

MALIPIERO Complete Music for Solo Piano

14 Variazioni di un tema musicale (1938) 5:39

1	I. Calmo	0:39
2	II. Stesso tempo	0:39
3	III. Poco più	0:49
4	IV. Presto molto	0:11
5	V. Meno	0:21
6	VI. Più calmo ancora	0:47
7	VII. Lento	0:49
8	VIII. Poco più lento	0:46
9	IX. Lo stesso ma liberamente	1:00
10	X. Veloce	0:10
11	XI. Come l'inizio	0:36
12	XII. Più rapido	0:18
13	XIII. Lento	0:45
14	XIV. Rapido	0:29

Piccola musica (1941) 4:35

15	No. 1 Moderato	0:57
16	No. 2 Lento – Un poco più lento	2:17
17	No. 3 Mosso – Lento, quasi senza tempo – Tempo I	1:21

Invenzioni per pianoforte (1949) 10:36

18	I. Mosso	0:38
19	II. Lento molto	2:50
20	III. Veloce	1:01
21	IV. Allegramente	1:28
22	IV. Piacevolmente	0:48
23	VI. Deciso	0:53
24	VII. Lento	2:11
25	VIII. Grave	1:11

26 IX Allegramente 0:56

Costellazioni (1965) 14:34

27	Bars 1–28	1:30
28	Bars 29–48	2:09
29	Bars 49–69	2:01
30	Bars 70–79	0:27
31	Bars 80–86	0:37
32	Bars 87–91	0:40
33	Bars 92–94	0:35
34	Bars 95–105	1:42
35	Bars 106–12	0:36
36	Bars 113–17	1:17
37	Bars 118–37	1:29
38	Bars 138–43	0:42
39	Bars 144–52	0:49

Le rondini di Alessandro: sette pezzi facili per pianoforte (1971) 3:27

40	No. 1 Allegramente	0:20
41	No. 2 Mesto	0:51
42	No. 3 Spigliato	0:23
43	No. 4 Lento	0:51
44	No. 5 Spiritoso	0:25
45	No. 6 Lento	1:16
46	No. 7 Presto	0:41

Diario secondo (1985) 11:32

47	Preludio	4:08
48	Passacaglia	2:58
49	Finale	4:26



Riccardo MALIPIERO

Complete Music for Solo Piano

14 Variazioni
Piccola musica
Invenzioni
Costellazioni
Le rondini di Alessandro
Diario secondo

José Raúl López, piano

FIRST RECORDINGS

It is with much pleasure that the Centro Internazionale di Studi 'Riccardo Malipiero', a recently constituted non-profit organisation incorporated in Italy, endorses this world-premiere recording of Riccardo Malipiero's complete works for solo piano performed by José Raúl López. Of primary importance as the first complete document of the composer's relation to his own instrument, the disc also features what are probably the first performances of *Le rondini di Alessandro* (1971) and *Diario secondo* (1985), since there is no record of previous performances for these two pieces in the archives of Edizioni Suvini Zerboni, Malipiero's Milanese publisher.

One of the major Italian composers of the years after the Second World War (the period known as the Novecento storico), Malipiero explored the twelve-tone technique in the formulation of his own – exquisitely Italian – mode of expression, and José Raúl López's detailed study of the stylistic development manifest in Malipiero's piano-writing ranks him alongside the Italian authority Quirino Principe, Carlo Piccardi in Switzerland and, more recently, the German musicologist Rainer Schmusch, as among the first to offer an in-depth approach to the importance of Riccardo Malipiero's *œuvre* in its historical context.

From the early *14 Variazioni di un tema pittorico – 14 Variazioni di un tema musicale* (1936/1938) and *Piccola musica* (1941), to the landmark *Invenzioni* (1949) and monumental *Costellazioni* (1965), and on through Malipiero's final work for solo piano, the introspective *Diario secondo*, this recording recreates a long overdue panorama of pianistic milestones along the path travelled by one of the most important Italian composers of the twentieth century, whose historically significant output has yet to be examined in its entirety.

