THE VINCENZO VITALE PIANO SCHOOL: MYTH OR METHOD?

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ABSTRACT

The Vincenzo Vitale Piano School (VVPS) is unique among piano schools. It was formed in 1928 by Vincenzo Vitale (1908-1984) whose teachings have persisted to this present day. Its distinctiveness is marked by its conception of interpretation and technique as fundamentally indivisible and its physiologically grounded approach to piano playing. There are, however, as many facts as myths about the School in circulation. Given the fragmented state of knowledge about the School, it is a research priority to demystify the School and develop an accurate and pedagogically useful account of its methods.

The oral, practice-centred approach inherent to the School's pedagogy, although well- suited to the cultivation of pianists whose practice followed the School's guiding principles, proved ill-suited to the reliable promulgation of this knowledge beyond the School's early cohorts. The fractured state of knowledge on the School's identity, values, principles, and practices created the risk that this knowledge could be lost altogether.

It is the aim of this investigation to contribute to the knowledge and understanding of the VVPS through an examination of its identity, values, principles and practices. Such an investigation is intrinsically interdisciplinary, and, to this end, this research employs and triangulates findings gleaned through a qualitative and multidisciplinary approach.

Through the use of the Ferrari Model (2019), this investigation has demonstrated that the VVPS is a dynamic living reality, not a myth.

DECLARATION

This statement declares that:

1) This thesis has been submitted in the fulfilment for the requirements for a Doctor of Philosophy at the University of Melbourne.
2) This thesis comprises only my original work toward the Doctor of Philosophy except where indicated.
3) Due acknowledgment has been made in the text to all other material used.
4) This thesis is fewer than the maximum word limit in length, exclusive of tables, figures, bibliographies, footnotes, appendices; this thesis is 88,868 words.
5) Professional editor Dr Anya Lloyd-Smith provided editorial assistance in accordance with the *Australian Standards for Editing Practice (D - Language and Illustrations)*.

ACKNOWLEDGMENTS

I have never met Maestro Vitale in person, but his figure has become part of our family. His presence in our household has been such that both my daughters presented on the Vincenzo Vitale Piano School during elementary school. Collecting the material of this really great figure in every sense, has been a life-long experience. It may be said that I have, at last, found my teacher.

I would like to thank my lovely supervisor, Neryl Jeanneret, who never stopped believing in me, even when I did. With a special thanks to second supervisor, Rosalind Hurworth, who taught me all I know about methodological research and who is greatly missed.

Professional editor Dr Anya Lloyd-Smith provided editorial assistance in accordance with the *Australian Standards for Editing Practice*, for which I am very thankful.

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At last, after decades of research on the VVPS – I have completed my mission.

DEDICATION

This thesis is dedicated to my husband, Daniele Ferrari, with whom I share my heart and soul, and to Professor Renato Di Benedetto, for having put me on the wondrous path of music history

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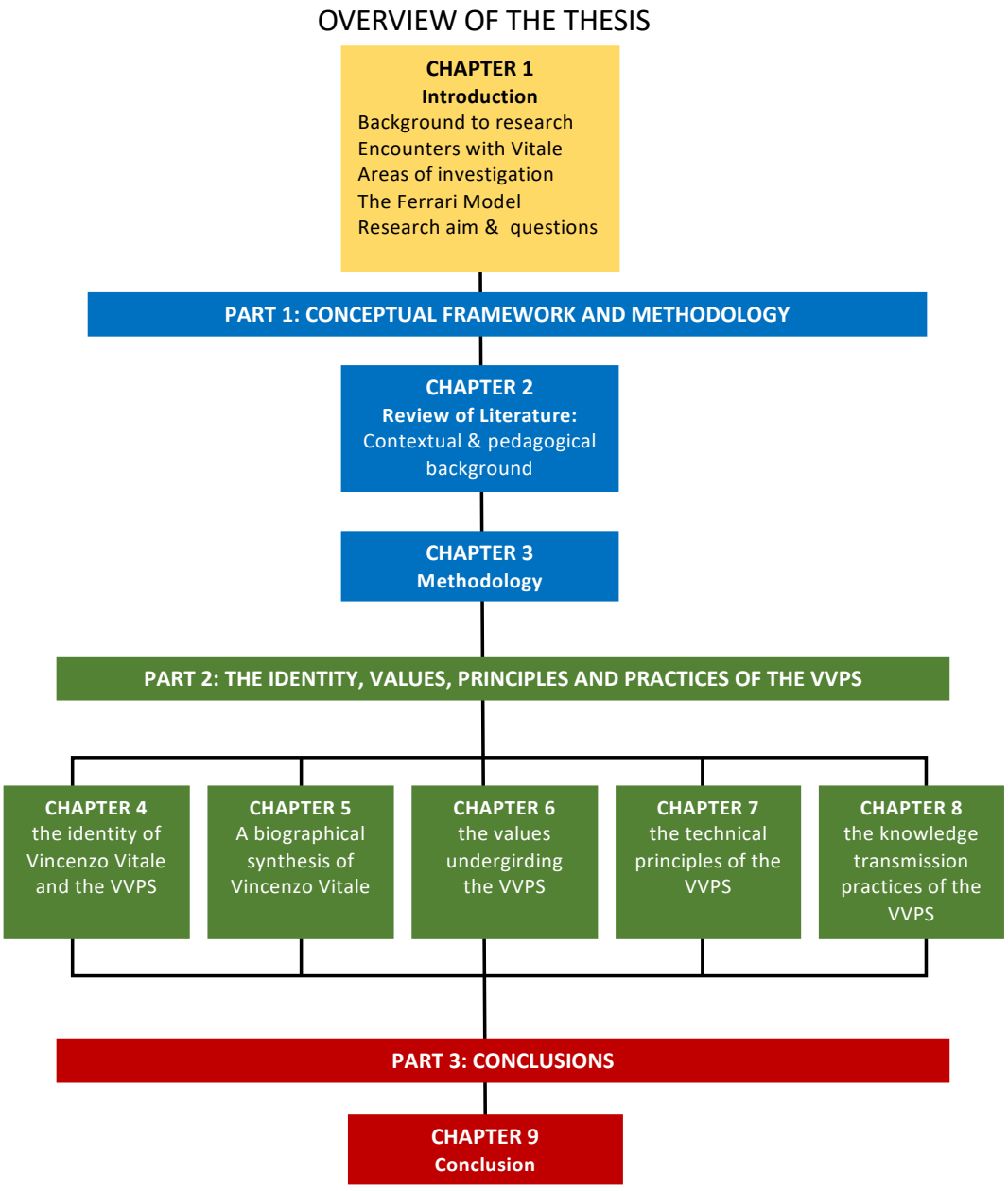
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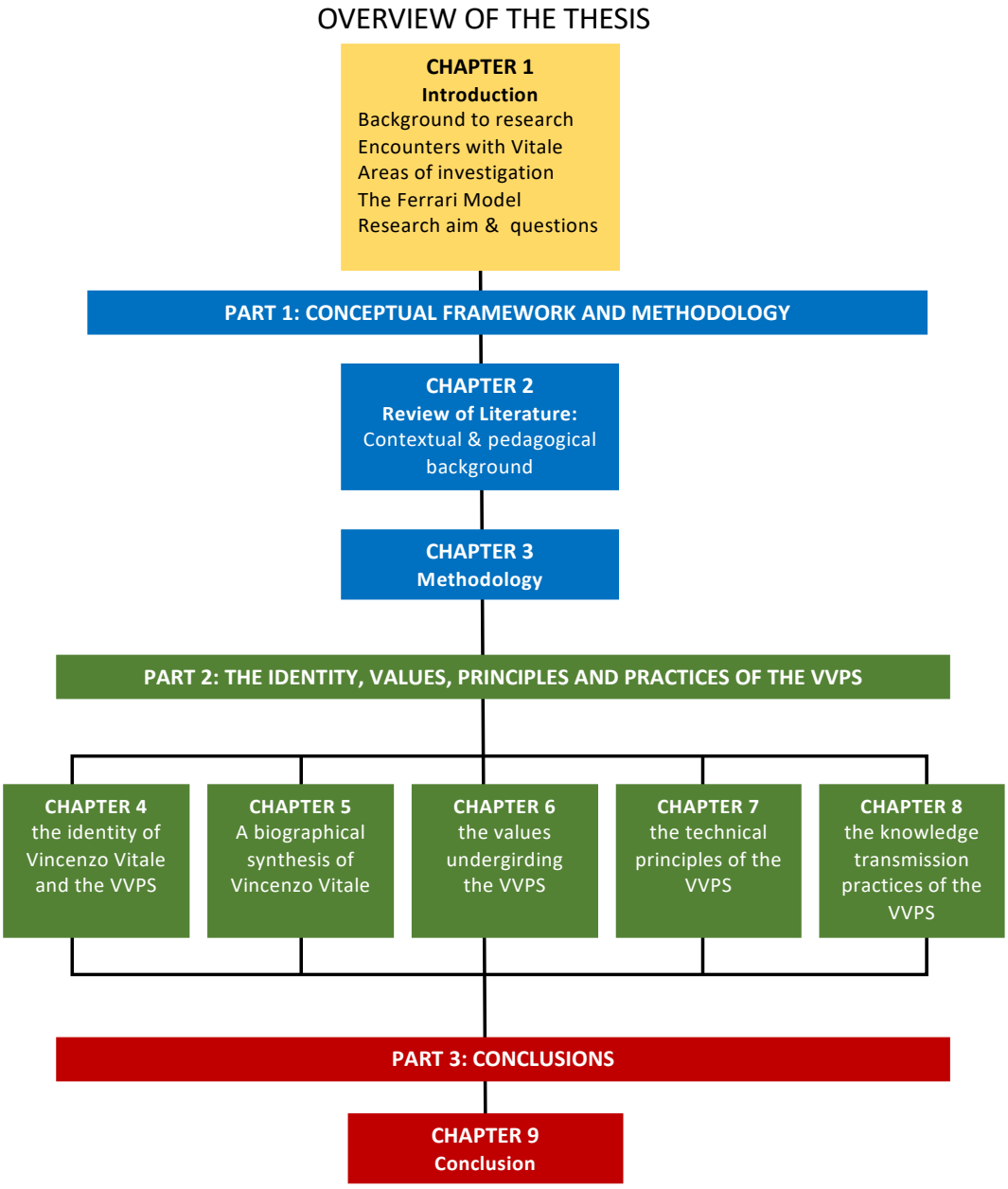
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OVERVIEW SCHEMATIC OF THE THESIS



