

Dialectics and Matter in the Aesthetics of Giacomo Manzoni

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If the influence of Marxist thought on the aesthetics of Bruno Maderna, Luigi Nono and Giacomo Manzoni has already been studied,¹ documents at the Fondazione Giorgio Cini in Venice (henceforth FGC) and at the Archivio Luigi Nono (henceforth ALN) bring us a new perspective on this issue. On this basis, this paper will explain how the concepts of dialectics and matter, which are at the centre of Marxist philosophy, played an essential role in their musical world. Given the constraints of this article, we will focus on Manzoni's work, to which we have already devoted other studies.²

MATTER AND SPIRIT

In *Dedica* (1985–1986), for bass voice, flute and orchestra, Manzoni paid tribute to Maderna by setting some of his texts to music. As shown by the archives of the FGC, the composer assembled a body of Madernian writings thanks to the musicologist Mario Baroni and Cristina Maderna. Then, he transcribed four fragments: some words taken from a manuscript that Maderna wrote for a

conference to be held in Dartington (I); a sentence from his diary (I); two verses from the *Tao Te Ching* (II), which he read before his death; a poem by Maderna (III) (FIGURE 1).³

FIGURE 1. Original text of *Dedica* by Giacomo Manzoni. Fondazione Giorgio Cini (Venezia), Fondo Giacomo Manzoni.

	I		11.
1860	[La musique ... une symbiose de "désirs" et "instincts" excitation de désirs ... et leur complète satisfaction]	2'11"	1
			2
139		[la passion ... che mi distacca dalla natura]	
	II		
Tao Te King	[Alla nascita il mondo è debole e dolce ... quello che è debole e dolce sta in altro]	3'17" (?)	4
			5
	III		
	[- Lamine d'oro antiche ... - colano dai fiocchi - mentre tu piaci - Ritmi s'interacciano e ritmi - echi sauroi ... 1773 - Un pezzo di lamine d'oro - per un corpo / fatto legger ... - allora lo spirito ha il corpo dove le lamine ... non hanno più peso ma a cadere più]	4'59"	6
			7
			8
			9
			10
			11
			12
			13
			14
			15
		16	

I

Music ... a symbiosis of 'desire' and 'matter'
excitement of desires ... and their complete satisfaction

The passion ... that separates me from nature

II

At birth man is weak and sweet ...
the weak and sweet is at the top
[From *Tao Te Ching, The Book of the Way and its Virtue*]

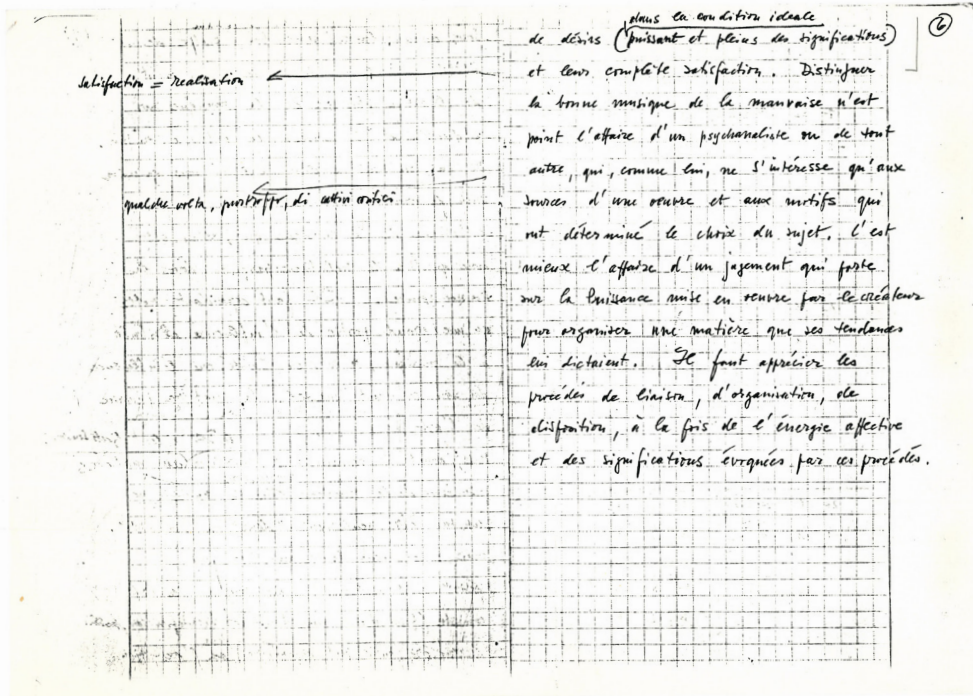
III

Antique gold foils ...
drop from the poplars
while you're lying
Rhythms intertwine with rhythms
sonorous echoes ...
A lawn of gold foils
for a body / made light ...
then the spirit takes place
where the foils ...
no longer have weight
and don't fall anymore

