LUCIANO BERIO'S *SEQUENZA III*: THE USE OF VOCAL GESTURE

AND THE GENRE OF THE MAD SCENE

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Sequenza III was written in the mid -1960s and is widely available for study and performance, but how can this work be defined? Is it a series of sounds, or phonemes, or the anxious mutterings of a woman? Is it performance art or an operatic mad scene? *Sequenza III* could be all of these or something else entirely. Writing about my method of preparation will work to allay some of my own and other performer's fears about attempting this unusual repertory.

Very little in this piece is actually performed on pitch, and even then the pitches are not definite. The intervals on the five-line staff are to be observed but the singer may choose to sing within her own vocal range. The notation that Berio has used is new and specific, but the emotional markings and dynamics drawn from these markings permit a variety of interpretive decisions by the performer. There is a very brief text and no actual melody, so where does one begin?

As a composer, Berio was often responsive to external stimuli. Quotation of his earlier works and the works of others was a common tool of his technique. By comparing *Sequenza III* with other works by the same composer, I will delineate some borrowed features and techniques from his earlier music and from the areas of literature and visual art.

Sequenza III, although available on several recordings, is still not performed very often outside the academic community. There is only a small body of scholarly literature about Luciano Berio. I hope to add to the knowledge about this recently

deceased composer and his music, to create a comfort zone for singers in approaching

this work, to understand the composer's intentions, and to provide a fair representation

of his ideas in public performance.

ACKNOWLEDGMENTS

Luciano Berio (1925-2003) was a composer, conductor, and teacher born on the Ligurian Coast in Oneglia, near Genoa, Italy. He began his musical studies at age six with his father, Ernesto (1883 -1966), and his grandfather, Adolpho (1847-1942), who were organists and composers. His father had attended the Milan Conservatory and had been a composition student of Ildebrando Pizzetti.[1]

In 1944 Mussolini's Republic of Salò had control of Liguria. The nineteen-year-old Berio was drafted into the army. On his first day in training in San Remo, he was given a loaded gun and in trying to learn how it worked, accidentally discharged it. His hand was badly injured and he spent the next three months in a military hospital. He faked his discharge papers and left the army to join the partisans in Como.[2]

Berio abandoned his plan to become a concert pianist because of the accident. Instead, as the war was coming to an end, he began to study law at Milan University and composition at the Milan Conservatory. After one year he dropped out of his law studies in order to devote fulltime to the study of music. He enrolled in the Conservatory in the autumn of 1945.

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[1] Pizzetti (1880-1968) was an eminent Italian composer and teacher. His music represents the Romantic tradition in twentieth-century Italy.
[2] David Osmond-Smith, *Berio.* Oxford Studies of Composers. (Oxford: Oxford University Press, 1991), 3.

Berio had his first opportunity to hear and see works of Darius Milhaud[3], Béla Bartók[4], Igor Stravinsky[5], and Paul Hindemith[6]. In 1946 he heard the first Milanese performance of *Pierrot Lunaire* by Arnold Schoenberg.[7] Berio's interest grew.   He already had a good working knowledge of harmony from his studies with his father and grandfather. To this he wished to add an understanding and facility with counterpoint.

He studied with Giulio Cesare Paribeni at the Milan Conservatory.[8] Berio was not destined to become a contrapuntist in the traditional sense, but, he learned to listen to music and experience it in new ways. From his studies he began to develop an exploratory and inventive mode of perception while dealing with several processes at once.[9]

Berio began to produce more compositions. In 1947 he wrote a *Petite Suite* for piano, which was his first piece to be performed in public. He studied the works of Maurice Ravel[10], Sergei Prokofiev[11], and the older generation of Italian composers. Then in 1948, he decided to study composition with Giorgio

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[3] Milhaud (1892-1974) was an important French composer and teacher.
[4] Bartók (1881-1945) was a Hungarian composer whose style was closely related to his pioneering research in folk music.
[5] Stravinsky (1882-1971) was a great Russian-born French, later American composer, considered one of the masters of 20th-century music, whose works influenced the evolution of music through the emancipation of rhythm, melody, and harmony.
[6] Hindemith (1895-1963) was an eminent German-born American composer and teacher.
[7] Schoenberg (1874-1951) was a great Austrian-born American composer, whose new method of musical organization in 12 different tones related only to one another, profoundly influenced the entire development of modern techniques of composition.
[8] Paribeni (1881-1960) was an Italian music critic, teacher, and composer. He began teaching composition and harmony at the Conservatory in Milan, Italy in 1914.
[9] Osmond-Smith, 4.
[10] Ravel (1875-1937) was an important French composer.
[11] Prokofiev (1891-1953) was a great Russian composer of modern times, creator of new and original formulas of rhythmic, melodic and harmonic combinations that became the recognized style of his music.

Federico Ghedini.[12] Ghedini was famous for his instrumental compositions and his ability to handle the many timbres and textures of the instruments. Ghedini became a major influence on Berio's early work.[13]

Berio was soon to meet another major influence for his musical career. He had been surrounded by singing for most of his life as his father had often taught lessons at home. The younger Berio had accompanied singing classes at home and at the Conservatory. At this time he made much of his living by accompanying or conducting in small provincial opera houses and for studios at the Milan Conservatory. In 1950 one of the singers Berio accompanied was Cathy Berberian (1925-83). Berberian, an American of Armenian descent, was auditioning for a scholarship to study in Milan. Berio and Berberian married a few months after their first meeting. Berberian was the singer who premiered many of Berio's vocal works. These were written with her voice and theatrical abilities in mind.   This will be discussed in more detail later.[14]

Since Ghedini rarely used serial techniques, Berio's interest in them drew him to the works of Luigi Dallapiccola, a fellow Italian whose fluency with the 12-tone technique was by then well established.[15] In 1951 Berio won a Koussevitzky Foundation Fellowship to study with Dallapiccola at the 1952

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[12] Ghedini (1892-1965) was an Italian composer and pedagogue who served as a professor of harmony and composition at the conservatories of Turin, Parma, and Milan. His works evolved from Neo-Classical style to a more advanced contemporary technique.
[13] Osmond-Smith., 5.
[14] Claudio Annibaldi, "Berio" in *The New Grove Dictionary of Music and Musicians 2*, 554-555.
[15] Dallapiccola (1904-1975) was an eminent Italian composer and pedagogue. As a composer he adopted dodecaphonic procedures but added some major innovations i.e. the use of mutually exclusive triads, thematic structure, and harmonic progressions. He excelled in handling vocal lines in the complex, modern idiom.