1 CHAPTER I—INTRODUCTION

1.1 BACKGROUND TO THE RESEARCH

It is "good medicine," write Miles & Huberman (1994, p. 11), for an author to state "what he or she intends as 'real' within a phenomenon; what can be known; and how social facts can be faithfully rendered". Thus, a sketch of my personal stake in, and perspective on the Vincenzo Vitale Piano School (VVPS) is warranted. My personal discovery path of the VVPS was guided by a wish to unearth the particularity of the sonority produced by the School's pupils, the rationality of the Vitalian method of teaching and the philosophical and spiritual underpinning of the VVPS.

1.1.1 Finding a Teacher: First Impressions

My first encounter with the VVPS occurred in Melbourne, in 1984. I was a piano student searching for a teacher and a training method that would give me the technical tools to interpret music and express my inner world. During a three-day masterclass, I was completely amazed by the sonority, logic, and precision of instruction delivered by Michele Campanella, one of Vitale's main disciples. What I heard and saw was remarkably similar to Daniel Barenboim's playing; my piano-playing ideal at the time. Years later, I discovered that Barenboim and Campanella had respectively been taught by Vincenzo Scaramuzza and Vincenzo Vitale; teachers that were both deeply steeped in the tradition of the Neapolitan Piano School.

After accepting my request to play for Campanella in 1984, I attended a second masterclass in 1986, and in 1987, I attended Campanella's ten-day seminar at the Accademia Chigiana (Chigiana Academy) in Siena, Italy. My purpose in attending the

seminar was to participate and witness to a high standard piano playing, to be introduced to the Vitalian method of training, and to decide whether I wanted to become a Vitalian student. To become a Vitalian student, according to Vitalian teachings, I would have to re-train myself to play the piano, starting from zero. This choice meant that to pursue the Vitalian Method I needed to wipe my previous ten years of training and knowledge of piano playing. I accepted.

Undoubtedly, this was a courageous decision because, as Vitale expressed in an interview, "to dismantle [a student's playing] is easy but to reconstruct it is improbable" (Valori, 1983a, p. 5). Choosing a Vitalian teacher who would deconstruct and re-forge me as a pianist and a musician became quickly problematic. Campanella was no longer teaching regularly, and Vitale, considered by many as "the best Italian piano teacher of the second half of the 20th Century" (Basso, 1984, line 7) died in 1984. In 1986, I asked Campanella to advise me as to where in the world I could find a teacher with whom to proceed with my piano studies. His immediate response had startled me — "the teacher is dead." Campanella had then suggested that I pursue my studies with Massimo Bertucci, a piano teacher of the San Pietro a Majella Conservatorium in Naples. Bertucci is a first generation Vitalian disciple and has consistently been regarded by the Vitalian cohort as Vitale's rightful pedagogical successor.

1.1.2 My Observations at the San Pietro a Majella Conservatorium

During my study as a full-time student at the San Pietro a Majella Conservatorium (The Conservatorium) from 1988 to 1990, my initial impressions of the Vitalian sonority and the technical and interpretative skills of its pupils were confirmed. To my surprise, every student played the piano at virtuoso standards, not just the talented or the gifted. A common metaphor heard in Vitalian classes was that even the

chairs could play. The corridors of the Conservatorium were filled with torrents of scales, octaves and double thirds. The bête noire of pianists were, for us, basic skills. The students seemed to know what technique was necessary to play any repertoire and how to develop it. They knew how to practice. No short-cuts of any sort were permitted: no comfortable fingering, adjusting (changing the musical score to fit the student), or rubato (variation in tempo) were to be used to compensate for a dearth of skills.

Although practice time involved a prodigious quantity of technical work, lessons were focused mainly on repertoire, specifically, on how to read and interpret the score correctly. Each dynamic and expressive sign, as well as the duration of the notes, were religiously followed. Knowledge and adherence to the tempo, rhythm, and, above all, the climax—the agogic point of the musical piece, forming the point of arrival of the music —were the key to understanding music. For Vitalians, I quickly discovered that the interpretation of the score begets sound production which in turn begets piano playing in its entirety. This idea will be a recurring theme throughout this thesis. In Bertucci's lessons there was no discussion of theories about piano technique or interpretation. There was no history of the pieces we were performing and no discussion regarding the origins and development of our piano practices. Bertucci's teaching was marked by the total absence of declarative conceptual or cultural knowledge.

In fact, upon my arrival in 1987 at the Chigiana Academy in Siena, Campanella insisted that I simply attentively listen and observe during the course and that I neither judge nor question. It seemed accepted that through complete immersion in the tacit knowledge offered by the Vitalian School, one could make their way towards the profound and vast knowledge it could offer. An important Vitalian tenet was the notion of suspended judgment as a means to allow the mind to be fully receptive to the teachings of the School. This notion appears to be congruous with established

psychological research that suggests in the early stages of the creative process, the assimilation of fresh concepts is facilitated by the adoption of psychological attitudes which reject habitual mental associations and patterns of thought (Amabile, 1983). Bertucci offered little verbal explanation, suggestions, or corrections during lessons. The immensity of pedagogical content was imparted to students during performance, at times in conjunction with him playing the right or the left-hand part on higher octaves on the keys. He would also teach through touching the hand or the arm of the student in specific places so as to draw attention to which muscles needed to be released. I had noticed that students all seemed to accurately know the meaning of the teacher's suggestions.