The first excerpt, written in French, is particularly interesting, as it is taken from a text in which Maderna seeks to give a definition of music (FIGURE 2).⁴ In this text, which dates from 31 July 1960, Maderna distinguishes between a subjective and objective dimension of music, linked respectively to the creative act and perception as a physical stimulus. After some references to Freud and psychoanalysis, Maderna relates those dimensions to the concepts of desire and matter, but he specifies that music cannot be reduced to them. According to the composer, music consists in a 'symbiosis' of these elements, that is the 'excitation of desires [excitation de désirs]' and 'their complete satisfaction [leur complete satisfaction]'.⁵

The Madernian definition of music recalls one of the main debates of Marxist philosophy, regarding the notions of Matter and Spirit. In 1947, the journal *Il Politecnico* devoted an entire issue to this question,⁶ which also attracted the interest of some Italian composers until the 1960s, as evidenced by the correspondence between Nono and Manzoni at the ALN. This correspondence particularly concerns the text of a lecture by Nono, entitled 'The Presence of History in Music Today', given in Darmstadt on 1 September 1959. The text of this conference was published in 1960 in the German magazines *Melos* and *Darmstädter Beiträge zur Neuen Musik*, as well as in the magazines *La Rassegna Musicale* and *Il verri*.⁷

FIGURE 2. Excerpt from Bruno Maderna's original text (photocopy). Fondazione Giorgio Cini (Venezia), Fondo Giacomo Manzoni.



On this occasion, Nono asked Manzoni, then aged 28, to translate the original German text into Italian. Manzoni's role went far beyond a simple translation, as shown by an unpublished letter that he sent to Nono on 26 February 1960:

Dear Gigi,

Here is the original and the translation of your speech. Take this opportunity to check, in the points marked in the margin by a cross, if I have accurately reflected your thoughts or if you want a different wording.

I would like to tell you what I think about the subject of your article. It is excellent as a stance and perfect as a type of criticism, precisely because it seems to me that you have put your finger on the most vivid wounds of the whole movement. But there's something I'd like to discuss and I'll only mention it here briefly. First of all, I'll say that, as I believe you too firmly think, an intervention made by you against these good people, especially in the imminence of the review, will be all the more valuable, because it will be able to define a common basis for the thought that we call Marxism. Now, there are undoubtedly some important points in your work, which are brought to light precisely in this sense (for example, in my opinion, the part on collage).⁸ But there are other equally structural points on which it is possible to discuss. In other

words, it seems to me that your position with regard to the problem of history and time in its course, as well as with regard to that of the 'spirit', is more Hegelian than Marxist, and I could quote, to document this remark, a few sentences such as 'process of liberation that is accomplished in history' (page 3 of the original), 'unstoppable progression of evolution, which is realised with an inner necessity' (page 5) [...]. The same can be said for the mind-matter dialectic mentioned in the last part. I don't know if you aimed at something slightly different from what you said. But in my opinion, there cannot be a necessary process of evolution immanent in history (this is what I call your Hegelian position), but history is made by Men and their interests and it is only they who modify history, sometimes for the better and sometimes for the worse. And so in my opinion there are not two opposing entities (matter-spirit), but there is an outcrop and expression of matter at its highest level, which we can call for convenience 'spirit': in other words, I do not fully agree on the principle of 'mind and matter interpenetration'. For my part, it would have been more useful to point out that a certain current mentality is a prisoner and a slave – perhaps unconsciously – to the contemporary social structures of the capitalistic world. I repeat, you may have meant the same thing; but in this case it would be appropriate to 'correct' some points in your writing, which is fundamentally positive. Forgive me for these criticisms, but they are, if I am not mistaken, part of our programme; and we are probably more in agreement than it seems. I await the return of your work with the corrections and additions you want to make (I hope directly in Italian!), and with the... objections to the objections...⁹

