

# A Musical Notebook by Alfredo Casella: *Quaderno 9* (1924–1926)

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The original manuscripts of the main part of Alfredo Casella's production are collected in sixteen musical notebooks. These working sketchbooks provide a unique perspective on the composer's routine, personality, and many other musical and extra-musical aspects of his work. Containing the score for three of his most important large-scale works: *La giara* ballet, *Partita* for piano and orchestra, and *Concerto romano* for organ and orchestra, the *Quaderno 9* is a highly relevant exemplar among them. Taken together with other archival materials from the Fondo Alfredo Casella at the Fondazione Giorgio Cini, it demonstrates an outstanding moment of success and artistic creativity for Casella, not just as a composer, but also in relation to other forms of art.

## CASELLA'S NOTEBOOKS

Musical manuscripts are a fundamental source of information about a composer. Apart from their value for editors interested in assessing the original musical text and its vicissitudes, they provide an important inside view not only on the written

piece, but also in many ways on the author: on their composition methods, on the patterns of thought that guide their musical creation, and also on the many concrete aspects of composition that take place during the process of putting creative and musical constructions down on paper.<sup>1</sup>

There are sixteen notebooks in the Fondo Alfredo Casella.<sup>2</sup> Aside from the first one, which reports orchestration notes made during Casella's musical studies (1896–1900), the others contain a large part of his musical production between 1909 and 1943, even if it is often written in a synthetic and sketch-like fashion (that of a workbook). His early notebooks, in particular, are full of uncategorized sketches and drafts for various compositions, while going forward in time, his musical notations for the chamber and solo pieces become neater, often assuming the role of a fair copy to be handed directly to the copyist to make the *Stichvorlage* (engraver's copy) for publication.

The notebooks provide concrete evidence of Casella's working habits. For example, here (and also in other manuscripts), in the orchestral works, Casella indicates the entrance of instruments one by one on a few pentagrams (usually between two and six), while always taking into consideration the peculiarities of the instrument. Given the presence of many lists of instruments, frequently rife with corrections and interpolations, we can argue that the instruments for the orchestral works were often changing in his mind during the compositional process.

Casella defined the 'compact' redacted form of these manuscripts, midway between a draft and the final version (in the manuscript of *Il deserto tentato*) as 'strumentazione [instrumentation]'<sup>3</sup> and thus the same term is used in the catalogue of Fondo Alfredo Casella and in the critical literature.

The notebook that will be presented in this paper, recorded in the archive as *Quaderno 9*, provides testament to this procedure. As mentioned previously, it contains three orchestral works by Casella written between 1924 and 1926: *La giara* ballet, *Partita* for piano and orchestra, and *Concerto romano* for organ and orchestra.

According to Casella's own words, in particular in *I segreti della giara*, these are the very works in which he reaches his technical and musical maturity:

Fifteen years separate *Italia* from *La giara*, which can be considered the first work of my maturity, in which invention and technique finally come together in complete harmony, even if that and the other subsequent works were nothing more than restless preludes to new directions for my art.<sup>4</sup>

In the biographic section of the book, there are similar remarks about *Partita*:

The success of *Partita* helped to prove to me that after of so many years of research, of uncertainty, of difficult struggles, the result had been reached, and that now it was my duty to consolidate myself as much as possible on this stylistic and technical foundation.<sup>5</sup>

The *Concerto romano* is also viewed as a landmark work in Casella's corpus, where he discovers the aesthetical fruits of looking towards ancient times for inspiration – even if the composer rejected the Neo-classical definition of the piece, preferring to describe it as 'baroque in its monumentality'.<sup>6</sup> Though it was considered by Casella himself to be one of his major works, *Concerto romano* was doomed by the rarity of concerts for organ and orchestra, and by the fact that the score lacked proper publication. This led Casella to reuse some of the material extensively in his later works.

In fact, during this time, Casella seems to attain many of his life goals. After a long research, he insistently claims to have finally found his own style as a composer.<sup>7</sup> This is accompanied by his growing success in public (in particular with two of the works that are contained in *Quaderno 9: La giara* and *Partita*, and with the subsequent work *Scarlattiana*)<sup>8</sup> and among critics: the Italian musical critics, after years of diffidence finally recognize the value of the composer, in particular as a representative of Italian art.<sup>9</sup> His ballet *Il convento veneziano* is performed at Teatro alla Scala, in Milan. He does several triumphal concert tours in the United States and in the USSR, also cultivating a role as an ambassador of the new Italian music.

Through Casella's intervention as a musical organizer, his *Corporazione delle Nuove Musiche* (CDNM) obtains growing recognition, joining the International Society for Contemporary Music, with which he organizes the first Venice Contemporary Music Festival in 1925. At this time, he has become one of the nodal figures in the Italian cultural landscape, given his links with other key figures, such as the authors D'Annunzio and Pirandello, and painters, such as Casorati and de Chirico. He is also given awards for his artistic merits outside Italy, receiving the *Légion d'honneur* in 1926, and honorary membership in the Soviet artistic union in 1927.

Thanks to his prosperous multifaceted career,<sup>10</sup> Casella obtains financial security and starts to programmatically collect paintings by the most important artists of the time.

The pages of *Quaderno 9* testify to this very dense period in the life of the composer through the lens of the manuscript scores, as well as sparse notes in margins and in the endpapers.

PHYSICAL DESCRIPTION OF *QUADERNO 9*

The sketchbook measures 34.5x26 cm (width x height). It is bound with a rigid black cover that contains 47 sheets with 20 staves per side, in addition to the two endpapers. Originally there were 48 sheets (four sexternions), however the last sheet was cut and pasted for musical integrations (as it is common practice among Casella's autographs) onto the current sheet 37.