Berkshire Music Festival in Tanglewood. By then, he had already begun a study

of Dallapiccola's scores and of his use of serial matrices in composition.[16]

As a result of the trip to Tanglewood, Berio happened to be in New York

on October 28, 1952 when the first concert of electronic music was to be

presented at the Museum of Modern Art. Berio became very interested in the

possibilities that electronic resources could bring him. He returned to Milan

determined to explore these possibilities for himself. Dallapiccola had given him a

letter of introduction to Luigi Rognoni.[17] Rognoni served as the director of the

RAI, Radiotelevisione Italiana di Milano, Italy's national radio and television

company. Berio went to work for the RAI and tried his hand at electronic

composition. Berio requested that an electronic studio be built by his employers.

In writing the proposal and gathering information Berio met Bruno Maderna who

was destined to be a close friend and enthusiastic collaborator. [18]

Since 1949, Maderna had been involved in the development of the

Darmstadt Summer School.[19] He was an advocate for many of the new

directions in musical composition. The two men shared many musical interests,

including an interest in the potential of electronic resources. Berio and Maderna

were soon joined by Dr. Alfredo Lietti as technical consultant and Marino

Zuccheri as a technical assistant. The four men opened the Studio di fonologia

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[16] Osmond-Smith, 6.
[17] Rognoni is also the author of *The Second Viennese School: Expressionism and Dodecaphony*.
[18] Osmond-Smith, 12. Maderna (1920-73) was an outstanding Italian-born German conductor, composer, and teacher who was a great supporter of the avant-garde. Working with Berio, he conducted many of the RAI's *Incontri Musicali* concerts to introduce new music to the public.
[19] Darmstadt was an extremely important centre for new music in post-war Europe.

musicale in August 1955. Much of Berio's work over the next decade would be in the field of electronic music, promoted and put together through the auspices of the Studio.[20]

In the meantime, Cathy Berberian's singing career had almost disappeared. After her first performance of Berio's *Chamber Music* in 1953, she gave birth to their daughter, Christina. Berberian devoted most of her time to being a wife and mother for the next few years and planned to return to the stage at some point. In 1958 she re-started her career in Naples with performances of works by Stravinsky and Ravel.

During that year John Cage came to Milan to create *Fontana Mix* at the Studio di fonologia where Berio worked.[21] Often a guest in the Berio home, Cage became quite impressed with Cathy Berberian's voice as she clowned around and sang while cooking and doing housework. She chose some texts, which Cage arranged into a collage. This collage required Berberian to jump from one style to another quite quickly. The piece that resulted from this was Cage's *Aria.* In 1958 Berberian performed *Aria* in Rome combined with *Fontana Mix.* In the summer of 1959 she sang Cage's *Aria* at Darmstadt. She premiered Sylvano Bussotti's[22] *Voix de femme* later that year.[23]

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[20] Osmond-Smith, 11-12.
[21] Cage (1912-92) was a very inventive American composer, writer, and philosopher of ultramodern tendencies.
[22] Bussotti (b. 1931) is an Italian composer whose music shows the influence of Webern's serialism and the music of John Cage.
[23] Osmond-Smith, 60.

Cathy Berberian became Berio's muse and retained that position in his work life even after their divorce and his remarriage. She was one of the most important performers and musical collaborators of the twentieth century. Berberian provided Berio with an enormous vocabulary of vocal sounds, devices, and inflections with which to compose. Their collaboration produced a very flexible and decorative singing style with many vocal effects. Cathy Berberian inspired not only Berio's works, but the works of a generation of composers including John Cage and Pierre Boulez. [24]

According to David Osmond-Smith, while Berberian was developing her distinctive style of vocal theatre, Berio was consolidating an approach to the voice within which individual gesture could contribute something more than anecdotal detail.[25] In 1958, Berio created a piece from a taped reading of James Joyce's *Ulysses.* The result was *Thema (Omaggio a Joyce).*[26]

Berio's primary emphasis in *Thema* was articulation. He grouped words from Joyce's text according to the position in the mouth at which the vowel was articulated. From this he created groups or series of words. He then put the consonant sounds into groups that the human voice would find difficult to articulate quickly, such as voiced or unvoiced plosive sounds. Berio fragmented the text, superimposed other linear texts, and dissolved the first text into phonetic components. This fragmentation and dissolution of the text into its phonetic parts

[24] Boulez (b. 1925) has influenced the course of art music in the second half of the 20th century. He used avant-garde techniques. His music challenges listeners as well as performers. As a conductor, Boulez's approach is highly analytical and he is well regarded by orchestras.
[25] Osmond-Smith, 60.
[26] Osmond-Smith, 60-61.

became a common textual treatment in Berio's later works. In *Sequenza III,*
Berio uses this dissolution or "breaking down" of the words into phonetic
sounds.[27] This technique was also used by James Joyce in his writings, where it
is termed *fragmentation.*

In 1960, Berio returned to the Summer School at Tanglewood; this time as
the teacher. Berberian accompanied him on the trip and made her American
debut performing *Circles (1960),* another of her husband's chamber pieces*.* In his
next piece, *Visage (1960-61)*, Berio dispensed with the use of texts completely.
Instead he asked Berberian to "improvise" a series of monologues, each based
on a repertoire of vocal gesture and phonetic material from a given linguistic
model or language. This was to be accomplished without using actual words
from that language. Just as one might experience in overhearing a conversation
between two foreigners; much could be gathered from vocal gesture and
intonation alone.[28]

There was apparently one recording session at the studio that was
dedicated entirely to laughter. This use of different kinds of laughter appears
later in *Sequenza III.* Only one real word was used in *Visage*: "parole", the Italian
word for "words". Berio built an electronic montage of the vocal sounds. This
recording was later banned from the radio as it was deemed "obscene" by the
government and the RAI management.[29]

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[27] Osmond-Smith, 63.
[28] Ibid.
[29] Ibid., 64.

