

I must have said this before since I say it now

Samuel Beckett, *The Unnamable*

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T1 | For, when we find ourselves, face to face, now here, and they
remind us that all this can't stop the wars, can't make the young
older or lower the price of bread

(hard)

A1 | say it again, louder!

(desperate)

T1 | it can't stop the wars, can't make the young older, or lower the
price of bread, can't erase solitude or dull the tread outside the
door [...] And tomorrow we'll read that.....*)made tulips grow
in my garden and altered the flow of the ocean currents. We
must believe it's true. There must be something else. Otherwise
it would be quite hopeless. But it is quite hopeless.

*) mentions composer and title of a work included in the same program

Sinfonia/iii, BB-DD

This text is heard above the orchestra towards the end of the third movement of Berio's *Sinfonia*. It is a remarkable declaration in the context, an ugly confrontation *that* we are here and *why* we are here, at once existential and optimistic. Except, the optimism quickly falters: 'it is quite hopeless', concludes the tenor. The stark realisation is taken from Samuel Beckett's *The Unnamable*, the principal textual influence of the movement.¹ We can assume Beckett wasn't explicitly evoking the powers of music when he wrote this phrase. Rather, Berio generates a new meaning for Beckett's text, transforming its limbo into that of a concert hall.²

The third movement of *Sinfonia* is mapped onto the third movement of Mahler's second symphony, the Scherzo.³ Mahler's Scherzo is like a river in the landscape of the third movement of *Sinfonia* (this is Berio's own metaphor): at times it is all we seem to

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hear; at other times we seem to lose sight of it.⁴ But it is nearly always there: when the Mahler reasserts itself, it appears exactly where it “should”, the bar structure preserved as if to suggest the Scherzo has been sounding all along.⁵ Only once the majority of the Mahler has been exposed does this relationship to musical time begin to disintegrate.

There is an unusual moment in Mahler’s Scherzo, bar 272, where there is a dramatic shift in timbre. Full woodwind, *forte*, supported by tubas and percussion, immediately reduce to a choir of trumpets, *piano*, accompanied by harps; a muted line in the second violins sounds like a distant echo of the first violins. It is a moment of extreme clarity: the timbral change effects a kind of separation, as if we are overhearing music that was not really intended for us—a glimpse of devotion. Mahler’s direction in the score is appropriate: *Sehr getragen und gesangsvoll* (“very solemn and songful”). The solemn E Major is far from the suspenseful c minor that opens the movement.

Berio transcribes this moment, **N** in the score, preserving the trumpets and harps; the muted violin line is ingeniously adopted by a saxophone. He adds to it a sheet of sound: full strings, divided into twenty-two parts, very resonant, spanning their entire range; the blanket of shimmering strings cushions the trumpets and harps. In effect, Berio frames Mahler’s gesture. We are not “overhearing” the melody; rather, it is presented to us. If anything, it reminds us of the stage. Indeed, at precisely this moment the first tenor begins a monologue: ‘you wait for the compulsory show to begin, it takes time, you hear a voice, perhaps it is a recitation, that is the show, someone reciting, selected passages, old favourites, or someone improvising [...]’. This gap between model and work is most expressive of all. Berio’s materials may be cynical—Beckett and Mahler—but his fidelity to the Scherzo itself betrays his own sincerity. It is no coincidence that this moment also marks the beginning of the disintegration of the temporal relationship between Scherzo and *Sinfonia*.