The notebook contains *La giara* ballet, op. 41 (the instrumentation in sheets 1r–16r), part of *Partita*, op. 42 (from rehearsal number 33 to 43 and from 14 to 33 of the first movement: the beginning and the end of the movement are in the previous notebook),<sup>11</sup> and *Concerto romano*, op. 43 (the instrumentation in sheets 30v–47r). The endpapers and the pastedowns also contain many textual notes that refer to multiple compositions (mainly the three in the book, but also *Scarlattiana* and other projects of compositions, of which we have only those notes as witnesses). It is the only original source for the three pieces, apart from the first part of the first movement of *Partita*, and some changes in *La giara* for the 1927 revision of the symphonic suite adaptation.

Casella wrote mostly in pencil, with frequent erasures, corrections, and integrations. His successive phases of revision are in blue and red pencil, and in red (and, rarely, black) pen. Most of the time, the coloured marks can be recognized as indications for the copyist in order to realise the full score manuscript, such as the page division, or for a subsequent revision, the different-coloured tempo markings.

An interesting aspect of Casella's compositional process that can be examined in full in the notebooks, is the evolution of agogic and tempo notations. We can frequently read succeeding choices, with several term substitutions and incoherence between the indications on the original manuscript, those in the movement plans, in sparse notes in margins, pastedowns and endpapers, and those present in the final published edition.

Often, these indications are enriched by a refined choice of adjectives that add to the aesthetical suggestiveness of the composition in which they can be found. In doing so, Casella adheres to a common tendency among composers of that period, in which a new expressive vocabulary was matched to an aesthetic research for new musical expressions.<sup>12</sup>

The notebooks, enlightened by the correspondence exchanged relative to the pieces and to the period, allow us to appreciate the artisanal craft and work organisation that guided Casella in his mature period, and that allowed him to pursue his many activities.

Firstly, as the composer dealt with a dense schedule of concert performances,

in addition to his activities of teacher, promoter, organizer, often his large-scale pieces were composed during summertime, when he dedicated several weeks to composition, sometimes retiring to a vacation house to be more devoted to his work (as for *Concerto romano* and *Scarlattiana*, composed in Piancastagnaio, in the Siena countryside).

But, after the first redaction, months of work and many passages remain before the piece sees the light of day. A copyist makes a fair copy of the full score that is thoroughly revised by Casella, who often makes changes with respect to his first written text: especially in time and agogic markings, as has been said, but also in the musical text.<sup>13</sup> Sometimes, there is also a reduction or the solo part to be made separately in a fair copy.

FIGURE 1. *Quaderno 9*, front endpaper. Fondazione Giorgio Cini (Venezia), Fondo Alfredo Casella.

The image shows a handwritten musical manuscript page, likely an endpaper, with a list of instruments for an orchestra. The page is filled with handwritten notes, corrections, and a list of instruments. The list is written in red ink and includes:


- Orchestra per La Gira:
- 2 - 1 Ottavino (il 2° nel 1° atto)
- 1 - 2 Oboe
- 1 - 1 Clarinetto
- 2 - 1 Clarinetto-basso
- 2 - 1 Corno
- 2 - 1 Tromba
- 1 - 1 Timpani
- 1 - 1 Cassa da jazz (a pedale)
- 1 - 1 Tamburo militare
- 1 - 1 Triangolo
- 1 - 1 Tamburo basso
- 1 - 1 Piatti
- 1 - 1 Tam-tam
- 1 - 1 Ronagli
- 1 - 1 Nacchere
- 6 - 6 Violini
- 4 - 4 Viole
- 3 - 3 Violoncelli
- 3 - 3 Contrabassi

There are also various handwritten notes and corrections in blue and black ink, including numbers like 15, 19, 32, 30, and 94, and some circled areas. The page is titled "Quaderno 9" and is from the "Fondazione Giorgio Cini (Venezia), Fondo Alfredo Casella".

The full score is mailed to the publisher, for the orchestral parts to be made, and these manuscripts are used for the first execution, an occasion for another review before the final publication.<sup>14</sup>

## LA GIARA

In the spring of 1924, Miss Wiborg, a friend of ours from New York, came to Rome, with a singular embassy by Erik Satie, who demanded if I could be willing to write a ballet for the next season of Rolf de Maré's *Ballets Suédois* company. [...] De Maré wanted a typically Italian ballet, something that could face the *Three-Cornered Hat* by de Falla. And he wanted, as well as the poet, the scenographer to be Italian. It was an interesting proposal, since Diaghilef never had done anything similar. Right away I had the idea to look for a subject in the vast short novel production by Luigi Pirandello, and that de Maré loved the idea. As well he liked my proposal for the name of de Chirico for scene and costumes. When I returned in Rome, Mario Labroca suggested to derive the subject from the famous novel *La giara*. [...] In few hours of work together with Pirandello, the libretto was finished, and I got down to work with the liveliest fervour.<sup>15</sup>

When studying Casella's working process *La giara* is the most interesting of the three pieces, thanks to the presence of many letters and the abundance of clues in the autograph, also linked to the revision for the symphonic suite. The list in the front endpaper attests to the fact that Casella refines the choice of instruments for the orchestra during the first stage of composition: there are several changes in the numbers of the components of the instrumental groups, with several additions relating to the total number of musicians.<sup>16</sup> When comparing the elements present in the percussion section, with respect to the definitive orchestra, this list lacks the xylophone, which is present in a later percussion list (in pencil, on the left) relating to the revision of the score, and is named in a footnote that says: 'nella nomenclatura avvertire per Cl. b. e Silofono [*sic*] se si è adoperato la '.<sup>17</sup>

From the autograph we know that Casella starts writing the music on the 12 July ('cominciato il 12 luglio 24 a Roma', f. 1r) and ends on the 27 August ('finito il 27/8/24 a Roma – alle 20.40', f. 16r): following the 'liveliest fervour' that he recounts in *I segreti della giara*, he finishes the ballet in a month and a half.<sup>18</sup>

Before handing the notebook to the copyist, Casella makes some minor corrections and integrations in red pen, and puts bars throughout the score, bars – mostly in blue, and in red – that mark the page divisions for the copyist: this was evidently important for Casella, who also had the perspective of a conductor who needed to use the score.