Victoria Schneider Malipiero, President
Riccardo Malipiero International Studies Center

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Recorded at the Concert Hall of the Nicole and Herbert Wertheim Performing Arts Center at Florida International University, Miami, on 3, 5 and 11 August (*Costellazioni*) and 4 August 2009 (*Piccola musica, Le rondini di Alessandro*), 11 August 2010 (*14 Variazioni di un tema musicale, Invenzioni per pianoforte*) and 1 August 2011 (*Invenzioni per pianoforte, Diario secondo*)

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Cover: photo of Riccardo Malipiero by Marcello Mencarini, courtesy of Victoria Schneider Malipiero and Edizioni Suvini Zerboni

Music published by Edizioni Suvini Zerboni

Design and layout: Paul Brooks, Design and Print, Oxford

Executive Producer: Martin Anderson

TOCC 0129

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RICCARDO MALIPIERO: THE COMPLETE MUSIC FOR SOLO PIANO

by José Raúl López

Riccardo Malipiero (1914–2003) ranks alongside Luigi Dallapiccola, Bruno Maderna, Camillo Togni and the Romanian-born Roman Vlad as one of the most important pioneers of Italian dodecaphony in the second half of the twentieth century. Yet in spite of Malipiero's documented career as a composer with numerous performances of his works in Italy and abroad, his visible contributions as a music critic, the publication of various books (among them the manual *Guida alla dodecafonia*¹) and his academic distinction as a pedagogue – including courses at the Di Tella Institute in Buenos Aires (1963) and at the University of Maryland (1969) – and administrator (he was director of the Civico Liceo Musicale² in Varese from 1969 to 1984), his artistic stature has not had the recognition it deserves, especially outside Italy.

To the public at large, the surname is persistently associated with another member of the Malipiero musical clan – Gian Francesco (1882–1973), Riccardo's paternal uncle. Part of the reason for Riccardo's neglect may lie in his dogged insistence on artistic freedom. In the years immediately after the Second World War musical modernism began to take rapid strides towards the dogmatic serialism that was characteristic of the 1950s, '60s and '70s. In 1948, for example, the French avant-gardist composer and conductor René Leibowitz (1913–72), a student of Webern, wrote witheringly that Neoclassical composers 'may be disposed of with a shrug, for clearly the musicians who have chosen Stravinsky as their teacher can

¹ Ricordi, Milan, 1961.

² In 2007 new facilities were completed with funding from the European Union, the Regione Lombardia and the city of Varese. The school was re-named Civico Liceo Musicale 'Riccardo Malipiero' in his memory.

themselves only be ineffectual, or else so unperceptive that it comes to the same thing³ This kind of intolerance was pervasive. In *Il filo dei dodici suoni*, a book of conversations recorded in 1984, Malipiero recounts to his interviewer, Gillo Dorfles, that during one of the initial sessions of the First International Congress for Twelve-tone Music – which Malipiero organised in 1949 in Milan⁴ – he himself asked whether dodecaphony was a technique or an aesthetic.⁵ This questioning of modernist fundamentalism was met by an embarrassing silence. Yet to Malipiero it was an issue of basic importance: fully conscious of his cultural identity as an ‘Italian’ composer – in the ‘liberating, emotional sense of the word’⁶ rather than in nationalistic terms – he assumed dodecaphony could only be a technique, a means to an expressive end and not an end in itself. This insistence on the primacy of the composer’s personal will inevitably placed him at odds with the more militant bearers of the post-Schoenberg-Webern torch, and in the polarised trenches of the Darmstadt generation, his liberal outlook, as he probably expected, provoked a dismissive, obligatory exclusion – which was perfectly in line with his own desire not to conform to any rigid faction. With the retreat of ideology from music that began in the 1980s, composers of tonal music have been re-admitted to the fold of performance and recording, but those like Malipiero whose idioms do not fall into ready-made stylistic pigeon-holes have yet to enjoy a comparable rediscovery. On the eve of Malipiero’s centenary in 2014, his substantial compositional output – which includes five operas, three symphonies and much other orchestral music (with fourteen *concertante* pieces including eight concertos proper: four for piano, two for cello, one for violin and one for piano trio and orchestra), a large body of chamber music that includes three string quartets, a piano quintet, clarinet quintet and string sextet, and much vocal music – deserves to be reassessed for its historical significance in twentieth-century Italian musical development and as a contribution to European music in its own right.

