

Book Reviews

Harvey J. Stokes. *A Selected Annotated Bibliography of Italian Serial Composers*. Studies in the History and Interpretation of Music, Vol. 9.¹ Lewiston, NY: Edwin Mellen Press, 1989.

Reviewed by Jeffrey Gillespie

Any new, substantial bibliography that pertains to the field of music theory is always a welcome sight. A freshly published bibliography brings the hope that our own hunting-and-sifting process might become a little easier thanks to someone else's painstaking efforts. Harvey J. Stokes² has recently compiled a major bibliography of articles and books on the music of twelve Italian serial composers: Luciano Berio, Sylvano Bussotti, Niccolò Castiglioni, Aldo Clementi, Luigi Dallapiccola, Franco Donatoni, Franco Evangelisti, Bruno Maderna, Luigi Nono, Goffredo Petrassi, Camillo Togni, and Roman Vlad. Also included is a list of general sources on Italian dodecaphony.

In his preface, Professor Stokes implies that the initial motivation for

¹Though the title page labels this publication as Volume 9 of *Studies in the History and Interpretation of Music*, it is cited as Volume 27 in two other locations within the text. Authors and titles of all 27 volumes in the series are listed in the back of the source, and Stokes's bibliography brings up the rear as Volume 27.

²Information from the publisher states that Stokes received his BM from East Carolina University, his MM in Music Composition from the University of Georgia, and his Ph.D. in Music Theory from Michigan State University. No information appears regarding his special interest in Italian serial composers.

the bibliography stemmed from an article on contemporary music in Italy, in John Vinton's *Dictionary of Contemporary Music*.³ Stokes maintains that his compilation focuses on theoretical and/or compositional aspects of the music of Italian serial composers and includes "interviews, musical critiques and analyses, stylistic surveys, biographies, and listings of compositions . . ." (ii) Stokes wants to avoid lighter items, such as performance reviews or anything not pertaining to significant theoretical or compositional issues.

Stokes creates his impressive list of journals and periodicals from sources which include *The Music Index*, *Dissertation Abstracts*, *Jahrbuch der Musikbibliothek Peters* and *Serial Music* by Ann Basart.⁴ (ii) A total of 109 different publications are represented; among them one finds *Buenos Aires Musical*, *Gramophone*, *International Review of the Aesthetics and Sociology of Music*, *Journal of Music Theory*, *New York Times*, *Opera Canada*, *Organist Review*, *Slovenska Hudba*, *Tonfallet*, plus many other well-known and lesser-known sources. In addition to journals and periodicals, the bibliography contains a total of 48 books but, curiously, only two dissertations. Dates of entries range from 1934 through 1988. Indexes to the bibliography include an Author/Editor Index, a Periodical/Journal Index, and a Book Publisher Index.

Within each section, items are grouped by composer and listed alphabetically by author. Berio receives 88 entries; Bussotti, 22; Castiglioni, 7; Clementi, 4; Dallapiccola, 123; Donatoni, 9; Evangelisti, 6; Maderna, 26; Nono, 85; Petrassi, 46; Togni, 8; Vlad, 10; Italian Dodecaphony (general), 43. Though the title of Stokes's bibliography states that citations are annotated, only about half the entries provide any information at all on the items' contents. This lack of information represents one of the major handicaps of the bibliography and will be discussed in greater depth momentarily.

³John Vinton, ed., *Dictionary of Contemporary Music* (New York: E.P. Dutton, 1974). Stokes mistakenly titles this source as *Dictionary of 20th-Century Music* (ii).

⁴Ann Phillips Basart, *Serial Music: A Classified Bibliography of Writings on Twelve-Tone and Electronic Music* (Berkeley: University of California Press, 1961); *Dissertation Abstracts* (Ann Arbor, MI: University Microfilms, 1938-); *Jahrbuch der Musikbibliothek Peters* (Leipzig: C.F. Peters, 1907-1938); *Music Index* (Detroit: Information Service, Inc., 1949-).

Perhaps a few sample entries, with Stokes's annotations, will illustrate in the clearest fashion both the strengths and weaknesses of his bibliography:

Under Dallapiccola:

Brachtel, K. R., "Angst und Hoffnung -- auf und zu," *Neue Zeitschrift für Musik* n. 10 (Oct. 1984): 31-32. [The composition *Job* by Dallapiccola is mentioned.] (18)

Piccardi, C. "Luigi Dallapiccola -- a ragione Incatenata," *Schweizerische Musikzeitung* 115, n.4 (1975): 169-171. [A summary of this article is included in French.] (27)

Vlad, Roman. *Storio della Dodecafonio* [sic]. Milan: Suvini-Zerboni, 1958. [No additional annotation provided.] (29)

Under Donatoni:

Brindle, Reginald S. "The Lunatic Fringe: Computational Composition," *Musical Times* 97 (July 1956): 354-356. [No additional annotation provided.] (31)

Under Togni:

