

‘The Sound of Industry’. Some Reflections on the Genesis and the Content of *Diagramma circolare* by Alberto Bruni Tedeschi

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DIAGRAMMA CIRCOLARE: CONTENT AND SCENIC ELEMENTS

Diagramma circolare is a dramatic action in two parts composed by Alberto Bruni Tedeschi on a libretto by Gian Piero Bona in 1959. Its first performance took place on 23 September 1959 at the Biennale di Venezia, XXII Festival Internazionale di Musica Contemporanea.¹ The librettist stated the following about the theatrical work created in collaboration with Bruni Tedeschi:

Thus was the stage action of social, economic and political origin born, part of the most advanced strand of cultural production at the time. [...] On stage a light diagram describes the twenty-year cycle that opens with the ruins of the First World War and closes with those of the Second: *production, super-production, crisis, dictatorship* and *armaments, war* and *ruin*. The cycle is repeated eternally. Bruni Tedeschi discovers within himself the sense of the ineluctable: birth, development, death. He lives in the Factory, the *Diagramma* represents his contradictory experiences. Through the *Conferenziere* [lecturer], the author thinks about the unfolding of fate. But there are also ambitions, the forces unleashed by man which become uncontrollable and vital, they become destructive. Man changes with History. In the capitalist world there is the

President of the Board of Directors, there is the worker, there is the politician. The President defends his ideas, in victory and in defeat; his loneliness is faced with the solidarity of the worker with his unemployed comrades. President and workers do not understand each other, they have opposing interests. The President is forced to close a workshop, the worker must feed his children, the former can wait, while the latter cannot, each defends their own needs. But the worker commits suicide, the son plots against the state and is killed, the mother dies beneath the bombs. However, there will always be slave workers of a productive pace that grows out of all proportion. Precisely because of this “well-being” the crisis explodes, wealth is destroyed, the dictatorship is born that moves the crisis to an international level and leads to war. The circular diagram shows the starting point, but the situation briefly emerges from this logic: the worker’s daughter sits in the President’s seat and looks for the causes of so many ruins and sacrifices. At the end the speaker intervenes with a warning that the cycle must be interrupted with “prescient high reason”. A choir brings the last lamentation to a close with the word “salvation”.²

The subject that Bruni Tedeschi chose for his theatre piece is pivotal: industry as an apparent expression of modernity and progress, whose true essence is however revealed as the root of the destruction of society itself. At the beginning of the 1960s numerous theatrical works focused on political and industrial-capitalist subjects:³ for example, between 1960 and 1965 Luigi Nono composed *Intolleranza 1960* (1960–1961), Giacomo Manzoni *La Sentenza* (1960) and *Atomtod* (1964), Franco Evangelisti *Die Schachtel* (1962–1963), Luciano Berio *Passaggio* (1961–1962) and *Laborintus II* (1965).⁴ But, even within this rich environment, *Diagramma circolare* exhibits characteristic and distinctive features. It presents multiple perspectives in which, on the one hand, the history of a family is narrated, while, on the other, emphasis is put on the problems and the macroeconomic mechanisms inherent in the liberal and capitalist economy, and on their social consequences. For this reason, the study of the psychology of the characters in the different sections is intended more as a study of the social repercussions of a macroeconomic condition and of the behaviours that it induces, than as a study of individualities and of psychology. The play in many of its facets scrutinises the abstract idea of the fundamental economic cycle, rather than narrating a story.