On the first page there is a curious note in blue pencil, in very big writing: 'I numeri!!!'. It was probably written to reprimand the copyist for the rehearsal numbers missing in the full score. Unusually in the case of Casella's autographs they had already been written in the notebook. Therefore, this note implies at least one additional passage of the notebook to the copyist, or an *in itinere* revision of his transcription work.

Casella prepares the piano reduction between the end of August and the second week of September.<sup>19</sup> On 8 September he asks the Ricordi publishing house for the permission to use *Storia della fanciulla rapita dai pirati*, published by Ricordi in a Sicilian folk songs collection, in the ballet of the Sicilian song.<sup>20</sup> It is likely that the song was consequently added to the autograph; and in fact, it is present in red pen – as are other later integrations.

In September a rewriting/revision of the full score is made.<sup>21</sup> Casella sends the manuscript to the publisher in at least two instalments, leaving some measures to be written later, and asks for some space to be left for integrations.<sup>22</sup> One of the additions that will be made is in fact in the autograph, written above the main text.

In November, Casella revises the manuscript score using it in the first performance<sup>23</sup> on 20 November, and in December (on Christmas Day!) he sends back the revised drafts for printing,<sup>24</sup> so that, in the first months of 1925, both the score and the parts are available.<sup>25</sup> The series of notes on the left of the front endpaper are relative to the revision of the print proofs in which the many issues are crossed out with blue pencil following the corrections. We also find the definitive list of percussions cited in this list.

As part of his compositional craftsmanship, some months later Casella also involves himself in the process of printing the symphonic suite, prescribing how to realize it using the big part of the printing plates of the ballet.<sup>26</sup>

In view of the American execution of the piece, in 1927 the *La giara* suite,<sup>27</sup> whose material is contained in *Quaderno 10*, will undergo a minor revision.<sup>28</sup>

## **PARTITA**

The compositional process for *Partita* for piano and orchestra, op. 42, intersects with that of *La giara*: Casella interrupts the composition of the first movement of *Partita* to pursue the ballet, but later – after the dense schedule of concerts in the spring of 1925 – he finishes it, sending it to the publisher in the same period as *La giara* suite, in the summer of 1925.

The first account in Casella's written correspondence of the composition of



*Partita* is in July 1924.<sup>29</sup> But there was already a former idea under the name of *Concerto* or *Concerto grosso*, as a note on the rear endpaper of *Quaderno 8* testifies: ‘Concerto grosso [word added later] per pianoforte, oboe, tre clarinetti, tre trombe, timpani ed archi’, with the movement enumeration ‘Toccata [that substitutes an erased Sinfonia] – Pastorale – Burlesca’.<sup>30</sup>

After a first stage of work for a few days on what will be the beginning and the ending of the first movement, the composer concentrates his energies to the more urgent *Giara*. Presumably, he retakes interest in the work in the following late spring.<sup>31</sup>

It is noted in *Quaderno 9* that the first movement was finished on 8 June, and the other two movements on 18 June.<sup>32</sup> Differently from the other two pieces in the notebook, due to the less linear compositional process, the score is quite troubled in the first movement with some sketchy references to other material from the notebook. There are two sections of the first movement, in reverse order (there is a development section based on first theme – rehearsal numbers 33 to

FIGURE 3. *Quaderno 8*, projected pieces in 1923–1924, back endpaper detail. Fondazione Giorgio Cini (Venezia), Fondo Alfredo Casella.

