1945). *Il Prigioniero* - opera in one act (1948), *Quaderno musicale di Annalibera* - for piano (1952), *Tartiniana* seconda, on themes by Giuseppe Tartini - for violin, and piano/orchestra, (1955-

⁵ She did studies and research regarding the creations of Luciano Berio, Luigi Dallapiccola and Luigi Nono.

1956), *Piccola musica notturna* - for orchestra, (1954-1961), *Ulisse* - opera in two acts, (1968).

Tre laudi, written in 1937, is the first work in which the serial-dodecaphonic technique is used. Dedicated to his wife, Laura, it is a silent protest against the absurd policies of the fascist regime.

Another important moment is the readmission of Italy to SIMC, an event following which the composer becomes the president of the Italian section of the society. However, the premiere of the opera *Tre Laudi* takes place in 1939, at the Warsaw Festival, when Italy had already withdrawn from the organization. Furthermore, the radio premiere of the opera *Il prigioniero* in 1949 signifies, once again, the recognition of the merits in the field of composition, as well as the value of the works.

However, Dallapiccola carries out both his teaching and compositional activities in parallel. Between 1951 and 1960⁶, he held the position of professor of composition at the Berkshire Music Center, in Tanglewood, Michigan, as well as at other conservatories in North and South America, increasing his notoriety considerably in the American territory and thus being a member of the American Academy of Arts and the National Institute of Arts and Letters (New York) in 1964. In the same year he became a member of *der Künste Berlin* and *Kung Musikaliska Akademien Stockholm*.

4.3. Centro Studi Dallapiccola. Premises and perspectives

Honorary, Centro Studi Dallapiccola came into existence with the launch of Mario Ruffini's book, entitled *Luigi Dallapiccola and the figurative arts* which took place in Palazzo Vecchio, during the Maggio Musicale Festival, in which the musician proposes the establishment of a center to study, research and archive the creation and didactic and research activity of other Novecento Fiorentino composers, something agreed by all those present in the room, but especially by the figures of critics, composers and teachers who confirmed the need to establish this center.

It is important to note that the musicologist dedicated his entire activity to the research and analysis of Dallapiccola's creations. The decisive moment was when, in 1980, when he was Carlo Prospero's student in composition, he met Laura Dallapiccola, his wife, who would help him with all the necessary information and materials, encouraging him in his research work and supporting him in his career. Even Prospero, himself, was one of the former disciples, strongly influenced by the composer's style.

In 2002, after seven years of intensive research, he published the volume *L'opera di Luigi Dallapiccola. Catalogo raisonné*. Then followed numerous

⁶ *** Meaningful moments in the professional evolution of the composer Dallapiccola. In *Cronologia*. Retrieved from <http://www.centrostudiodallapiccola.it/cronologia/>

publications, approximately 60 essays, concurrently with compositional and conducting activity. Big publishing houses and record companies will include his work, making it known and we remember: New Grove, Suvini Zerboni, Marsilio, Polistampa, Firenze University Press, Diapason, Stradivarius, etc.

The year 2004 will be a significant one; the composer Romano Pezzati retires from the composition chair, proposing Mario Ruffini to the Minister of Education to replace him as one of the finest connoisseurs of Dallapiccola's creation. And yet, how can this justify the need for Ruffini to take over? Well, the composer in question himself had proposed to the minister at the time that the generation of student composers whom he was mentoring and which he was going to guide to Carlo Prosperi, due to his retirement age, should be called the Dallapiccola Class. Here's how, the enthusiastic acceptance of the minister becomes the spark of a happy and so important precedent.

In reality, however, the plans and ideas were not easy to put into practice; at Pezzati's proposal to the ministry, the Conservatory intervened and requested the establishment of a study center, also in 2004. For contextual reasons but also because of certain hostilities, the center could only be established after thirteen years.

The composition class "Dallapiccola" provided important names and solid creations. To a greater or lesser extent, they all came into contact with the composer's work, learning, at the same time, writing techniques, educating their taste in proportions and identifying a style of their own.

In figure 3 below, you can see the family tree created by Mario Ruffini and which also appears on the website of the study center. The composers are grouped more according to the currents addressed and the groups they belonged to or by the composition class they attended, rather than chronologically. The works I had the happy opportunity to hear and enjoy while I lived in Firenze, belong especially to the composers: L. Dallapiccola, C. Prosperi, Roberto Luppi, Pietro Grossi, Luciano Berio, Romano Pezzati and Bruno Bartolozzi. The establishment of the study center made the academic environment even more fertile, conducive to the development of an infrastructure, in this sense, based on culture, both material and non-material, the purposes to be rich, complex.

