

When the Returns Take Shape: Some Observations on the Genesis and Structure of Luciano Berio's *Ritorno degli Snovidenia*

Angela Carone

The Poetics of Return

The concept of return echoes throughout Luciano Berio's output from the earliest decades of his career. The many occasions on which the composer had recourse to procedures involving the unchanged or transformed return of formal sections, the repetition of individual sounds or timbral aggregates (reappearing in new contexts with similar articulating functions) or in which he breathed life back into classical-model types of return, i.e. the forms of tonal music (such as the passacaglia),¹ signals the high value he accorded to the strategy of return. Berio's attention to different typologies of return – literal, partial or metaphorical, or used for didactic, illustrative or purely structural purposes – can be found not only in the two main activities he practised, the compositional and the theoretical, but also in his analytical activity. The latter is naturally not wholly divorced from his compositional poetics: "When the one who analyzes is the author," Berio points out, he "will have no need to choose and specify the categories and criteria he or she intends to adopt because, whatever the circumstances, the analysis will always be self-analysis: composers will not be able to help projecting themselves, their own poetics, into the analysis of the work. The composer reveals himself on the couch of someone else's work."²

Berio's projection of his own preferred technical solutions onto another composer's output is exemplified by the way in which he analyzed the works of Claude Debussy. His careful examination of "immediate replication, recurrence at a distance, varied repetition"³ – phenomena which he illustrated on the basis of his hypothesis of the centrality of "rhythmic formants" – lies at the heart of the analysis of 'Jeu de vagues' (*La Mer*, second movement) which he presented at the Juilliard School of Music in New York in October 1965, as part of a course on contemporary music. The analysis implicitly reveals

* This essay represents an elaboration of certain ideas presented in my dissertation "Forma e formazione nella musica strumentale di Luciano Berio," Università degli Studi di Pavia, 2008. I'm grateful to Erika De Bortoli and William Lockhart for their assistance with the English translation of this paper. Berio's unpublished texts and sketches are archived at the Paul Sacher Foundation in Basel. They are here reproduced with permission of Paul Sacher Foundation and Talia Pecker Berio.

¹ Berio subtitled *Corale* (on *Sequenza VIII*) 'quasi una passacaglia' because of the constant presence of the anchor notes A and B which recreate the ostinato character peculiar to this dance form. See Luciano Berio, "Corale" (author's note) at <http://lucianoberio.org/node/1362>

² Luciano Berio, "Poetics of Analysis," (1994), in *Remembering the Future* (Cambridge, MA: Harvard University Press, 2006), 122-41 (125).

³ Gianmario Borio, "La réception de l'œuvre de Debussy chez les compositeurs sériels: discours analytique et construction collective d'une image du passé," in *L'analyse musicale, une pratique et son histoire*, ed. Nicolas Donin, Genève: Droz – HEM, 2009, pp. 197-222.

Berio's assimilation of theories formulated some years earlier by Nicolas Ruwet.⁴ This influence is confirmed by a passage in an unpublished text by Berio (probably written during the late 'sixties) in which he links Debussy's name with that of Ruwet and mentions briefly the linguist's idea of repetition (a principle that allows comparison between an element and its variations).⁵

Ruwet, in fact, in a text devoted to the problem of replication ('duplication') in Debussy's works, quotes André Schaeffner⁶ who, among the several functions of replication, identified the tendency to "establish a formal equivalence among heterogeneous elements from the point of view of their material."⁷ To illustrate a phenomenon analogous to that of replication, Berio introduced in certain of his writings the term "alliteration" as no longer "a rhetorical device but a structural principle"⁸ and one that involves "a sound or a group of sounds repeated in different contexts. [...] Coherence and musical invention are often based on alliterative structures."⁹ Berio examines alliteration in Debussy's works ('the insistent return of the famous melody of Debussy's *Faun* in ever-different harmonic, timbral and metrical situations, can be defined as an alliterative procedure') and in Beethoven's works (in particular in the development sections of his compositions).¹⁰ Furthermore, *Le sacre du printemps* is not short of examples of structural mechanisms that "display [...] great formal astuteness" and which are bound up with the repetition of the same element.¹¹ according to Berio, in Stravinsky's largely episodic form, based on a succession of differentiated events, the alliterative procedures linking strongly characterized episodes (for instance between the 'Introduction' and 'Danses des adolescentes', and between 'Jeu du rapt' and 'Rondes printanières') reinforce the already strong connections among "organically interwoven factors" and as such, they "confer added vastness upon the outlines of the *Sacre*."¹² In addition, Berio adopts the procedure of alliteration in his own

⁴ Nicolas Ruwet, "Note sur les duplications dans l'œuvre de Claude Debussy," *Revue Belge de musicologie* 16/1-4 (1962), 57–70.

⁵ The text is archived at the Luciano Berio Collection, Paul Sacher Foundation, Basel (from now on CLB, PSF), box *Textmanuskripte* (incipit: "Non si può dire tutto").

⁶ André Schaeffner, "Debussy et ses rapports avec la musique russe," in *Musique russe*, ed. Pierre Souvtchinskij (Paris: Presses Universitaires de France, 1953), vol. 1, 95–138.

⁷ "[La fonction de la duplication ne consisterait-elle pas] à établir une équivalence formelle entre des éléments hétérogènes du point de vue de leur matière?" in Ruwet, "Note sur les duplications," 59. Ruwet reminds us that, more generally, replication allows a dialectics to be established between the 'repeated' and 'not repeated,' while in works with a text it allows the activation of a play of reminiscence between the vocal line and the instrumental accompaniment.

⁸ "[L'allitterazione non è più] una figura retorica ma un principio strutturante." Luciano Berio, "Formazioni" (1993), in *Un ricordo al futuro* (Torino: Einaudi, 2006), 5-25 (12). My translation. The passage is absent in the English version.

⁹ "[L'allitterazione consiste in] un suono o un gruppo di suoni [che] vengono ripetuti in contesti diversi. [...] La coerenza e l'invenzione musicale sono spesso fondate su strutture allitterative." Luciano Berio, "A-Ronne," in *Berio*, ed. Enzo Restagno (Torino: Edizioni di Torino, 1995), 98-106 (105); transcription and revision of a lecture held in 1983 at the Sala Vanni in Florence). See also Luciano Berio, "A-Ronne" (author's note), at <http://www.lucianoberio.org/node/1420?1747386730=1>

¹⁰ "L'insistente ritorno della celebre melodia del Fauno debussiano in situazioni armoniche, timbriche e metriche sempre diverse, può essere definito un procedimento allitterativo." Berio, "A-Ronne," 105. Regarding alliteration in Beethoven's works, see also Berio, "Formazioni," 12.

¹¹ Luciano Berio, "O alter Duft" (1994), in *Remembering the Future*, 79–98 (94–5).