There is an energy to this movement I find intoxicating. Into and away from the river of Mahler flow references to the history of music, from Monteverdi to Boulez. At times the musical fabric becomes so dense it can be difficult to perceive individual references, many hidden beneath the undulating surface of the music. Heard this way, the effect would seem to be to decontextualise the referenced music—the “double take”, for instance, a listener might experience recognising a melody from Ravel’s *Daphnis et Chloé* floating above the orchestra. It might seem, furthermore, that the complication of such diverse and layered quotation can be comprehended only by referring beyond the score, and, as such, the catalogue of references compiled by David Osmond-Smith in *Playing on Words* is an invaluable resource.⁶ Indeed, we should be grateful for Osmond-

Smith's 'inventory of interrelations'; but, as he well knew, this was not the movement's *raison d'être*. As Berio recounted in interview in 1981, 'I'm not interested in *collages*'.⁷

The question is not *what* the references are, but *why* the references are. Berio considered the fabric of the Scherzo as a kind of generator.⁸ What he meant by this was that the Scherzo is capable of supporting other musical references, and transforming into them, but he also meant that these references could themselves both transform into the Mahler, and support the Mahler itself.⁹ Webern can thus "generate" Mahler; Mahler can "generate" Webern. History is presented as a complex, rather than as a series. On stage, linearity collapses into a network of relations between ideas.

In *Remembering the Future*, the published result of the Charles Eliot Norton poetic chair Berio held at Harvard from 1993-1994, he describes how '[a] melody by Schubert or a musical configuration by Schoenberg are not the pieces of a musical chessboard; they carry within themselves the experience of other melodies and other configurations, and their transformations are inscribed, so to speak, in their genetic code.'¹⁰ My point with *Sinfonia* is that Berio composed its third movement in such a way as to stage these musical experiences or histories: to awaken their latent transformative possibilities, not just in order to express their histories but also to generate histories beyond themselves. In concentrating specifically on transformational possibilities, Berio essentially stages *the between*: the nature of the relationships between musical materials.

To me, *Sinfonia* is an enquiry into the nature of meaning. Berio described the third movement as his most experimental music.¹¹ He once concluded an interview with the thought that 'in music, the constant search for an answer to something that continuously shifts, the search for a deep unity, is maybe the most exciting, the most profoundly experimental and the least functional aspect of its presences'.¹² He may as well have summarised *Sinfonia*.

II

Phrased like this, the philosophy of the movement bears remarkable similarity to Harold Bloom's *The Anxiety of Influence*.¹³ In the seminal text, Bloom advances that there are no texts, only relationships between them.¹⁴

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You cannot write or teach or think or even read without imitation, and what you imitate is what another person has done, that person's writing or teaching or thinking or reading. Your relation to what informs that person is tradition, for tradition is influence that extends past one generation, a carrying over of influence. Tradition, the Latin *traditio*, is etymologically a handing-over or a giving-over, a delivery, a giving-up and so even a surrender or a betrayal.

The nature of these relationships depends upon what Bloom termed "misreading", the inescapable condition of any strong reading, according to which he would state that not only is every poem a misreading of another poem, but that every poem is therefore a misreading of itself—that is, as he writes, 'every poem is a misinterpretation of what it might have been'.¹⁵

Berio was familiar with Bloom's work, but it's worth noting that *Sinfonia* was composed in 1968-1969, before *The Anxiety of Influence* was published in 1973, although Bloom wrote most of it over the summer of 1967.¹⁶ Similar patterns of thought can be traced in Berio's writing from as early as the 1950s. However, there is, ironically, huge scope for misinterpretation when dealing with combinations of such loaded terms as tradition, misreading, interpretation, translation, destruction. I draw this parallel not for the sake of comparison but because I am heading towards a conception of history within the creative process, and by approaching this from two similar paths I hope to reach a more rounded understanding. Bear in mind, too, that Bloom theorises essentially in relation to poetry, whereas Berio thinks more loosely, at times jumping between language and music. While Berio often speaks plainly, one has to be sensitive to this complication. The reason this is significant is that music, in absolute [instrumental] terms, has a far looser semantics than has language. Of course, this fundamental distinction between music and language has enormous consequence within theories of musical composition.