Malipiero himself was first and foremost a pianist and his predilection for his instrument

³ In ‘Béla Bartók, or the Possibility of Compromise in Contemporary Music’, *Transition Forty-Eight*, No. 3 (1948), p. 121).

⁴ At preliminary meetings at Locarno Orsellina in Switzerland in December 1948, attended by delegates from throughout Europe, a unanimous vote elected Malipiero to organise the First International Congress for Twelve-tone Music, to be held the following May in Milan. The official stationery drawn up for the Congress bore the address of Malipiero’s Milanese residence as the organisational secretariat.

⁵ Gillo Dorfles and Riccardo Malipiero, *Il filo dei dodici suoni: dialogo sulla musica*, All’Insegna del pesce d’oro, Milan, 1984, p. 11.

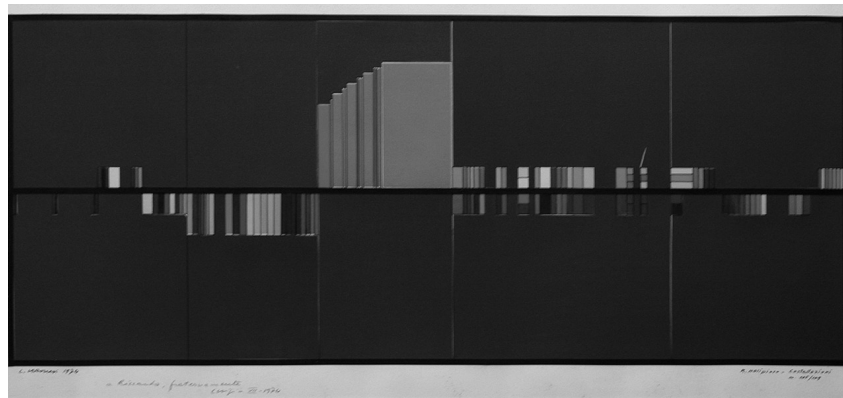
⁶ *Ibid.*

climactic point at bar 34 ([47] 2:41–3:00), echoing Malipiero’s words in the Preface: ‘from the initial tenderness to extreme violence’, based on a quotation from the Finale of Act II of the opera *Minnie la candida* of 43 years earlier. The Passacaglia proper begins in bar 49 [48] over a six-note ‘pizzicato’ ground bass based on the first five notes of the ‘prime set’, stated in a different order at times. The texture gradually thickens and intensifies as it reaches the first note of the row (E flat) at bar 76 ([49] 0:20). The lyrical Finale reaches a last climax ([49] 2:53–3:00) and as it gradually subsides it conjures the radiant tonal sonorities associated with a transfigured state in such works as Liszt’s B minor *Ballade* and Wagner’s *Liebsteod*, possibly a reflection of Malipiero’s desire to transcend the private turmoil which afflicted his immediate family in the early to mid-1980s. As the final chord evaporates in space, Malipiero’s pianistic *œuvre* comes full circle to its formal origins, distilled through nearly fifty years of compositional activity. There would be no more solo works written for the instrument: the voice would become the focus of his compositional activity after the death of his first wife and his subsequent marriage to the American soprano Victoria Schneider in 1988, although the piano would still be present in collaborative partnership through the last works that flowed from his pen.