Diagramma circolare contains a clear differentiation between actors and singers; the characters on the stage are mainly actors, and singers perform only in certain strongly connoted moments: a tenor, a baritone and a bass, accompanied by the chorus. The key role of the work is the narrator – the *Conferenziere* – who breaks the conventional structuration of the stage’s space: he always performs at one end of the proscenium, sitting at a desk with a carafe of water, a glass, and addressing the public in a declamatory manner. He opens the play by presenting the story and explaining the function of the diagram and the cycle of economic conjunctures, and arouses a lively debate. *Diagramma circolare*’s action is static and it does not

present lengthy dramaturgical curves. The drama evolves thanks to the succession of small units: on the one hand, the *Conferenziere* is the *trait d'union* that connects these units, and, on the other, the *Lamentazioni* [lamentations] function as a dramatic break, as a short suspension of and indeed as a comment on the action itself. *Diagramma circolare's* dramatic structure incorporates multiple levels. One of these is monologue acting which sees the actors alternating with each other in the three 'scenarietti [scenarios]'; this typology of narration is underlined by the 'narrative' use of light on stage.

In addition to the diagram that dominates the scene, light plays an essential part: it accompanies the characters in their actions, underlining the turning points in the progress of the diagram's cycles, and dazzling light or utter darkness comment on the serious and earnest moments of the story (such as war and bombing) and Il Conferenziere's observations (FIGURE 1).

It would be far too simplistic to define Bruni Tedeschi's work through the usual categories of modern Opera. And, even though it is more precise to generally refer to it as musical theatre, it still however is not precise enough: in the libretto the opera is defined as an 'azione drammatica in un tempo [dramatic action in a single movement]', while in the score it is called an 'azione scenica in due parti [stage action in two parts]'. The difference between these two definitions is subtle: they refer to two different moments in the creative process of the work, carried out by composer and librettist respectively, and it is now impossible to precisely determine their dating. If we consider the meaning of the terms, the idea of 'dramatic action' can be traced back to the subject, to the issue on which the work focuses, whereas the 'stage action' refers to the act of representation, to the performance. Both share the same point of departure and arrival which is the breaking of the conventional form of theatre. Nevertheless, this breaking comes about in different ways, because it acts simultaneously on two levels, that is to say, on the dramatic text and on the dramaturgy.⁵

As in other coeval works, *Diagramma circolare* does not follow the conventional forms of musical theatre, because acting⁶ prevails over singing and musical motifs are disconnected from the acting, playing an independent role with respect to the characters. *Diagramma circolare* has a basic unity and yet the staging is very fragmented. In this sense, the scenography and the stagecraft take on a primary role, offering unusual features of modernity and innovation for that time: the exemplary case is the choice of projecting slides,⁷ which reproduce the contemporaneity (factories, cities under construction, photographs of scenes from the Second World War, etc.) used as flats for the three 'scenarietti', which occupy the stage. Such fluidity is also confirmed by the intense activity between the composer and the librettist. The dating of the *Diagramma circolare* is taken from the last page of the continuity draft, on which we can read 'Torino, febbraio 1954 – Castagneto, luglio 1959'; while the sketch of the libretto edited by Gian Piero Bona is dated '6-12-1953' with the words 'Conferenza musicale con due intervalli [Musical talk with two intervals]'. Work on how to define it can be seen in both the continuity draft and the fair copy of the score, as well as in the draft of the libretto and in the other typewritten and printed versions: dramatic action, stage action, musical lecture, etc.; the continuity draft bears some variations of the libretto, which can also be found in the fair copy of the score.

THE GENESIS OF 'SOUND OF INDUSTRY'

Due to their composite nature, the focus here will be on the handwritten sources kept at the Fondazione Giorgio Cini (Venezia) in the Fondo Alberto Bruni Tedeschi: the continuity draft and the fair copy of the score, the draft of the libretto, the printed version of the score. The study of such materials allows the numerous interventions by the composer on equally different levels of the composition to emerge. On the one hand, the most significant of these concern his interventions on the libretto, on the other, the annotations and the changes he made to the orchestration. In the act of writing *Diagramma circolare*, the composer generally preferred the typology of the score; in some specific points, however, the writing becomes orchestral, with particular attention to the percussion. These specific points highlight the clear separation between the vocal and the spoken, the role of the *Lamentazioni* in the dramaturgy of the work, but above all they highlight the timbre research conducted by Bruni Tedeschi to indicate what I define in this article as the 'sound of industry'. Generally, the critics of the first representation in 1959 defined this particular timbre and sounds as deafening metal clangs or, as Fedele d'Amico wrote, 'monotoni e inconcludenti clamori [monotonous and inconclusive clamors]'.⁸ With the term 'sound of industry' I mean the peculiar way in which the composer has constructed the industrial subject to life through the musical discourse. During the composition of the dramatic action the composer sought a characteristic sound that would restore – even through an auditory impression – the economic-industrial subject and, in fact, he worked intensively on the sonic dimension.