1.1.3 The Two Central Principles of the VVPS

Piano practice was the designated Vitalian mode of knowledge transmission whereby learning occurred through imitating the teacher who held the status of ultimate role model. Students would learn how to produce specific types of sonorities, how to read the score, how to move at the instrument and how to practice their skills by engaging with how the teacher embodied that knowledge. There were very few verbal explanations. The concepts were rendered explicit through embodied knowledge and were accompanied by the use of very concise and precise terminology. This style of knowledge transmission served to develop a student's awareness of a two-fold sensory experience, the development of which would enable them to exercise a scrupulous mastery over their playing. Assimilation of Vitalian technical concepts such as the correct use of the weight of the arm complex and the correct articulation of the fingers through exercises such as the *caduta d'avambraccio* (the free-fall of the forearm) occurred through a focus on the tactile experience of playing the piano. Assimilation of

the distinctively Vitalian aesthetical conception of *il suono* (the particular sound required by the repertoire and desired on the piano) occurred through a simultaneous and intense focus on the audible experience of playing the piano. I would later learn that this dual focus on the tactile and the audible provided the foundation for the two central principles of the VVPS (Ferrari, 2009b).

The first principle of the VVPS is that technique and interpretation are pedagogically inseparable (Ferrari, 2005). The connection between the two results from the notion that the production of the Vitalian *suono* requires a profound understanding of its relational context. As I learned from my studies, the desired Vitalian *suono* was the right sound, in relation to the right technical movement, in relation to the correct reading of the musical text. The general perception among students in my cohort was that we were acquiring technical skills in addition to acquiring an understanding of *il buon gusto* ("the right and good musical taste"). As will be explored in chapter 6 of this thesis, the Vitalian ideal of the *buon gusto* encompassed the school's artistic, aesthetic and philosophical values. To play well as a Vitalian, one had to practice technique with interpretation towards the attainment of the *buon gusto* ideal of *suono.*

The second principle of the VVPS is that the production of sound on the piano is always the result of a combination of two forms of technique: the weight technique (*la tecnica di peso*) and the percussive technique (*la tecnica percussiva*) (Ferrari, 2005). It is always the result of a combination of both because the finger is only physiologically capable of two actions on the keys of the piano: a sustaining action (the sustainment of the weight of the arm complex by the finger on the keys) and a percussive action (the suspension of the weight of the arm complex allowing the finger to percuss the keys) (Ferrari, 2009a). A fundamental corollary of this principle is that there are only two possible sound typologies producible by the instrument: the *cantabile* sound (warm,

round and legato) achieved through use of the weight technique and the *brillante* sound (sparkling and detached) achieved through the use of the percussive technique (Ferrari, 2005).

The two central principles of the VVPS became, in time, second nature as an embodied language of expression. No one, including me, felt the need to question the development or history that was the foundation of our teaching. The results spoke for themselves. Since the VVPS has primarily focused on the transmission of embodied knowledge, that knowledge has remained embodied and has thus far lacked written elaboration, which has effectively excluded it from an academic debate.

1.1.4 VVPS Membership

Although there was a substantial amount of solitary practice, and despite the typically individualistic attitude of the pianistic field, students felt part of Bertucci's class and even more, part of the VVPS. The cohesion of the group was predicated on our approach to the keyboard and the musical text; an approach based around control over sound-production at the instrument, technique and interpretation. Control was exercised through our daily practice of the Technical Drill (*la Tecnica),* which served to establish posture, efficiency of movements and to develop our calculated approach to the achievement of *il suono.* Further, we were united in our almost canonical displacement of the personal need for subjective expression through music with the objective expressive needs of the opus we were playing. Our cultivation of virtuosity, almost obsessive control and unique sonority quickly led outsiders to categorise us as Vitalians and Bertuccians in particular.

Such characteristics were considered by others (non-Vitalians) as either positive or negative traits depending on their personal beliefs about piano playing. These

evaluations often had little to do with piano playing or music. In a transcribed interview broadcasted on RAI Television, Vitale once commented bitterly that "gossip is the same all over the place" (Ferrari, 2003a). Even within the Vitalian circle, most opinions were based on Vitale's behaviour and personality. Vitale was known for his flamboyance and quick temper, especially in his defence of the Arts. In chapters 4 and 5 respectively, I explain how Vitale's image in the tabloids obfuscated the real character of his teachings, and limited further research and elaboration on his approach. Many of those who worked directly with Vitale were daunted by the task of representing him. Since his teachings informed my musical education without having access to the man himself, I maintained a certain distance from his personality but a closeness to his approach. In our classroom, Vitale had assumed an almost mythical status, a man known only through anecdotes and nascent folklore. In 1994, Campanella asserted that it was crucial to appreciate Vitale's method beyond the stories; he further called for a scholar of Vitale who could understand him as both a teacher and a musical figure in his own right (Campanella, 1994, p. 41).

1.1.5 My Experiences of the Similarities and Differences between the Students of the VVPS

During my years of piano training from 1987 to 1996, I was exposed to teaching delivered by several Vitalian teachers. I studied with Bertucci in Naples, Campanella in both Siena and Sermoneta, Aldo Tramma in both Naples and Rome, Massimo D'Ascaniis in Padua and Guglielmina Martegiani in both Padua and Vicenza. Throughout those years, I observed the same uniquely Vitalian sonority, technical and conceptual approach to sound production and emphasis on the precise reading of the musical text from all Vitalian students. There were no substantial differences in

attitudes, except for the inevitable idiosyncrasies. Although Bertucci was my principal teacher and Campanella, my guide, their perspective, practice, and instruction were never so divergent as to suggest they were anything other than followers of the VVPS.

These observations were consistent with the uniformity of playing I perceived in 1987 when I first listened to the first set of recordings of the VVPS. The album was entitled *La Scuola Pianistica di Vincenzo Vitale* [The Vincenzo Vitale Piano School] (1974) and showcased the performances of core Vitalian pianists. Back then, I had remarked that they all sounded the same. Fifteen years later, the re-listening of these rare recordings (due to their limited release) with a more profound understanding of the School, confirmed that the playing of all Vitalians displayed strong, common sound production characteristics. However, the personal interpretative qualities of each interpreter became more evident given my knowledge of the School. The Vitalian uniformity of playing has often informed the most common negative opinion of the School: that the School produces cold, mechanical performers rather than artists. However, it is this very uniformity that is simultaneously cited by critics as evidence for the existence of a School, an identifiable community with distinct ideas and practices. Alberto Basso, an eminent Italian musicologist wrote in a letter to Vitale that "[the VVPS is] the most homogeneous Italian piano school in a compact block, where the hand of the teacher is as visible and noticeable as the hand of the student" (Basso, 1974, line 3).

Substantial differences were apparent through the diverse emphases Vitalians gave to the aspects of pianism assimilated from Vitale's teachings. For example, Campanella' s teaching emphasised the Vitalian concepts of *il suono, il fondo tasto* (ensuring that the key touches the key bed when compressed during playing) and an

accurate rendition of the agogic climax of the musical piece. Campanella would describe these concepts at length in the delivery of his seminars at the Chigiana Academy. Campanella's style of knowledge transmission may also be explained by his often teaching in an international setting where classes took the form of both lectures and masterclasses; these required a more structured, and repeatable teaching approach. Conversely, Bertucci disliked teaching through a lecturing style and thought that masterclasses were a waste of time as he often stated in his class. Bertucci was in line with Vitale's central propositions that technico-interpretative suggestions are useless unless the student is trained first in the Vitalian technical scheme of how to produce specific timbres; a process which takes years to develop. Aldo Tramma adopted a different approach which placed emphasis on Vitale's belief that there is no singular interpretation. Although Tramma insisted that the reading of a score needed to be precise and articulate, he encouraged students to experiment with large-scale dynamics. Consequently, Tramma's classes contained a more permissible experimentation with rhythmic spacing between notes during practice as a means to develop an intuitive understanding of what was written in the musical text as expressed through sound production.

In sum, each Vitalian was a custodian of a small part of a larger whole: Vitale's teachings. I later learned that Vitale's teaching influence went well beyond piano-playing; some of his students showed their mark in related musical fields and propagated Vitalian values and practices to a much larger audience. For example, the renowned conductor, Riccardo Muti, developed a general paradigm of Vitalian musical interpretation, asserting to Vitale's contentment in a seminar that he learned music with the capital M in Vitale's piano class (Ferrari, 2003c). Renato Di Benedetto, one of the most distinguished Italian music historians, developed the Vitalian musicological

strand: a research approach displaying an intimidating sense of historical accuracy combined with a compassionate, humanistic flair. Paolo Isotta, an eminent music critic, continued Vitale's journalistic strand which featured the adoption of fierce and occasionally polemic positions in his reviews. In conclusion, the influence of Vitale's approach to music is enduringly felt not only in the field of piano performance but in the wider music arena.