José Raúl López is Coordinator of the Keyboard Department at Florida International University in Miami and President of the South Florida Chapter of the American Liszt Society at FIU. He is a founding member of the Deering Estate Chamber Ensemble and co-founder of The Deering Estate ‘Living Artist Concert Series’: collaborative concerts revolving around environmental and ecological preservation concerns involving historians, living composers, writers and visual artists. A versatile pianist and enthusiastic performer of chamber music, López’s interest in contemporary music has resulted in frequent world premieres and collaborations with composers along with the keen pursuit of resurrecting rarely heard works by Romantic and Classical composers. He received his MM and DMA degrees from the University of Miami School of Music, where he studied with Dr Rosalina Sackstein, a former pupil of Claudio Arrau and Rafael de Silva. He has recorded for the SNE, Albany and Innova record labels. This is his first recording for Toccata Classics.

His website can be found at www.joselopezpiano.com.

of titles did not necessarily imply a particular *raison d'être* but was at times simply a matter of convenience, but in the case of the title *Diario* he contemplated composing several works using that name in the early 1980s; and two other works of that decade are indeed the *Diario 1981*, for oboe and string trio, and *Diario dagosto* (1985) for clarinet, cello and piano. In the Preface (the printed edition reproduces the composer's handwriting in facsimile), dated 28 April 1985, Malipiero describes the *Diario secondo* as an 'expression of a personal condition, of dates, hours and moments'. Cast as a three-part Preludio-Passacaglia-Finale, the work continues to use the basic tenets of Malipiero's twelve-tone technique, but it eschews the monumentality and virtuosity of *Costellazioni* and replaces it instead with a return to the principles of classical organisation. The opening [47] gradually presents segments of the initial row, adding tones until the prime set is stated in its entirety in bar 4. As the designation 'Preludio' suggests, the degree of freedom associated with the term is discernible in the first ten bars until a more stable section commences at bar 11 ([47] 0:58). The discourse steadily intensifies as it reaches an initial



Graphic by Luigi Veronesi, 1974: R. Malipiero – *Costellazioni* m. 105 / 109, bearing the dedication 'a Riccardo, fraternamente' (courtesy of Victoria Schneider Malipiero)

can be seen throughout his *œuvre*, whether in solo, orchestral, *concertante* or chamber and vocal works. Although his six works for solo piano may appear to constitute a statistically small part of his output, three of them play a central role in it: the *Invenzioni* of 1949 is his first explicitly dodecaphonic work; *Costellazioni* of 1965 represents Malipiero's use of the instrument at its most virtuosic and inventive; and the autumnal *Diario secondo* of 1985 closes a page in his personal life, to be followed by an unexpected personal and compositional rebirth three years later. Those six works, moreover, encompass his compositional development over close on five decades, from 1938 to 1985. The first of them, *14 Variazioni di un tema musicale* – written shortly after his graduation in 1937 from the Conservatorio di Torino with a degree in composition – appeared as a collaborative publication with graphic drawings by Luigi Veronesi, whose *14 Variazioni di un tema pittorico* (1936) form the second part of the publication. The fusion of two distinct art-forms exemplifies the artistic creativity of the Italian avant-garde in the generation preceding the Second World War.⁷ Malipiero's catalogue contains several examples of collaborative efforts involving differing art forms – the 1955 *Concerto breve* for ballerina and orchestra, for instance – that clearly prove his interest in related artistic manifestations, and possibly in a mutual cross-pollination. A confessed admiration for both Luigi Veronesi and Joan Miró (in the 1981–82 *Divertimento* for eleven instruments entitled *Après miró*) may have provoked an attempt to translate their joyous, artistic manipulation of lines and colours of their respective media in musical terms⁸ at different times during Malipiero's creative trajectory, but in the 1984 conversations with Dorfler, Malipiero proclaimed that it would not remotely occur to him (in 1984) that a union between music and painting would be possible.⁹ Unlike Mussorgsky's *Pictures at an Exhibition*, which attempt to mirror Viktor Hartmann's drawings in music, Malipiero's indebtedness to Veronesi's drawings remained in the realm of the abstract, echoing his own comments to Dorfler almost a half century after the *Variazioni* were published. Veronesi's drawings depict the varying graphic re-organisation of six elements: a curved line, a straight line, two different-sized rectangles, a square and a figure representing a half-petal. To these six

⁷ The creative flux engendered by the rapport between Malipiero and Veronesi extended throughout the years: the Malipiero archives contain a graphic inspired by bars 105–9 of *Costellazioni*, presented by the artist as a gift to the composer in July 1974, attesting to the reciprocal influence which Malipiero's individual expression in music exerted upon that of Veronesi in design (cf. p. 12, below).