A description of the continuity draft now follows, which identifies some effective examples that allow us understand the research the composer carried out to obtain 'the sound of industry'. The continuity draft is made up of 10-sheet files with several insertions of detached sheets, inserts, deletions and interpolations; the text is present and very often offers subtle changes in the libretto. To get a better understanding of what is meant by the 'sound of industry' let us focus on a specific moment of the dramatic action. The diagram is in the production sector and at the end of the scene 'Produrre di più [Produce more]' in the super-production sector: this is the only moment in the dramatic action in which the three 'scenarietti' constitute a unified stage action. The scene opens with the light of the worker's house (right-hand scenarietto): the worker is called by a second worker who takes him to workshop no. 12 (central scenarietto), where a decision has been made to increase production with a third work shift; in the left scenarietto we see the President who is telling the Board of Directors about the decision to open a third round of production. In the final phase, the climax of the piece, the characters

(worker, mother, president, workshop-foreman) repeat the text in an obsessive and pressing way: 'produrre di più, noi dobbiamo produrre, produrre di più [produce more, we must produce, produce more]'

This part constitutes a closed number, which could be called 'Produce more', in which the ideology linked to the industrial-capitalist system is represented. It is thus, a fitting example for the musical representation of what is defined as the 'sound of industry'. The concluding part of this passage is built through a long crescendo. If at the beginning of the piece the lights were off and slowly turned on alternately between the different scenarios, in the last part, which constitutes the climax, the whole scene is fully illuminated. The climax begins immediately after the words of the President who invites us to achieve the maximum possible industrial production, and recalls that 'il millenovecentoventinove sarà l'anno della nostra maggiore produzione [1929 will be the year of our greatest development]'. As can be seen in *FIGURE 2*, Bruni Tedeschi notes in the score the exact moment at which 'Si comincia ad udire il rumore delle macchine che diverrà man mano più assordante [Machinery noise starts to be heard which gradually becomes more and more deafening]'

FIGURE 2. Alberto Bruni Tedeschi, *Diagramma circolare*: score, p. 87. Detail from the caption for piano and foreman. Fondazione Giorgio Cini (Venezia), Fondo Alberto Bruni Tedeschi

87

(a. due)
p
mf

(a. due)
p
mf

(1^o clarinetto)
p
mf

(2^o clarinetto)
p
mf

1^o parte
2^o parte

Capellmeister

Presidente

piccolo sempre (marcia finale)
triangolo
+ 2^o Miltare

Xylophon
F. Militare

8^a mano destra

Si comincia ad udire il rumore delle macchine
che diverrà man mano più assordante

... togliere i rintocchi, in nuovo metodo per
aumentare il rendimento individuali

... celebrare una vittoria
della nostra maggiore
proclamazione

(pizz)
(unob)

(pizz)
(unob)

col Basso

eguali e senza ritard.

pp - come prima

poco cresc. e raff - -

The action takes place in parallel on the three scenarios and reaches the final climax through the growth of a continuous rhythmic beat mainly entrusted to percussion and brass, but also to all the instruments and magnetic tape, to such an extent that on p. 102 of the score, at the end of the scene, we read 'il rumore delle macchine è oramai assordante [the noise of the machines is now deafening]'. Moreover, during the composition, the composer eliminated a dialogue, probably because it constituted a pause in the construction of the rhythm of the scene (see continuity draft, sheet 39). It is significant how Bruni Tedeschi composed directly on the score without doing any kind of score editing, as he did for most of the dramatic action. In the number sung by the three stockbrokers – after the diagram was shot in the super-production sector – the orchestration is composed almost exclusively of piano, brass and above all percussion, which dominate the texture; the section is also based on an obsessive rhythmic *ostinato*, with an almost martial spirit. Sonic research therefore that is linked to the characteristics of the 'sound of industry' and to those of the economic crisis, an incipient prelude to war.