In *Visage,* Berio had already done away with most language and had asked Berberian to experiment with other vocal sounds. He wanted her to give the sounds "meaning" with her expression, vocal gesture, and colorization. This is very much like what Berio did a few years later in *Sequenza III,* except that in the latter a very brief text by Markus Kutter was also used.[30]

Berio was now being offered a range of opportunities. In the summer of 1961 he taught at Dartington Summer School in England.[31] He taught the spring session of 1962 as a replacement composition professor at Mills College in Oakland, California. In the fall of 1965 Berio began teaching at the Juilliard School of Music in New York City. While there, he began the Juilliard Ensemble in order to encourage the performance of contemporary music.[32]

Berio's six-year hiatus from orchestral composition was apparently well spent in the electronic recording studio. His work with electronic media was surely an aid in his quest to position the emotions, text, vocal gestures, and drama of *Sequenza III* and the many sonic and rhythmic layers of *Sinfonia*. *Sinfonia (1968-69)* has harmonic simplicity despite a rich overlay of verbal, musical, and ideological textures.

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[30] Morton, 170.
[31] In the southwest of England, this college has been the host to a summer music festival since the 1960s. The Amadeus Quartet was begun here.
[32] Osmond-Smith, 28-29.

In his continuing development as a composer, Berio was often responsive to external stimuli. There is a general agreement that quotation has become of central importance to modern music.[33] Berio, like many twentieth-century composers, made considerable use of quotation. He also had a fascination for the visual artist's technique of collage.[34] Berio created a musical/emotional/dramatic collage in *Sequenza III* and in *Sinfonia* by establishing complicated interactions between a variety of sources.[35]

His compositions especially show influences from literature as, for example, James Joyce in *Omaggio a Joyce.* Berio was the Charles Eliot Norton Chair in Poetry at Harvard University during the academic year 1993-94.[36] Berio gave a series of six lectures, entitled "Remembering the Future". In these lectures Berio discussed the relationships between theoretical and practical implications for the future. Two of Berio's Sequenze were performed at each lecture in the series.

In *Sequenza III (1965-66)* and *Sinfonia (1968)* we see Berio's use of a technique in which the text is fragmented into phonetic sounds and thus treats the voice as a "pure timbre".[37] In both these works he employs Joyce's process of verbal fragmentation which leads from verbal to phonetic text presentation.

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[33] Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms.*(Urbana: University of Illinois Press, 2000), 42.

[34] Peter F. Stacey, *Contemporary Tendencies in the Relationship of Music and Text with Special Reference to Pli selon Pli (Boulez) and Laborintus II (Berio).* (New York: Garland Publishing, Inc., 1989), 158.

[35] Osmond-Smith, *Berio*, 117.

[36] Janet K. Halfyard, *Before Night Comes: Narrative and gesture in Berio's* Sequenza III (A paper given at the UEA Music and Gesture Conference, August 2003), 26.

[37] Annibaldi, 556.

9

Sequenza III is based entirely on a 23-word text. Berio divides this text into

phrases, words, syllables, and phonemes (single vowel or consonant sounds). [38]

The text is written in three different ways. Some sounds or groups of

sound are notated phonetically: [a], [ka], [u], etc. The symbols used are taken

from the International Phonetic Alphabet. Some sounds or groups of sounds

appear as they are pronounced in context: /gi/ as in give, /wo/ as in woman, /tho/

as in without, /co/ as in comes, etc. And some words are conventionally written

and pronounced: "give me a few words", etc.[39]

In *Sinfonia* for eight amplified voices and orchestra, composed in 1968-

69, Berio set texts by authors ranging from James Joyce to Samuel Beckett, and

superimposed musical quotations from several classical and romantic works.[40]

The *Third Movement* of the *Sinfonia* borrows material from the *Scherzo* of

Gustav Mahler's *Second Symphony*.[41] The *Scherzo* is overlaid with texts and

brief musical excerpts from other writers and composers. The work has the effect

not only of a visual collage, but, also of a collage of sounds.   Berio's description

of the third movement,

> The Mahler movement is treated like a container within
> whose framework a large number of references is proliferated,
> interrelated and integrated into the flowing structure of the original
> work itself…I would almost say that this section of *Sinfonia* is not so
> much composed as it is assembled to make possible the mutual
> transformation of the component part…If one were to describe the

[38] Osmond-Smith, *Two Interviews*, 95.
[39] Luciano Berio, *Sequenza III per voce femminile* (Austria: Universal Edition, 1966), introductory notes of the composer, NP.
[40] Joyce (1882-1941) and Beckett (1906-1989) were two of Dublin, Ireland's most famous personages, poets, and writers.
[41] Mahler (1860-1911) Bohemian-born Austrian composer and conductor.

presence of Mahler's *Scherzo* in the *Sinfonia*, the image that comes to mind is that of a river, going through a constantly changing landscape, sometimes going underground and emerging in another, altogether different place, sometimes very evident in its journey, sometimes disappearing completely, present either as a fully recognizable form or as small details lost in the surrounding host of musical presences. [42]

Gerhard R. Koch's biography of Berio appears on his publisher's website [http://www.uemusic], and from it, we learn that this composer was a man of broad training and interests. Koch explains that Berio was fascinated by literature of all sorts and was developing a musical language for a "linguistic" music. His fondness of the works of James Joyce, the Irish poet and novelist, demonstrates this clearly.

Joyce was also known for his use of the literary technique, "stream of consciousness." First used in the late 19th century, this technique attempts to evoke subjective as well as objective reality. It reveals a character's feelings, thoughts, and actions, by following the mind of the character, without commentary by the author. It attempts to portray the remote, preconscious state that exists before the mind organizes sensations. Therefore, the re-creation of a "stream of consciousness" frequently lacks the unity, cohesion, and selectivity found in direct thought.

In current usage the term "interior monologue" is often substituted for "stream of consciousness". In his novel *Ulysses,* Joyce further developed this technique as a means of character portrayal. He combined it with the use of

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[42] Luciano Berio, notes to the New York Philharmonic recording of *Sinfonia* on CBS MP 38779. See also Robinson, Lisa, 133-34.

mimicry of speech and the parody of literary styles to create his overall method.[43]

In composing his *Sequenza III,* Berio adapted in musical terms many of the aspects of Joyce's literary technique. The character portrayed seems to be working out something besides merely the meaning of the words of this text. She laughs and whimpers. She is nervous and then dreamy. To create the effect of a chaotic stream, Berio presents a seemingly random gathering of thoughts, feelings, and sensations of the character.

