

before: a bigger gesture than he could have risked in 1969, but giving a taste of the grander music he has written since – most of all, the still unperformed Symphony, which was the logical, climactic outcome of features that first appeared in *The Black Tower*.

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## LETTERS TO THE EDITOR

from RUDY SHACKELFORD

Maestro Roman Vlad implies in his 'Footnote' (TEMPO 116) to my article 'Dallapiccola and the Organ' (TEMPO 111), that I am a proponent of the kind of analysis which seeks to reduce a work of art to its material constituents, through the unfeeling application of a rigorous rationality. Nothing could be further from the truth! And yet, I do hold that a critic cannot communicate a just appreciation of the aesthetic essence of a work ('che cosa è', in the original Italian publication of Maestro Vlad's footnote in *Nuova Rivista Musicale Italiana*), without having accurately answered all the questions concerning its structure ('alla conoscenza di come . . . è fatto').

I frankly cannot understand the necessity for a distinction between 'original series' ('serie originaria') and 'fundamental series' ('serie fondamentale'). By introducing such a dichotomy, Maestro Vlad becomes involved in the same sophistry and gratuitous complication that he rightly disparages in his 'Footnote'. I discovered one, and only one, twelve-note series in the *Quaderno Musicale di Annalibera*. As Maestro Vlad correctly points out, it is not immediately possible to determine precisely the order of the tones, until their linear presentation in the third movement, 'Contrapunctus Primus'. Nevertheless, the 'vertical'—i.e., chordal—manifestation of the series in the first two movements, 'Simbolo' and 'Accenti', and the deviation of the tenth tone in 'Accenti', do not give the critic the authority to publish an incorrect series when the analysis of the nine remaining movements demonstrates what the correct series is! In my estimation, Maestro Vlad's 'serie fondamentale' was an hypothesis proved erroneous: therefore, in accordance with 'scientific method', it should have been rejected, not published.

I consider it no more than my duty to have produced an analysis of the *Quaderno* which Dallapiccola could call (in a letter to me dated 7 June 1970) 'accuratissima'. That he went further, and thanked me for 'all amore che Ella porta alla mia opera' is, of course, the highest compliment a student of Dallapiccola's music could receive. Though it was never my privilege to meet Maestro Dallapiccola personally, I cherish the unstinting generosity and patience which he demonstrated throughout our collaborative effort to transcribe the *Quaderno Musicale* for organ. After all (as he wrote to me in thanks on 11 March 1970), 'Senza l'amore, anche la massima competenza sarebbe sterile'.

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