⁸ *Ibid.*, p. 26.

⁹ *Ibid.*, p. 29.



components the following colours are affixed: black, white, green and brown – all slightly faded in the surviving copies. Malipiero's musical equivalence is best realised by the employment of variation form, achieved through a kaleidoscopic traversal of the material in approximately six minutes. The theme [1] – which is, at the same time, the first variation—presents two melodic lines using (a) a dotted rhythmic formula and (b) straight crochets (quarter notes), respectively, tinted by modal and whole-tone construction over an accompanying descending line composed of perfect fifths partly outlining a whole-tone scale (c), a procedure that conjures the expected ground bass in a typical *passacaglia*. Variation II [2] reverses the order of the stated melodic lines as it presents the perfect fifths ascending in the bass, followed by the rhythmic inversion of the opening dotted-note motif. In Variation III [3], the dotted melodic motif is assigned for the first time to the bass (twice repeated) as the whole-tone scalar component – given to the right hand – is presented via registral transfer. The four-part texture in the last four bars necessitates a slight rhythmic distortion, given the over-extended interval between the alto and soprano lines. Variations IV [4] and V [5] are cast in a three-handed layout: No. IV stresses the repetitive six-tone melodic curve in the bass line – in minor mode – as the right hand features the chordal descent; No. V presents the six-tone motif in imitative *stretto*-like fashion set as quavers (eighth-notes) played by the left hand and answered by the right hand as it crosses over to state the now-interrupted line in slight augmentation as crochets (quarters). The sixth Variation [6] combines the three main elements (a), (b) and (c) in a three-voiced chorale setting. Variations VII–IX [7]–[9] and XIII [13] are reminiscent of Respighi and Malipiero's own uncle Gian Francesco in their tints of Impressionist colour. Variations VII [7] and VIII [8] preserve homogeneity of texture in the presentation of motif (a) – in No. VII as dotted quavers (eighth notes); in slight augmentation and double-dotted in No. VIII; motif (b) is found as straight crochets (quarters) in a three-part texture in No. VII but augmented to minims (half notes) in No. VIII. The scalar motif (c) is found in both variations as sextuplets. The eight bars comprising Variation IX [9] divide the motivic representation into two halves. To me, Respighi is very much present in the first four bars, audible in the declamatory, oboe-tinted lines partly stating (a), hovering over the chords partially delineating (c). The last four chordal bars, clearly based on motif (b), rise to a *forte* marking before the *decrescendo* gives way to the next variation. This time Variation X [10] is perceived as a minor-mode counterpart to Variation V in its repeated six-note figure contrasted with a melodic

the chordal writing, which often suggests a tonal centre, culminates in a three-voice-textured phrase – reminiscent of Impressionism – cast in progressive rhythmic augmentation ([37] 1:00). The silently depressed hexachord at the end of section XI (bar 137) that initiates section XII through elision (bars 138–43 [38]), corresponds in principle to the earlier one in section II, but this time it reaches a climax at bar 143 ([38] 0:20–0:37) – helped by the concurrent use of the *tenuto* pedal – through the use of clusters: further proof of Malipiero's eclecticism. The work is rounded off as it began, with its pointillistic texture fading away.