1.2 IN SEARCH OF WHAT KNOWLEDGE UNDERPINS MUSIC IN GENERAL

1.2.1 In between Musicology and Piano Studies

In 1990, having satisfied my initial problem of gaining sufficient pianistic knowledge and skills to express my inner world to my satisfaction, a new pianistic and musicological problem arose. Not only was it necessary for me to know how to play well but I also needed to investigate what knowledge substantiated what I felt I knew, and how to communicate it to others. I was seeking to understand the validity of the Vitalian technico-interpretive method. I began musicological studies at the University of Bologna in addition to my studies at the Conservatorium. In this context, I was able to transfer musicological understanding to the practice of piano playing which allowed my two-fold immersion in music academia and practice.

Exposure to musicological theories in the academic context as they are manifested in musical texts and piano repertoire allowed me to better understand the Vitalian mandate to be at the service of Art. This expression, for Vitalians, is significant as it highlights the Vitalian belief that interpretation is not a subjective matter. Rather,

the role of the musical interpreter is an ethical one: the musical interpreter is always in a role of service. As an ethical executor of the musical text, the interpreter can only arrive at the correct interpretation of the oeuvre through 1) a recognition of what the text technically asks them to execute and 2) a recognition of the signifiers and historical meanings inscribed in the text. In the Vitalian view, freedom of musical interpretation is not synonymous with a free license to engage in personal subjective expression. A responsible interpretative approach requires a vast amount of pianistic and musicological knowledge which allows for an interpretation that adheres to the strict norms imposed by the musical text in its context, pianistic culture and piano playing; these norms may be cultural, historical, physical, psychophysiological, acoustical and so forth (see Figure 15 p. 221, *The Foundation of Piano Technique*).

As I practiced the Vitalian method while pursuing musicological studies at the Bologna University, I realised that the method allowed for the pianistic realisation of all conceptually and historically diverse interpretive sonorities of the repertoire without restraints. Specifically, through learning the fundamental technical knowledge of sound production I had the means to find any technique which would fit the expressive requirements of musical texts within any historical period. In short, the fundamental technique taught by the VVPS was open-ended enough to allow for the creation of any sonority possible on the piano and demanded by the repertoire. This realisation stood in stark contrast to what I knew to be the main criticism of the VVPS: that the Vitalian method was limiting.

1.2.2 The Gap Between my Understanding of the VVPS and the General Opinion

The more I delved into understanding music, the more I found the Vitalian technique an appropriate tool to meet the pianistic challenges of expression without

technical constraints. However, the greater my submersion, the more I felt I was hitting the wall of the general opinion of non-Vitalians. These opinions posited that the VVPS was all about high finger articulation and argued that the sound produced by Vitalians was inadequate for the interpretation of romantic pianistic repertoire. These assertions stood in contrast with my understanding and experience of the Vitalian method. I concluded that the rift in these competing views did not lie in the Vitalian piano method itself but outside of it. Seeing that this rumour, this verbalised, unwritten opinion was so widespread in Italy, and seeing that I'd heard it expressed by both those ignorant and those knowledgeable of the School alike, I felt I owed the critics the benefit of the doubt. As such, I asked myself a provocative question: what do they know about the Vitalian method that I do not know? More fundamentally, what is the essence of the Vitalian method?

1.3 WHAT VITALE SAID ABOUT PIANO TECHNIQUE

1.3.1 The Bologna Thesis

I began discussing this perceptual gap of the VVPS with some inner-circle Vitalians with whom I was acquainted. I asked them: what their experience as Vitalian students was; what their understanding of Vitalian piano teaching was; whether Vitale had left a written document about his teaching; how valid they thought his teaching was; and how far back the venomous rumours went. I asked what the basis of the rumours was and how the Maestro himself and his disciples responded to them.

Most answers to my questions and ensuing discussions seemed to point toward piano technique as the linking theme. The rumours were dismissed by Vitalians as

misconceptions of Vitale's teaching and as mere, invidious remarks. Although each of the Vitalians with whom I spoke shared elements of their learning experiences, I still could not conceptualise Vitale's general approach to technical teaching with academic precision. Furthermore, these informational exchanges, although very precious, lacked a documentary and thus, an evidence basis. At that time, there was no body of scholarly knowledge about Vitale, his teaching, or the VVPS. I thus decided to explore the topic as close as possible to its source; an exploration from Vitale's angle as it were. In substance, I needed to find out what Vitale himself had communicated about piano technique.

In 2003, as part of the requirements for my Doctor Magister degree in Musicology from the University of Bologna, I researched Vitale's educational approach with a focus on his teaching of technique. My primary research aim centred on reconstructing Vitale's technical method. I asked several subsidiary questions in the Bologna thesis: (a) who was Vincenzo Vitale?, (b) what was the historical background which contextualised, informed and gave rise to the development of the Vitalian technique?, (c) what was Vitale's method of teaching technique?, (d) why did he decide not to leave behind a written technical method?, (e) did the authentically Vitalian approach to technique as he intended it survive its creator?, (f) could Vitalian technique be considered contemporary?, (g) did the phenomenon colloquially known as the Vincenzo Vitale Piano School actually exist? (Ferrari, 2005).

The main obstacle to this investigation was the lack of scholarly material on Vitale, his School, or even his piano technique. The only known, published content that touched on the Vitalian piano technique was a chapter written by Rattalino (1983a), and an article written by Valori (1983a, 1983b), where he'd interviewed Vitale and published the transcript of the interview in two parts. Against all suggestions that no

other material existed on the subject, I was able to gain access to Vitale's personal archive which revealed, on the contrary, a wealth of primary and secondary information.

Vitale's personal archive consisted of Vitale's books, his annotated music scores and other written material such as articles, letters, and manuscript drafts of his books. This goldmine of documents had been perfectly kept in a glass cabinet in the home of one of Vitale's nieces. Although Francesco Nicolosi (a Vitalian student) had consulted and partially organised some of the material found, swathes of it had remained largely untouched and unexplored. Of great interest to my work, I found a series of undated notes both handwritten and typed which I suspected Vitale might have used in his delivery of lectures on piano technique. The transcripts of these documents, together with transcripts of numerous radio and video recordings in which Vitale openly discussed piano technique, provided the basis for my analysis as presented in the Bologna thesis. Vitale's archive contained additional material of value, which included newspaper clippings of articles which had been written on the piano school. I further found a few surviving books on piano playing, with Vitale's annotations in the margins (unfortunately Vitale's library was dismantled after his death in 1984). These annotations proved crucial to my tracing of Vitale's historical steps as he developed his piano teaching and his technical method.

The Bologna thesis, entitled *L'Insegnamento Pianistico di Vincenzo Vitale* [The Piano Teaching of Vincenzo Vitale] was completed in 2005. I will here succinctly present some key findings from the work, as a means to contextualise the in-depth exploration of the VVPS phenomenon that will soon follow.

The VVPS was generated from Vincenzo Vitale's piano teaching (1928-84). It is one of the piano schools that continued the tradition of the Neapolitan Piano School

(Canessa, 2019), through a lineage which can be traced from Vitale to Sigismund Thalberg (1812-71) and Francesco Lanza (1783-1862) both students of Muzio Clementi (1752-1832). Vitale's principles of technique and the system of technique he developed is in effect a practical synthesis of the theoretical and empirical findings on piano playing and piano pedagogy developed by Muzio Clementi, Sigismund Thalberg, Francesco Lanza, Franz Liszt, Ludvig Deppe, Friederich Adolf Steinhausen, Rudolf Maria Breithaupt, and Tobias Matthay. The work of these individuals was further expanded in Attilio Brugnoli's (1926/2011) *Dinamica Pianistica* [The Physiological Dynamics of Piano Playing].