The enrichment of the documentary fund, the development of chronicles, articles, analyzes of form and style become priority objectives of scientific researchers within the conservatory, doctoral students and even master's students. Also, the editing of certain scores that have not been published, or remained at the draft stage, in the library of the conservatory or in the legacy of the musicians' families, was and is on the center's list of priorities. The discussions I had during the short time I spent in Florence, but also the observations I made, there is a great openness of the Ministry of Culture for any activity related to the name of the composer, access to the minister and secretaries does not require such a long way

still Moreover, the institutions are open, they always communicate with each other, they know each other's activities, at least related to the subject of today's discussion.



Fig. 3 The “genealogic” tree of Novecento Fiorentino composers, made by M. Ruffini

The archives of *Alessandro Bonsanti*, which I have been informed already have a consistent data base about the Istrian composer and his work, are at the conservator's disposal whenever it is necessary to confront certain data and the veracity of certain events. What's more, students who want to research have direct access, avoiding complicating the procedure, by simply completing a form.

A considerable number of institutions are affiliated with the Dallapiccola⁷ center: Aeronautica Militare, Accademia delle Arte del Disegno, Basilica di San Miniato al Monte, Biblioteca Nazionale Centrale, Casa Circondariale di Sollicciano, Comunità Ebraica, Gabinetto G.P. Vieusseux, Istituto degli Innocenti, Istituto Francese, Lyceum Club Internazionale, Società Canotieri, Università degli Studi Bologna. In many of them, conferences, presentations, but also performances, concerts take place. However, consulting their platform, I noticed that the Teatro Maggio, Teatro Niccolini, Villa Favard and Palazzo Vecchio are missing, particularly important buildings from the perspective of the

⁷ Dallapiccola's Center partners. Retrieved from <http://www.centrostudiodallapiccola.it/partners/>

historical load and in which cultural-artistic events, such as recitals, concerts, opera performances, take place regularly, video projections, etc.

Of course, Mario Ruffini and his team proceeded to make the most of the already existing logistics. Thus, as in each season of the Maggio festival, a work by Dallapiccola is performed at least twice, they proposed to the management to include in the festival three days dedicated to the composer, in partnership with the study center and the conservatory, obviously called the Days Dallapiccola.

I chose the poster in the figure 4 because I had finished my mobility shortly before the concert, but I attended the rehearsals and noticed that the Instruments section, Orchestra Conducting, as well as the orchestra class were involved. I talked very little with the director of the conservatory, the flutist Paolo Zampini, but also with my conducting teacher, Alessandro Pinzauti, who confirmed to me that everything is done through the efforts of the teachers, but more, through the desire and drive of the students.



Fig. 4 The poster for *Dallapiccola Days* event

Therefore, not only the organization of events, but also the active involvement of students is a condition for success, for keeping up to date. I was impressed by the level of interdisciplinarity, by how well the specializations

collaborated and how there is that fluidity. I also add here the conferences held by Mario Ruffini and other researchers, very knowledgeable of Dallapiccola's work, but also of other composers from the 900 generation, in which musicology students and not only actively participate. Then there is also a composition competition and, most importantly, these events are not singular within a year, they have periodicity and slowly, slowly I noticed that they go beyond the Florentine space, heading towards Bologna, Rome and other cultural centers.

On the digital side, the audio and video archive that we have available on the Dallapiccola center platform is absolutely enormous and impressive in its richness. There you can find the composer's detailed biography, useful information about the study center, events, which are always updated, important facts about Laura Dallapiccola's contribution to the establishment of this center, as well as a media section. There is also a youtube account, where I found recordings of concerts, presentations and even particularly precious videos such as the one from March 18, 1970, when Luigi Dallapiccola presents Berlioz's orchestration treatise, on RAI radio, in five transmissions.

5. Conclusions

What I understood about this experience is that although material culture helps enormously in cultural and artistic manifestations, although the infrastructure represented by so many edifices, so that the impression of a huge museum is created, is absolutely impressive, yet it is the cultural values that shine through here. and which impresses any individual, temporarily or permanently established. The awareness of certain cultural, traditional, patriotic needs, after all, should constitute a sine qua non type condition. Good understanding, respect for predecessors, for such a rich and fascinating cultural heritage represent indisputable values which it should be in the consciousness of all cultures as part of a set of norms and principles that ensure continuity over time and that have the capacity to instill the same respect in successors.

Focusing on the theme of the International Conference of Doctoral Schools, namely the model of the Other, researching how a composer's creation remains alive, current, by referring to the Italian Dallapiccola and his time in Florence, is more than useful. The selection of those elements that can be taken over, adapted, reiterated in the cultural space of Iași, by strengthening intra- and inter-institutional synapses, could favor the existence of favorable conditions for the valorization of the works of composers from Iași, as well as those by bringing the activity of their lordships closer to the horizon that the students can grasp for the moment.

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