Manzoni's criticism focuses both on the Matter/Spirit dialectics and on history as a process of liberation. Dismissing the ambiguities of some of Nono's ideas, Manzoni stated that the course of history has a material origin ('history is made by Men') and that the Spirit is only a manifestation of matter ('outcrop and expression'), thus evoking a thesis of Lenin's *Materialism and Empiriocriticism*. In his response, Nono agreed with Manzoni and clarified his position:

Dear Giacomo,
 Right, right, right.
 It has to be and it's the way we work.
 So not just objections but criticism and more between us.
 If we do that, we will be clearer and more direct=stronger.
 About history and its course: it is not for me an abstract fact in itself, but a product and result of human work. Perhaps it was not as clear as I had written it. But I wanted to mean and say this (=the liberation process that takes place in history).
 The dialectic spirit-matter is only referred to the mentality that I criticise, that is to the mental and social position that derives from it or on which it is based.
 Here too I think I have clarified. And it is not the interpenetration of spirit and matter (damn those nouns charged with the past!) but I think, and I see it continuously in my work: the material on which,¹⁰ from which, with which we work and what we want to do is play continuously with each other to determine and to urge each other, to suggest each other; it is not only the determination of one element, which seems to me to be pure automatism,

mechanicism, often passive, but the activation of the two determined moments of the whole: study of the material, a problem in itself (its characteristic properties, possibilities, attitudes, ways of being used and developed) and the ‘directive’ of their use and development: between the two, then, in reality, it is not a main action and a secondary one, but they continuously move each other.

Is that clear to you?

So: I have modified the text in various places, with additions that – I hope – make it clearer. If you still have suggestions or anything else, do it without fail.

How difficult is a translation from German!!!!!!

Because certain words have various meanings, and do not always correspond to our single interpretative meaning, conditioned by an Italian line of thought. Geist, for example, is not only spirit (and then we suffered perhaps Catholic-idealist interpretation), but also creation, creative force, creative capacity.

Aufgabe is not only work, commitment, etc., but from – aufgeben – also renunciation, and I have used it in this sense.¹¹

As stated in this letter, Nono finally made some modifications to his text. The sentence ‘the process of liberation that is accomplished in history [processo di liberazione che si compie nella storia]’ is changed to ‘the process of liberation that is explained in history [nel processo di liberazione che si esplica nella storia]’,¹² while the sentence ‘the unstoppable progression of evolution, that is realised with an inner necessity [inarrestabile progredire dell’evoluzione, che si attua con una sua interiore necessità]’ is changed to ‘the unstoppable progression of human evolution [inarrestabile progredire dell’evoluzione umana]’.¹³

THE DIALECTICAL MATERIALISM: BETWEEN NATURE AND HISTORY

If these dissensions around the notions of Matter and Spirit are ultimately the result of a different conception of dialectics, it is worth questioning the opinion of these composers about dialectical materialism. This expression appears twice in Manzoni’s writings. He used it for the first time in 1977, during a speech at the Congress of the Italian Communist Party on Culture. The composer stated that many Catholics had recognised that dialectical materialism was ‘the most suitable instrument for the transformation of society’.¹⁴ At that time, he probably identified dialectical materialism with Marxist philosophy. But many years later, referring to his conception of engagement in music, Manzoni stated that ‘it has never been a question of pure political agitation in the sense of diamat (the good, old, hated “dialektischer Materialismus”), but of arguments always mixed with ethical, individual problems, under the sign of a complexity of ideas that cannot be reduced to the propaganda’.¹⁵ Here, he probably distanced himself from the

Soviet version of dialectical materialism, as conceived by Stalin in the fourth chapter of the History of the Communist Party of the Soviet Union. He also wanted to indirectly condemn the doctrine of socialist realism developed by Andrei Zhdanov, which severely restricted the freedom of expression of many Russian artists.