According to Brian Morton, it has been Berio's aim to help the audience listen "anew".[44]   Berio has restored a linguistic purity or directness to music. Many of the titles of his works are deliberately neutral (i.e. *Opera, Sinfonia, A-ronne, Coro*) while others like *Sequenza* are musical essays rather than "conventionally expressive works". *Opera* has no narrative line but is an open meditation on many elements relating to death. In this setting, Berio has restored the original plural meaning of "Opera" as "works".   *Sinfonia* returns to its earlier meaning of "sounding together" as the composer includes multiple musical and literary quotes from several sources and has them performed by eight singers with instruments, all of them using a variety of techniques as they make sound together. [45]

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[43]"Joyce, James Augustine Aloysius," *Microsoft® Encarta® Encyclopedia 99.* © 1993-1998 Microsoft Corporation. All rights reserved.
[44] Brian Morton, *The Blackwell Guide to Recorded Contemporary Music* (Oxford: Blackwell Publishers, 1996), 168.
[45] Morton, 168.

So what does Berio mean by the title *Sequenza*?   The term "sequence" has the traditional meaning of repetition in a single voice of a short musical phrase or a harmonic progression at another pitch level, usually at the second above or below, less often at the third. A sequence is called melodic when the repetition occurs in the melody only. It is called harmonic or polyphonic if similar repetitions occur in all the parts. If the repetitions are made without accidentals or change of key, the sequence is tonal or diatonic. If, on the other hand, the intervals of the model are preserved exactly, the sequence is real. In practice most sequences are of a mixed type called modulatory or chromatic.[46]

Another definition and usage of the word "sequence" is something that repeats itself, has logical order. Thirdly, a *sequentia* in the mass was an untexted extension of the trope. It is believed that this type of sequence derived from long melismas sung in the "jubilis" as part of the "Alleluia", and that the term "prosa ad sequentia" refers to these purely musical additions.[47] Berio explained the title quite simply, "The title was meant to underline that the piece was built from a sequence of harmonic fields (as indeed are almost all the Sequenzas) from which the other, strongly characterized musical functions were derived."[48]

How did *Sequenza III* come into being? The series of *Sequenze* are written for solo instruments and the solo voice. This work is the third in the set of *Sequenze* that Berio created over a period of forty years. Luciano Berio wrote

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[46] Don Michael Randel, *Harvard Dictionary of Music*, 4th ed. (Cambridge, MA: The Belknap Press, 2003), 768.
[47] Ibid., 768-770..
[48] Osmond-Smith, ed., *Luciano Berio: Two Interviews,* 97.

the *Sequenze* in order to work out the relationship between the physical properties of the instrument and the virtuoso capabilities of the performer. This group of works expands the existing vocabulary of what has been formerly thought possible for these specific instruments. Each is for solo instrument or voice and demands technical virtuosity and awareness of the historical relationships between instrument and player, and player and audience.

Luciano Berio's *Sequenze* are solo pieces written for individual instruments (flute, harp, voice, piano, trombone, viola/cello, oboe, violin, clarinet/alto saxophone, trumpet, guitar, bassoon, accordion, and cello). He composed the first *Sequenza* in 1958 and the final one in 2002. Some of this series of works call for other sound sources. In *Sequenza* X the trumpet plays notes into an open piano while an assistant silently depresses different keys in order to alter the resonance.   Despite these exceptions, the *Sequenze* were intended to be virtuoso solos. They could also be heard as complex dialogues between the virtuoso performer and his or her instrument.

One common thread explored by Berio during his career is the possibility of the solo performer to generate musical substance from the unique potential of a chosen musical instrument. He uses gestures that seem unusual to the idiom and connects these gestures to the technique of the performer. His *Sequenze* are not merely essays in virtuosity; each can be seen as a dramatic scene. *Sequenza V* for trombone is comic; *Sequenza VII* for oboe is frantic; and the

clarinet is hopelessly trapped in *Sequenza IX.* Berio's sense of drama is

evident.[49]

Berio wrote about the *Sequenze*:

As well as investigating certain specific technical aspects in depth, in the *Sequenze* I've also tried to develop a musical commentary about the rapport between virtuoso and instrument, disassociating elements of performing behavior, so as to then reconstitute them, transformed as musical unities.[50]

Brian Morton says that the point of *Sequenza III* was not to suggest either a

psychological state of mind or any underlying narrative. He says, "The effect is

as abstract and synthetic as spinning the dial on a night-time radio and sampling

at high speed the disjunct signals and intervening noise of a civilization in

overdrive."[51]

Into what genre does this work fit? Is it a "mad scene", performance art,

melodrama, or something entirely new? Summaries of each of these categories

will lead to an understanding of what Berio intended. This piece requires some

acting. This acting is combined with singing, speaking, and the production of

other sounds.

Let us begin with the mad scene, a scene in which the hero or heroine

goes mad. Usually this madness occurs in dramatic scenes from opera and leads

to tragic results. Temporary madness, whether fake or real, has a long literary

heritage. It was a common occurrence in the *commedia dell'arte* troupes and

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[49] Stanley Sadie and Alison Latham, *Stanley Sadie's Music Guide: An Introduction* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1986), 496.

[50] David Osmond-Smith, ed. *Two Interviews with Rossana Dalmonte and and Bálint András Varga* (New York: Marion Boyars Publishers, 1985), 93.

[51] Morton, 171.

can be traced back at least as far as the Gelosi troupe in Florence in 1589. The

earliest known example is *La pazzia d'Isabella*, named for and performed by

Isabella Andreini with the Gelosi troupe.[52] Mad scenes owe part of their heritage

to *Canto 24* of Ariosto's *Orlando furioso*, a celebrated literary example.*[53]*

The mad scene was a common feature of the Baroque opera seria. In

Georg Frideric Handel's *Orlando* the hero sees a vision of Hell.[54] This vision

leads to a mental disturbance that is characterized in the music by the use of

irregular rhythms. Handel uses the device again in his later operas.

These scenes were even more commonly found in nineteenth-century

opera, and conventional ways of singing alone were not adequate to project the

notion of madness, particularly in operas where all the characters sang. Mad

characters had to break the accepted rules of their own language – the language

of music. They had to sing abnormally or erratically.[55]

There are several very famous examples of the mad scene in the bel

canto era. The most famous of them is that from Gaetano Donizetti's *Lucia di*

Lammermoor.[56] There are other mad scenes in *Anna Bolena* and *Linda di*

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[52] Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 346.
[53] Rosand, 346, 351, 361.
[54] Handel (1685-1759) was a German-born English organist and composer. This giant of the late Baroque Era was the innovator of the English oratorio.
[55] Rosand, 347.
[56] Donizetti (1797-1848) was a famous and prolific Italian composer of opera in the bel canto tradition.