As we go further, we find an important leap from sheet 82 to sheet 89 (FIGURES 3A AND 3B): the sketch of the first lamentation ('Lamentazione N. 1 per il black-day di Wall Street [Lamentation no. 1 for the Black Day of Wall Street]') has been erased. In the vocal score printed by Edizioni Suvini Zerboni (henceforth ESZ), the first lamentation is replaced by the President's monologue, in which he announces the collapse of Wall Street followed by the number sung by the 3 brokers which is the second sung number present in the dramatic action. Compared to the continuity draft, the fair copy of the score (date 1955 written after the name on the first page) shows in detail the annotation and the indications for the percussion for the part 'Produce more'; furthermore, on sheet 20, we find a pencil note 'deve correggerlo l'autore [the author must correct it]' referring to a particular harmonic passage.

FIGURES 3A AND 3B. Alberto Bruni Tedeschi, *Diagramma circolare*: continuity draft, sheets 82 and 89. Fondazione Giorgio Cini (Venezia), Fondo Alberto Bruni Tedeschi

President $\frac{3}{2}$ *Allegro* $\frac{2}{2}$ $\frac{2}{2}$ $\frac{2}{2}$

Ma non è possibile fare in altro modo.

President $\frac{2}{2}$ $\frac{3}{2}$ $\frac{2}{2}$ $\frac{2}{2}$ *W. fast* $\frac{5}{4}$

Lei il primo anno dopo la fine della guerra deve annunciarsi chi la prima società non è in grado di distribuire dall'

President $\frac{3}{4}$ *Allegro* $[f = 92]$ $\frac{4}{4}$

L' tutti i membri del Consiglio a chi sono interpellati e per necessità con un gesto di scontento

Piano $\frac{5}{4}$ *Molto* $[f = 92]$ $\frac{4}{4}$

a poco a poco in un solo scatto

6 *ris-sun-to molto*

8 *se-condo molto e differenziato*

P. leggero e staccato

F. secco

1107 EXTRA

Moderato 4/4 (89) (ad un operario)

Caposficcina [♩=104]

Flute

Caposficcina

Flute

1107 EXTRA

Another example of this research on sonic dimension is the annotation for the end of the first part (continuity draft, sheet 192), in reference to the effect to be

sought with the chorus and the military band on stage: ‘Il coro, accompagnato da banda e percussione, dovrà essere trasmesso in sala con suono stereofonico aumentandone gradualmente l’intensità fino a dare l’impressione che la sala stessa sarà sommersa dall’intensità del suono [The chorus, accompanied by band and percussion will have to be broadcast in the hall in stereophonic sound, gradually increasing its intensity until it gives the impression that the room itself is submerged by the intensity of the sound]’. In the second part of the *Diagramma circolare*, on sheet 291 the point where the machines must be started is indicated, while on sheet 293, there is a second notation: ‘Attenzione: L’avviamento motore e il rumore di macchina in movimento saranno registrati su nastro [Attention: the machines starting and the noise of moving machinery will be recorded on tape]’. The moment when the recorded sound of the machines starting up is indicated as occurring at the end of Lamentation no. 3 (‘Lamentazione N. 3 per la libertà perduta [Lamentation no. 3 for the loss of freedom]’; the diagram is in the Armaments sector) and Lamentation no. 4 (‘Lamentazione N. 4 per il terrore della morte [Lamentation no. 4 for the fear of death]’; the diagram is in the War sector). Already both continuity draft and full score give indications of the sounds recorded on magnetic tape and the Martenot waves to be used, associated with the caption ‘ritmo e rumore cresce in modo incommensurabile [rhythm and noise grow immeasurably]’ to represent the moment of the bombing.