¹² Berio, "O alter Duft," 94.

compositions, investing it with a 'structuring' role. In a manner analogous to *Le Sacre*, Berio uses alliteration in *A-Ronne* (1974) both to connect scenes of very different character and inside certain scenes themselves (namely 3, 4, 5, 6, 8, 10, 11 and 12). In these instances, alliteration acts as an extension of the "phonetic equivalence relations" present in the text by Edoardo Sanguineti on which the work is based.¹³

A further technical practice that marks Berio's poetics, based likewise on the principle of return, is that of redundancy. It is analogous in nature to alliteration, but it represents a more general stylistic category bound up with the needs of communication. The use of procedures based on redundancy originated in Berio's first experiments in the field of electronics during the 1950s. Their use arises from the need to compensate for the inability of electronic sounds to recreate "previously experienced models of behaviour and listening," and, in a broad sense, to make up for the absence of an electronic syntax analogous to that of tonal language.¹⁴ The latter absence is therefore compensated for by the adoption of different levels of repetition; they, as indicated above, can ensure a certain degree of continuity among the constituent parts of a work, in order "to ward off falling into meaningless disarray."¹⁵ The recourse to redundancy ("not necessarily as more or less periodic repetition") is explained by Berio as follows with reference to one particular work:

In *Différences* [1959, for five instruments and tape] the original model of the five instruments coexists alongside an image of itself that is continually modified, until the *different* phases of transformation deliver up a completely altered image that no longer has anything to do with the original model. [...] Finally, in *Différences* redundancy is guaranteed at several levels: every further transformational phase (there are five of them) always departs from (and returns to) a maximum of identity and fusion with the musical characteristics being developed by the instrumental group on the stage.¹⁶

The "continually modified" return of a sound image is also, of course, a feature of Berio's purely instrumental and vocal output. The principle, in fact, reaches back as far as *Circles* (1960) for voice, harp and two percussionists which, as the title already implies, presents returns which begin at the macro-formal level; the piece is divided into five episodes, organized in the formal design A B C B A. In *Circles*, one notes first of all the returns of the three e. e. cummings poems on which the vocal line is based¹⁷ (and also, to an extent, the instrumental parts, which are used to "amplify" the production of specific phonemes, as Jacques Demierre expounds in detail).¹⁸ The use of redundancy in the treatment of the texts – texts that manifest an "increasing complexity" – is described by Berio himself: the three poems "are repeated twice: I, II, III and III, II, I, in an ensemble of five episodes. Poem

¹³ "Rapporti di equivalenza fonetica," Berio, "A-Ronne," 105.

¹⁴ Luciano Berio, *Two Interviews. With Rossana Dalmonte and Bálint András Varga*, trans. and ed. David Osmond-Smith (New York and London: Marion Boyars, 1985), 125. (Originally published separately by Roma-Bari: Laterza, 1981, and Budapest: Editio Musica, 1981).

¹⁵ Berio, *Two Interviews*, 125.

¹⁶ Berio, *Two Interviews*, 125–7.

¹⁷ The poems are *Stinging* (from *Tulips and Chimneys*, 1923), *Riverly* (from *&*, 1925) and *Now* (from *VV*, 1931).

¹⁸ Jacques Demierre, "'Circles': e. e. cummings lu par Luciano Berio," *Contrechamps* 1 (September 1983), 123–80, and Christoph Neidhöfer, "Berio at Work: Compositional Procedures in *Circles*, *O King*, *Concerto per due pianoforti*, *Glosse*, and *Notturmo*," in *Luciano Berio. Nuove prospettive*, ed. by Angela Ida De Benedictis, Florence: Leo Olschki (forthcoming).

number I is taken up again at the end with musical elements of the second episode. Poem number II is taken up with elements of the first episode, while poem number III, in the third episode, repeats itself backwards.”¹⁹

Along with the returns of texts in continuously changing sonic and structural contexts, the composer also invests a repetitive character in smaller and purely musical units which, through their return, serve to coordinate the performance. One such unit is the *acciaccatura*, which not only characterizes the vocal line of the entire first section, but also returns to the percussion part at the beginning of the second section (already anticipated at the end of the first episode, see p. 7 of the score), thus marking the entry of the vocal line (p. 9, at the change to 3/4). Another such unit is the pitch class C-sharp, which returns throughout the second episode and appears again (in the form of its enharmonic equivalent D flat) at the beginning of the third episode, in the marimba’s *ff* stroke (see p. 17). Moreover, as Berio points out, in the course of the work “there is a continual oscillation between periodic figures, bounded by specific constellations of intervals, and complex gestural events characterized by a notable degree of indeterminacy”;²⁰ in *Circles* this periodicity concerns particularly the intervals of the major and minor third and major and minor second and their inversions, introduced according to different criteria of permutation.²¹

The phenomenon described here reveals points of contact with the structural articulation of *Allelujah II* (1957-8). The decision to repeat the series of sixteen notes presented in the opening measures and the placement of a B flat at the beginning of each of the five macro-sections into which the piece can be subdivided (as well as its occurrence at other strategic moments), ensures that “every event, every sound process, [is] bathed in sense: in other words, that it is given a ‘local’ sense that refers to other senses in different temporal dimensions.”²² The original “thematic” material of *Allelujah II* acts as a real element of connection; through its continuous and varied returns, it lends unity to the different events through which the whole composition is articulated and therefore allows it to establish a formal equivalence among heterogeneous situations.²³

In Berio’s poetics, therefore, the return accomplishes different structural functions and, as a result, purely aesthetic roles, above all to help the listener to make a temporal delimitation between sections and a grouping among events, thus facilitating comprehension of the composition’s global architecture. A further example of this manner of

¹⁹ Luciano Berio, “Seeing the Music” (1994), in *Remembering the Future*, 99–121 (117). As Demierre remarks, the last piece could be considered as a “‘résumé’ des événements musicaux précédents” [a summary of previous musical events], as in other works of Berio (above all *Sinfonia*). See Demierre, “Circles,” 150.

²⁰ Berio, “Seeing the Music,” 117–18.

²¹ As Demierre remarks, this “limited” choice of intervals could answer the need felt by Berio not to interfere with the “intervallic construction” inherent in spoken language, by which poetry, particularly that of Cummings, realizes itself completely. See Demierre, “Circles,” 167.

²² Berio, *Two Interviews*, 125.

²³ For a thorough investigation of the formal strategies of *Allelujah II*, see my “La concezione formale di Luciano Berio negli anni Cinquanta: influssi teorici e soluzioni compositive,” [Luciano Berio’s formal conception in the ‘50s] in *Luciano Berio. Nuove prospettive*.

formal articulation is offered by the SACHER cryptogram on which the short work for solo 'cello *Les mots sont allés...* (1976) is based. The surname of the conductor to whom the piece is dedicated is transliterated into the notes indicated by its six letters — $E\flat$ (= *Es* in German), *A*, *C*, *B* (= *H* in German), *E*, *D* (= *re* in Italian) — and represents a genuine “catalyzing” element as it facilitates the listener’s parsing of the form through its returns in an immediately recognizable configuration (at the beginning of the first two sections of the piece and at the conclusion of the third).²⁴

The Structural Role of the Returns (*degli Snovidenia*)

Among the multiple meanings assumed by the concept of return that we have shown, Berio emphasises an ‘impalpable’ one of great symbolic value: the “return of dreams.” This particular meaning is employed in *Ritorno degli Snovidenia* (1976-7), a work which Berio considered a natural sequel to *Les mots sont allés...*²⁵ The piece, for ‘cello and small orchestra, is related to the miniature dedicated to Paul Sacher by the “repressed vocalicity” that the composer asks of the soloist, who from the outset has to play *sempre molto espressivo e ‘parlando’* (always in a very expressive way and ‘speaking’). (Instead, *Sempre “parlando”* – “always speaking” - is prescribed at m. 181, while *Intime* — “intimate” — is the performance indication that appears at the beginning of *Les mots sont allés...*). After composing *Les mots sont allés...*, Berio tries again to bridge the gap between instrumental and vocal sonority in another piece pregnant with a hidden message - even if in *Ritorno degli Snovidenia*, unlike *Les mots sont allés...*, he asks the instrument to “speak” not in order to celebrate an artist (the Swiss conductor), but to remember those who have seen their dreams shattered as a result of the Stalinist regime.²⁶ In conversation

²⁴ Some compositional expedients taking place in *Les mots sont allés...* have been discussed by myself in “A ‘Recitative’ without Words: Luciano Berio’s *Les mots sont allés...*,” *Mitteilungen der Paul Sacher Stiftung*, 21 (2008): 44 - 49.