In line with Bloom's ubiquitous "misreading", Berio describes the history of music as a history of translation, whether from text to sound, instrument to instrument, or experience to its description.¹⁷ 'Translation implies interpretation', he writes. 'We are well aware of the implications of Luther's translation of the bible into the German language, the French translation of the American Bill of Rights [...]'. Indeed, the second of Berio's Norton Lectures was entitled 'Translating Music'.¹⁸ The sense of this line of thought is in the conception of history, which we understand to have an indeterminate, fluid quality—that is, history is that which we have chosen to remember. Thus, within

the creative process, history is an active agent.¹⁹ What this also means is that there is an inevitable degree of loss in any creative act. I don't mean unconscious loss, which is not a very serious thought, but active loss: *destruction*. Berio presents destruction as a necessary event of creativity:²⁰

Why forget music? Because there are a thousand ways to forget and to betray *its* history. Because creation always implies a certain level of destruction and infidelity. Because we must become able to call up the memory of that which is useful and then to forget it with a spontaneity that is paradoxically rigorous.

Bloom, like Berio, regarded the creative act—writing *or* reading—as ‘a sacrificial process, a purgation’.²¹ It is easy to read Berio's description of his encounter with Luigi Dallapiccola in Bloomian terms:²²

As often happens to me with important encounters, I reacted to Dallapiccola with four works: *Due pezzi*, for violin and piano, *Cinque variazioni*, for piano (based upon the three-note melodic cell - “*fratello*” - from *Il Prigioniero*), *Chamber Music* (setting poems by Joyce) and *Variazioni*, for chamber orchestra. With these pieces I entered into Dallapiccola's “melodic” world, but they also allowed me to escape from it.

When I described the third movement of *Sinfonia* as an enquiry into the nature of meaning—as “staging the between”—what I also mean is it that Berio stages this destruction, this act of creation. In *Kabbalah and Criticism*, Bloom asserted, ‘I do not believe that meaning is produced *in* and *by* poems, but only *between poems*’.²³

III

But how is this destruction, this “giving-up” or “betrayal”, codified? This is the key question here since it deals with the creative act. Bloom's answer led him to the six “revisionary ratios”; Berio's answer led him to “gesture”. For Berio, *gesture* was a creative act. He formulated gesture in an early essay, ‘Du geste et de Piazza Carità’, published in 1963.²⁴

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Gesture therefore always has a history, and it is the history of the one who manifests it, before it becomes the history of the gesture itself. In effect, to make a gesture—a gesture can only be made, not invented—, that is to say, first of all, taking on its meanings and taking a critical position before the history it contains. The chronology of ideas and situations attached to gestures *is* history, just as the movement of the fingers is the movement of the hand, just as the trace of a footprint is the passage of someone: the relationships between the specific forms elaborated from these gestures are the *languages*, the techniques and the poetics. By gesture, we can therefore simply mean the action of doing something, of arousing some form of communication; or else a residue, a synthesis, a selection of typical processes (a mythological operation, in this case) deduced from a significant context inseparable in turn from its historicity and from other previous gestures, in turn inseparable from other significant concepts in which we would always like to find all these gestures that were necessary.

Here we see gesture's relation to influence and the philosophy Berio would later explore in *Sinfonia*. In his essay, Berio emphasises the *history* of gesture: gesture is constituted entirely by history. Thus, the composition of gesture entails a selective act; and, as such, it is the location of a destructive act.²⁵ The meaning of a gesture is simply that there have been other gestures.²⁶

Berio's early preoccupations with gesture were vocal. He would later write that 'the sound of a voice is always a quotation, always a gesture. The voice, whatever it does, even the simplest noise, is inescapably meaningful'.²⁷ This was not a revelation as such: from 1950 to 1964 Berio was married to Cathy Berberian; his remarkable understanding of linguistics, not to mention his close friendships with Umberto Eco and Edoardo Sanguineti, found resonance in Berberian's equally remarkable ability to express her voice in such subtle and diverse ways that would animate Berio's thought.