Chamounix also by Donizetti, Vincenzo Bellini's *I Puritani,* and in

AmbroiseThomas's *Hamlet.*[57]

And, one can find satirical examples of mad scenes in such works as Sir

Arthur Sullivan's[58] *Ruddigore* and Benjamin Britten's *Midsummer Night's*

Dream.[59] Madness has continued to be portrayed in opera in the twentieth

century in such works as Richard Strauss' *Elektra,* Alban Berg's *Wozzeck*, Igor

Stravinsky's *The Rake's Progress, and* Britten's *Peter Grimes.*[60] The latter three

are examples of mad scenes for tenor rather than soprano.[61]

In the twentieth century one of the most unusual methods of composition

used by composers to expand the notion of what constitutes music is the musical

"event" or "happening", often called "mixed media" or "multi-media"

performances. These performances combine elements of theatre, music,

electronic media, and other art forms such as dance or visual art.

An example may be found in the collaboration of two well-known

advocates of this concept, Merce Cunningham (b. 1922) and John Cage.

Cunningham was a leading dancer with Martha Graham's group and Cage was

the rehearsal pianist in her studio when they met in 1938. The two men began to

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[57] Bellini (1801-1835) was an Italian opera composer who wrote exclusively in the opera seria and semiseria genres. Thomas (1811-1896) was a French composer and teacher who was a master of melodies in the French style.
[58] Sullivan (1842-1980) was a famous English composer and conductor. He is best known for his work with William Gilbert.
[59] Britten (1913-1976) was a 20th-century British composer.
[60] R. Strauss (1864-1949) German composer and conductor famous for his symphonic poems and operas. Berg (1885-1935) Austrian composer and student of Arnold Schoenberg. His music combined classical clarity of design with very original melodic and harmonic techniques.
[61] Harold Rosenthal and John Warrach, *The Concise Oxford Dictionary of Opera,* 2nd ed.
(London: Oxford University Press, 1979), 298.

17

collaborate on performance in 1940, and by 1948 they taught at Black Mountain

College, a center in Western North Carolina for experimental artists from all

fields. In this setting Cage and Cunningham produced an untitled event that is

considered the model for a wave of "happenings" in the late 1950s and 1960s.[62]

In the 1960s John Cage and Luciano Berio were at the forefront of this

new form of musical expression.   Philip Glass, Robert Ashley, and others

followed them.[63] These composers and performers have been part of the

evolution of the traditional concert towards what is now termed "performance

art."[64]

In the idiom of melodrama, a form that exists between play and opera, one

finds spoken text with background music. For example *Pierrot Lunaire* by

Schoenberg is a melodrama that introduced the use of Sprechstimme. In the

Preface to the score of *Pierrot Lunaire*, Schoenberg provides the following

instructions relative to Sprechstimme:

> The melody given in the Sprechstimme by means for notes is not
> intended for singing (except for specially marked isolated
> exceptions). The task of the performer is to transform it into a
> speech-melody, taking into account the given pitch. This is
> achieved by:
>
> I. Maintaining the rhythm as accurately as if one were singing, i.e.
> with no more freedom than would be allowed with singing melody;

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[62] Sharon Mabry, *Exploring Twentieth-Century Vocal Music* (Oxford: Oxford University Press, 2002), 107.

[63] Glass (b. 1937) and Ashley (b. 1930) are Avant-garde American composers. Ashley pursued the idea of "total musical events" that included gestures, natural human noises, and planetary environment. Glass is best known for his minimalist compositions and his operas.

[64] Mabry, 23.

II. Becoming acutely aware of the difference between singing tone and speaking tone: singing tone unalterably stays on the pitch, whereas speaking tone gives the pitch but immediately leaves it again by falling or rising. However, the performer must be very careful not to adopt a singsong speech pattern. That is not intended at all. Nor should one strive for realistic, natural speech. On the contrary, the difference between ordinary speaking and speaking that contributes to a musical form should become quite obvious. But it must never be reminiscent of singing.

Moreover, I stress the following concerning performances: It is never the task of performers to recreate the mood and character of the individual pieces on the basis of the meaning of the words, but rather solely on the basis of the music. The extent to which the tone-painting-like rendering of the events and emotions of the text was important to the author is already found in the music. Where the performer finds it lacking, he should abstain from presenting something that was not intended by the author. He would not be adding, but rather detracting. [65]

Schoenberg was the originator of this technique, which is notated by either placing an x on the note head or the stem of the note in question. Sprechstimme comes from the tradition of the melodrama. The form of the melodrama derives from such incidental music settings as, for example, Ludwig von Beethoven's *Egmont* and Franz Schubert's *Rosamunde*.[66] Englebert Humperdinck used it in his melodrama *Königskinder in* 1897. [67] Schoenberg used it in *Pierrot Lunaire in 1912* and *Die Glückliche Hand* the following year.

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[65] This translation was downloaded from http://www.colleges.org/~music/modules/pierrot/sprech.html. The original appears in the score in German.

[66] Beethoven (1770-1827) was a German composer of unsurpassed genius whose extraordinary inventiveness brought about an historic change in composing. Beethoven wrote the incidental music for Goethe's play *Egmont*. Schubert (1797-1828) was an Austrian composer with a gift for melody. He was a master of lieder composition. Schubert wrote the incidental music for Helmina von Chézy's play *Rosamunde.*

[67] Humperdinck (1854-1921) was a German composer and pedagogue who is best known today for his opera *Hansel and Gretel.*

Sequenza III does not contain Sprechstimme, but, pieces that follow the melodrama format and pieces that use Sprechstimme set the precedent for the expanded vocal techniques which are used in the *Sequenza III* score.

The piece begins with the entrance of the soprano who is muttering to herself. She is tense at her first appearance then the muttering gradually moves into some singing, speaking (both pitched and unpitched), laughter, nervous laughter, and other sounds. When we look at the vocal line there is really no tune. There is instead an amalgamation of sounds and interior thoughts and feelings, and noises that are a part of everyday life. It is not an uncommon experience to see a professor walking into class muttering to herself. It is not uncommon to hear nervous laughter or hysterical laughter for that matter. The uncommon element is that these sounds are now occurring in one place, in a musical setting, and in front of an audience.