As for Nono, he never used the expression 'dialectical materialism' in his published writings. Nevertheless, he referred on many occasions, at least until the end of the 1970s, to dialectics and to the Marxist method, opposing them to the tendency to abstraction and schematism, which for him characterised the dominant ideology.¹⁶ The word 'dialectic' even appears in the title of one of his compositions, *Contrappunto dialettico alla mente* (1967), for magnetic tape. Unlike Nono, Maderna's position is more difficult to define. As suggested by Laurent Feneyrou, he was no stranger to Engels' dialectical materialism, at least as a *Weltanschauung*:

Are vitalism and dialectical materialism the two sides of a knowledge of matter in constant movement, transformation and alteration? In other words, the material is not a substance, but a process that does not move in an eternally identical circle. The world of nature and the world of history would thus be forever engaged in change, transformation and evolution. It is the engelsian unit of the dialectic of nature and the dialectic of history. Does Maderna fit into such materialism, as he considers that a process cannot be repeated without mutation, that it knows a real history, that time is therefore essential?¹⁷

Nature and history are precisely at the heart of a debate that has contributed to the crisis of dialectical materialism as a totalising vision of the world. In Italy, Antonio Gramsci criticised the engelsian idea of a continuity between natural and historical phenomena. Nevertheless, Engels' *Anti-Dühring* introduced many generations to Marxism, as it was one of his most successful overviews. Its influence could explain some comparisons between music and nature in the writings of Nono and Manzoni. According to Nono, 'the tension in Webern's music is identical to that which governs nature and life in dialectical form'.¹⁸ As for Manzoni, music can be compared to DNA in some respects.¹⁹ In any case, it is important to note that their references to scientific advances (Heisenberg's uncertainty principle, Einstein's theories, Gödel's incompleteness theorem, Ilya Prigogine's theory of dissipative structures and so on) serve to defend their experimental perspective and not to define a normative aesthetics. A scientific metaphor is at the heart of Manzoni's *Atomtod* (1964), a two-stage scenic action regarding atomic war. In this work, the idea of atom and nuclear division is charged with political meanings, because it symbolises individualism and alienation in a capitalistic society.²⁰

What about the relationship between history and dialectical materialism? Manzoni's *Per Massimiliano Robespierre* (1974) can be used as an example to illustrate this issue.²¹ Following its creation, Giovanni Morelli criticised the ideological approach that emerged from this work, leading to 'a mediocre supply of information, a low adherence to the truth and a taste for the novelistic genre'.²² More precisely, the musicologist criticised Manzoni for having ignored the material contradictions of the Revolution: this resulted in a 'representation of a subject without process in a system of processes without subject',²³ an expression that certainly evokes the thought of Louis Althusser.²⁴ The true dialectical approach should have targeted the contradictions that are rooted in material life, as those between bourgeoisie and proletariat, theory and praxis, liberal economy and centralised economy, city and countryside, etc. Here is Morelli's final assessment of *Per Massimiliano Robespierre*:

At the cost of being accused of *Vulgärmarxismus*, I conclude by reporting the lesson I learned from it: the communist artist must not forget that materialist conceptions and practices and dialectical conceptions and practices do not disturb – if they are separated – the field of action of bourgeois society; what the bourgeoisie may fear is the fusion of the two conceptions and their future in terms of theoretical/practical contradiction, that is, dialectical materialism: recognition of the primary cause of social change in the contradiction between productive forces and production relationships.²⁵

In his answer to Morelli, Luigi Pestalozza²⁶ stated that the work of a musician and/or a librettist was different from that of a historian and that this work could not be a historical portrait of Robespierre. He also considered Morelli's vision as dogmatic, because it would be based on the model of Chinese revolutionary theatre.

Beyond the biases of these musicologists, it is interesting to explore Manzoni's conception of dialectics in that work. The absence of 'historical' contradictions, illustrated by Morelli's article, does not mean the absence of any form of contradiction. In the programme of *Per Massimiliano Robespierre*, Manzoni stated: 'We have voluntarily renounced a dialectical relationship, a clash of lines and characters, with the conviction that it is within revolutionary thought itself that this dialectical awareness of the necessary transformation of society can arise'.²⁷ Thus, the dialectical approach concerns neither the opposition between Robespierre's supporters and detractors nor the contradictions between Robespierre's thought and the political forms of his time. Instead, it deals with the ideals of Robespierre and the political reality of Italy in the 1970s. According to the authors' intentions, this dialectical moment was intended to take a concrete form: 'The partly

experimental, even research-oriented nature of this work is also, if not above all, affirmed in the introduction of a “critical intermezzo”,²⁸ based on the ‘immediate relationship between text, music, documents, the audience and perhaps (why not?) the authors’.²⁹ It is then that dialectics takes its original meaning: *dialegein* as an exchange of speech, discussion, dialogue. In this perspective, a major contradiction emerges between *Per Massimiliano Robespierre* and the current events of the time: how to think of the ideals of equality, freedom and fraternity in a boiling Italy, in search of compromise and at the same time struck by intestinal terrorism?