Vitale held the view that it was the piano, as a physical instrument possessing unique characteristics, which dictated what piano repertoire could be generated. As such the piano as an instrument, and what was achievable on its keys, needed to be a point of reference for all piano pedagogy and for all pianists alike. As aforementioned, the Vitalian method is based on two principles: 1) technique and interpretation are pedagogically inseparable, and 2) the production of sound on the piano is always the result of a combination of two forms of technique: the weight technique (*la tecnica di peso*) and the percussive technique (*la tecnica percussiva*) (Ferrari, 2005). A corollary of which is that there are only two possible sound typologies producible by the instrument: the *cantabile* sound (warm and legato) achieved through use of the weight technique and the *brillante* sound (brilliant and staccato) achieved through the use of the percussive technique (Ferrari, 2005).

Assimilation of these principles is effectuated through practice of the Technical Drill matrix and a system of training which succeeds in the formation of pianists by accounting for the following:

- The physiological and psychological nature of the performer.

- The limitations imposed by the mechanical nature of the instrument.
- The nature of piano repertoire.
- The performer's state of pianistic knowledge: the VVPS system of training allows for the development of a complete set of foundational technico-interpretive pianistic skills and is applicable to novices and experts.
- Longevity and sustainability of piano practice: the VVPS system allows for a physically and physiologically sustainable approach to piano practice and piano performance.

The Bologna thesis answered my central question with respect to what Vitale said about piano technique and created a small but valuable data bank of facts, events and concepts which future researchers could turn to as a means to evaluate existing judgments and opinions on the Vitalian method. More specifically, the Bologna thesis enabled the collation of a body of documented knowledge about what Vitale officially communicated about his method as drawn from his lectures, seminars, and interviews. This body of knowledge is useful as a historical account of important pianistic practices. It is of particular value to Vitalians as a code with which to evaluate their own practice.

While my findings highlighted the School's potential to deliver lessons useful for the development of piano pedagogy as a whole, they also illuminated two glaring gaps in knowledge I considered essential to the development of a profound understanding of the VVPS. Recognition of these gaps paved the way for my further pursuit of two interconnected investigations into the phenomenon initially aimed at resolving two problems:

1. How was and is Vitale's system of technique applied to achieve mastery of interpretive skills at the piano?

2. How can the Vitalian system be rendered of benefit to the field of piano pedagogy as a whole?

1.4 AREA OF INVESTIGATION

Having described my personal practical and research history with the VVPS phenomenon, I will delineate my rationale for pursuing this investigation into the VVPS.

1.4.1 Problem 1: How Was (and Is) Vitale's System of Technique Applied to Achieve Mastery of Interpretive Skills at the Piano?

Following the investigation of the Vincenzo Vitale piano technique, I felt it was necessary to study its application to achieve mastery of interpretive skills at the piano. I wanted to understand how Vitalian technical teachings were connected to the aforementioned Vitalian pursuit of *il suono* in interpretation. I wished to uncover the elements of Vitalian pedagogy that best illuminated how the teaching of Vitalian technique resulted in the development of distinctively Vitalian aesthetical and ethical interpretive values. To resolve this problem, I needed to unearth Vitale's philosophical idea of the right measure (*la giusta misura)* in both interpretation and piano pedagogy. This concept was explicitly pervasive in Vitale's writings and I suspected that it provided the key to understanding what is meant by the Vitalian *suono.* I considered that answering this question firstly necessitated an investigation of Vitale's musical biography given Vitale's role as the founder and role model of the school. I considered that this investigation would unveil how Vitale's aesthetical choices influenced VVPS teaching practices.

I realised that I needed to holistically reconstruct the VVPS phenomenon as a means to exhaustively uncover and document the application of Vitale's technico-interpretative method. To find a possible solution to this problem, I considered it necessary to collect, catalogue, and analyse all the material left by Vitale himself through his School. This material consists of recordings, annexed booklets, letters, concert programs, articles and the personal recollections of Vitale's disciples (captured through semi-structured interviews) and their ways of teaching the Vitalian method (captured through participant observation of private and group lessons). I paid particular attention to the modifications of the Vitalian system made by the different teachers, and their diverse knowledge transmission methods. A preliminary analysis of data collected demonstrated the conceptual complexity of the VVPS phenomenon in its multiplicity of constitutive elements (see Figure 1). This brought a second question to light: how could the Vitalian method be presented such to be rendered of benefit to the field of piano pedagogy as a whole?

1.4.2 Problem 2: How can the Vitalian System be rendered of Benefit to the Field of Piano Pedagogy as a Whole?

I moved from Italy to Australia a year following the publication of the Bologna thesis and presented my findings in various local and international conferences. My findings highlighted the existence of communication problems between the different piano schools, and further communication problems between piano schools and the wider realm of music education more generally. Piano schools have historically had to contend with a global knowledge of pianism. The globality of this knowledge is a direct result of pianists sharing the same repertoire, and as a consequence, sharing the same fundamental issues with respect to mastering the skills required by this shared

repertoire. Despite this global knowledge, an agreed-upon, common pianistic lexicon still seems to be missing. As such, the different approaches to pianism and piano teachings that each school has to offer (localised knowledge), lack an accessible conceptual space in which this knowledge may be shared and thus useful in its conceptual, cultural and practical dimensions.

The evaluative tools to date employed in the field of piano are the tools used to assess players in piano competitions or their performance of institutional curriculums. In substance, the two main parameters to date commonly employed in the evaluation of piano schools are the display of skills in piano playing and creativity of interpretation through performance. These parameters mirror the old pianistic parameters of technique and interpretation which have been featured throughout the history of piano playing as will be noted in chapter 2. There has been a notable difference in how creativity is perceived and has been assessed by art teachers over the last decades within the field of art education more broadly (see Sharp & Le Métais, 2000; Harding, 2010). Such studies reveal, on the one hand, the multitude of perspectives held by music educators on assessment practices. On the other, they reflect a deep fragmentation of knowledge with respect to evaluative practices in music education and point toward the necessity for a common framework of understanding with respect to the assessment of artmaking in general and more specifically, piano playing.

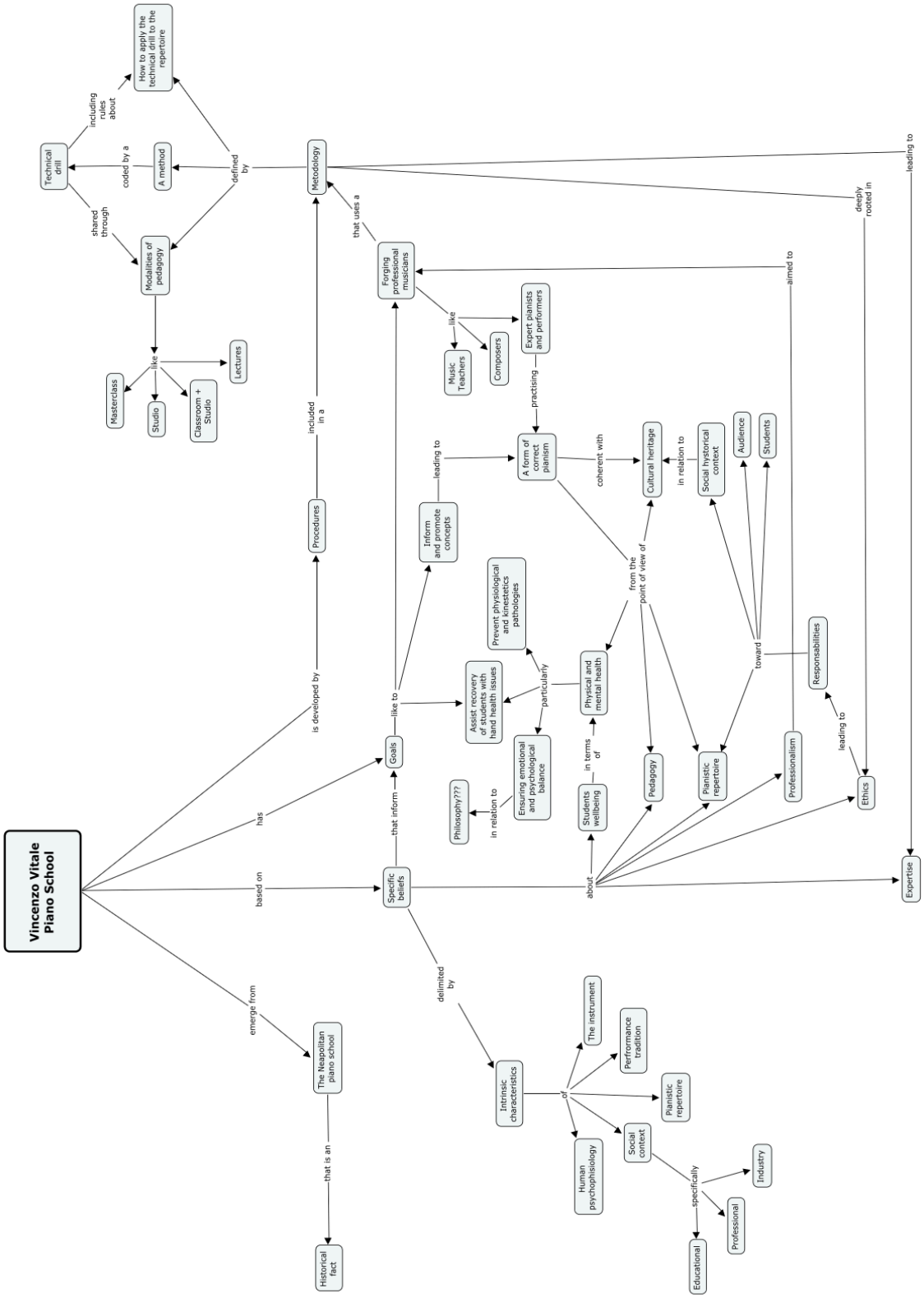
In substance, the pianistic field lacks a common, agreed upon framework through which to assess piano playing in itself. It further lacks a common framework through which to integrate the multitude of studies conducted in related areas of piano teaching. The lack of peer-reviewed journals in the field reveals the gap between the richness of piano teaching in itself and its meagre scholarly representation.