²⁵ In Russian “snovidenia” means “dreams.” The first mention of the piece (composed for Mstislav Rostropovitch) which would become *Ritorno degli Snovidenia* is found in a letter sent to Berio on the 22 January 1974 by Annie Neuburger, at that time his artistic agent. Neuburger asks for clarification concerning the piece which the cellist - “serait très très heureux de jouer,” [would be very happy to play] (CLB, PSF, *Korrespondenz*, Microfilm 170.1: 834). On October 21, 1975 Berio, at the request of Paul Sacher (who as well as commissioning the work, would direct its première in Basel on the 20 January 1977), sent to the conductor the list of the instruments (CLB, PSF, *Korrespondenz*, Micro Film 170.1: 2385 and 2384). This confirms that, at the time of writing *Les mots sont allés...* (1975–6), Berio was also concerned with the planning of *Ritorno degli Snovidenia*, whose original title was simply “Concerto per violoncello e piccola orchestra” (as we learn from a memo of the second of February 1977 held at the Collection Luciano Berio, Universal Edition, Vienna, Historisches Archiv, box 1977). For details concerning the genesis of *Les mots sont allés...*, see my “A ‘Recitative’ without Words: Luciano Berio’s *Les mots sont allés...* .”

²⁶ Berio states his views regarding the relationship between music and politics in an untitled text contemporaneous with the composition of *Ritorno degli Snovidenia*. In this text, the author declares that it is not the work which is political, but the use to which the composer subjects it. In particular, when a musician decides to deal with the relationship between music and politics, that relation “diventa una faccenda piuttosto arbitraria, musicalmente astratta e, per assurdo, politicamente privata” [becomes a fairly arbitrary matter, musically abstract and *ad absurdum* politically private]. The text belongs to the volume *Musica e politica. Teoria e critica della contestualità sociale della musica, voci dell’est, testimonianze e letture di contemporanei*, ed. Mario Messinis and Paolo Scarnecchia (Venice: Marsilio Editore, 1977), 441.

with David Osmond-Smith, Berio explained that “*Ritorno* is above all an homage to a dream betrayed by history, by man, by Stalinism.” Answering the question of whether it is possible to transpose the concept of betrayal into the musical dimension, he declares: “I don’t think so. Even though these ideas may well play an important role in my unconscious, this doesn’t happen at a precise musical level. The material plays a musical role above all.”²⁷

From a purely musical point of view, the “return of dreams” materializes as a result of Berio’s recuperation of material belonging to Soviet folklore, and, more precisely, of three fragments derived from Russian revolutionary songs, as Osmond-Smith points out;²⁸ Berio reworks these in such a way as to obtain a new melodic line that pervades the whole composition with its “returns.”²⁹ At the same time, other specific techniques of return guide the genesis of *Ritorno degli Snovidenia* and its whole formal course (which is in line with Berio’s poetics), as we will see below.



Example 1: Three Russian songs of *Ritorno degli Snovidenia*, transcription from Luciano Berio’s sketch, Collection Luciano Berio, Paul Sacher Foundation, Basel.

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To create the basic material of *Ritorno degli Snovidenia*, the composer maintains the tones which constitute the main degrees of the fragments of the Russian songs (G, B-flat, D, and F-sharp) and the sixteenth – two thirty-second note figure. The latter constitutes the matrix to which one can trace back the rhythmic cells that represent the elements that ‘disrupt’ the soloist’s singing style. The three Russian fragments are never integrated in their entirety:

²⁷ The passage is quoted from the booklet notes to *Luciano Berio: Ritorno degli Snovidenia, Chemins II & IV, Corale, Points on the curve to find....* Pierre Strauch, ‘cello, Ensemble InterContemporaine, cond. Pierre Boulez. CD, [s.l.], Sony Classical, SK 45862, 1990. Regarding the interpretation of the title as an “homage to the dreams of Russian revolution,” see also David Osmond-Smith, *Berio* (Oxford: Oxford University Press, 1992), 86–7. It is useful, moreover, to remember that the departure from Russia of Rostropovich (for whom the piece was composed, even if it is dedicated to Paul Sacher), occurred in 1974. The ‘cellist described as obligatory the events that led to his transfer to the USA (a result of the KGB’s threats to him due to his friendship with the “revolutionary” writer Aleksandr Solzhenitsyn) in an interview with Enzo Restagno, “Musica, politica e storia,” ed. Carlo Bianchi, *Brescia Musica XXI/104* (April 2007), 6–7.

²⁸ Osmond-Smith, *Berio*, 86.

²⁹ Berio notates the three fragments on a portion of manuscript paper; at the bottom of the sketch he writes “Le 3 canzoni russe del ‘Ritorno degli Snovidenia’” [The three Russian songs of “Ritorno degli Snovidenia”] so there must be some other songs in *Ritorno degli Snovidenia*. The sheet is archived at the CLB, PSF. There are in total six sketches relating to this work.

their fundamental ascending or descending motions by major second, minor second, minor third and perfect fifth which can be inverted and/or permuted, remain in the 'cello's line (see Example 2). Added to these is another interval which is central to *Ritorno*: the tritone, a 'widening' of the diminished fourth generated in the second fragment between f¹-sharp and b¹-flat.³⁰

The image shows two staves of musical notation. The top staff is in bass clef and contains several measures of music. Annotations include 'senza vibr.', 'vibr.', 'tasto', 'pont. ord.', and 'sempre molto espressivo e "parlando"'. The bottom staff is in treble clef and contains more musical notation with annotations like 'ord.', 'tasto', 'pont. ord.', and 'tasto senza vibr.'. The music features various intervals and textures, including triplets and slurs.

Example 2: Initial Melodic Fragment of *Ritorno degli Snovidenia* (m. 1).

Berio RITORNO DEGLI SNOVIDENIA [for Violoncello and Small Orchestra] © 2002 Universal Edition (London) Ltd., London/UE16649© Renewed All rights reserved Used by permission of European American Music Distributors LLC, U.S. and Canadian agent for Universal Edition (London) Ltd., London

"Ritorni"

La parte del 'cello, dopo l'"introduzione" deve essere continua ostinato ossessivo e impietoso.

Sempre pp e con pochi elementi di attenzione



un accelerando

piccoli happening che non ritornano

Solo fiati cluster che gradualmente, a scalini, va da

A musical score diagram showing two staves. A box highlights a section of the music. Below the staves, the word 'archi' is written, indicating the string section. The diagram illustrates a gradual change in the music, possibly related to the 'accelerando' mentioned in the text.

indicare

"emozioni" "stili" diversi per il 'cello

["Returns" / The 'cello part after the introduction should be continued obstinate, obsessive and merciless. Always *pp* and with minimal elements of interest ... an accelerando / little events which don't return / only cluster in the winds which goes gradually in steps / to indicate "emotions" diverse "styles" on the 'cello]

Example 3: Berio's Annotations Concerning the Solo 'Cello and Woodwinds of *Ritorno degli Snovidenia*. Partial transcription of the 5th verso sketch, Collection Luciano Berio, Paul Sacher Foundation, Basel.

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³⁰

Hereafter Helmholtz register designations are employed C₂, C₁, C ("cello" C), c, c¹ ("middle" C), c², c³. (a¹ = 440 Hz).

Analysis of the sketches relating to the work shows how Berio's *modus operandi* is characterized by attention to the work as a global project as much as by the detailed drafting of the materials on which the work is based (a praxis that can also be found in other works of his as well).³¹ This can be deduced from the analysis of a sketch for *Ritorno degli Snovidenia* (hereafter designated 5th verso sketch) in which Berio records the central idea of the work (and presumably the first formulation of the title) and some explanations concerning the instruments and the way in which they are to be characterized (see Example 3 above).³² The incessant presence of the soloist and its obsessive character, prescribed in the sketch, are realized by the returns of its melodic line; as a result, the presence or the temporary absence of the 'cello with its structural role and the instruments of the small orchestra (which are strictly dependent on the soloist's line) represent the main factors that engender the macro-articulation of the piece and allow the listener to distinguish its different phases.