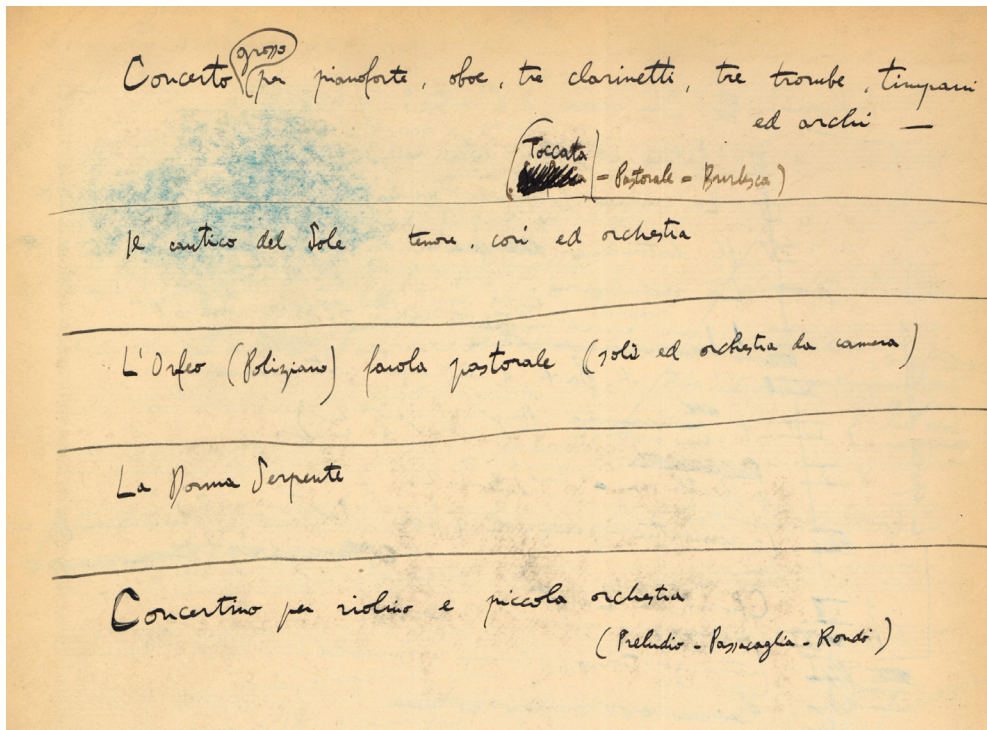
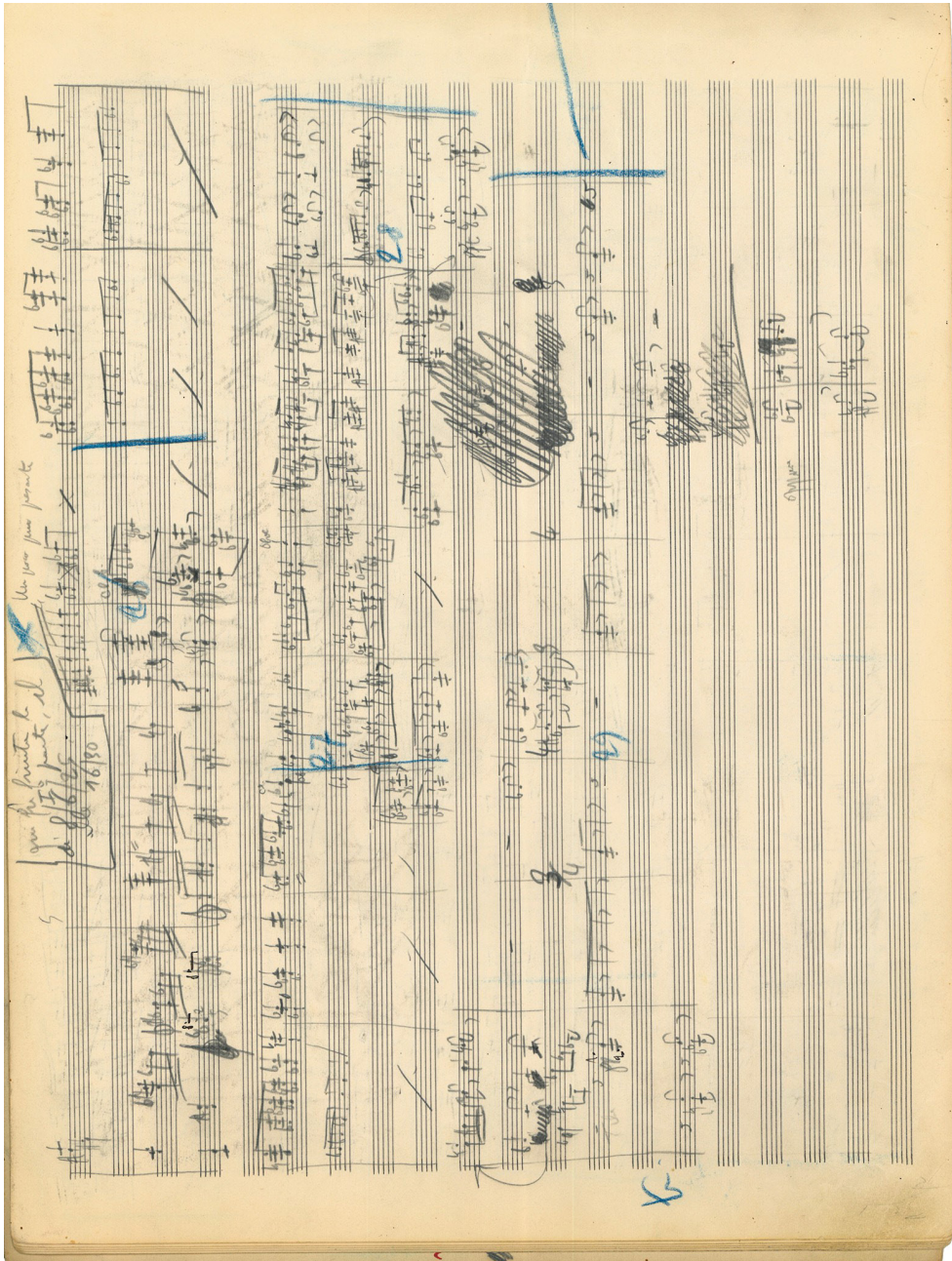


FIGURE 4. *Quaderno 9*, f. 18v. Fondazione Giorgio Cini (Venezia), Fondo Alfredo Casella.



43 – in ff. 16v–17r, and another brilliant and virtuosistic episode – numbers 14 to 33 – in ff. 17v–19r, where a blue marking recalls the conjunction with the following section). However, even in this fragmentary compositional process, we can perceive Casella’s attention to form, which allows him to proceed so rapidly in composition.

After this first redaction made in June, the revision and the realization of the full score occur between July and August,<sup>33</sup> and the revision of the engraved score follows in September.<sup>34</sup>

The first performance of the piece is in New York on 29 October 1925, for the Philharmonic Society at Carnegie Hall, with Willem Mengelberg conducting and Casella as the soloist.<sup>35</sup> The first European performance is in Turin, in June 1926, under the baton of Vittorio Gui.<sup>36</sup>

### CONCERTO ROMANO

The *Concerto romano*, for organ, three trumpets, three trombones, timpani and strings, op. 43 is a direct product of Casella’s success in the United States. During his 1925–1926 American concert tour – as an Italian, and as a promoter of Italian Baroque music – he conducted the ‘historic’ concert-event in which the *Wanamaker Cappella* – the antique lutherie collection of Rodman Wanamaker, entrepreneur and patron of arts – is presented to the public, in a lively concert paying homage ‘to the great master makers’ of instruments, featuring the music for which those instruments were built with compositions by Vivaldi, Pergolesi, Bach, Corelli and Vitali.<sup>37</sup>