I realised that before evaluating piano schools or attempting any comparison between them, it was paramount to not only ascertain a deep knowledge on the schools I wished to compare, but to structure such knowledge in such a manner as to permit an intra-school and inter-school dialogue. It is through such an approach that I began to consider that the adoption of a clear model through which to evaluate an educational phenomenon could facilitate comparison and learning, contributing to this field. I considered this sort of model could effectively contribute to a whole understanding of educational phenomena, in both its greater socio-cultural context and its practical minutiae. I envisaged an audience could then evaluate the elements of the VVPS as presented through the model and compare these with the educational parameters of other piano schools, past and present. I felt confident that this approach would allow for a structured discussion of the VVPS, which could then hopefully pave the way for a more general inter-school dialogue at a future date.

1.5 THE FERRARI MODEL

The Ferrari Model is proposed as a means to categorise and thus understand the multiplicity of elements inherent to any educational phenomenon. Its value and efficacy in understanding the complexity of the VVPS (see Figure 1) will be demonstrated throughout this thesis.

Figure 1: Conceptual Map of the VVPS



I intended to present a framework through which an external reader may understand the School's component parts. The Ferrari Model takes the form of four broad umbrella categories that could theoretically be applied to any educational phenomenon and its contextually specific method of teaching. It is considered that all the VVPS's parts can be espoused under the four following conceptual delineations:
The identity of the educational phenomenon comprised of:

- The externally discernible characteristics of the phenomenon as understood and manifested in the subjective perceptions of the phenomenon by those outside its scope.
- The internally discerned characteristics of the phenomenon as understood and manifested by those who founded it and partook in it.

The values of the educational phenomenon comprised of:

- The values held and adhered to by those who form a part of the phenomenon (whether they be ethical, aesthetical, philosophical or socio-cultural) which form its educational purpose.

The principles of the educational phenomenon comprised of:

- The technical principles taught and developed as part of the phenomenon as a means to fulfil its educational purpose.

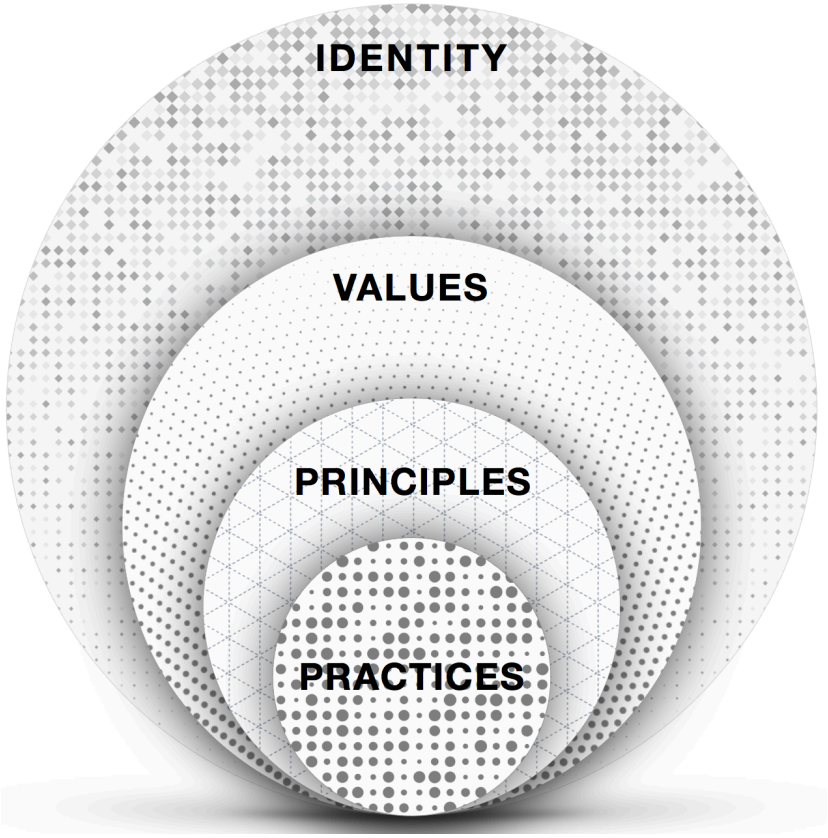
The practices of the educational phenomenon comprised of:

- The knowledge transmission practices of individual students and alumni.

These elements range from those that cannot be directly observed (identity and values) to those that are more readily observed (principles and practices). Consistent with the notion of the inseparability of interpretation and technique,

these elements are intertwined with one another. A more appropriate metaphor in this instance is the concept of nesting (see Figure 2).

Figure 2: The Ferrari Model



As can be seen in Figure 2, the teaching practices of an educational phenomenon are directly informed by an adherence to the phenomenon's technical principles. In turn the technical principles of an educational phenomenon are informed by the values which constitute its purpose. Altogether, the practices, principles and values of an educational phenomenon form the constitutive elements of its broader identity as recognised by those outside and inside the phenomenon alike.

Educational phenomena are manifested and defined by both teachers and students. Individually and collectively, teachers and students who form a part of an educational

phenomenon should both identify with a given school and be identifiable as members of a given school. The characteristics of a given school identified by its exponents and recognised by the public at large may be regarded as the visible outcomes of a particular method or mode of teaching.

1.6 RESEARCH AIM AND QUESTION

The thesis aims to reconstruct the fragmented knowledge of the VVPS as a means of facilitating the integration of this specific knowledge within the broader domain of pianism and piano pedagogy. It aims to further test the efficacy of the Ferrari Model as a tool for documenting and communicating my findings on the VVPS. Via a structuring of data through the broader, nested categories of the identity, values, principles and practices of the phenomenon, it is my aim to create a comprehensive account of the VVPS phenomenon, structured in such a manner as to permit further evaluation.

This thesis aims to answer two main questions. The first question: what is the VVPS? This question is centripetal, revolving around the phenomenon. It requires an investigation which delves into the VVPS in such a way as to unravel the meanings that undergird the School's theories and practices and its impact on the Arts. It requires an analysis of what the Vitalian system is within the Vitalian phenomenon and the meaning its participants give to their experience.

The second question: how to document and communicate the VVPS? The question is centrifugal in nature, as it concerns how to research and document a phenomenon as vast as the VVPS. It creates an evaluation of how Vitale’s method and his methodology can be of benefit to piano pedagogy through the use of the Ferrari

Model. Answering this question will be undertaken through a systematic account of the identity, values, principles and practices of the VVPS.