Between the continuity draft on which he starts working from 1954 and the fair copy of 1955, the composer began thinking on two levels: one regarding the timbre and rhythm of some parts without either dialogue or singing, the other on dramaturgical cohesion, trying to move Lamentation no. 1 (sheets 82–89 in the continuity draft) and anticipating the President’s monologue on the collapse of the Stock Exchange in 1929 and the number sung by the three brokers. In fact, the work presents traces of an anomaly between the ESZ libretto and the ESZ vocal score: in the libretto the Lamentation appears as ‘Lamentazione N. 1 per il black-day di Wall Street [Lamentation no. 1 for the Black Day of Wall Street]’, whereas in the vocal score it appears as ‘Lamentazione N. 2 degli azionisti per il black-day [Lamentation no. 2 of Shareholders for the Black Day]’. We must resort to the continuity draft, in which Lamentation no. 1 is still untitled and follows the dialogue between the president and the worker, and to sheet 130 which has ‘Lamentazione N. 2 per la perdita del capitale [Lamentation no. 2 for the loss of capital]’, whose text ‘L’uccello del maltempo con ali nere [The bad weather bird with black wings]’ will then be reviewed.

These are some examples of Bruni Tedeschi’s creative process; in the continuity draft the composer works intensely on the parts that are extremely rhythmic, searching for a ‘strident’ metallic and noticeably segmented orchestration. The

representation of war and bombing is built on a wide and segmented musical arc through a pressing rhythm based on the alternation of ternary beats organised in three in three beats and in binary time organised in two in two. Even the choice of the instrumentation, the timbre and the grain of the sound reflect the 'industrial' nature of the subject. Industry, industrial progress and the metamorphoses to which the company is subjected subsequently come to life in the form of metallic, inharmonic and non-periodic sounds. The prevalence of percussion and wind instruments, with a predominance of the brass family plasticises the choice of the theme and the conception of an almost mimetic representation, which the orchestra provides not so much as a direct imitation of events or signals, but as a reconstruction of a dominant timbral environment.

After the Biennale's first performance of *Diagramma circolare*, Bruni Tedeschi was criticised for using a musical language closer to film or radio styles, than to that of musical theatre. In fact, on many occasions the musical construction in *Diagramma circolare* refers to the most advanced contemporary experiences of radio music. For example, in his review of the 1959 *première*, Giacomo Manzoni highlights how 'il canto è presente solo in due brevi interventi [...]; tutto il resto è parlato e costantemente amplificato da una serie di microfoni che contribuiscono a creare una certa sensazione di colonna sonora [song is only present in two short interventions [...]; everything else is spoken and constantly amplified by a series of microphones that contribute to creating that feeling of a soundtrack]'.⁹ Moreover, he refers to 'un commento ininterrotto dei dialoghi e dei monologhi sulla scena [an uninterrupted commentary by the dialogues and monologues on stage]'.¹⁰

Although *Diagramma circolare* is composed in a sequence of divided pieces that are however delimited and well defined in their specific individuality, its musical construction finds its own definition and a strict expressive coherence on stage, where a polyphony between the different media dimensions comes about. *Diagramma circolare* makes use of a complexity of scenic and musical means, also in reference to the most advanced technological developments. The musical language is varied and the dramaturgical structure strongly recalls the elements that distinguish radio and radio works. The scene makes extensive use of multimedia, especially in the dramaturgical use of light on stage and the projection of slides, which entail a polyphony of spaces on the one hand and the rupture of the unity of the stage space on the other. From the musical point of view, the characterisation of the 'sound of industry' has been shown here to be a musical means that represents one of the fundamental themes of the dramatic action.