To borrow from Berio's own terminology, the initial measures constitute the 'introduction' of *Ritorno degli Snovidenia*; they are followed by five sections: II, mm 14–174; III, mm 174–345; IV, mm 344–77; V, mm 378–483; VI, mm 484–515. The point at which the second section begins can easily be determined by the gradual thickening of texture effected by the entrance of the strings; this also engenders a phenomenon which can be considered an extension of the procedure begun in the initial bars. During the introductory section, the composer establishes a subtle play of "reverberation" – either immediate or slightly delayed – between the soloist and the instruments which recurs constantly during the piece. For instance, in its first entry, the piano, following its initial a natural, takes up the $c^1 - g^1$ with which the 'cello begins, while the trumpet (mm. 1-2) enters with the melodic $b^2 - f^2$ -sharp which had been presented by the 'cello just before with the addition of g^1 . From the following section onwards (m. 14), this phenomenon is developed and transmuted in the creation of a slowly shifting harmonic background: this role is entrusted to the small orchestra, mainly to the strings, and is generated from the *returns* of the 'cello line. Thus, the function that Berio assigns to the soloist is set out in the introduction of *Ritorno degli Snovidenia* and is not limited to a dialogue with the other instruments by which it is supported. As Balz Trümpy remarks, the 'cello enables the orchestra to fulfil its role, "to comment, to limit and to underline," as a result of which the formation of the piece gains a peculiar physiognomy.³³ This corresponds to the description of the work given by Berio on the occasion of its première in Basel on 21 January 1977; in *Ritorno degli Snovidenia* "a circular figure (or a situation, a model: an institution?) generates from time to time other figures as an echo, sometimes hiding in the web of its own derivations."³⁴

³¹ For example in *Tempi concertati* and *Points on the curve to find...* see my "Forma e formazione nella musica strumentale di Luciano Berio."

³² The annotation is written on the *verso* of a sheet of manuscript paper. On the peculiarities of the annotations contained in the *recto*, see below. The sheet is archived at the CLB, PSF.

³³ "Die Auffassung des Soloparts als Anregung und Auslösung eines kommentierenden, umschreibenden, unterstreichenden Orchestersatzes." [The Concept of the Solo Part as Stimulus and Trigger of a Commentative, Transcriptive and Accentuating Orchestral Movement] Balz Trümpy, "Ritorno del Snovidenie [*sic*]." *Basel Kammerorchester*, 50 Jahre, 3. Konzert (20–21 January 1977), [n. p.].

³⁴ "Eine rotierende Figur (oder eine Situation, ein Modell: eine *Institution?*) bringt nach und nach andere Figuren als Echo hervor, manchmal sich versteckend hinter dem Gewebe ihrer eigenen Ableitungen." Luciano Berio, 'Ritorno del Snovidenie [*sic*].' *Mitteilungen des Basel Kammerorchester* 192 (15 January 1977), [n. p.]. See also Luciano Berio, "Ritorno degli Snovidenia" (author's note) at <http://www.lucianoberio.org/node/1451>

In order to understand the way in which the process of “reverberation” is generated from the soloist’s line in the second section of the piece, three sketches come to our aid: their sequence is indicated by Berio himself, who numbers them 1, 2 and 3 at the top of the left margin. Sheet number 1 is subdivided into four systems of five, five, six, and six staves respectively (see Figure 1). Each system is separated from the following one by a few blank staves, at the ends of which Berio continues to create overlapping pedals, echoes of the main line, continuing the process which started in the systems above; within each system, the main line is clearly indicated by arrows written in the left-hand margin of the three sketches.

①

4-5-8"

The image shows a handwritten musical score for sketch number 1. It is organized into four systems. The first system consists of five staves, the second of five staves, the third of six staves, and the fourth of six staves. On the left margin, there is a circled number '1' and the text '4-5-8"'. Arrows point to the main line of music in each system. The notation is dense, featuring many notes, rests, and dynamic markings, illustrating the 'reverberation' process described in the text.

Figure 1: *Ritorno degli Snovidenia*: sketch number 1. Collection Luciano Berio, Paul Sacher Foundation, Basel.

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This melodic line also returns unchanged in the next two sketches. It consists of 104 notes that can be subdivided into four blocks: the first consists of 35 notes, the second is identical to the first, the third features a further “return” of the first 12 notes of the first block, while the fourth presents 22 notes whose only relationship with what precedes it derives from its concentration on the same intervals, but in permuted form (see Example 4). Considered as a whole, this line constitutes the skeleton of the ‘cello’s melody in the second section of the piece. In the definitive draft notes appear which were not present in the sketch: by virtue of their rhythmic figurations; they often represent the “disruptive” elements envisaged by Berio in the annotations quoted above.³⁵

Block I

Block II (= repetition of I block)

Block III (= partial repetition of I block)

Block IV

Example 4: Pitches of Solo ‘Cello’s Line as Noted in Sketch Number 1 of *Ritorno degli Snovidenia*. Collection Luciano Berio, Paul Sacher Foundation, Basel.

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With the help of these three sketches, it is possible to follow the three complete returns of the principal notes of this line in the second section of the piece. The four blocks of each return are summarized below: after the duration in measures, the quarter and eighth beats on which the four portions of the soloist’s line end are indicated in brackets. If unspecified, the conclusion of the block coincides with the end of the measure.

- 1st block: mm 14–34
- 2nd block: (i.e. return of 1st block): 35–50 (1st quarter note)
- 3rd block: (return of 12 notes of 1st block): 50–8 (3rd eighth)
- 4th block: 58–68 (1st eighth) (at m. 64 the cello’s f^2/f^2 -sharp are exchanged in relation to their positions in sketch number 1, 4th system, 9 before the end);

³⁵

The definitive version to which we will refer during this analysis is Luciano Berio, *Ritorno degli Snovidenia*, per violoncello e piccola orchestra (1976), UE16649 (Vienna: Universal Edition, 1977/2002).

- 1st block:: mm 69-90 (second quarter note)
2nd block: (return of 1st block): 90–104 (2nd quarter note: the last F-sharp is natural in sketch number 2, 3rd system, 10 before the end)
3rd block: (return of 12 notes of 1st block):105–09 (2nd triplet eighth; pitches 3, 4, and 5 to trumpet 1, trombone, and violas)
4th block: 109–21 (1st quarter note);
- 1st block: mm 123-43 (1st triplet eighth; at m. 140 b¹-flat in place of b¹ of sketch number 3, 1st system, 5 notes from the end)
2nd block: (return of 1st block): 144-56 (1st sixteenth, the last note played by 'cello 1)
3rd block: (return of 12 pitches of 1st block): 156–63 (penultimate sixteenth; 2nd pitch c²-sharp in place of c²)
4th block: (without notes 11–15): 163–74.

Comparison of the durations (in number of measures) of every single block in which the 'cello's line is articulated shows how the three repetitions are by no means identical; this is the result of the addition of the "disruptive" elements and other insertions of notes which vary in length. It has not been possible to reconstruct the criteria used by Berio to determine the placing of these elements. Nonetheless, it is interesting to observe that over the three statements of the complete four-block series (from mm 14, 69, and 123) the alterations of the 'cello's line increase progressively in number during the second and the third returns (from mm 69 and 123). Moreover, the 'cello presents the most substantial insertion of notes (accompanied by a sequence of repeated notes) at the end of the last block of the third repetition, shortly before the transition to the third section.