After the completion of *Costellazioni*, the next work written for solo piano, in 1971, owes its existence to a family event in the Malipiero clan: the first birthday of Malipiero's grandson Alessandro. *Le rondini di Alessandro* is a collection of seven miniatures written in an accessible style totally within the technical capacity of intermediate-standard piano-students. The dodecaphonic style is understandably avoided; instead, it is replaced by a neo-classical one dictated by the pedagogical nature of the work. As such, it is a worthy companion to similar efforts by other twentieth-century figures, such as Casella, Igor and Soulima Stravinsky, Tansman and Bartók. The first piece, *Allegramente*, eleven bars long [40], contrasts the tonal centres of C major in the treble and F sharp (G flat) major in the bass. The second, marked *Mesto* [41], assigns to the left hand the main melody, in A minor, which extends beyond the basic five-finger pattern. A duet dominates the last three bars, which resolve to an A major/minor cadence. The third, *Spigliato* ('free and easy') [42], features imitation as the hands 'chase' each other. The following *Lento* [43] returns to a bitonal setting, with the melodic strand assigned to the treble over mostly open fifths as an accompaniment. No. 5, *Spiritoso* [44], manages to suggest tripartite form in its fleeting twenty bars, completely varying the reappearance of the opening melodic contour. The penultimate piece, *Lento* [45], exchanges the melodic phrases and accompaniment between the hands, which provides a challenge for young pianists, especially when attempting to control the thirds in the broken triad accompanimental patterns. The closing *Presto* [46] is a miniature study in articulation, contrasting *legato* and *staccato* until it evaporates at the end over an open fifth in the bass.

Malipiero's last completed work for solo piano, after a gap of nearly twenty years since *Costellazioni*, is the *Diario secondo*, written in 1985. He confessed¹⁸ that, occasionally, his choice

¹⁸ *Ibid.*, p. 41.

the musical discourse. A sixteen-year hiatus separates the *Invenzioni* from the next solo piano work, the *Costellazioni* of 1965, dedicated to and premiered by Bruno Canino on 16 April 1966 at the Bergamo Conservatory. With *Costellazioni* – written, incidentally, in the same decade as such pianistic icons as Xenakis' *Herma* and Berio's *Sequenza IV* – Malipiero reaches a stylistic crystallisation in terms of his personal manipulation of the technique. Whereas in the *Invenzioni* the twelve-tone technique is used in a predominantly rigid form – for didactic reasons – Malipiero candidly explains in *Il filo dei dodici suoni*¹⁷ that he does not use the technique in an orthodox manner, allowing himself the freedom to re-arrange a particular tone in a series that, in his view, 'non mi sta bene in quel punto' ('doesn't feel "right" to me in that place'). Based solely on textural differences, *Costellazioni* could be analytically divided into twelve sections and a short coda, which could ideally correspond to the traditional twelve signs of the zodiac, even though no sections are officially indicated as such by the composer, and the recording divides the work into twelve tracks to allow the changes in texture to be followed. The opening section, bars 1–28 [27], is pointillistic and in ABA form; the row is presented at the onset followed by the gradual addition of chordal dyads, triads, tetrachords and hexachords, only to be recapitulated in an exact rhythmic retrograde of the opening bars. Section II, bars 29–48 [28], focuses primarily on a single line that exploits, in part, lyricism through *legato* articulation. A pianistic effect ([28] 0:25), repeated at a corresponding place in bar 137 at the end of section XI, is a silently depressed, *tenuto*-pedalled, freely constructed hexachord that unleashes a torrent of 92 demisemiquavers (thirty-second notes). The texture is varied at every possible turn in sections III and IV – bars 49–69 [29] and 70–79 [30] – as new sonorities are explored, culminating in a virtuosic central passage, bars 80–86 [31], where Malipiero's highly personalised form of expression leads him to employ quartal harmonic structures in a barrage of sonorities both chromatic and diatonic, toccata-like in intensity. Section VI ([32] 0:20), bar 88, explores octaves, and section VII, bars 92–94 [33], presents a three-handed effect where the *sostenuto* pedal is constantly reapplied to delineate incomplete rows in the bass and treble over a constant stream of semiquavers (sixteenth-notes) played by the right hand. Sections VIII, bars 95–105 [34], and X, bars 113–17 [36], – mantra-like in their slow, repetitive, hypnotic unfolding – circumscribe a pointillistic section, bars 106–12 [35]. Section XI, bars 118–37 [37], is the second major lyrical section of the work. The expressive quality of

¹⁷ *Op. cit.*, p. 38.