These sounds are not really new sounds in our world, but they are new sounds on the concert stage. Opera of course has depicted laughing, but, usually as a vocal gesture that is more or less a part of an aria's tonic network. In *Sequenza III*, the laughter is isolated by the lack of traditional musical gestures; yet it must remain an important aspect of the vocal chamber performance of this piece.

Many of the sounds take on extra meaning as vocal gestures. A gesture is defined as "a motion of the limbs or body made to express or help express

thought or to emphasize speech…any act or expression made as a sign…"[68]

Where does it come from? When discussing gesture in relationship to contemporary music, it takes on the meaning of a characteristic musical idea used for structural or emotional purposes. A gesture can be any idea or small unit that is intended as a sign or symbol.[69] When asked a question about his use of vocal effects, Berio said,

> I am not interested in sound by itself – and even less in sound effects, whether of vocal or instrumental origin. I work with words because I find new meaning in them by analyzing them acoustically and musically. I rediscover the word. As far as breathing and sighing are concerned, these are not effect but vocal gestures which also carry a meaning: they must be considered and perceived in their proper context.[70]

Drama and emotion are important elements in the performance of *Sequenza III.* The work requires acting. In fact, the opening instructions say that it could be performed by a singer or an actor. Vocal inflection, as noted earlier in Berio's *Visage,* can often give understanding without actual words. Language has a gestural as well as a semantic feature. A verbal utterance conveys conceptual content; gesturally, the same utterance functions as an expressive action. As a physical gesture, a verbal or vocal gesture communicates the attitude, emotion, and intensity of what is being said.[71]

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[68] *American Heritage Dictionary*, fourth ed., ed. by William Morris (Boston: Houghton Mifflin, 1973), 554.

[69] Reed Kelley Holmes, *Relational Systems and Process in Recent Works of Luciano Berio* (UMI: PhD diss, 1981), 6-7.

[70] Osmond-Smith,ed., *Luciano Berio: Two Interviews*, 141.

[71] Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974), 163.

In his book *The Composer's Voice,* Edward T. Cone writes,

If music is a language at all, it is a language of gesture: of direct actions, of pauses, of startings and stoppings, of rises and falls, of tenseness and slackness, of accentuations. These gestures are symbolized by musical motifs and progressions, and they are given structure by musical rhythm and meter, under the control of musical tempo. The vocal utterance of song emphasizes, even exaggerates, the gestural potentialities of its words…in music symbolic utterance *is* symbolic gesture.[72]

There are words in *Sequenza III* and there are many examples of vocal gesture to be derived from the words and the phonemes that are the building blocks of the words. Berio asked Markus Kutter to give him "a few words for a woman to sing". The text actually includes those words plus the following: "a truth allowing us to build a house without worrying before night comes".

The complete text appears in the introductory notes to the Sequenza III:

give me	a few words	for a woman
to sing	a truth	allowing us
to build a house	without worrying	before night comes[73]

The poem is called a "modular" text. According to David Osmond-Smith, its modularity is only intended as a descriptive word for the text's appearance. The nine phrases can be read sequentially, right to left, left to right, or diagonally. The words are never heard in their original sequential order in Berio's setting.[74]

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[72] Cone, 164.
[73] Luciano Berio, *Sequenza III per voce femminile* (Austria: Universal Edition, 1968), notes.
[74] Osmond-Smith, 64.

The text is never actually heard in its entirety. Instead, Berio has segmented the words, the syllables and even the phonemes from the text. The text is scored according to the International Phonetic Alphabet. The International Phonetic Alphabet, created in 1888 by the International Phonetic Association, is a worldwide standardization of phonetic symbols. The Association's purpose was to devise a pronouncing alphabet for the exact pronunciation of all languages.[75] This system is most useful for transliterating speech sounds from one language into the corresponding sounds of another. It is taught in most foreign language diction classes for singers. The individual sounds of vowels and/or consonants are called phonemes. Many composers of the second half of the twentieth century have discovered the usefulness of the IPA, as, for example, George Crumb's *Book of Madrigals* and Tan Dun's *On Taoism*, which requires the orchestra to sing using phonetic symbols.[76] Since most singers are familiar with the IPA, it could be used to depict sounds that were not necessarily related to a specific poem or text or words.[77]

The value of this phonetic alphabet from a musician's point of view is the IPA's ability to clearly and accurately notate sounds of speech in many

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[75] Evelina Colorni, *Singers' Italian: A Manual of Diction and Phonetics* (New York: G. Schirmer, Inc., 1970), 2.

[76] Crumb (b. 1929) is a distinguished and innovative American composer. Tan Dun (b. 1957) is a conceptual and multifaceted composer/conductor of Chinese heritage now living and working in the U.S.A.

[77] Mabry, 107.

languages. Another positive aspect of using the IPA is the existence of a pre-

determined set of notational devices for specific sounds.[78]

Berio described his methods in an interview with Rossana Dalmonte:

> I sifted through Kutter's text using different criteria of segmentation. The first…distinguishes words, fragments of words, syllables and phonemes (consonants and vowels)…words tend to group themselves in series of two, three, or five: the largest significant unit always being a phrase of Kutter's text this is made up in this way. Whereas a succession of word-fragments will never be set out so as to form significant phrases. A succession of syllables won't produce words and, finally, the multiplication of phonetic elements will never lead to the constitution of syllables or other more complex elements. So the text, segmented into its smallest elements(phonemes), its largest elements (five-word phrases), and the various stages in between—all combined in a very mobile fashion—rotates continuously about itself: it is its own text and context. The text will never appear in its complete form…all its elements survive the "devastation" and they're all present and take part in different ways….
> …there is an almost regular alternation between the "spoken" (everyday gestures of speech) and the "sung" (including various ways of singing)…(and also a certain number of timbre modulations and of sound from outside the vocal tract) that there's never a real opposition between speaking and singing, but rather an extension and transformation of one into the other…you even get an impression of simultaneous speech and song…the most obviously virtuoso element in *Sequenza III* is the extreme mobility of vocal characteristics, and the speed of transition…
> …A further criterion of segmentation is provided by the expressive indication that accompany, and dramaturgically condition, the performance…[79]

Berio treats the text as a combination of syllables, phonemes, and

eventually words and phrases. The sounds do not follow the pattern of the

original modular text, but appear as single words or in different combinations of

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[78] Osmond-Smith, 64.