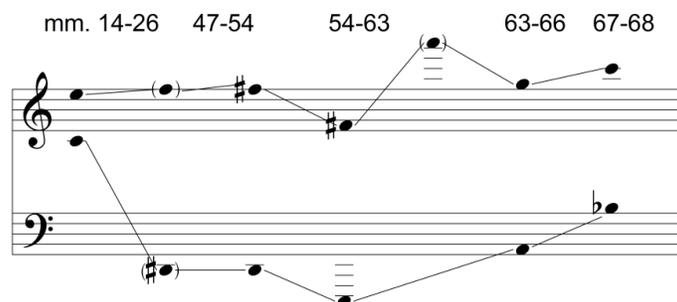
Phenomena of "Reverberation" in the Formal Process of *Ritorno degli Snovidenia*

Taking as his starting point the three returns of the 'cello line, Berio isolates and assigns each of its original notes mainly to the strings, which are then sustained, resonating on while the 'cello's melody continues to unfold. The duration of each note echoed by the pedals in strings is longer than its appearance in the 'cello line. The three sketches show how Berio indicates each pedal note by means of stemless noteheads that are repeated and tied together; the number of repeated notes determines the duration of the pedal and has to be considered in relation to the number of the 'cello's original notes that sound against it (as well as to any possible "disruptive" notes). As can be deduced from the three digits annotated on the left margin of the first sketch (see Figure 1), Berio establishes that every pedal must end when it encounters the interval of a fourth, a fifth or an octave with the solo part.³⁶ This is confirmed by comparing the first system of sketch number 1 (Figure 1) with mm 14–17. In this sketch, the pedal on c¹ consists of six 'repeated' notes: it is found in the score in 'cello 3, whose onset coincides with the c¹ of the soloist and which ends on the sixth principle note (notwithstanding an additional "disruptive" element in the last quarter note of m. 15) the 'cello plays against it, just where the interval of a fifth is created with the g¹ in the solo part (c¹-g¹). The same goes for the pedal which, according to this principle, prolongs the second note of the 'cello's line, f¹-sharp; this concludes after four notes of the solo part, as determined by the four repeated notes in the sketch, at the point where it produces the interval of a fourth. As a result, the insertion of extended values creates inevitable overlaps with the 'cello and, above all, among the pedals themselves,

³⁶ In the second and third sketches Berio writes to the same end "3m, 3 M" and "m, M 2^e 5".

producing a multilayered “reverberation” which, as the sketches illustrate, evolves in a gradual way, guided by the soloist’s line.

The ‘cello line steers the orchestra’s course not only by fixing the order of the notes through which the echoing strata take shape: the three returns of the four blocks from which this line is constituted also allow Berio to create within the second section a tripartite structure which is also bound up with the evolution of the pedals. The passage extending from m. 14 to m. 68 is characterized by a dense harmonic stratification which, beginning and remaining all but fixed within the c^1 - e^2 range, widens out to cover the range between D-sharp and f^2 -sharp in mm 47–54. From m. 54, the “reverberation” moves further into the lower register (E_1 - f^1 -sharp), then ascends again gradually (A - g^2 , mm 63–6; b -flat- c^3 , mm 67–8, see Example 5). After this first “undulating” stage of the second section, as the second repetition of the ‘cello line begins (m. 69), the pedals converge in the central/high register (with a few descents into the low register); this corresponds to a drastic reduction in the number of pedals sustained at any one time (two or three, e.g. mm 76–9) and hence the number of simultaneously “reverberated” notes (which often converge on unisons, mm 102–03). The descent to the low register (as far as the A_1 of the trombone and the double bass, in m. 111, as prescribed in the 5th *verso* sketch transcribed in Example 3), is balanced in the third stage of the section (mm 123–74) by the return of the pedals not only in the central register but, above all, within the prevalent c^1 - e^2 range from which their slow evolution had begun. Beginning from m. 125, two measures after the start of the third repetition of the soloist’s melody, the woodwind instruments play pedals on c^1 - f^1 -sharp - b^1 against the long g^1 - c^1 of the violins and the violas, thereby restoring the original harmonic situation (albeit slightly modified).³⁷



Example 5: Registral Profile of mm. 14- 68. Momentary registral shifts are in brackets.

As in the second macro-section, in the third (mm 174–345) the small orchestra continues to support the soloist uninterruptedly by means of long, slowly changing pedals, but the process no longer requires the strings and the woodwind instruments to be dependent on the notes of the ‘cello. Any relationship between the two components resides purely in the analogous material from which the solo part and the lines of the small orchestra are constituted; in fact, the pedals now overlap through an autonomous process that is no longer strictly connected with the specific melodic path of the ‘cello (except when it is occasionally doubled by other instruments).

³⁷

Between this passage and that at bar 14 in which the pedals are first introduced, the only difference (other than the duration of the pedals themselves) is the presence of the A_1 in the bass tuba and in the double bass.

The sketches 4 and 5 *recto* and *verso* synthesize entirely the process which takes place in the third section; they show the melodic and rhythmic material chosen by Berio in order to organize the treatment of the orchestra.³⁸ In the two sketches, seven long successions of note values are notated precisely and identically on both sheets; the series are numbered 1 to 7 in the fifth *recto* sketch and each series combines or further subdivides the note values in the preceding one.³⁹

Example 6: Succession of Rhythmic Series Relative to the Third Section of *Ritorno degli Snovidenia* (in particular mm 182-341). Partial Transcription of the 5th *recto* Sketch. Collection Luciano Berio, Paul Sacher Foundation, Basel.

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In the 4th sketch, to the right of the rhythmic series, Berio records in a box the notes of the chromatic aggregate; it is evidently his intention to recuperate the initial gestures with which the 'cello began sections II (c¹ – f¹-sharp, mm 14-5) and III (C-sharp–d–f¹-sharp, visible at m. 182, and at mm 188-9 of the solo part), and to use them as starting points for chromatic extension. The composer proceeds by creating a grid with sixteen boxes, above which he records the names of certain instruments (violins, violas, 'cello, flute, clarinet, bass clarinet, oboe); inside each box he places the three tones, C-sharp–D–F, subjecting them to changes (for instance, substituting of C-sharp or D with D-sharp) or supplementing them in various ways (for instance, adding a G), thus realizing a series of regular registral movements starting from the three notes. In the following stage, documented in the 5th *recto* sketch, the material is prepared in almost completely prior to its actual scoring (see Figure 2). The composer subdivides the top of the page (above the seven series with the rhythmic values) into sixteen boxes, numbered progressively; the notes inside them derive from those of the diagram annotated in the 4th sketch. As well as specifying the melodic material, Berio also indicates precisely which of the instruments will

³⁸ The two sketches are held at the CLB, PSF.

³⁹ The only differences between the two sources are: in the fourth sketch, the presence of a long vertical line that starts after the ninth value of the first rhythmic series and goes through all seven staves, the indication "(solo)" after the last note of the seventh series, and four vertical dashes written above certain rhythmic values, the meaning of which remains unclear.

have to play each note of the chromatic aggregate (even if in the score this attribution will be subject to slight modifications).

In a later stage of the production of these sketches, Berio inserts numbers (from one to seven) which clearly relate to the rhythmic series. The order of the seven digits varies in each one of the sixteen boxes, but the criteria followed by the composer to establish this ordering remain obscure. In the second box an instrument is specified next to each digit: this would confirm that Berio, after he had derived the melodic material from the original intervals of the 'cello line, proceeded to also determine timbral and rhythmic dimensions during this pre-compositional stage.

In a similar way to the procedures underway in the second section, in the third, the assignment of pitches to instruments of different families determines the transformation of the harmonic "reverberation" created through the *returns* of the same material. As indicated in the diagram of the fifth *recto* sketch (see Figure 2), the chromatic aggregate appears 16 times. The rhythmic profiles of each statement of the chromatic aggregate are determined by the seven rhythmic series (certain of which are evidently employed more than once in order to complete the assignment to all the 12 notes) and the results are diversified by means of the ever new pitch combinations. Moreover, the chromatic aggregate is subjected to certain permutations in the order of the low and the high notes (although staying unchanged in the central zone f^1 -sharp – b^1).⁴⁰ During the third section there are a few changes within either the single complete rhythmic series or their incomplete use, and a few notes also have their register changed in relation to what was envisaged in the fifth *recto* sketch. The twelve notes of each box remain in the definitive draft, with few omissions, three additions (A_1 , relative to box 11; C and G, relative to box 16), and one substitution (d^2 with e^2 - flat, relative to box 13, see Appendix).