line – partly derived from (a) – propels the variation to an abrupt conclusion. Variation XI [11] restates all three motifs in their prime state as originally presented in the initial theme/variation I. The dotted motif is presented in octaves and the descending whole-tone scale is now cast as perfect fourths. The twelfth Variation [12] eschews (a) directly – though the reliance on the interval of the fourth is indirectly present in the fleeting right-hand arpeggios – and it concentrates instead on (b), presented as octaves in the bass. Variation XIII [13] recalls the distant Roman footsteps along the Appian Way in the closing section of Respighi's *Pini di Roma* – though devoid of its *crescendo* – only to be abruptly interrupted by the final variation XIV [14].

The three-movement *Piccola musica* dates from 1941 and represents one of the last works written before Malipiero's adoption of the twelve-tone method. The neo-classical textures already explored in the *Variazioni* are sculpted here with clinical precision, combined with classical form – primarily tripartite – and the use of modality and bitonality. In the first movement [15], Malipiero juxtaposes two contrasting ideas: a lyrical line accompanied by a modernised Alberti-bass pattern and a modally tinted one complemented by pungent chords. The last movement [17] – also in tripartite form – explores the athleticism of passage work comprised of five-finger patterns and rapid interlocked chords, which one could similarly find in the piano part in Respighi's *Pini* and Villa-Lobos' Stravinsky-influenced 'O Polichinelo', the seventh movement of his piano suite *A Prole do Bebê*. Equally prophetic is the use of the *tenuto* pedal in several instances, a penchant that will be copiously exploited in the 1965 *Costellazioni* and is a conspicuous element in Malipiero's later pianistic textures. The opening of the second movement [16] is perhaps the harbinger of Malipiero's future aesthetic: the melodic line prescribed to the right hand states a thirteen-note theme that features all twelve tones of the chromatic scale (E is repeated) over the left-handed chordal accompaniment. In 1984 Malipiero stated that this excursion into the basic dodecapronic premise was 'absolutely spontaneous'.¹⁰ Another work which, like *Piccola musica*, presents an embryonic, spontaneous use of eleven tones is the beginning of Act Two in Malipiero's first opera *Minnie la candida*, premiered in 1942 at the Teatro Regio di Parma. To attend the premiere, the composer had received a leave of absence from the Russian front – where he served (compulsorily) as an *ufficiale di complemento* in

¹⁰ *Ibid.*, p. 12.

Mussolini's army. Before his departure for Russia, while playing from the score to a group of friends in Bologna, Malipiero was asked by musicologist Emilia Zanetti about the passage in question. When pressed by Zanetti why he did not use the twelve-tone technique regularly, he responded: 'I do not know it well enough.'¹¹

Some time after the premiere of *Minnie la candida* in 1942 and the inevitable disintegration and fall of Mussolini's fascist state in 1945, Malipiero – who had been actively involved in the Italian resistance¹² – took the decision to adopt dodecaphony as a compositional technique. His initial foray into the study of the scant dodecaphonic works available to him at the time was limited to the analysis of scores, since representative works of Schoenberg, Webern and Berg were heard for the first time in Italy only after the War, in 1946–47.¹³ Whether Malipiero adopted dodecaphony as a symbolic, defiant response to the music-artistic creed of the fascist state is a matter of debate, but ideological statements of that kind were not uncommon among the rising European composers of his generation, as expressed by his colleague Luigi Pestalozza during a three-day international convention held 'in memoriam Riccardo Malipiero' in Loveno di Menaggio, Como (14–17 April 2008).¹⁴ Among the professional fruits of this musical conversion was Malipiero's organisation in May 1949 of the First Congress for Twelve-tone Music in Milan, attended by, among others, Bruno Maderna, Camillo Togni, René Leibowitz, Hans Erich Apostel, Vladimir Vogel, Karl Amadeus Hartmann and the young John Cage.

The nine *Invenzioni* – written in 1949 – were intended to initiate young pianists in the playing of dodecaphonic music. They are, without a doubt, one of the earliest examples – certainly the

¹¹ *Ibid.*, pp. 11–12.