1.7 OUTLINE OF THE THESIS

This investigation is divided into three parts. Part I presents the conceptual framework necessary to understanding this study. This part of the investigation starts in the style of a literature review. Part I also introduces the methodology, methods and materials used in this investigation. Given that this thesis is largely based on evidence found in primary archival materials, some explanation is required prior to its presentation. Part II applies the Ferrari Model to reconstruct the VVPS phenomenon through its identity, values, principles, and practices. Part III concludes this thesis.

1.7.1 Part I: Conceptual Framework and Methodology

Underlying all piano schools, historically and presently, is a conception of what it means to be a pianist. Chapter 2 is written in the style of a literature review which intends to provide the contextual and pedagogical background necessary to understand the VVPS. Given that the only scholarly materials specifically published on the VVPS have been my own previous research, this chapter makes use of this previous research and further integrates additional scholarly literature on the broader context surrounding the VVPS.

This research is intrinsically interdisciplinary, and, to this end, this research employs and triangulates findings gleaned through a diversity of methods employed under the umbrella of a qualitative single case study approach. The methodology

employed in this study is described in Chapter 3.

1.7.2 Part II: The Identity, Values, Principles and Practices of the VVPS

The Ferrari Model informs the analyses of the VVPS in Part II of this investigation. The Ferrari Model proposed that educational phenomena can be conceptualised as constituted by four essential elements: identity, values, principles, and practices. Each of these elements is examined in chapters 4 to 8.

Chapter 4 examines the identity of Vincenzo Vitale and the VVPS. This chapter begins with an analysis of perceptions of the VVPS from the perspective of Vitale himself, his students, and music critics. Given that there are as many facts as myths about the VVPS in circulation, this section discusses some of the rumours that have been circulated about the School through a presentation of what characteristics were recognised as pertaining to the VVPS. This chapter then continues to discuss the formation of the Vitalian brand and how the VVPS responded to the emerging constraints of a Vitalian identity, ultimately providing commentary on its implications for the phenomenon as a whole.

Chapter 5 provides a biographical synthesis of Vincenzo Vitale as a means to provide insight into the personal context which catalysed his immersion into piano pedagogy, and the origins of his aesthetic values.

Chapter 6 examines the values undergirding the VVPS. The chapter presents the School's philosophical values and their relationship to piano execution and the creation of sound on the instrument.

Having considered the identity of the VVPS and the School's characteristic philosophical, aesthetic, and ethical values, Chapter 7 turns to the technical principles of the VVPS. Chapter 7 presents the fundamental technical principles adapted by Vitale

and considers how Vitalian technical principles fit within the larger Vitalian conceptual framework. The rationality intrinsic to Vitalian teaching that allows for the demystification of piano playing will be here unveiled. Vitale's tools to enact the principles derive substantially from Attilio Brugnoli's (1926/2011) *Dinamica Pianistica* [The Physiological Dynamics of Piano Playing]. As such, the parts of Brugnoli's treatise that need to be understood in order to understand the foundation of the principles towards practice fully, are examined.

Chapter 8 examines the knowledge transmission practices of the VVPS, which represent the behavioural distillation of the School's fundamental identity, values, and principles. The first section will discuss approaches to technique and interpretation, the role of the teacher, and the VVPS Technical Drill through Vitale's perspective. The specific details of the Technical Drill are summarised and translated from the Bologna thesis to enable the audience of this thesis to follow the discussion presented. The second section presents and examines commonalities and differences in teaching and perspectives of the VVPS phenomenon, as expressed by Vitalian members.

1.7.3 Part III: Conclusions

Chapter 9 contains the final discussion of the thesis's findings.

PART I—CONCEPTUAL FRAMEWORK AND METHODOLOGY

2 CHAPTER II—LITERATURE REVIEW

Given the absence of scholarly research on the VVPS phenomenon with the exception of my own previous research, this chapter references the Bologna thesis (Ferrari 2005) and three articles I wrote in 2009, which bridge the findings of the Bologna thesis to the scope of the present enquiry. Material from these three articles and the Bologna thesis is used in this chapter to introduce my own thoughts as to the central contextual aspects of the VVPS. This chapter further surmises existing literature as to the wider context in which the VVPS was birthed in addition to referencing the technical treatises and compositions of Vitale's contemporaries and those who preceded him.

Section 2.1 espouses the central concepts of pianism and piano pedagogy which informed the Neapolitan Piano School and provided the foundation of the VVPS. Section 2.2 discusses the absence of literature on the VVPS. Section 2.3 concludes this chapter by situating this thesis in the field of comparative music education and identifies the absence of suitable conceptual models through which to perform a comparative evaluation of educational phenomena such as the VVPS.

2.1 HISTORICAL AND PEDAGOGICAL LITERATURE ON THE CONTEXT INFORMING THE VVPS

To understand the VVPS's distinctive conception of pianism and its approach to piano playing and teaching, it is necessary to first, as Bronowsky suggests, to enlarge the frame and to begin with an understanding of the pianistic field as a whole (1980, p.

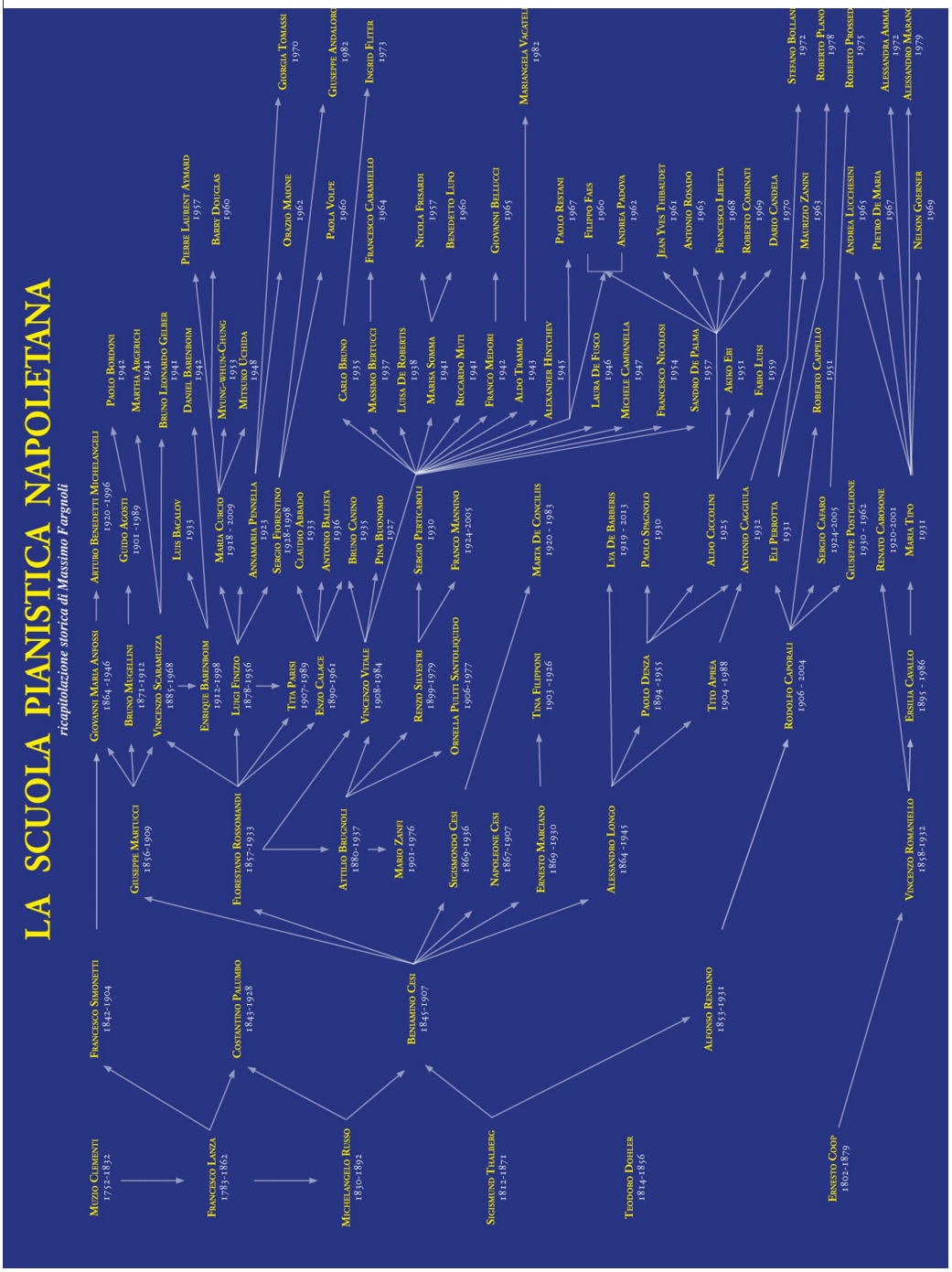
36). To this end, this section reviews existing literature on the cultural, historical and pedagogical context which informed and continues to inform the VVPS phenomenon.