EPILOGUE

In this study, we have shown that the concepts of dialectics and matter played an important role in the aesthetics of Maderna, Nono and Manzoni. Moreover, we noted Manzoni’s involvement in the translation and development of ‘The Presence of History in Music Today’ by Nono. The positions of these three composers regarding dialectical materialism were also discussed. In this regard, we focused on *Per Massimiliano Robespierre* by Manzoni, because it gave rise to a critical exchange between Giovanni Morelli and Luigi Pestalozza. By the way, it is important to point out that all these issues have evolved profoundly since 1980. Aware of the historical changes of this period, Nono and Manzoni, also remembering Maderna’s legacy, suggested more and more firmly through their works and writings that there is no path to follow, only new paths to find.³⁰

Notes

- 1 See, for instance, Laurent Feneyrou, ‘...la révolution ne renie pas la beauté... Musique et marxisme dans l’Italie d’après 1945’, in: *Résistances et utopies sonores, musique et politique au XX^e siècle*, sous la direction de Laurent Feneyrou, Paris: CDMC, 2005, pp. 149–180.
- 2 See Pietro Milli, *Giacomo Manzoni: son œuvre et sa poétique*, Doctoral Dissertation in Musicology, Université de Rouen Normandie, 2018; see also ‘Dal testo alla musica: percorsi compositivi’, in: *Giacomo Manzoni: pensare attraverso il suono*, a cura di Daniele Lombardi, Milano: Mudima, 2016, pp. 61–81.
- 3 See Maurizio Romito, [Manzoni's *Dedica*, document n. 59], in: *Pour Bruno. Memorie e ricerche su Bruno Maderna*, a cura di Rossana Dalmonte e Mario Baroni, Lucca: LIM, 2015, pp. 307–310: 309 (ch. *Dediche e omaggi a Bruno Maderna (1973–2015)*, pp. 251–367).
- 4 The text is now published under the title ‘Dartington – 31 luglio 1960’, in: *Bruno Maderna. Amore e curiosità. Scritti, frammenti e interviste sulla musica*, a cura di Angela Ida De Benedictis, Michele Chiappini e Benedetta Zucconi, Milano: Il Saggiatore, 2020, pp. 643–650.
- 5 Excerpts from a document by Bruno Maderna, dated 31 July 1960, used as a basis for a