CONCLUSION

The industrial subject of *Diagramma* represented a deeper reflection on the part of the composer on the recursiveness of the economic cycle and on the consequences and social tragedies that it entails. In drawing a conclusion, a question arises as to why a 45-year-old industrialist-composer on the threshold of the Italian economic boom felt the need in 1959 to write a work for musical theatre that tackled the structural foundations of the industrial and economic system. A possible answer lies in the characterisation that Bruni Tedeschi gave to the theme of industry, in which the metallic and strident sounds, the obsessive driving force and clangor lead to a relationship with the rhythms of a march and the sounds of war. It can therefore be inferred that the composer claims that a certain typology of industrial organisation can only lead to war, destruction and the suffering of the defeated. And only ‘preveggente altissima ragione [prescient highest reason]’,¹¹ along with the possibility of rethinking the productive system with more equitable social relations, can open up different perspectives to man, thereby breaking the diagram and with it the recursion of the economic cycle.

Notes

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- 1 For further information regarding this, see Marida Rizzuti, ‘*Diagramma circolare* di Alberto Bruni Tedeschi. Possibili prospettive nel teatro musicale fra gli anni Cinquanta e Sessanta’ (forthcoming).
- 2 ‘nasceva così quell’azione scenica di argomento sociale, economico e politico che s’inseriva nel filone più avanzato della produzione culturale dell’epoca. [...] Sulla scena un diagramma luminoso descrive il ciclo ventennale che si apre con le rovine della prima guerra mondiale e si chiude con quelle della seconda: *produzione, superproduzione, crisi, dittatura e armamenti, guerra e rovina*. Il ciclo si ripete eternamente. Bruni Tedeschi scopre in sé il senso dell’ineluttabile: nascita, sviluppo, morte. Egli vive nell’industria, il *Diagramma* sono le sue esperienze contraddittorie. Tramite il Conferenziere, l’autore ragiona sullo svolgersi del fato. Ma ci sono anche le ambizioni, le forze scatenate dall’uomo che diventano incontrollabili e da vitali si fanno distruttive. L’uomo cambia con la Storia. Nel mondo capitalistico c’è il Presidente del Consiglio di amministrazione, c’è l’operaio, c’è il politico. Il Presidente difende le sue idee, nelle vittorie come nelle sconfitte; di fronte alla sua solitudine c’è la solidarietà dell’operaio con i compagni disoccupati. Presidente e operai non si capiscono, i loro interessi sono opposti. Il Presidente è costretto a chiudere un’officina, l’operaio deve dare da mangiare ai figli, il primo può aspettare, il secondo no, ciascuno difende le rispettive necessità. Ma l’operaio si suicida, il figlio complotta contro lo Stato e viene ucciso, la madre morrà sotto le bombe. Tuttavia vi saranno sempre lavoratori schiavi di un ritmo produttivo che cresce a dismisura. Proprio a causa di questo “benessere” scoppia la crisi, le ricchezze si distruggono, nasce la dittatura che sposta la crisi sul