The Wanamaker family amassed their wealth in department stores, in Philadelphia and in New York, promoting the idea of temples of luxury and *bien vivre*. And music had a prominent place in their vision: both of the department stores frequently hosted concerts. In New York there was a concert hall, while in Philadelphia concerts were held in the Grand Court, and both had magnificent organs.<sup>38</sup> Through the patronage of Rodman Wanamaker, the organist, impresario and musical promoter, Alexander Russell developed an organ movement around the two organs that brought the most important European organists to the United States, and led to commissions for several pieces for organ and orchestra.<sup>39</sup>

It was therefore natural to commission an organ concerto to Casella, to be played in concert the following year with the *Wanamaker Cappella*, and Casella readily informed his publisher upon his return trip to Europe.<sup>40</sup> In the following summer, in Piancastagnaio Senese he attended to the composition of the concerto: ‘Concerto per organo — cominciato il 12/7/26 — Piancastagnaio Senese’ appears

on the top of the first page of the original manuscript. But from some notes on the rear endpaper and pastedown we can argue that Casella makes a thorough study for the form the concert had to assume. Firstly, regarding the instrumentation: Bossi's organ concert vicissitudes, on one side, and the aim of the piece to dialogue with baroque repertoire, on the other, directed him to an orchestra with trumpets, trombones and strings.<sup>41</sup> However, some later considerations must have appeared in the composer's mind, since four horns make a fugitive appearance in one of his notes. And secondly, a suggestion of form is also reflected in the title of the second and third movements: for the second, there is a barred idea of *Passacaglia*, substituted after by several fashions of *Adagio* and *Largo*; in the third movement, the idea of an improvisational suggestion linked to eighteenth-century music is made clear by the chosen terms – *Recitativo*, and the definitive *Cadenza* and *Toccata*. It is singular that the definition 'Romano', that is peculiar to the concert and, according to the composer, places it within a 'Roman' baroque architectonic fashion,<sup>42</sup> appears in the autograph only in the movement plan of the posterior pastedown.

The musical writing of the autograph of the concerto is the most clear and rigorous of the notebook. This is also thanks to the idea to distinguish the instrumentation clearly in three 'groups': brass instruments and timpani, organ, and strings; each of which has two staves of writing. In fact, here, in the condensed score the orchestration appears clearer than in *La giara* or in *Partita*, where, almost always, every instrumental line was identifiable. And, in fact, after the end of the composition was proclaimed (that, as we have seen, refers to the 'instrumentation' stage that is in the notebook), manuscript full score are finished by the copyist in few weeks, with apparently very few interventions by the composer (with respect to the autograph), apart the refining of tempo and agogic marks, expressions and other minor things.

However, Casella's knowledgeable craftsmanship can be seen in the conscious organisation of the musical material and of his time spent working on the composition: he starts composing first movement on 12 July, as he writes in the notebook, and ends on the 27; the middle movement takes from 2 to 7 August, and the third from the 10th to 29th. Meanwhile he has informed his publisher and his friends of how the piece was proceeding, forecasting the time it would take to finish the composition and respecting his schedule.<sup>43</sup>

Two days after he finishes writing the music, Casella writes to Hertzka that the score will be around 130 pages and a copy will be sent to him in September. As in *La giara* and in *Partita*, he has presumably revised the manuscript in the notebook, counting the pages and indicating their division for the final score through blue and red bars.

Casella makes the revision of the full score manuscript and of the set of orchestral parts during the ocean liner trip to the United States. A second set of parts is made by Universal, to allow an execution in Winterthur in February.<sup>44</sup> The first New York execution of *Concerto romano* is postponed to March, due to the difficulty of the designated soloist, Charles Marie Courboin, to properly prepare the solo part of the piece without knowing the orchestral score; so that the first performance of the piece is the Winterthur concert and not the New York one.<sup>45</sup> To be performed in Italy, the concert must wait until March 1928, in one of the two concerts held at Augusteo concert hall in Rome, in which Casella's latest works are presented.<sup>46</sup>

Given the rarity of occasions for the performance of an organ concerto, even though Casella insisted with Universal Edition for several months, a print edition for the full score was not made,<sup>47</sup> however only the organ-piano reduction was set to print.<sup>48</sup> Frustrated by the rarity of concert occasions and by the lack of proper publishing, Casella reuses some of the material in his 1928 Violin Concerto and, in 1933, he uses the whole *Toccata in Introduzione, Aria e Toccata*, op. 55.

## OTHER NOTES

In the rear endpaper and pastedown we find several notes relating to pieces not present in the notebook. Among these is a scheme of movements for *Scarlattiana*, which is similar to the definitive movement sequence (the *Scherzo* and *Toccata* will be replaced by a *Capriccio*):

Scarlattiana  
 Serenata strumentale su musiche di Domenico Scarlatti  
 Sinfonia {Introduzione / Allegro  
 Minuetto  
 Scherzo  
 Toccata  
 Pastorale  
 Finale

Another orchestral scheme is noted for what seems to be a *Concerto Grosso* with baroque suggestion: the orchestra is divided among *ripieno* and *concertino*, and in the *concertino* there is a string trio and a harpsichord (FIGURE 5).