From the point of view of register, the succession of the sixteen boxes predetermined in the 5th *recto* sketch reveals that in the definitive draft there is a gradual move towards the high register at the end of the third section, accompanied, as often occurs in analogous processes in other work of Berio, by an unexpected sliding to the low register. Here, the integration of A_1 and C in boxes 11 and 16 is emblematic: they have been inserted at a later stage from the rest of the sketch: A_1 in box 11 appears immediately after the f^2 in box 10 is reached, at the beginning of the process of registral expansion that will lead to the e^3 -flat in measure 336 (accompanied by C and G, box 16: see Appendix). The section culminates with the *fortissimo* aggregate played by all the instruments (mm 341–3), in conjunction with the re-entry of the soloist articulating the same intervals used at the opening.

One should note that the 'cello suspended its own participation in the ongoing process of the third section at m. 317, at a point almost coinciding with the beginning of the fourteenth repetition of the chromatic aggregate. In this way, the climax of the movement is given over exclusively to the orchestra, which takes up and extends the chromatic ascent that characterizes the 'cello's line (mm 305–17): thus, the instruments carry out a faithful projection of the soloist's gesture at a macro-level.

⁴⁰ Only the thirteenth repetition lacks the g^1 .

Figure 2: *Ritorno degli Snovidenia*: 5th recto sketch. Collection Luciano Berio, Paul Sacher Foundation, Basel.
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It is interesting to observe that in the first 14 stages of the third section the 'cello plays fast figurations (thirty second-note scales or quintuplets sixteenths, m. 192) which perform an important structural role; their occurrence in the solo part coincides with and therefore signals the beginning of almost all of the sixteen returns of the chromatic aggregate in the orchestra. Where the 'cello's rapid figurations are omitted, the introductory chromatic pattern is played by the piano (thirteenth and fourteenth returns, mm 302, 313). The only exception is the beginning of the twelfth return of the chromatic aggregate, which lacks this initial gesture: it corresponds to the point at which the 'cello moves to the low-central register in order to gradually begin its final ascent. In this last stage of the third section, a much less negligible detail emerges in the 'cello line: the return (albeit modified) of the Russian fragments. If the movement of the solo 'cello to the high register is clearly signalled by the recovery of the sequence of primary intervals +3+2-1⁴¹ (b¹-d²-e²-d²-sharp, m. 305, an evident permutation of the first Russian fragment's original intervals that *returns* here), this sliding down towards the bass (concurrent with the beginning of the twelfth return) also begins with a strong reference to the Russian melodies recalled by the soloist's sequence of primary intervals of -2-2-1+3-4+6 (d-c-B flat-A-c-G sharp-d, mm 292-5).

From the *multilayered structure*...

The analysis of the way in which the small orchestra creates the process of "reverberating" the chromatic aggregate during the third section of the piece brings to light an extremely meaningful aspect of the work, namely the constitution of a multilayered structure. It is centred on different successions of the seven rhythmic series established at the pre-compositional stage. To the various strata created by this particular structure the soloist's melody must be added: the 'cello, whose almost uninterrupted playing is temporarily amplified by the orchestra's pedals, therefore creates a second level in an already complex structure. The third element that enriches this section still further is represented by the piano, which, as we have already seen, takes the place of the 'cello in order to signal the start of the sixteen returns of the chromatic aggregate; above all however, it plays rapid scales or ascending/descending figurations which, with the interpolation of a few moments of respite, represent a genuine ostinato.

The multi-levelled system outlined in *Ritorno degli Snovidenia* is not unique in Berio's output (an analogous situation takes place, for instance, in mm 139-51 of *Bewegung* for orchestra, 1971-84)⁴² and, moreover, is hardly a compositional phenomenon unique to Berio's music. The use of different and simultaneous rhythmic series in *Ritorno degli Snovidenia*, notwithstanding the intersection of the multiple strata, tends towards the global control of temporal phenomena and stresses the importance of the recognizability of the different layers. In a still unpublished text entitled *Che tempo fa* [what time does], datable to the mid-1980s, Berio explains his personal conception of musical temporality.⁴³ In this text he

⁴¹ Digits here indicate number of semitones and + and- indicate respectively ascending and descending motions. "Primary interval sequence" refers to the sequence of primary interval classes 1= m2/ M7, 2= M2/m7 etc.

⁴² See my "Forma e formazione nella musica strumentale di Luciano Berio": 165 and ss.

⁴³ This unpublished text is archived at the CLB, PSF, Textmanuskripte, MF 311.1:0277-0281: 0279 (title: "Che tempo fa" [which time does/makes]). In Italian, Berio points out the fundamental

sets out theories that result from his compositions/pieces of the previous decade. In fact, the multilayered structure of *Ritorno degli Snovidenia* corresponds to the musical process obtained through the intersection of 'strata' of different nature to which he alludes in this text.⁴⁴ It is no coincidence that the composer reflects on a process that finds its concretization in the simultaneous presence of different temporal layers: it rules out the existence of a self-identical time for all the parties involved in the process. For instance, in the third section of *Ritorno degli Snovidenia*, the temporal identity that could result from the way Berio prescribes an identical metronome mark for the soloist, the small orchestra and the piano, is avoided by means of the phenomenological difference in the speeds generated in the three strata: slow, in the case of the long pedals in the orchestra; and fast, in the case of the thirty second-note passages of the piano and the 'cello. These strata, as Berio affirms in the text quoted above, interpenetrate each other. When the music is multilayered, the transformations that lead to the convergence of one level with another one can take place in three ways: by means of the slowing down of the ostinato, for example the piano's transition from fast figurations to melodic gestures (with the consequent emergence of the instrument from the middle of the texture to the surface); through the stasis on a single pitch (the creation of the pedals) or, on the other hand, with the drastic reduction in rhythmic value of those notes that started off as pedals, in such a way that they take on the appearance of ostinati. This can be verified in *Ritorno degli Snovidenia* in the transition from the third to the fifth section.

The process takes place gradually at the start of the fourth section (from m. 344) where the return of the original melody played by the solo 'cello (beginning at m. 341) takes the form of the usual slowing down that follows a culminating event (the crescendo of the third section exploding in the cluster at m. 342). The strings continue to echo specific notes of the solo part with their pedals, as is illustrated by the way c^1-g^1/g are taken up by 'cellos 1 and 2 (mm 349–54), but this echo turns immediately into a repeated cell using short note values (cellos 2: dotted eighth–sixteenth and its permutation at mm 355–7; 'cello 1, f^1-e^1 , at mm 356–7) which proceed to be assigned to notes other than those of the original fifth (see 'cellos 1–2 in the following measures). In general, in these initial measures of the fourth section Berio's treatment of the strings uses gestures that do not quite constitute ostinati, even though they are based on the principle of repetition (see, for example, the sixteenth- and thirty-second-note figures in the following measures). This quasi-ostinato gesture in the strings initiates the process by which the pedals' role is transformed as confirmed in the measures signifying the beginning of the fifth section (mm 378 ff.).

The gradual and ever-increasing reduction of the strings' note values, which creates this new ostinato character, proceeds in parallel with a similar process taking place in the solo 'cello (mm 370–74) in which the instrument alternates its entries with the bass clarinet part, to which Berio assigns ever more frequent melodic fragments built on the main notes of the 'cello's original melody (B, B-flat, D-sharp, F-sharp, G-sharp). From m. 378 (fifth section) onwards, the strings are exclusively identified with the previously initiated ostinato role; but here the groups of largely repeated thirty-second notes are gradually also taken up by the woodwinds and the brass (mm 378–413). This episode culminates in the 'minimalist' cadenza of the 'cello and the piano, in which the metric phase displacements

importance during the 50s of Karlheinz Stockhausen and his theories about musical time presented in "...wie die Zeit vergeht..." , *die Reihe* 3 (1957), 13–42.