Brindle, Reginald S. Same source as above, but with additional annotation this time. [The op. 36 Togni composition *Ricercare* is discussed.] (56)

Under Maderna:

Fearn, R. "At the Doors of Kranichstein: Maderna's *Fantasia for 2 Pianos*," *Tempo* 163 (Dec. 1987): 14-20. [Analytic discourse on Maderna's *Fantasia for 2 Pianos*.] (38)

Under Petrassi:

Briggs, J. "Composer with Style," *New York Times* 105, sect. 2 (Dec. 18, 1955): 9. [A crucial newspaper article; it contains quotes from Petrassi which address such subjects as his

techniques of orchestration and dodecaphony. The composer provides also his perspective on the current musical trends.] (51)

Goddard, S. "A Bridge Restored," *Listener* 61 (Mar. 12, 1959): 486. [No additional annotation provided.] (51)

Stone, O. "Goffredo Petrassi's *Concerto for Pianoforte and Orchestra*: A Study of Twentieth-Century Neo-Classic Style," *Music Review* 39, n. 3-4 (1978): 240-257. [A wealth of musical examples accompany a wonderfully informative analysis of the Petrassi *Concerto*.] (53)

Under Italian Dodecaphony:

Bortolotto, M. *Fase seconda: study sulla nuova musica*. Turin, 1969, n.p. [No additional annotation provided.] (33)

The above examples show both the variety and inconsistency among annotations. Obviously, some annotations are quite helpful, others redundant, and still others give little clue (if any) as to the item's contents; a good number of annotations are peppered with vague descriptions such as "brief, interesting, substantial, informative, important, well-conceived, crucial, and indispensable." One welcome feature of several book entries, not illustrated in the examples given here, is the inclusion of book review citations as additional reference material.

The "lack of citation" handicap is nowhere more evident than with the listing of Vlad's *Storica della Dodecafonia* under the category of Dallapiccola (see example above). Stokes lists Vlad's text only under Dallapiccola, and he provides no information regarding the book's contents. Has Stokes never seen Vlad's book? Since he reports using Ann Basart's bibliography as one of his sources, didn't he notice in her annotated listing of every chapter title that Vlad devotes an entire chapter to Italian dodecaphony? In addition to presenting a complete chapter on Dallapiccola, Vlad's book contains substantial material on Berio, Vlad himself, and Petrassi (13 works discussed), plus some information on Nono and Togni. Stokes should have listed Vlad's book under the section

on “Italian Dodecaphony” and provided some information about which composers the book focuses on.

The same problem arises with Bortolotto’s *Fase seconda*, which thankfully appears under the general heading of “Italian Dodecaphony.” With no descriptive annotation, readers must discover for themselves that *Fase seconda* includes entire chapters on Berio, Bussotti, Castiglioni, Clementi, Donatoni, Evangelisti, and Nono. Bortolotto provides lists of works, as well as dates of composition and information on premieres.

The complete lack of cross-references adds to the confusion. Obviously, the Vlad text would have benefitted from this feature. The Brindle entry, listed twice in the above examples, also suffers from this problem. A simple cross-reference would at least let the reader know that the same item contains material on a second composer. The Brindle article, in fact, includes discussion of Dallapiccola and Maderna as well, though Stokes does not list it under their sections. Again, one must ask: Why doesn’t Stokes enter this item in the section “Italian Dodecaphony” along with a brief list of composers that Brindle discusses?

Finally, it should be mentioned that Stokes fails to check additional sources, such as Wenk’s *Analyses of Nineteenth- and Twentieth-Century Music, 1940-1985*, and the *New Grove Dictionary of Music and Musicians*.⁵ By simply looking under individual articles on the composers in *New Grove* and under the appropriate headings in Wenk, one finds significant sources that Stokes completely overlooks. I provide some of these additional sources at the conclusion of this review.

In general, many sources given by Stokes are of the condensed biography type—two or three pages of text containing a biographical summary and list of works. The abundance of this type of source contradicts Stokes’s intention—stated in his Preface—to avoid items that lack significant theoretical and/or compositional content. One is hard pressed to find items containing in-depth analyses, while interviews with the composers commonly appear.

⁵*New Grove Dictionary of Music and Musicians*, 6th ed., ed. Stanley Sadie (London: Macmillan, 1980); Arthur Wenk, *Analyses of Nineteenth- and Twentieth-Century Music: 1940-1985*, MLA Index and Bibliography Series 25 (Boston: Music Library Association, 1987).

In comparison with the thorough and well-organized bibliographies of Wenk and Basart, Stokes's is quite disappointing, due to its lack of annotations, cross-references, and important sources that should have been included. Yet despite its shortcomings, *A Selected Annotated Bibliography on Italian Serial Composers* still qualifies as a valuable research tool when used in conjunction with other bibliographies.

Additional Sources Not Mentioned in Stokes⁶

Brindle, Reginald Smith, "Current Chronicle: Italy." *Musical Quarterly* 47 (1961): 247-255. On Nono's "Canto sospeso," with second movement analyzed in detail. (Cited in *New Grove*.)