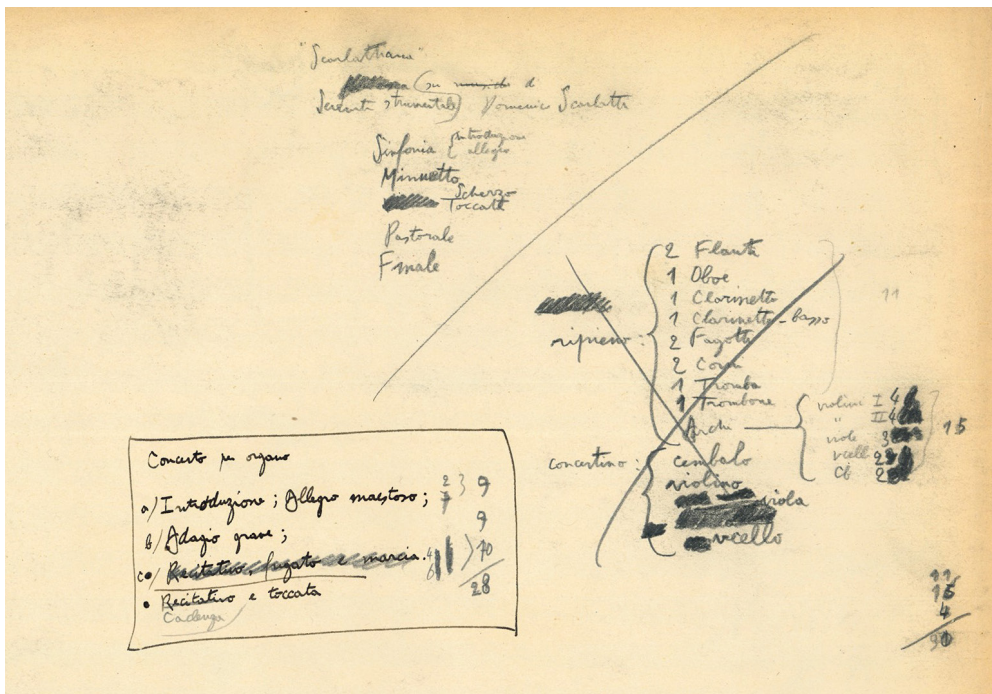
In the top left corner, the posterior pastedown has another list of instruments for a project that was never realized: in fact, we read the title *Stornelli toscani*, followed by clarinet, bassoon, violin, cello, and piano listed, and with oboe, guitar and viola crossed out.

Apart from several other notes on structure (relative to *Concerto romano*), the most interesting one appears on the right of the page. It is a list of Italian painters active during that period with whom Casella had direct contact:

Chessa  
 Spadini  
 Casorati  
 Carena  
 Donghi  
 Ferrazzi  
 Galante

Apart from the fact that *Concerto romano* was dedicated to Felice Casorati, and Gigi Chessa was the author for the cover page of *La giara*, the list evidently offers another trace of evidence for Casella's interest in the world of Italian painters, whose diverse approaches to the renewal of the Italian art he considered as a viaticum also for the renewal of the music.<sup>49</sup>

FIGURE 5. *Quaderno 9*, back endpaper detail. Fondazione Giorgio Cini (Venezia), Fondo Alfredo Casella.



However, it could also be linked to Casella's ambition to build a collection of paintings that was programmatically linked to his poetics; an ambition that started to be systematically fulfilled right in 1926. Another note from the posterior pastedown of *Quaderno 10* (FIGURE 6) further clarifies this aspect.

It lists eighteen artists (mostly painters), covering a large spectrum of the Italian landscape of the 1920s within a 'progetto di collezione'. Three columns bear the years 1926, 1927 and '19...', the last evidently suggesting an optimistic longer term idea. They correspond to the numbers that represent the quantity of works by each artist that Casella wishes to acquire in that year. The seven painters of the *Quaderno 9* pastedown are represented in this list, and five out of seven also have numbers in the 1926 column.

FIGURE 6. *Quaderno 10*, back endpaper detail. Fondazione Giorgio Cini (Venezia), Fondo Alfredo Casella.

	1926	1927	19...
progetto di collezione -			
Casate	2	1	6
De Chirico	4		6
Carra	3	1	6
Donghi	1		3
+ 2 disegni Spadini		1	1
Corena		1	3
F. Ferruzzi	1		4
De Gauda	4		2
Chessa	2		4
+ 1 disegno Depero			=
+ 9 disegni A. Martin			(1 bassorilievo)
Galante	2		2
Sironi		1	1
De Pisis	(10) 2		2
M. Oppi		<del>1</del>	3
Joffa		24	2
Menzio			2
Tobro			48