- conference in Dartington (FGM). See 'Dartington – 31 luglio 1960', p. 649.
- 6 *Il Politecnico. Rivista di cultura contemporanea diretta da Elio Vittorini*, 38, November 1947.
- 7 Luigi Nono, 'Presenza storica nella musica d'oggi' [1959], in: *Luigi Nono. Scritti e colloqui*, a cura di Angela Ida De Benedictis e Veniero Rizzardi, Milano: Ricordi/LIM, 2001, 2 vols., I, pp. 46-56.
- 8 The world 'collage' was underlined by Manzoni.
- 9 'Caro Gigi, eccoti l'originale e la traduzione del tuo intervento. Approfitta dell'occasione per controllare nei punti segnati in margine da una crocetta se ho reso esattamente il tuo pensiero o se desideri una formulazione diversa. Sempre a proposito del tuo articolo, vorrei dirti qui cosa ne penso. Ottimo come presa di posizione e centrato come tipo di critica, proprio perché mi sembra che tu abbia messo il dito sulle piaghe più scoperte di tutto il movimento. Però c'è qualcosa su cui vorrei discutere, e che ti accenno qui solo brevemente. Premetto che, come credo anche tu pensi fermamente, un intervento contro questa brava gente fatto da te, soprattutto nell'imminenza della rivista, avrà tanto maggiore valore in quanto possa definire una comune base di pensiero che noi chiamiamo marxista. Ora, nel tuo lavoro ci sono indubbiamente dei punti importanti che sono messi in luce proprio in questo senso (ad es., a parer mio, la parte sul collage). Ma ci sono altri punti, altrettanto strutturali su cui è possibile la discussione. Mi sembra in altre parole, che la tua posizione di fronte al problema della storia e del tempo nel suo svolgersi, e così di fronte a quelle dello "spirito", abbia un carattere piuttosto hegeliano che marxista, e potrei a documentazione di questo appunto citare qualche frase come "processo di liberazione che si compie nella storia" (p. 3 dell'orig.), "inarrestabile progredire dell'evoluzione, che si attua con una sua interiore necessità" (p. 5) [...]. Lo stesso dicasi per la dialettica spirito-materia accennata nell'ultima parte. Non so se tu abbia avuto di mira qualcosa di leggermente diverso da quello che hai detto. Il fatto è che secondo me non può esistere un processo necessario di evoluzione immanente alla storia (è appunto qui quella che io chiamo la tua posizione hegeliana), ma la storia è fatta dagli uomini e dai loro interessi e sono solo loro che modificano la storia, ora in meglio ora in peggio. E così secondo me non esistono due entità in contrasto (materia-spirito) ma esiste un affiorare ed esprimersi della materia al suo livello più alto, che possiamo chiamare per comodità "spirito": in altre parole, non sono del tutto d'accordo sul principio della "compenetrazione di spirito e materia". A parer mio sarebbe stato invece più utile mettere in luce come certa mentalità attuale sia irretita e schiava – forse inconsciamente – delle contemporanee strutture sociali del mondo capitalistico. Ripeto, può darsi che tu stesso volessi dire questo: ma in questo caso sarebbe opportuno "raddrizzare" alcuni punti del tuo scritto che fondamentalmente è positivo. Scusami queste critiche, ma rientrano se non erro nel nostro programma; e poi siamo probabilmente più d'accordo di quanto non sembri. Attendo il ritorno del lavoro con le correzioni e aggiunte che vuoi fare (spero direttamente in italiano!), e con le... obiezioni alle obiezioni...'. Unpublished letter from Giacomo Manzoni to Luigi Nono, 26 February 1960. ALN, Venezia, Manzoni/G 60-02-26m. © Eredi Luigi Nono.
- 10 From here, commas have been added to make this text easier to read.
- 11 'Caro Giacomo, / Giusto giusto giusto! / Dev'essere ed è il nostro modo di lavorare. / Quindi non solo obiezioni ma critiche e altro tra noi. / Se riusciremo in tale modo saremo più chiari e più diretti=più forti. / Riguardo la storia e il suo corso: non è per me un fatto astratto in sé, ma prodotto e risultato del lavoro umano. Forse non era sufficientemente chiaro come io l'avevo scritto. Ma volevo intendere e dire questo (=il processo di liberazione che si compie nella storia). / La dialettica spirito-materia è solo riferita alla mentalità che io critico, cioè alla posizione mentale e sociale che ne deriva o su cui è basata. /Anche qui ora penso di aver chiarito. E non è compenetrazione tra spirito e materia (ostia sti sostantivi carichi del passato!) ma penso, e lo constato continuamente nel mio lavoro: il materiale su cui da cui con cui si lavora e ciò che si vuol fare giocano continuamente reciprocamente a determinarsi e a sollecitarsi tra

loro a suggerirsi tra loro; non è solo la determinazione di uno, che mi sembra sarebbe puro meccanicismo automatismo, spesso passivo, ma l'attivazione dei due momenti determinati del tutto: studio del materiale, problema in se stesso (sue caratteristiche proprietà possibilità atteggiamenti modi d'esser utilizzato e sviluppato) e "la direttiva" del loro impiego e sviluppo: tra i due poi nella realtà non risulta un'azione principale e una secondaria ma continuamente si smuovono a vicenda. / Ti risulta chiaro? / Allora: ho toccato in vari punti il testo, con aggiunte che – spero – chiarificano. / Se tu hai ancora suggerimenti o altro, falli senz'altro. / Quanto è difficile una traduzione dal tedesco!!!! / Perché certe parole loro hanno vari significati, e non sempre corrispondono ad un unico significato interpretativo nostro, condizionato da una situazione di pensiero italiana. Geist, per esempio, non è solo spirito (e allora da noi subito la interpretazione forse cattolica-idealista), ma anche creazione forza creativa capacità creativa. / Aufgabe non è solo lavoro impegno ect., ma da – aufgeben – anche rinuncia, e in questo senso l'ho adoperato'. Unpublished letter from Luigi Nono to Giacomo Manzoni, 1st March 1960. ALN, Venezia, Manzoni/G 60–03–01d. © Eredi Luigi Nono.