But vocal music presented a further complication: language. Occupied with the operation of musical meaning, the parallel operation of a separate system was a distraction. This would remain a concern throughout Berio's life; in *Remembering the Future* he records that 'even in the highest moments of the German lied [...] it can be more rewarding to unglue the music from the text'.²⁸

It is in this context that we should consider *Visage*. Composed in 1961, *Visage*, for electronic sounds and Cathy Berberian's voice on tape, has no text. In isolating the voice, Berio confronted this inevitability of associations, this "inescapable meaning". Instead, *Visage* is based on vocal gestures. The narrative plays with the associations of

gestures and their possible transformations therein: crying can become laughing can become an expression of intense pleasure. Indeed, Berberian generates such vivid ideas that the piece was banned on Italian radio for being too pornographic.²⁹ As fragmented sounds become gestures, and narratives grow from the juxtaposition of their associations and transformations, meanings become remarkably clear, a clarity that is highlighted when the timbre is, ironically, disrupted by the pronunciation of a single word, “*parole*”. Very simply, Berio is trying to demonstrate that meaning is perceived in the transformation of associations: in the destruction of history.

This is taken to extremes in *Sequenza III* for solo voice. Here there is a text, but it is disordered beyond comprehension—not simply words, their vowels, too. Like *Visage*, *Sequenza III* emphasises gesture—including singing. However, Berio avoids sounding reciprocal relationships: as he puts it, ‘The work has no memory of vocal music’.³⁰ In other words, the text and vocal gestures are at odds with one another.³¹ Berio considers this liberation from memory an invitation ‘to witness that miraculous spectacle of sound becoming sense’.³²

IV

Sequenza III demands the entire technique of the voice. In its combination of textual, gestural, and technical extremes, *Sequenza III* essentially asks the question, “What does it mean to sing?”³³ The same could be said of all the *Sequenze*: “What does it mean to play the flute/harp/piano/trombone/viola/saxophone/violin/clarinet/trumpet/guitar/bassoon/accordion/cello?”³⁴ What I mean by this is the encyclopaedic quality of these works. *Sequenza VIII* for violin draws on the *Ciaccona* from Bach’s d minor Partita, that ‘musical apex [...] where - historically - past, present and future violin techniques coexist’;³⁵ *Sequenza II* for harp intends to go beyond the ‘rather limited vision’ left to us by the French impressionists.³⁶ This might seem an obvious thing to say, but of course composition was never really like this—I dare say we would miss the understated elegance of, say, the b minor *Sarabande* if with every piece for solo violin Bach had aspired to the technical complexity of the *Ciaccona*: it is an unusual piece. Berio composed one *Opera*, one *Sinfonia*, no instrument receives a second *Sequenza*. The title of this chapter is ‘Sinfonia’ because, as Berio well knew, the term derives from the Ancient Greek “together” and “sound”. It is entirely appropriate that Berio’s title has

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never succumbed to translation, which would threaten its singularity as a work intended to “sound together” four centuries of history.

There is an exhaustive quality to a lot of Berio’s work. This is not intended as a criticism; the point I am trying to make is that there was some necessity to Berio for this kind of composition. In interview, he once surmised that a useful treatise nowadays would be ‘something nearer to an encyclopedia [*sic*] with chapters on instrumental acoustics, timbre and harmony, timbre and instrumental register, timbre and speed of articulation, acoustic and psycho-acoustic instrumental kinship, voice and instruments, amplified instruments, electro-acoustic transformations of instruments [...]’, recounting that he had once sketched out such a project with Boulez for IRCAM and Universal Edition.³⁷ But he did more than sketch these ideas: Berio’s oeuvre constitutes such a technical encyclopaedia. There was no need to see the project through because, in a certain sense, he already had.

Take the *Quaderni*, for example, studies in rhythm, harmonic or timbral density; or *Allelujah II* (1957-1958), in which Berio examines space, and the limits of comprehensibility within.³⁸ Frequently, Berio would combine two ideas, exploring the negotiations of their relation. In *Circles* (1960), for example, a process of extending the voice through instruments comes into dialogue with a kind of cycling text, proceeding beyond the point of physical capability. In *Epifanie* (1961) Berio brings together the *Quaderni* to stage the negotiations of these different studies. These are varied and precise codifications of musical order.³⁹ In *Remembering the Future*, Berio described the musical work as ‘a set of partial systems that interact among themselves, not merely because they are active at the same time, but because they establish a sort of organic and unstable reciprocity’.⁴⁰ We should look for Berio in this instability, in those creative junctions which negotiate the terms of order.