Brown, Rosemary. "Dallapiccola's Use of Symbolic Self-Quotation." *Studi Musicali* 4 (1975): 277-304. (Cited in Wenk.)

Budde, Elmar. "Zum dritten Satz der 'Sinfonia' von L. Berio." Rudolf Stephan, ed. *Die Musik der sechziger Jahre*, pp. 128-144. Mainz: B. Schott's Sohne, 1972. Substantial article with musical examples. (Cited in Wenk.)

Eckert, Michael. "Octatonic Elements in the Music of Luigi Dallapiccola." *Music Review* 46 (1985): 35-48. (Cited in *Music Index*.)

Gatti, G. M., ed. "L'opera di Luigi Dallapiccola." *Quaderni della Rassegna Musicale* 2 (1965). 179 pp. The entire volume is devoted to Dallapiccola and includes nine articles on his works, one by Dallapiccola himself. There is a bibliography of sources on Dallapiccola, a discography, and a chronological list of important events in his life. (Cited in *New Grove*.)

⁶These sources are deemed significant because of their analytical content and/or their breadth of information, and they typify the kinds of sources that Stokes wants to include in his bibliography. All but the Maggini dissertation should be readily accessible.

Hermann, Richard. "Luciano Berio's 'Circles,' 1st Movement." *Sonus* 4/2 (1984): 26-45. Significant and fairly recent analysis. (Cited in Wenk.)

Kolisch, Rudolf. "Nonos Varianti." *Melos* 24 (1957): 292-6. Analysis with musical examples. (Cited in Wenk.)

Maggini, Lorenzo. "L'opera di Goffredo Petrassi." Dissertation, University of Florence, 1973. Unavailable for viewing by this reviewer. (Cited in *New Grove*.)

Marinelli, Carlo. "La musica strumentale da camera di Goffredo Petrassi." *Chigiana* 24 (1967): 245-84. No musical examples. (Cited in *New Grove* and Wenk.)

Petrobelli, Pierluigi. "Dallapiccola's Last Orchestral Piece." *Tempo* 123 (1977): 2-6. Analysis of "Three Questions with Two Answers." (Cited in Wenk.)

Pinzauti, Leonardo. "A colloquio con S. Bussotti." *Nuova Rivista Musicale Italiana* 4 (1970): 898-909; trans. into German by Helga Bohmer, *Melos* 38 (1971): 284-291. (Cited in *New Grove*.)

_____. "Petrassi 'Sacro.'" *Chigiana* 3 (1966): 297-303. (Cited in Wenk.)

Porena, Boris. "Per un nuovo balletto di R. Vlad." *Chigiana* 25 (1968): 295-304. (Cited in *New Grove*.)

Ravizza, Victor. "Die Melos - Analyse: 'Sinfonia für acht Singstimmen und Orchester' von L. Berio." *Melos* 41 (1974): 291-297. (Cited in *New Grove*.)

Riede, Bernd. *Luigi Nonos Kompositionen mit Tonband: Ästhetik des musikalischen Materials - Werkanalysen - Werkverzeichnis*. Berliner Musikwissenschaftliche Arbeiten herausgegeben von Carl Dahlhaus

und Rudolf Stephan, Band 28. Munich: Musikverlag Emil Katzschler, 1986. Stems from a 1985 dissertation at Freien Universität Berlin. Contains discussion and analysis of Nono's compositions.

Shackleford, Rudy, ed. *Dallapiccola on Opera: Selected Writings, Volume I. Musicians on Music*, 4. London: Toccata, 1988. 291 pp. Reviewed by David Osmond-Smith in *Musical Times* 129 (Aug 1988): 405. Essays by Dallapiccola on his own operas as well as those of other composers, from Monteverdi to the present. Some essays translated into English for the first time. (Cited in *Music Index*.)

Stenzl, Jurg, ed. *Luigi Nono: Text/Studien zu seiner Musik*. Zurich: Atlantis Verlag, 1975. 478 pp. Includes writings of Nono, interviews, letters, articles by others on Nono's compositions, a list of works, lengthy bibliography, and discography. (Cited in *New Grove and Wenk*.)

Weissmann, John S. "Current Chronicle: Italy." *Musical Quarterly* 1 (1964): 243-250. Discussion of works by Donatoni, Berio, Togni, Clementi, Evangelisti, Bussotti, Nono. (Cited in *New Grove*.)

Wallace Berry. *Musical Structure and Performance*. New Haven and London: Yale University Press, 1989.

Reviewed by Rebecca Jemian

Of course much work remains to be carried further; the problem of logical consideration of paths from analytical insight to decisions of performance is only one area of need that comes quickly to mind.¹

¹ Wallace Berry, *Structural Functions in Music*, (Englewood Cliffs, NJ: Prentice-Hall, 1976; reprint, New York: Dover, 1987), 25.