## Notes

- 1 Anna Rita Colajanni, 'La raccolta degli autografi musicali', in: *Catalogo critico del fondo Alfredo Casella*, Firenze: Leo S. Olschki, 1992, 3 vols., II: *Scritti, musiche, concerti*, pp. 131–137.
- 2 M. 71–86. All the documents mentioned and described in this article are conserved at the Fondazione Giorgio Cini of Venice, Istituto per la Musica, Fondo Alfredo Casella.
- 3 M. 42, f. 24r: 'strumentazione terminata a Roma il 12 febbraio 1937/XV'.
- 4 Alfredo Casella, *I segreti della giara* [1941], Milano: Il Saggiatore, 2016, p. 177: 'Quindici anni dividono *Italia* da *La Giara*, che può essere considerata il primo dei lavori di maturità nel quale la invenzione e la tecnica si accordano finalmente in una completa armonia, anche se quello e gli altri lavori seguenti non furono poi che incessanti preludi a nuovi moti della mia arte'.
- 5 Casella, *I segreti della giara*, p. 137: 'Mi fu utile la riuscita della *Partita* a dimostrarmi che il risultato di tanti anni di ricerche, di incertezze, di dure lotte era raggiunto e che ormai il mio compito era quello di consolidarmi quanto più mi riuscisse possibile su questa base stilistica e tecnica'.
- 6 See Casella, *I segreti della giara*, p. 138, and John C. G. Waterhouse, 'Casella, Alfredo', in: *The New Grove Dictionary of Music and Musicians*, London: Macmillan Publishers Limited, 2001 (1980<sup>1</sup>), volume 5.
- 7 Casella, *I segreti della giara*, p. 136: 'Ormai la strada da percorrere si profilava chiara davanti a me e potevo inoltrarmi con perfetta tranquillità, almeno per quanto riguardava la parte tecnica della mia arte'.
- 8 Casella, *I segreti della giara*, pp. 135–137. About *Partita* he claims that it was for many years the most performed modern work for piano and orchestra – before being surpassed by *Scarlattiana*.
- 9 This is particularly evident in the series of journal critiques on the concerts on 18 August and 21 March 1928, when the pieces composed between 1924 and 1926, *La giara* suite, *Partita*, *Concerto romano* and *Scarlattiana* were performed for the first time in Rome: many of the critics welcomed a composer that was finally recognizable as Italian (making evident the aversion of some ideologically-guided critiques of the cosmopolitan). See critical reviews C. 579, 580, 583, 585, 587, 588, and Fiamma Nicolodi, *Musica e musicisti nel ventennio fascista*, Fiesole: Discanto, 1984, pp. 235 ff.
- 10 Among the many things, he is also appointed conductor for the Boston Pops concerts in 1927: 'non era possibile rifiutare un impegno di quasi diecimila dollari [...]. Conto di passare l'anno prossimo in Italia, e di dedicarlo esclusivamente alla composizione. È un vecchio sogno, che per la prima volta posso realizzare per ragioni materiali!!!'. Letter by Casella to Guido M. Gatti, 19 February 1926. In the next notes relative to letters, while not stated, the letters are by Casella.
- 11 *Quaderno 8*, M. 78.
- 12 Colajanni, 'La raccolta degli autografi musicali', p. 132.
- 13 Aside from several minor variations, one example can be found in *Concerto romano*, *Cadenza*, where at rehearsal number three in the autograph (f. 40v) the left hand part of the organ is different from that of the full score manuscript (published in reproduction as study score by Musikproduktion Höflich, Munich, 2005, p. 76).
- 14 See letter to Emil Hertzka (director of Universal Edition), 1 August 1925: 'Je crois que pour la *Partita* il serait bon de ne publier qu'après une ou deux exécutions. Je ne dis point cela pour par crainte de modifications à apporter dans l'instrumentation, car vous savez combien je suis sûr de ce côté-là. Mais c'est parce que les exécutions sont précieuses pour trouver les dernières fautes, et nous aurions ainsi une édition absolument correcte'; and the reply by Hertzka on 6



- August 1925 : ‘La publication de la partition et surtout des parties ne doit avoir lieu selon votre proposition qu’après les premières exécutions de l’œuvre afin que nous recevions un matériel absolument irrécusable’.
- 15 Casella, *I segreti della giara*, p. 135.
  - 16 This was a concern related to facilitating the touring of the work; also, in a letter to Hertzka, 8 September 1924, he reveals that, other than a small orchestral group, the work is conceived so that it can also be played by half of the number of the musicians: ‘L’orchestre n’est pas bien grand (comme celui de Beethoven). [...] dans le manuscrit que vous recevrez, je vous prie d’appeler l’attention de votre graveur sur ceci: tout ce qui est écrit en rouge doit être gravé en petites notes. Ainsi la partition sera assez complète, et en même temps jouable pour la moyenne des exécutants’.
  - 17 A particularity of the first instrumentation list is that Casella prescribes in this list a ‘Cassa da “jazz” (a pedale con piatti fissi)’, that in the engraved edition loses the ‘jazz’ attribution.
  - 18 See letters to Malipiero, Gatti, Universal Edition (L. 1172, L. 985, L. 1852, L. 986, L. 1173).
  - 19 ‘Cher Ami, dans le courant de la semaine vous sera expédié de Rome le manuscrit de l’arrangement piano seul de mon ballet LA GIARA (celui que j’ai fait pour les Suédois)’, in letter to Hertzka, 8 September 1924.
  - 20 In fact there is the footnote in pencil on the fair copy, and similarly included in the published score, ‘La melodia di questa canzone è presa dal secondo volume della bellissima raccolta C. d. T. M. di Sicilia di Alberto Favara, coll’autorizzazione dell’editore proprietario G. Ricordi’ (f. 11r), referring to the collection of Sicilian folk songs from which the melody was taken: Alberto Favara, *Canti della terra e del mare di Sicilia*, Milano: Ricordi, 1907.
  - 21 ‘Io lavoro qui dieci ore al giorno. Ho – fra Giara e Convento (già saprai che questo va alla Scala) 250 pagine di partitura da scrivere pel 1 novembre!’ (Casella to Gatti, 9 September 1924); ‘Ho finito ieri la Giara (150 pagine di partitura)’ (Casella to Gatti, 8 October 1924, and Casella to Malipiero, 9 October 1924).
  - 22 ‘Je vous prie de signaler la petite modification ci-jointe et qui a été nécessitée par l’orchestration. Si l’on ne peut laisser l’espace pour les mesures à ajouter, alors avant de graver l’endroit il n’y a qu’à m’envoyer recommandé la page manuscrite, et je ferai la correction. [...] après 38, entre la 4me et la 5me mesures, laisser l’espace pour deux autres mesures de la même dimension, qui seront ajoutées sur les épreuves. Toujours après 38, entre la 7me et la 8me mesures, laisser l’espace comme ci-dessus pour ajouter sur les épreuves deux autres mesures de la même dimension’. Letter to Hertzka, 15 September 1924.
  - 23 We know that during the rehearsals, Universal Edition sent the printing proofs to him in several batches (see letters by Universal Edition to Alfredo Casella, Vienna, 4 and 17 November 1924), but it seems as though the timing does not allow them to be used. There is, then, a second manuscript score – as it occurred, for example, in *Concerto romano*, where one score was sent to the publisher for the preparation of the material, and the other was used by Casella for reviewing and for the first performances.
  - 24 See letter to Universal Edition, 25 December 1924.
  - 25 See letters to Universal Edition, 23 March 1925, in which the composer asks for a score to be presented to Toscanini (with whom Casella had worked for *Il convento veneziano*), and 1 May 1925, in which some scores are to be sent to Luigi Pirandello (author of the subject), Gigi Chessa (that had drawn the cover) and Rolf de Maré (commissioner of the work).
  - 26 See letter to Hertzka, 1 August 1925 (‘Il y a trois planches qui devront être différentes pour la suite et pour la partition du ballet: 3, 45 et 46. Les autres vont très bien. Quant aux numéros, je crois qu’il est beaucoup plus simple, à partir de la page 45 d’avoir les numéros pareils dans la suite et dans le ballet’) and the confirming reply by Hertzka, on 6 August. The rehearsal