The poet Sanguineti described the complexities of post-war, modernising Italy as a “palus putredinis” (“marsh of decay”), advocating the need to throw oneself, ‘head-first, into the labyrinth of formalism and irrationalism [...] to get out of it not just with dirty hands, but also with mud on the shoulders’.⁴¹ Berio frequently borrowed Sanguineti’s metaphor of “mud on the shoulders”.⁴² Faced with decay, fidelity to history was fundamentally important. In an essay in 1968, Berio argued how ‘it is essential that the composer be able to prove the relative nature of musical processes: their structural models, based on past experience, generate not only rules but also the transformation and the destruction of those very rules.’⁴³ Mozart did not have to justify order in this way—he was born into it. Berio was working out of it. In interview, he concluded that ‘For

my own part, I hope that my work is one possible reply to the various fractures that exist within musical work: fractures that fascinate rather than worry me, because they oblige me to explore terrain that is creatively uninhabited as far as music is concerned'.⁴⁴

V

There are rare moments when Berio separates his incisive technique from philosophical enquiry. His description of the thirty-four *Duetti* for two violins (1979-1983)—‘they are not necessarily based on deep musical motivations, but rather connected by the fragile thread of daily occasions’—reads like a confession, but they are delightful pieces.⁴⁵ Such anxiety, while perhaps indicative of latter twentieth-century attitudes, also finds resonance in Berio’s heritage: ‘like a good Ligurian, I never throw anything away’.⁴⁶

Folk Songs (1964) is another such delight, easy and spirited, like a reward after the intensity of anti-quartet, *Sincronie*, shining even amongst the other works of that remarkably productive decade for Berio. He found the content of *Sequenza VI* for viola (1967) so rich that he extracted several pieces from it: *Chemins II* for viola and 9 instruments (1967), and *Chemins III* for viola and orchestra (1968); later came *IIIb* (1970) and *IIC* (1972), for orchestra and for bass clarinet and orchestra respectively. Berio compared their relation to the layers of an onion; they are really a series of embedded analyses.⁴⁷ In *Chemins IV* (1975), Berio describes using *Sequenza VII* (oboe) as a kind of generator; the functions it generates are adopted by the instrumental group, which in turn generates the solo part itself; the same word used to describe the role of Mahler’s Scherzo in *Sinfonia*.⁴⁸ The *Chemins* are analyses—like *Folk Songs*, like *Sinfonia*.⁴⁹

And yet, Berio’s work doesn’t want to be analysed in conventional ways. It seems to resist it, prompting tedious rows of series and their transformations, or catalogues of relationships. Even commentary seems often specious when dealing with Berio’s work because he spoke so frustratingly well about his own music, and was unusually transparent regarding his processes—ironic for a musician who believed that ‘there is always something untrue about a composer talking about himself [...] the most illuminating self-portraits are those in which a composer doesn’t speak about himself but about others’.⁵⁰ Berio understood the complexities of these “others”—their refusal to stand still, their resistance to definition. Above all, he understood that it all meant nothing, that it was simply playing with history: a history for which he felt an enormous responsibility.

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Richard Causton described how every facet of *Visage* provokes analysis only to ridicule it, but it is rather that Berio's work *is* its own analysis.⁵¹ To understand Berio's work as the new sounds of an autonomous figure is to miss its importance entirely. Berio's work is inherently and consciously engaged in a dialectical relationship with its experience; the kind of analysis which may satisfy the music of Boulez falls short of capturing the rich complexity of Berio's will. Berio understood, and would often repeat, that 'the most meaningful analysis of a symphony is another symphony'.⁵² 'A theory of poetry,' as Bloom argued, 'must belong *to* poetry, must *be* poetry, before it can be of any use in interpreting poems'.⁵³

NOTES TO CHAPTER 7

¹ Originally published as S. Beckett: *L'innommable* (Paris: Les Éditions de Minuit, 1953); later translated by Beckett and published as *The Unnamable* (New York: Grove Press, 1958).