¹² According to Victoria Schneider Malipiero, the composer's widow, in a phone conversation on 29 January 2012, he took a course in message-decoding in Rome during his stint in Mussolini's army. The military disaster on the Russian front – of Hitler's allies, only the Spanish Blue Division avoided the fate of the Romanian and Italian forces – coincided with Malipiero's leave of absence for the premiere of *Minnie* in 1942, and although on several occasions he joked that 'music had saved his life', his abandonment of Mussolini's army to join the resistance placed him in constant danger. Because of his prominent role in resistance efforts, an edict for immediate execution if captured was placed upon his name by the fascist forces. Malipiero's resistance activities included the co-ordination and supervision of airdrops by Allied air forces (the RAF, according to Victoria Malipiero's memory of conversations with her husband) of food and supplies to resistance fighters in the mountainous regions surrounding Bergamo and Lake Como.

¹³ *Il filo*, op. cit., p. 10.

¹⁴ Luigi Pestalozza, 'Riccardo Malipiero: una presenza dodecafonica necessaria', Convegno internazionale in memoriam Riccardo Malipiero: Gli esordi e lo sviluppo della dodecafonica in Italia, Centro Italo-Tedesco Villa Vigoni, Loveno di Menaggio, 15 April 2008.

first in Italy – of a didactic publication dedicated entirely to the twelve-tone technique. It was preceded in the United States by Wallingford Riegger's twelve pieces comprising *New and Old*, Op. 38 (1944), which also introduces young performers to several twentieth-century compositional tools, including three examples of twelve-tone compositions.¹⁵ Malipiero's indebtedness to J. S. Bach's *Inventions* and *Sinfonias* is made evident not only in the Preface but also in the spirit of the progressive complexity of the work, which ranges from a one-part invention to the gradual use of two and three parts. Malipiero, in his tripartite role as composer, teacher and performer, suggests a possible regrouping of several *Invenzioni* for concert performance.

The compositional organisation of the *Invenzioni* follows a strict use of dodecaphonic principles: each *Invenzione* is based on a particular row and its four fundamental forms – original, retrograde, inversion and retrograde inversion. Nos. I and III – set as one-part inventions – mold the material in dissimilar ways: No. I [18] through a jagged linear outline emphasising brusque changes of register, different articulation and a dynamic range riddled with sudden contrasts; *Invenzione* No. III [20], by contrast, is cast as a piano study in velocity, control, clarity of articulation, and precisely prescribed use of all three pedals. Since it is set in 3/4 metre, a form of the row is completely stated in every one of its 35 bars. The expected order of the tones within the rows is altered in several bars, in part to preserve a degree of manual playability but also typifying Malipiero's individualised approach. The first eighteen bars of the second *Invenzione* [19] present the row-forms to be played by the left hand and – after the addition of a second voice at bar 9 – proceeds to add a third only to return to its one-voice setting. *Invenzioni* IV [21], V [22], VI [23], VIII [25] and IX [26] explore different textures, from a chordal presentation (bars 28–34 in No. IV) to fleeting contrary motion in No. VI and canonic segments in Nos. VIII and IX. The chromatically tinted No. VII [24] – a three-part invention throughout – has the polyphonic assurance of Bach's F minor *Sinfonia*, BWV 795.

In the years after the *Invenzioni*, Malipiero developed his dodecaphonic compositional persona through diverse operatic, orchestral, chamber and *concertante* works – among them the *Concerto for piano and chamber orchestra* (1955) and *Concerto per Dimitri* (1961) for piano and orchestra¹⁶ – many of which use, to different degrees, the piano as a member of

¹⁵ Similar publications in the Soviet Union by composers such as Sviridov (*Children's Album*, 1948) and Weinberg (three *Children's Notebooks*, 1944–45) naturally avoid any explicit endorsement of musical modernism.

¹⁶ It is dedicated to the memory of Malipiero's close friend, the conductor Dimitri Mitropoulos, who died suddenly, aged 64, in 1960.