- 12 Nono, 'Presenza storica nella musica d'oggi', p. 48.
- 13 Nono, 'Presenza storica nella musica d'oggi', p. 49.
- 14 Giacomo Manzoni, 'Intervento al Congresso del PCI sulla cultura' [1977], in: *Musica e progetto civile. Scritti e interviste (1956–2007)*, a cura di Raffaele Pozzi, Milano: Ricordi/LIM, 2009, pp. 234–243: 240.
- 15 Giacomo Manzoni, *Parole per musica*, Palermo: L'Epos, 2007, p. 176.
- 16 See, for instance, Luigi Nono, [Sur Schoenberg, conférence à Reggio Emilia, 15 November 1974], in: *Luigi Nono. Écrits*, sous la direction de Laurent Feneyrou, Genève: Éditions Contrechamps, 2007, pp. 389–395.
- 17 Laurent Feneyrou, 'Bruno Maderna, musicien de la vie', in: *À Bruno Maderna. Textes édités*, sous la direction de Geneviève Mathon, Laurent Feneyrou, Giordano Ferrari, Paris: Basalte, 2007, 2 vols., I, pp. 437–457: 446.
- 18 Luigi Nono, '[Per il 70esimo anniversario di Anton Webern]' [1953], in: *Luigi Nono. Scritti e colloqui*, I, pp. 7–8: 7.
- 19 See Giacomo Manzoni, 'La cattura del tempo', in: *What is time? A multidisciplinary approach. Proceedings of the VI International Conference*, Milano: Fondazione Carlo Erba, 1998, pp. 245–255.
- 20 For more information on this work, see Virginio Puecher, 'La mise en scène d'*Atomtod* et le travail de Svoboda', in: *Josef Svoboda*, sous la direction de Denis Bablet, Lausanne: L'Âge d'homme, 1970, pp. 249–263; Giacomo Albert, '*Atomtod*: interazioni drammaturgiche tra testo, musica, scena e proiezioni', in: *Giacomo Manzoni: pensare attraverso il suono*, pp. 85–111; Giacomo Albert, 'Some Remarks about Serialism in *Atomtod* by Giacomo Manzoni', *Archival Notes. Sources and Research from the Institute of Music*, II, 2017, pp. 105–127; Pietro Milli, 'Théâtre musical et matérialisme: *Atomtod* de Giacomo Manzoni', *Itamar*, V, 2019, pp. 187–206.
- 21 For more information on this work, see Giacomo Manzoni, Luigi Pestalozza, Virginio Puecher, *Per Massimiliano Robespierre*, Bari: De Donato, 1975; Raymond Fearn, 'Giacomo Manzoni: *Per Massimiliano Robespierre*', in: Raymond Fearn, *Italian Opera since 1945*, Amsterdam: Harwood Academic Publishers (Contemporary Music Studies, XV), 1997, pp. 148–151; Laurent Feneyrou, 'Musica, palcoscenico, virtù. *Per Massimiliano Robespierre* di Giacomo Manzoni', in: *Giacomo Manzoni: pensare attraverso il suono*, pp. 137–154.
- 22 Giovanni Morelli, 'Per Massimiliano Robespierre', *Rivista italiana di musicologia*, XI, 1976, pp. 126–137: 135.
- 23 Morelli, 'Per Massimiliano Robespierre', p. 134.

- 24 In his writings, Althusser conceptualised the idea of History as a process without a Subject.
- 25 Morelli, 'Per Massimiliano Robespierre', p. 136.
- 26 Luigi Pestalozza, letter to the President of 'Società italiana di musicologia', *Rivista italiana di musicologia*, XIII/1, 1978, pp. 197–198.
- 27 Giacomo Manzoni, 'Una musica per Robespierre' [1975], in: *Giacomo Manzoni. Scritti*, a cura di Claudio Tempo, Firenze: La Nuova Italia, 1991, pp. 97–108: 102.
- 28 Manzoni, 'Una musica per Robespierre', p. 107.
- 29 Manzoni, 'Una musica per Robespierre', pp. 107–108.
- 30 As it is suggested by one of Nono's last work, *No hay caminos, hay que caminar... Andrei Tarkovski* (1987), for seven choirs.

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