[79] David Osmond-Smith, ed. *Luciano Berio: Two Interviews,* 95-96.

words. The first word to be heard on a pitch is "woman". This is followed by "give me a few words for a woman".

Other words and textual phrases appear throughout the piece. The word "truth" appears only once. This appearance is midway through the piece on the lowest pitched sound of the entire selection. The final phrase of the text to be heard is "allowing before night comes to sing". Not until this point in the work is there an indication of a time limit. This is the first appearance of the phrase "before night comes".   It is hard to tell whether the muttering female who walks out onto the stage is stressed by her search for truth, or by the time limit placed on her by the text's words "before night comes".

There is little information available about Markus Kutter, the poet responsible for the text of *Sequenza III*. There is a Swiss marketing entrepreneur by that name who apparently was in Italy at the right time to be the poet. In 1957, Markus Kutter (b. 1925) wrote an experimental novel, *Schiff nach Europa [Ship to Europe],* which is an exercise in styles: conventional narrative, play script, conversation that becomes loud argument, newspaper journalism. Karl Gerstner did the graphic design for this book.

Gerstner and Kutter worked together at Geigy, a Swiss pharmaceutical company, where Gerstner was the designer and Kutter the public relations officer. They published the first square book, which was considered quite radical in the 1950s. The design team added Paul Gredinger, an architect whose chief interest was in electronic music. The three formed GGK (Gerstner, Gredinger,

and Kutter) in 1962 and it grew into a very influential advertising agency in Basel, Switzerland.[80] I have found a P. Gredinger listed on a program of the first concert broadcast of the first electronic music studio at the Westdeutscher Rundfunk in Cologne in 1954.[81] This leads me to assume that the Markus Kutter of *Sequenza III* fame may be the same man.

The sense of time is created by the score being divided into ten second intervals. The text is first heard as phonemes – to, co, us, for, be. Then the words – sing, to, me – in rapid succession. The first word on a pitch is "woman" at about 65 seconds into the piece. Thus, one minute into the piece, we hear the first actual pitch. The first sung phrase occurs at approximately two minutes – not a number of measures into the score – "give me a few words for a woman".

Cathy Berberian was the inspiration for the composition. She has two recordings of the piece which are quite different from each other. The instructions make it clear that there is not a single way to perform this work, even its originator took a new look and a new tempo the second time. The recordings are useful, but continuing a deeper look into the workings of *Sequenza III* must start with the composer's notes or directions. The notes that accompany the score read as follows:

> The performer (a singer, an actor or both) appears on stage already muttering as though pursuing an off-stage thought. She stops muttering when the applause of the public is subsiding; she resumes after a short silence (at about the 11" of the score). The

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[80] Http//www.eyemagazine.com p. 2 of 3.
[81] Reginald Smith Brindle, *The New Music: The Avant-garde since 1945* (London: Oxford Univ. Press, 1975), 104.

vocal actions must be timed with reference to the 10" divisions of each page.

Although the borderline between speaking and singing voice will often be blurred in actual performance, the vocal actions written on one line (a) are "spoken" while those written on three or five lines are "sung". On three lines, only relative register positions are given (b); dotted lines connect notes of exactly the same pitch (c). On five lines (d) precise intervals are given, but their pitch is not absolute: each sequence of intervals (between "spoken" sections) can be transposed to fit the vocal range of the performer; dotted lines indicate that the change of vocal colors on the same pitch must occur smoothly and without accents (e).

The text is written in different ways:
1) Sounds or groups of sounds phonetically notated: [a], [ka], [u], [i], [o], [ø], [ait], [be], [e], [ ], etc.
2) Sounds or groups of sounds are pronounced in context: /gi/ as in give, /wo/ as in woman, /tho/ as in without, /co/ as in comes, etc.
3) Words conventionally written and uttered: "give me a few words", etc.

Sounds and words lined up in parentheses as must be repeated quickly in a random and slightly discontinuous way.

Groups of sounds and words in parenthesis as (to me…), (be/lo/…), (/co/ta/…) etc. must be repeated quickly in a regular way. At 15" of the score, for instance, (to me…) to is equivalent to: to me to me to; at 30", ([e] [a]…)[a] is equivalent to [e][a][e][a][e][a]; at 1' the group (/ta/[ka]be…) must be repeated as many times as possible for about 2".

L.   Laughter must always be clearly articulated on a wide register.

[ʔ]   = bursts of laughter to be used with any vowel freely chosen

⌻   = mouth clicks

Ѧ   = cough

ЏЈ   = snapping fingers gently

+   = with mouth closed

o, o——┐= breathy tone, almost whispered

←o-	= breathing in, <u>gasping</u>
≋	= tremolo
$\overset{d}{≋}$	= dental tremolo (or jaw quivering)
⌇⌁	= trilling the tongue against the upper lip (action concealed by one hand)
$\overset{+++}{≋}$	= tapping very rapidly with one hand (or fingers) against the mouth (action concealed by other hand)
(hm)	= hand (or hands) over mouth
(hm)⌇	= moving hand cupped over mouth to affect sound (like a mute)
(hd)	= hands down

Hand, facial and bodily gestures besides those specified in the score are to be employed at the discretion of the performer according to the indicated pattern of emotions and vocal behavior (tense, urgent, distant, dreamy, etc.). The performer, however, must not try to represent or pantomime tension, urgency, distance or dreaminess but must let these cues act as a spontaneous conditions factor to her vocal action (mainly the color, stress and intonation aspects) and body attitudes. The processes involved in this conditioning are not assumed to be conventionalized; they must be experimented with by the performer herself according to her own emotional code, her vocal flexibility and her "dramaturgy".[82]

The composer stated in an interview with Rossana Dalmonte that

Sequenza III is,

…a sort of "three-part invention" (segmented text, vocal gesture and "expression") in which there is simultaneous and parallel development of three different aspects that are partially alien to one another, but that interfere, intermodulate and combine into a unity…The germ of *Sequenza III* was already there in *Thema (Omaggio a Joyce),* while *Sequenza III* contains the germ of…*A-Ronne*…[83]

Laughter seems to be the pivotal expression around which everything else

revolves. There are more than forty emotive suggestions that pivot around

different types of laughter.