² Such futility is pertinent to the principal musical influence of the movement, too: Mahler's Scherzo is indirectly related to a tale in which Anthony of Padua preaches to a crowd of fish, only for them to return to their habits unchanged. Mahler set this tale, text from *Des Knaben Wunderhorn: Alte deutsche Lieder*, eds. A. von Arnim and C. Brentano, 3 vols. (Baden: 1805-1808), a collection of folk poems and songs, to music in the song *Des Antonius von Padua Fischpredigt*. The song is a simpler version of the Scherzo; both were completed in the summer of 1893. David Osmond-Smith goes into more detail in *Playing on Words: a Guide to Luciano Berio's Sinfonia* (London: Royal Musical Association, 1985), pp. 40-43; a broader context to Mahler's work with the tale is D. Mitchell: *The Wunderhorn Years* (Colorado: Westview Press, 1975).

³ Berio had considered as an alternative Beethoven's op. 131, the c sharp minor quartet. In L. Berio, R. Dalmonte, and A. Varga: *Luciano Berio: Two Interviews*, trans. and ed. D. Osmond-Smith (New York and London: Marion Boyars Publishers, 1985), pp. 107-108, he described "harmonically exploding" the last three movements of Beethoven's Quartet in C sharp minor, Op.131 - though without quotations, and with "little flags" composed by me instead. The vocal parts would have had a more instrumental character and the text would naturally have been quite different. [...] Translating Beethoven's Op.131 into orchestral terms would have been a very risky operation and, in view of the task in hand, not an entirely justified one.'

⁴ Berio describes 'a river flowing through a constantly changing landscape, sometimes going underground and emerging in another altogether different place'. 'Sinfonia: author's note' (<http://www.lucianoberio.org/sinfonia-authors-note?1683069894=1>, accessed 15 September 2022).

⁵ On various occasions Berio even orientates the Beckett as if to refer to the structure of the Scherzo: 'Yes, I feel the moment has come for us to look back, if we can, and take our bearings, if we are to go on', sounds over the start of Trio I (E11 in the score). The best compilation of such references is in Osmond-Smith: *Playing on Words*.

⁶ Osmond-Smith: 'An inventory of interrelations', *Playing on Words*, pp. 57-71.

⁷ Berio, Dalmonte and Varga: *Interviews*, p. 106.

⁸ *Ibid.*, p. 107.

⁹ We can draw a parallel here to Berio's incorporation of C. Lévi-Strauss: *Le Cru et le Cuit* (Paris: Plon, 1964) into the first movement of *Sinfonia* (see Osmond-Smith: *Playing on Words*, pp. 8-15). Of course, in the third movement, Berio employs such transformational relations within a wider philosophy of history.

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¹⁰ L. Berio: *Remembering the Future* (Cambridge: Harvard University Press, 2006), p. 11. This is essentially Berio's poetics, the publication of the Charles Eliot Norton Lectures he delivered from 1993-1994; it is his most important writing. However, as Marco Uvietta has pointed out in 'Gesto, intenzionalità, indeterminazione nella poetica di Berio fra il 1956 e il 1966', *Rivista Italiana di Musicologia*, No. 46 (2011), p. 199, 'le Lezioni americane testimoniano certamente - e inevitabilmente - una fase 'tarda' del pensiero di Berio [...] non ne autorizza l'interpretazione in quanto *entelechia* del pensiero di Berio, sottratta al suo divenire'. Uvietta's article is necessary reading with respect to Berio's philosophical development during the period 1956-1966.

¹¹ Berio: 'Sinfonia, author's note'.

¹² Berio, Dalmonte and Varga: *Interviews*, p. 167.