- piano internazionale e porta alla guerra. Il *Diagramma circolare* riporta al punto di partenza, ma la situazione esce per breve tempo da questa logica: la figlia dell'operaio siede al posto del Presidente e ricerca le cause di tante rovine e sacrifici. Alla fine interviene il conferenziere che ammonisce a interrompere il ciclo con la "preveggente ragione". Un coro chiuderà l'ultima lamentazione con la parola "salvezza". Gian Piero Bona, *L'industriale dodecafonico. Il '900 di Alberto Bruni Tedeschi*, Venezia: Marsilio, 2003, pp. 182–183.
- 3 Claudio Vicentini, *La teoria del teatro politico*, Firenze: Sansoni, 1981.
 - 4 See *Teatro di avanguardia e composizione sperimentale per la scena in Italia: 1950–1975*, a cura di Gianmario Borio, Giordano Ferrari e Daniela Tortora, Venezia: Fondazione Giorgio Cini, 2017 <http://omp.cini.it/index.php/FGCOP/catalog/book/3>, and *New Music Theatre in Europe: Transformations between 1955–1975*, ed. by Robert Adlington, New York: Routledge (forthcoming).
 - 5 Annamaria Cascetta, 'La parola per la scena: teoria, forme e problemi di metodo', in: *Ingresso a teatro. Guida all'analisi della drammaturgia*, a cura di Annamaria Cascetta e Laura Peja, Firenze: Le Lettere, 2003, pp. 139–232: 139–145; Antonio Pizzo, 'Dramma e drammaturgia', in: Antonio Pizzo, *Neodrammatico digitale. Scena multimediale e racconto interattivo*, Torino: Accademia University Press, 2013, pp. 3–42; Péter Szondi, *Teoria del dramma moderno (1880–1950)* [1962], Torino: Einaudi, 2000.
 - 6 Giada Viviani, 'Vie della sperimentazione testuale nel teatro musicale italiano', in: *Teatro di avanguardia e composizione sperimentale per la scena in Italia: 1950–1975*, pp. 59–103.
 - 7 In reason of that *Diagramma circolare* can be part of the 'proto-history of multimedia art'. See Gianmario Borio, 'Franco Evangelisti's *Die Schachtel* and its filmic transposition by Gregory Markopoulos', *Worlds of Audiovision*, 2011, pp. 1–12: 1 (http://www-5.unipv.it/wav/index.php?option=com_content&view=article&id=52&lang=it). It is known that the first visual projection devices were already in use in the early twentieth century, albeit sporadically: just think of the projection in Alban Berg's *Lulu*, or the Caspar Neher slides which accompany the first performance of *Aufstieg und Fall der Stadt Mahagonny* by Brecht – Weill. The use of multimedia devices as an integral part of the scene with a dramaturgical role significantly takes shape from the late fifties onwards. I mention as examples *Intolleranza 1960* (1961) by Luigi Nono, *Collage* (1960) by Aldo Clementi, *Atomtod* (1964) by Giacomo Manzoni.
 - 8 Fedele d'Amico, 'I compiti delle pulci', in: Fedele d'Amico, *I casi della musica*, Milano: Il Saggiatore, 1962, pp. 307–310: 307.
 - 9 Giacomo Manzoni, 'Un'operina musicale a Venezia prende in giro la "mondanità"', in: Giacomo Manzoni, *Musica e progetto civile. Scritti e interviste (1956–2007)*, a cura di Raffaele Pozzi, Milano: Ricordi–LIM, 2009, p. 63.
 - 10 Manzoni, 'Un'operina musicale a Venezia prende in giro la "mondanità"', p. 63.
 - 11 'Il Conferenziere: Tutto quello che è stato per il passato ed è al presente, sarà ancora per il futuro: ma si mutano i nomi e la superficie delle cose in modo che chi non ha un occhio buono non le riconosce e non sa essere giusto a sufficienza per poterle affrontare. Inoltre dall'acuta penetrazione dell'animo umano e dall'esame attento della realtà ho tratto convincimento che non debbasi ricorrere per poter vivere alla macchina infernale della guerra, ma che gli uomini, interrotto con tutti i mezzi in loro potere il ciclo di questo Diagramma, sostituiscano allo Scatto bellico quello della preveggente altissima Ragione [Il Conferenziere: Everything that it has been in the past and is in the present, will remain so in the future: but names and the outward appearance of things have changed, so that those whose vision is impaired do not recognise them and are not sufficiently prepared to deal with them. Moreover, by penetrating deep within

the human soul and carrying out a close examination of reality, I have drawn conviction that we must not resort to living in the infernal machine of war, but that man, once he has used every means in his power to interrupt the cycle of this Diagram, will replace the Shooting war with a prescient highest level of Reason]'. Alberto Bruni Tedeschi – Gian Piero Bona, *Diagramma circolare. Azione drammatica in un tempo*, Milano: Edizioni Suvini Zerboni, 1959, p. 49.