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[82] Luciano Berio, *Sequenza III per voce femminile* (Austria: Universal Edition, 1966), Notes.
[83] Osmond-Smith, ed., *Luciano Berio: Two Interviews*, 96-97.

An alphabetical listing from the score follows: anxious, apprehensive, bewildered, calm, coy, distant, distant and dreamy, dreamy, dreamy and tense, echoing, ecstatic, extremely intense, extremely tense, fading, faintly, frantic, frantic laughter, gasping, giddy, impassive, increasingly desperate, intense, joyful, languorous, muttering, nervous, nervous laughter, noble, open laughter, relieved, serene, subsiding, tender, tense, tense laughter, tense muttering, urgent, very excited and frantic, very tense, whimpering, whining, wistful, and witty. [84]

All these emotions occur in less than ten minutes and some occur more than once.   Thus, the segmented text is presented along with directions for expression and together they help to create the vocal gesture. Perhaps Berio was imbuing his "three-part invention" with multiple emotions as a salute to the Baroque Era's Doctrine of Affections.

These join various vocal characteristics of the previous segmentation. The emotional stages pass very rapidly, though they also return, and they reinforce in "an allusive rather than a concrete fashion the gestural character of each instant. Berio also said "simultaneous and parallel development of three different aspects that are partially alien to one another, but that interfere, intermodulate and combine into a unity…"[85] are exploded in many different directions by the musical elaboration.   What develops is essentially a new kind of counterpoint. The

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[84] Luciano Berio, *Sequenza III per voce femminile* (Austria: Universal Edition, 1966), Notes.
[85] Osmond-Smith, *Two Interviews,* 96.

interplay of text or portions of text, vocal gesture, and expression are the motives

that are the building blocks of this new kind of counterpoint.

In her writings, Professor Janet Halfyard of Birmingham University in

England suggests two very interesting things about the text. First, the words that

are notated as pitched or sung sounds may be mapped as follows:

60"	a woman
1'50	give me a few words for a woman
3'50	to sing
4'20	a truth
6'10	to build a
6'20	a few words before
6'35	to sing before night
8'15	allowing before night comes
8'35	to sing

Second, that what is of real interest and perhaps significance, is the text from

Kutter's original poem that is <u>not</u> sung and, in fact, never appears in the piece

though it does appear in the poem, namely "without worrying".[86]   Berio's

omission of these words explains what is happening. The singer in *Sequenza III*

is going through an enormous barrage of emotions because she is worrying.

Professor Halfyard also notes that the final phrase of the text heard

on pitch is the text that sets the mood and therefore explains the tension and

stress of the singer. The phrase "before night comes" only appears in the final

line of the score. The time limit created by the deadline time of this phrase is

probably the cause of the worry. Halfyard argues that this missing textual phrase

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[86] Halfyard, 16.

is the key to the dramatic meaning of the *Sequenza III*.[87] My performance is based on this interpretation as set forth by Halfyard.

Cathy Berberian is still an inspiration through her compositions and especially through her recording. She is the leader of a new school of singing which included Jan DeGaetani.[88] Until her untimely death, Cathy Berberian gave Berio's music and that of other composers a truly dramatic presence on the stage. She was said to be especially fond of purple dresses and her stage persona and physical charisma charmed the audience before she ever sang a note. [89] In a review of her October 25, 1966 concert at Carnegie Recital Hall for The New York Times [page 41, column 6], Howard Klein said,

> If all avant-garde concerts were as much fun as the one Cathy Berberian put on last night at Carnegie Recital Hall, a public might develop. This was not the childish kind of fun usually practiced by avant-garde pranksters who break up violins and paint pianos. The concert was strait-laced in its professionalism, but out of the musical ideas emerged mood, atmosphere and genuine humor…Miss Berberian covered the vocal line with a wide range of colors, emotions and high and low notes. Her voice goes from a contralto register to coloratura with no trouble.

Berberian said of *Sequenza III:* It is "like an X-ray of a woman's inner life". Perhaps it was an X-ray into Cathy Berberian's life. She and Berio had already separated when he composed this piece. When interviewed for the notes of a recording Berio said,

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[87] Halfyard, 17.
[88] Reginald Smith Brindle, *The New Music: The Avant-garde since 1945* (London: Oxford University Press, 1975), 165.
[89] Morton, 169.

I like to suggest that behind *Sequenza III (and Sequenza V as well)* lurks the memory of Grock, the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of Teatro Cavour in Porto Maurizio and understood him. Like everyone else in the audience—I suppose—I didn't know whether I should laugh or cry and wanted to do both. After that experience I stole no more oranges from his garden.[90]

In his book, *Alternative Voices*, Istvan Anhalt describes what happened when he asked Cathy Berberian about Grock: "At first she looked somewhat puzzled, and then she tried to document the analogy, but without full success."[91] In fact, Berio is quoted as saying that "…*Sequenza III* is not only written <u>for</u> Cathy but is <u>about</u> Cathy."[92] [Emphasis is not Berio's but the author's.]

Sequenza III is definitely a product of the 1960s. It was written when Berberian and Berio had separated and Berio was living with Susan Oyama, a brilliant young psychologist. Even with that, Luciano Berio wrote and dedicated *Sequenza III* for his ex-wife, the singer Cathy Berberian. I believe that the piece <u>is </u>about Cathy Berberian and her state of mind under the stress of her failing marriage to Berio. As the *Sequenza III* opens, the singer is stressed as she searches for the "truth", which she locates in the very center of the piece. Then

[90] Luciano Berio, *BERIO: Visage, Sequenza III, Circles, Cinque Variazioni, Program notes contain quotes of the composer. (*TMK Candide: CE 31027). LP compatible stereo recording.
[91] Istvan Anhalt, *Alternative Voices: Essays on Contemporary Vocal and Choral Composition* (Toronto: University of Toronto Press, 1984), 272.
[92] Osmond-Smith, *Two Interviews*, 94.

she is stressed by having found this "truth". She is "worrying" throughout the piece and in the end she returns to what she knows best—"to sing."

This very personal work has a cathartic effect on the singer who takes the time to prepare the piece, who lives with the piece long enough to love it, and who is willing to not only follow the emotive markings, but to experience them for herself. This work could be the anthem of our age: an overstressed female muttering, wandering, laughing nervously, and speaking incoherently. It may be more appropriate now than in the mid -1960s.

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