¹³ H. Bloom: *The Anxiety of Influence*, 2nd ed. (New York and Oxford: Oxford University Press, 1997); first published OUP, 1973.

¹⁴ H. Bloom: *A Map of Misreading*, 2nd ed. (New York: Oxford University Press, 2003), p. 32; first published OUP, 1975. *A Map of Misreading* was intended as an antithetical completion of *The Anxiety of Influence* (p. xiii).

¹⁵ Bloom: *Anxiety*, p. 120.

¹⁶ *Ibid.*, p. xi. Berio writes in his opening lecture of *Remembering the Future*: 'In music, as in literature, it may be plausible to conceive a reciprocal shifting of focus between the text's supremacy over the reader and the primacy of the reader becoming his or her own text. As Harold Bloom remarked, "you are, or you become what you read" and "that which you are, that you can only read." // The implications of these statements are endless', pp. 3-4. Berio refers to H. Bloom: *Kabbalah and Criticism* (New York: The Seabury Press, 1975), p. 96.

¹⁷ Berio: *Remembering*, p. 31. 'In reality this need is so pervasive and permanent that we are tempted to say that the history of music is a history of translations'.

¹⁸ *Idem.* Compare to Bloom, *Misreading*: "Interpretation" once meant "translation," and still essentially does', p. 85.

¹⁹ Susanna Pasticci touches on Berio's approach to translation in '«In the meantime, we'll keep translating»: the strength of the ethical dimension in the creative thought of Luciano Berio', *Nuove Prospettive*, ed. A. I. De Benedictis (Florence: Leo S. Olschki, 2012), pp. 459-475. *Nuove Prospettive* is recommended reading, a collection of papers presented at a conference on Berio in Siena, 2008.

²⁰ Berio: *Remembering*, p. 78. The third chapter is titled 'Forgetting Music'.

²¹ Bloom: *Anxiety*, p. 120.

²² Berio, Dalmonte and Varga: *Interviews*, p. 53.

²³ Bloom: *Kabbalah*, p. 88.

²⁴ ‘Du geste et de Piazza Carità’, *Entretiens avec Rossana Dalmonte* (Geneva: Contrechamps, 2010), pp. 157-162; first published in *La Musique et ses problèmes contemporains* (Paris: Cahiers Renaud-Barrault, 1963). Translation my own. The article is also available in Italian in *Sequenze per Luciano Berio*, ed. E. Restagno (Milan: Ricordi, 2000), pp. 275-277, and in L. Berio: *Scritti sulla musica*, ed. A. I de Benedictis (Turin: Giulio Einaudi, 2013), pp. 30-36, which includes an edited version from 2000, pp. 472-474. The latter is the best collection of Berio’s writings.

²⁵ ‘Pour être créateur, le geste doit pouvoir détruire quelque chose’. Berio: ‘Geste’, p. 162.

²⁶ ‘The meaning of a poem is just that there is, or rather was, another poem.’ Bloom: *Kabbalah*, p. 122.

²⁷ Berio: *Remembering*, p. 50.

²⁸ *Ibid.*, p. 46.

²⁹ D. Osmond-Smith: *Berio* (New York: Oxford University Press, 1991), p. 64.

³⁰ Berio: *Remembering*, p. 70.

³¹ Berio describes in detail how *Sequenza III* functions in *Remembering*, pp. 68-71. Osmond-Smith describes Berio’s use of text in detail in *Berio*, pp. 64-66.

³² Berio: *Remembering*, p. 70.

³³ As Berio writes in ‘Sequenza III: author’s note’ (<http://www.lucianoberio.org/sequenza-iii-authors-note?1487325698=1>, accessed 15 September 2022), ‘Sequenza III can also be considered as a dramatic essay whose story, so to speak, is the relationship between the soloist and her own voice’.