⁴⁴ "Processo musicale fatto di piani di diversa natura e complessità." [Musical process made from planes of different nature and complexity]. CLB, PSF, box *Textmanuskripte* (title *Che tempo fa*).

are due either to the addition of a new note or to the order reversal of two notes (generally after two repetitions of the pattern).

The radical transformation in character of the string, woodwind and brass writing that takes place from m. 378 onwards is evidently connected to Berio's formal design in *Ritorno degli Snovidenia*. In their new rapid rhythmic profile, the instruments initiate what represents in formal terms the final thrust of the piece: a concluding dissolution, the sixth section, mm 507–13, as is typical in Berio's works.⁴⁵ In this case it is preceded by four registral ascents from the lowest to the highest instruments of the small orchestra group (mm 484, 490, 496, 504); at the end of the third of these ascents (mm 501–5), the 'cello articulates a melodic fragment in which the intervals of the third Russian fragment appear again (b¹ – d²-sharp – b¹-flat – a¹-flat – g¹, a sequence of primary intervals +4-5-2-1) repeated by violin 1 at mm 507–12 after the fourth ascent, while at mm. 514–15 the final "return" is accomplished using the sequence of primary intervals -5-4-6-1 (g¹-c¹-g-sharp-d-c-sharp), an inversion and permutation of the original sequence of primary intervals of the 'cello melody heard in the second section (g¹-c¹-f¹ sharp-b¹-flat-b¹ -5+6+4+1, mm. 14-7).

.... to the *detrterritorialized* returns

The concept of return has characterized the whole formal process of *Ritorno degli Snovidenia*, both symbolically – if we consider the meaning contained in the Russian fragments described above – and technically; evidently the possibility to give shape to a piece through *different returns* of a certain element, investing it with a structuring role, is in line with Berio's observations on this technique that we have shown in the first paragraph. It is interesting to observe that his remarks on this technical procedure are not isolated. In fact during the past century there was no shortage of considerations of the nature of repetition in the field of philosophy: for instance, Gilles Deleuze and Félix Guattari (who illustrated their own theories by examples from Berio's music too) questioned the dialectics of difference and repetition in the artistic ambit, recognizing the centrality of techniques of repetition in any art form and investigating the theme of the musical refrain ("ritournelle") with examples from Debussy and Schumann.⁴⁶ To our aim, it is important to observe that the two intellectuals mean

⁴⁵ As well as in *Bewegung* and *Eindrücke*, this phenomenon can be observed in, for instance, *Points on the curve to find...* and *Requies*.

⁴⁶ Gilles Deleuze, *Différence et répétition* (Paris: PUF, 1968), and with Félix Guattari, "De la ritournelle," in Gilles Deleuze and Félix Guattari, *Mille plateaux* (Paris: Minuit, 1980), 381–433; Eng. trans., *A Thousand Plateaus*, trans. Brian Massumi (London: Continuum, 2004). The tenth chapter of *Mille plateaux* references the work of Luciano Berio, in respect of a phenomenon that occurs in *Visage* that is in some respects similar to *Ritorno degli Snovidenia*, namely vocal style (in the absolute sense) becoming a language able to communicate messages without words (371). See Anna Maria Morazzoni, "Tracce musicali nella filosofia contemporanea," [Musical traces in contemporary philosophy] in *L'orizzonte filosofico del comporre nel Ventesimo secolo*, ed. Gianmario Borio (Bologna: il Mulino, [2003]), 311–22 (318–19). Moreover, in "De la ritournelle," Deleuze and Guattari describe the way in which Berio treats the relationship between voice and instrument; this passage is suitable for describing *Ritorno degli Snovidenia* and its ideological contents, close to the "recherche d'un cri multiple, d'un cri de population, dans le dividuel de l'Un-Foule" [search for a multiple cry, for a cry of the population, in the individual of the One-Crowd] (421; *A Thousand Plateaus*, 377).

“refrain” to be a repetition inhabited by difference (that which appears again is never identical with itself); at the same time, it ensures that “indirect interactions” among elements lack any natural affinity: in this case the refrain defines a “territory,” so to say, an act (and not a place) in which specific functions are modified and interact in such a way as to become expressive.⁴⁷

Returning to *Ritorno degli Snovidenia*, we have seen that the intervals and the instruments are constantly reorganized and linked together; the aspect they assume always involves a return to, or an approximation of, the solo ‘cello’s original line. The “ritournelles” (refrains) of the original line and of the instruments circumscribe the “territoires” (“territories”) of the piece. Paraphrasing the terminology employed by Gilles Deleuze and Félix Guattari, in our case the territories correspond to different formal sections that *determine* the specific functions of the instruments and the Russian fragments. At the same time, if the “territory” represents an act in which specific functions are modified in such a way as to become expressive, we can apply this category to the exchanges between the soloist’s leading role and the chamber orchestra’s accompanimental role as we have described. “Refrain,” on the other hand, takes shape as the concatenation of expressive factors that define a “territory.”⁴⁸ In our piece, when an assemblage⁴⁹ among elements (e.g. the small orchestra pedals’ derivation from the ‘cello’s notes in the second section of *Ritorno degli Snovidenia*) cedes its place to a new connection of *functions* (i.e. the soloist’s *new* role of signalling the 14 returns of the chromatic aggregate in the small orchestra during the third section) a “déterritorialisation” takes place.⁵⁰

The transformation of the pedals into an ostinato, which takes place at the beginning of the fifth section of *Ritorno degli Snovidenia* (m. 378), reveals a further connection with the initial material. This new instrumental guise adds meaning to a gesture already charged with signification. The whole episode that starts the fifth section, in which the soloist plays only fast figurations, is assigned to the small orchestra and is entirely constructed from the ‘cello line of the second section.

As we have already seen, the entries of the pedals between m. 14 and m. 173 correspond exactly to the succession of notes from which the soloist’s melody is built. The ‘cello line continues to guide the entries of the orchestral instruments at the beginning of the fifth section; between mm 378–82 the strings and the flutes play the pitches that correspond to the 35 notes of the soloist’s melody revealed in sketch number 1,⁵¹ with an exact correspondence between the number of repetitions indicated in the sketch and that which appear in this fifth section.⁵² The phenomenon is summarized in the following Table 1, which details mm 378–82. The diagram specifies in brackets the number of times each

⁴⁷ Deleuze und Guattari, “De la ritournelle,” 430 and 386.

⁴⁸ Ibidem, 397.

⁴⁹ “Agencement” in the original French.

⁵⁰ Ibidem, 402.

⁵¹ In other words they correspond to block number 1 in Example 4.