- numbers issue is reported also in the printed score of the suite (Vienna: Universal Edition A.G., 1925, p. 3): 'L'irregolarità nell'enumerazione delle misure 89–95 si spiega dal fatto che le parti destinate esclusivamente alla rappresentazione scenica dell'opera sono state omesse'. There is also at least one relative annotation in the autograph score (f. 4v): 'altra fine per la suite', relative to pp. 45 and 46 of the suite (where there is a slightly different ending for the second scene).
- 27 See letter by Yvonne Casella Müller to Hertzka, 30 April 1927.
- 28 M. 80, ff. 36r–37r.
- 29 Letters to Gian Francesco Malipiero, w.d. [July 1924] ('ho cominciato una Partita per pianoforte, oboe, tre clarinetti, tre trombe, timpani e archi'); to Elizabeth Sprague Coleridge (dedicatee of the work), 13 July 1924; to Guido M. Gatti, Rome, 19 July 1924; *Quaderno 8*, M. 78, f. 26v.
- 30 Of the five listed pieces, we notice that in 1924 Casella already had the idea of composing what would later become *La favola d'Orfeo*, op. 51 (1932), *La donna serpente*, op. 50 (1932) and the *Concerto per violino* (1928). The composition *Il cantico del Sole*, not present in Casella's catalogue, is probably linked to a whim of Gabriele D'Annunzio, who, in 1924, announced that he had the intention of establishing an Experimental Lyrical Theatre in the Brescia castle together with the Corporazione delle Nuove Musiche, and starting to compose music, with the initial idea, as an *opera prima*, for a Franciscan 'mysteric' opera *Frate Sole*. See in particular Alberto De Angelis, 'Il "Frate Sole" di D'Annunzio. Una conversazione con Alfredo Casella', *La Gazzetta Ferrarese*, 4 February 1924.
- 31 But he already had the publishing agreement by 20 April 1925, as arguable in the letter to Hertzka, L. 1877.
- 32 Respectively at ff. 18v and 23r.
- 33 Correspondence between Casella and Universal, L. 1883, L. 1885.
- 34 Letter by Universal Edition to Casella, Vienna, 11 September 1925, in which they also require the manuscript for the American performances, since there would not be sufficient time to produce the engraved edition.
- 35 Concert program, New York, Carnegie Hall, 29 October 1925, P. 97.
- 36 Letter to Hertzka, Rome, 9 June 1926.
- 37 Concert program, New York, Wanamaker Auditorium, 17 March 1926, P. 116. The *Cappella*, later dispersed, has been one of the most valuable collections of fine string instruments that has ever been made, with four Stradivarius violins and tens of other antique and precious instruments.
- 38 While Wanamaker concert hall in New York was decommissioned, together with its organ, Philadelphia great court, that hosts one of the biggest organs in the world, is still used for concerts.
- 39 Among them, both the Italian, Marco Enrico Bossi, who died after a concert tour at Wanamaker's venues, and the young Fernando Germani, whose career was started by these concerts, and who would become the first Italian interpreter of *Concerto romano*.
- 40 Letter to Hertzka, Atlantic Ocean (*De Grasse* ocean liner), 25 March 1927: 'Mon nouveau concerto pour orgue, trompettes, trombones et cordes, auquel je travaille, est déjà retenu pour les deux premières exécutions en janvier 1927 avec les merveilleuses orgues de Wanamaker à New York et Philadelphia'.
- 41 Marco Enrico Bossi's first organ concerto in B $\flat$  minor was presented in 1895 to Società del Quartetto in Milan, and was deeply criticised for the problematic timbric affinity between woodwinds and organ, so that it was rewritten for organ, four horns, timpani and strings in

- a minor key. See Vitale Fano, *Preface*, in: Marco Enrico Bossi, *Concerto per organo* op. 100, Munich: Musikproduktion Hoeflich, 2008, pp. iii-v.
- 42 See concert program of 21 March 1928, Rome, Auditorium Augusteo, P. 166.: ‘La qualifica di “romano” data al lavoro non vuol dinotare particolari intenzioni programmatiche; ma sta soltanto a caratterizzarne la ispirazione fondamentale dovuta alla contemplazione di uno stile architettonico che ha nei monumenti romani splendida magnificazione: il Barocco del Bernini’.
- 43 See letters to Hertzka, Gatti, Malipiero of July–August 1926, in particular L. 1922, 1924, 1927 (to Hertzka), L. 1070, 1071 (to Gatti), L. 1199 (to Malipiero).
- 44 See letters to Universal Edition, 15 December 1926, and 26 December 1926.
- 45 See letter to Universal Edition, 22 November 1927.
- 46 See footnote 9.
- 47 The full score plate number in Universal Edition catalogue, UE9432, corresponds to the photoreproduction of the manuscript made for Casella by the copyist, and reviewed and signed by Casella, that was meant to be given to the engraver.
- 48 Alfredo Casella, *Concerto romano per organo, ottoni, timpani ed archi. Riduzione per organo e pianoforte* (A. Willner), Vienna: Universal Edition A.G., 1927.
- 49 See Maria Grazia Messina, ‘Casella tra pittura e musica. Da “Ars nova” a “Valori Plastici” e ritorno’, in: *Alfredo Casella e l’Europa. Atti del Convegno internazionale di studi (Siena, 7–9 giugno 2001)*, a cura di Mila De Santis, Firenze: Leo S. Olschki, 2003, pp. 249–274.