³⁴ In this context of gestures and solo works, it would be remiss not to mention *Gesti*, written the year after *Sequenza III*. It is appropriate that at this stage of experimentation with gesture, the next step would be recorder, the instrument closest to the voice. Berio composed *Gesti* for Frans Brüggen. Brüggen thought of it as a small *Sequenza* (see F. Brüggen: ‘Berio’s ‘Gesti’’, *Recorder and Music Magazine* (November 1966)). *Gesti* is one of the gems of Berio’s oeuvre.

³⁵ L. Berio: ‘Sequenza VIII: author’s note’ (<http://www.lucianoberio.org/sequenza-viii-authors-note?177677955=1>, accessed 15 September 2022).

³⁶ L. Berio: ‘Sequenza II: author’s note’ (<http://www.lucianoberio.org/sequenza-ii-authors-note?131775360=1>, accessed 15 September 2022).

³⁷ Berio, Dalmonte and Varga: *Interviews*, pp. 37-38.

³⁸ The most comprehensive summary of Berio’s works is Osmond-Smith: *Berio*.

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³⁹ Berio summarises a number of works in *Interviews*; for instance: ‘*Différences* was the first attempt to develop a relationship in depth between an instrumental group and the possibilities of electro-acoustics; with *Chemins V*, on the other hand, I want to make the performance of a clarinet solo interact with the programmed functions of a digital filter’, p. 126.

⁴⁰ Berio: *Remembering*, p. 12.

⁴¹ E. Sanguineti: ‘Poesia informale?’, *I Novissimi: Poesie per gli anni ‘60*, ed. A. Giuliani (Milan: Rusconi and Paolazzi, 1961), pp. 171-172; first published in *Il Verri* (Milan: 1961): ‘gettare se stessi, subito, e a testa prima, nel labirinto del formalismo e dell’irrazionalismo, nella Palus Putredinis, precisamente, dell’anarchismo e dell’alienazione, con la speranza, che mi ostino a non ritenere illusoria di uscirne poi veramente, attraversato il tutto, con le mani sporche, ma con il fango, anche, lasciato davvero alle spalle’. For more on Sanguineti and Berio refer to Osmond-Smith: *Berio*, pp. 70-73, and ‘Voicing the Labyrinth: the Collaborations of Edoardo Sanguineti and Luciano Berio’, *Twentieth-Century Music*, Vol. 9, Issue 1-2 (Cambridge University Press, March 2012), pp. 63-78.

⁴² For instance in *Interviews*, p. 66, or ‘Geste’, p.162, where it is described as a necessary condition of gesture’s creativity. Sanguineti’s “lasciato davvero alle spalle” is a play on “lasciato alle spalle il passato” which more colloquially means “leave the past behind”.

⁴³ L. Berio: ‘The Composer on his Work: Meditation on a Twelve-tone Horse’, *Christian Science Monitor* (July 1968), pp. .

⁴⁴ Berio, Dalmonte and Varga: *Interviews*, p. 31.

⁴⁵ L. Berio: ‘Duetti per due violini: author’s note’ (<http://www.lucianoberio.org/duetti-per-due-violini-authors-note?237685848=1>, accessed 15 September 2022).

⁴⁶ Berio, Dalmonte and Varga: *Interviews*, p. 90.

⁴⁷ L. Berio: ‘Chemins IIb: author’s note’ (<http://www.lucianoberio.org/chemins-iib-authors-note>, accessed 15 September 2022).

⁴⁸ Berio: *Remembering*, p. 45.

⁴⁹ Berio: *Interviews*, p. 148: ‘it is not my intention to preserve the authenticity of a folk song. My transcriptions are analyses.’

⁵⁰ L. Berio: ‘Remarks to the Kind Lady of Baltimore’, *Electronic Music Review*, Vol. I, No. 1 (January 1967), p. 58

⁵¹ R. Causton: ‘Berio’s *Visage* and the Theatre of Electroacoustic Music’, *Tempo*, No. 194 (October 1995), p. 20.

⁵² Berio: *Remembering*, p. 125.

⁵³ Bloom: *Kabbalah*, p. 109.