⁵² In some cases overlaps are produced between the number of repeated notes and their repetition; even if they are separated by another note of the original line, this does not change the process put into effect by Berio.

note is repeated and which instruments play the 35 notes of the solo 'cello line in mm 378–82 (with reference to sketch number 1. See Figure 1 and Example 4). Following the indication of the main instrument (e.g. V2 = second violin), there are the possible doublings for each instrument (e.g. violin 1 doubling = +V1). In some cases we note reoccurrences of the same note (e.g. g¹-sharp, m. 379, notes x and xviii in the line) but not all repetitions in all cases. The return of the first block of the soloist's notes, as they occur in the second section, is followed by several repetitions (one complete, and one restating only its first 12 notes), and then the 22 notes of the final block.⁵³ As in the second section, in the fifth the 'cello's line is repeated twice in its entirety, no longer by the soloist (who now plays only rapid figurations), but rather by the small orchestra. The criterion is always the same: in the fifth section; the repeated notes of the single instruments derive from those which correspond to the durations of the pedals (compared with the number of notes played by the 'cello) in the second section.

i: g ¹ (once, V3, m. 378);	ii: c ¹ (6 times, V3, m. 378)	iii: f ¹ sharp (4 times, V2+V1, m. 378);	iv: b ¹ flat (10 times, V1, mm. 378-9);	v: c ¹ (3 times, V3, m. 378)
vi: b ¹ (4 times, Viola1, m. 378)	vii: g ¹ (9 times, Viola2, mm. 378-9)	viii: b ¹ flat (6 times, V1, mm. 378-9)	ix: f ¹ sharp (3 times, Viola3+V3, m. 379)	x: g ¹ sharp (4 times, V3, m. 379)
xi: b ¹ (10 times, V2, m. 379)	xii: g ¹ (4 times, Viola2+ Viola3 m. 379)	xiii: d ² sharp (twice, Viola1, m. 379)	xiv: g ¹ sharp (8 times, V3, m. 379)	xv: d ² (3 times, Viola1 m. 379)
xvi: c ¹ (15 times, Viola3, mm. 379-81)	xvii: a ¹ (3 times, Viola2, m. 379)	xviii: g ¹ sharp (4 times, V3, m. 379)	xix: d ² (5 times, V1, mm. 379-80)	xx: f ¹ sharp (9 times, Viola2, mm. 379-80)
xxi: d ² (3 times, V1, m. 380)	xxii: d ² sharp (3 times, V2, m. 380)	xxiii: a ¹ (once, 3, m. 380)	xxiv: b ¹ flat (3 times, V3, m. 380)	xxv: e ² (3 times, V2+V1, m. 380)
xxvi: d ² sharp (14 times, V1, mm. 380-382)	xxvii: a ¹ (3 times, Viola1+V3 m. 380)	xxviii: b ¹ (twice, V3+Fl1, mm. 380-81)	xxix: e ² (13 times, Fl2, mm. 381-82)	xxx: f ² (3 times, Fl1, mm. 381-82)
xxxi: g ¹ (twice, Viola1+Viola2, m. 381)	xxxii: c ¹ (4 times, Viola2, m. 381)	xxxiii: c ¹ sharp (5 times, Viola1+ Viola3, m. 381-82)	xxxiv: e ² (8 times, Fl2, mm. 381-82)	xxxv: f ² (once, Fl1, m. 381)

Table 1: Nascent soloist melody (35 notes) played by strings and flutes in *Ritorno degli Snovidenia*, fifth section (mm 378-82). V= violin; Fl= flute; +Vn=violin n doubling.

Table 2 below indicates the measures of the fifth section in which the blocks that constitute the 'cello's line are 'given voice' in the small orchestra (II: 1st repeated block; III: partial return of the first block; IV: final block; the opening measure and initial instrument are specified in the second and third line).

I	II	III	IV	I	II	III	IV	I	II	III	IV
378	381	386	388	390	393	398	399	402	405	409	411
V3	VLA3	VLA3	CELLO1	VLA3	CELLO1	CELLO1	TRBN	VLA3	SAX	CELLO1	CELLO1

Table 2: Returns of solo 'cello's line in *Ritorno degli Snovidenia*, fifth section (with reference to the sequence of notes performed during the second section).

⁵³

as described on p. 112.

The return of the material that has guided the whole formal course of *Ritorno degli Snovidenia* takes place in the “virtual” presence – present but absent – of the solo ‘cello line, whose three complete repetitions are now transferred to the small orchestra; it reveals itself in its most extreme form, transformed *ostinatamente* – that is to say, both persistently and to the utmost threshold, and, in a literal, musical sense, in *ostinati*. This return of the ‘cello, more than the others, is now *different* from the second section, as a result of the exchange of roles between soloist and orchestra and the concluding formal gesture to which it gives rise. It therefore takes on the semblance of a genuine “deterritorialized refrain (i.e. passing through other connections), as the final destination of the music, releasing it into the Cosmos.”⁵⁴

Below in the APPENDIX are illustrated the timbre transformations of the notes of the chromatic aggregate as they follow one after the other in the third main section of *Ritorno degli Snovidenia* (mm 182-341, omitting the introduction, mm 174-182). In accordance with the fifth *recto* sketch (Figure 2), the instrumental designations of each of the twelve notes are indicated by initials (disregarding doublings by other parts; here bass clarinet = BCL; bassoon = BS; ‘cello = C; clarinet = CL; double bass = DB; flute = F; horn = H; oboe = O; saxophone = S; trombone = TBN; trumpet = T; viola = VL; violin = V). The Roman numerals from I to VII indicate the rhythmic series corresponding to each note, with reference to Example 6 (slight alterations are not indicated; if the series is partially employed, ‘p’ is used). Where it is not possible to match the sequence of values of a note to a precise rhythmic series – because of its brevity and/or its peculiar physiognomy – an asterisk is inserted. The measure numbers written below the notes indicate the point at which the pedal (or rather its rhythmic series) begins in the main instrument (in many cases indicated by Berio in the fifth *recto* sketch). Where not indicated, its beginning corresponds to the start of the event (specified in the first column).

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“Ritournelle déterritorialisée, comme but final de la musique, la lâcher dans le Cosmos.” Deleuze and Guattari, “De la ritournelle,” 433.

7) 244- 252												
	DB I P	BS ₁ VII	S VII	H ₁ VII	VL ₂ V P	C ₃ II	C ₂ II	VL ₂ V P	VL ₁ VI P	VL ₁ VI P	T III P	O ₁ V P
8) 253- 262												
	BS ₁₂ III	BCL V	H ₁ I	S I	VL ₂ VII	CL ₂ II	VL ₁ VII	V ₂ IV P	CL ₁ II	V ₁ IV P	O ₁ VI P	F ₁ VI P
9) 263- 272												
	H ₁ /BCL II P	BCL II	BS ₁ II	C ₃ VI	S V	CL ₂ V	C ₂ VI	CL ₁ I	—	V ₂ II P slide to b flat	O ₁ I P slide to b flat	V ₁ II P
10) 273- 282												
				274	276	a ¹		275				
	BCL VI	BS ₁ VI	T _{1,2} VII	C ₃ V P	T _{1,2} VII P	C ₂ V	CL ₁ IV	C ₁ III P	V ₂ II	V ₁ II	O ₁ I	F ₁ I
11) 282- 291												
								[A ₁]				
	TBN ₁ VII	H ₁ VII	S VI	T ₂ I	C ₃ V	T ₁ I	BS ₂ II	C ₂ V [T DB]	BS ₁ II	C ₁ III	V ₁ III	F ₁ IV
12) 292- 301												
	T III	TBN III	DB ₁ VI	BS I	C ₃ VI	H ₂ VII	C ₂ II	C ₁ II	H ₁ VII	S IV	V ₁ IV P	V ₁ IV P

13) 302-312												
	DB ₂ VII P	DB ₁ VII P	BS ₁ II	TBN III	H ₂ IV	S II	CL ₂ I	305 H ₁ IV [from 302 b]	CL ₁ I	T ₁ VP	O ₁ VIP	O ₁ VIP
14) 313-323												
		314 C ₁ VI	314 H IV P	314 CL ₂ *	314 V _{2,3} *	S IP	T ₂ VP	CL ₁ IP	T ₁ VP	O VII P	V ₁ II P	F VII P
15) 324-334												
	H ₁ III P	BS ₂ VP	C ₃ IP	T III P	BS ₁ VP	C ₂ IP	CL ₁ VIP	C ₁ II P	V ₁ VII P [from 324 D#]	O VIP	V ₁ VII P [from 324 D#]	F IV
16) 335-341												
	BCL VII P	BS VI P	[G] C ₂ IVP [TBN]	CL ₂ VP	S VI P	334 CL ₁ II P	C ₁ IV P	[C] V ₂ * [DB I]	V ₂ *	V ₂ * F*	O*	336 V ₁ IP