2.1.1 The Neapolitan Piano School

The VVPS as an educational phenomenon nestled itself into the expansive arena of the Neapolitan Piano School in the early 19th century (Ferrari, 2005). The Neapolitan Piano School was formed a century earlier, in the first decade of the 1800s (Vitale, 1984). It began with the teaching and concert activity of Francesco Lanza (1783 - 1862) and was subsequently further enriched by Sigismund Thalberg (1812 - 71), both students of Muzio Clementi (1752 -1832). Fargnoli (participant of the VVPS) created a diagrammatic historical reconstruction of the Neapolitan Piano School useful to trace its lineage from its founders to its exponents (see Figure 3). Notably, under Lanza and Thalberg's guidance, the Neapolitan Piano School crafted a set of pianistically and culturally sophisticated musicians whose actions established Naples as a geographic centre of piano playing (Rattalino, 1983). Famous pianists of the past fifty years, such as Arturo Benedetti Michelangeli, Aldo Ciccolini, Maurizio Pollini, Michele Campanella, Claudio Arrau, Daniel Barenboim, Martha Argerich, and many others, are "products" of the Neapolitan Piano School (Keller, 1986, p. 307).

The influence of the Neapolitan Piano School however extended well beyond Naples and Italy (Vitale, 1984; Strazullo, 2019). For example, Beniamino Cesi (1845–1907) taught piano in Saint Petersburg, Vincenzo Scaramuzza (1885–1968) in Buenos Aires, and Vincenzo Vitale (1908–84) in the United States (Ferrari, 2009a). More generally, although scarcely recognized, the influence of the pedagogical tenets developed by the Neapolitan Piano School pervades the entire pianistic domain (Isotta, 1988).

Figure 3: Historical Reconstruction of the Neapolitan Piano School



Note. From Pianoforte e Napoli by Fargnoli, M., Piano City Napoli, 2013 (https://www.pianocitynapoli.it/2013/PianoCityNapoli/Festival/Pianoforte%20e%20Napoli.php). Reprinted with Permission.

To date, there are few systematic studies which investigate the central pianistic dictates and pedagogical practices of the exponents of the Neapolitan Piano School. The most popular subject of the Neapolitan Piano School for academic study has thus far seemed to be Vincenzo Scaramuzza. A student of Scaramuzza, Oubina de Castro (1969) compiled a written method of Scaramuzza's teachings entitled *Ensenanzas de un Gran Maestro Vincente Scaramuzza* [Teachings of a Great Maestro Vincenzo Scaramuzza]. Santisebastian (2016) further conducted a historical study on Scaramuzza's technico-interpretive concepts and pedagogical strategies, borrowing heavily from Oubina de Castro's (1969) account of his methods. A study has also been conducted on the teachings of Paolo Spagnolo (Spagnolo & Stelli, 1996/2008) whose pedagogical lineage can be traced directly to Beniamino Cesi via Alessandro Longo and Paolo Denza (see Figure 3).

Like its contemporaries—the German, Russian, and French piano schools—the term "Neapolitan Piano School" does not describe a specific mode of piano teaching within one particular institution (Ferrari, 2009a). It represents a socio-cultural phenomenon of the 1800s and early 1900s nestled in the Conservatorium San Pietro a Majella, and the many associations and salons of Naples devoted to the cultural progression of instrumental music. Without intending to reify the school, Vitale (1984) established the title denoting this socio-cultural phenomenon in his publication entitled *Il Pianoforte a Napoli nell' 800* [The Piano in Naples in the 1800s].

The socio-cultural and historical importance of the Neapolitan Piano School is threefold. Firstly, it served as a continuation of the Neapolitan vocal school (Della Seta, 1984). In the 16th and 17th centuries, the Neapolitan vocal school had been highly influential and was recognised on the European continent for exporting professional

singers to all corners of Europe and for its production of vocal compositions (Bianconi, 1984; Cervasio, 2017). Secondly, it reintroduced an appreciation of instrumental, chamber, and symphonic music into Naples (Vitale, 1984) which had fallen out of favour in the city for over a century (Martinotti, 1972). Thirdly, the Neapolitan Piano School was exposed to a felicitous mixture of historical, geographical, and philosophical factors which facilitated the emergence of a distinctive approach to pianism and a highly efficient system to deliver it, as can be exemplified by the emergence of the VVPS (Ferrari, 2009b).

2.1.1.1 The Founding Fathers of the Neapolitan Piano School – Lanza and Thalberg

The distinctive aesthetic values and pedagogical elements of the Neapolitan Piano School originated in the pioneering teaching and playing of Lanza and Thalberg. Having studied with Muzio Clementi in London, Lanza propagated Clementi's technical approach to pianism in Naples in the early 18th century (Ferrari 2005).

At the time, the instrument featuring in Naples was the fortepiano first manufactured by Bartolomeo Cristofori in the year 1700 (Ferrari, 2005). Cristofori's fortepiano laid the blueprint to the piano as known today (Parkilas, 2002). Cristofori's fortepianos were instruments most notably characterised by their very light construction, their absence of a metal frame, and their soft hammers made of tightly rolled paper (Parakilas, 2002). The light construction of the Cristofori pianos meant that the sound producible by the instrument was limited in volume and did not require a heavy touch to be produced (Vitale, 1984). In his biographical account of Clementi's life and technical contributions, Plantiga (1980) notes that the particularities of Clementi's technical principles emerged as a result of his experimentation with the successor of the Cristofori fortepiano, the English Broadwood piano, first manufactured

in 1728. The key features of the Broadwood pianos were their extended range, their heaviness and their more robust mechanical construction which required players to exert more force in order to depress the keys so to obtain a sound (Parakilas, 2002). As noted by Parakilas (2002), the design of the Broadwood pianos "appealed greatly to the keyboard virtuosos of the London School" (p. 12). Clementi's technical approach, developed through his use of the Broadway pianos was adopted by Lanza during his studies with Clementi (Vitale, 1984).

As evidenced in reviews of Lanza's first concert in Naples in 1804, the Neapolitan audience noted the elements of this new approach which included playing with a greater sonority and realising a variety of musical colours and effects on the instrument (Vitale, 1984). Lanza's playing seemed to expand the capacity of the instrument to make music (Rattalino, 1990). Commenting on these early reviews, Vitale (1984) posited in his writings that "Lanza was admired for his capacity to create effects previously unheard from the new instrument, his performance of astonishing technical difficulties and for the elegance, colour, and precision of his phrasing" (p. 15).

In line with the practical instrumental tradition, instructions on how to achieve such effects on the piano quickly became readily available (Rattalino, 1983). In the first decade of the 1800s, parts of Lanza's Method, based on Clementi's dictates, were already circulating the city (Rattalino, 1990). By 1817, as evidenced by an article published in the *Giornale delle due Sicilie* (a Sicilian daily newspaper), it had already been accepted that conquering technical difficulties so to succeed in the implementation of Lanza's new pianistic technico-expressive formulae, required a technical preparation through "…exercises to loosen the fingers, play legato and strengthen the hand" (Ferrari, 2005, p. 40). Although some of these preparatory elements pertained to other educational approaches to piano playing, it was the ensemble and emphasis of these

elements that distinguished the Neapolitan Piano School from its contemporaries (Vitale, 1984). Lanza left a written trace of his method in a series of exercises and other piano oeuvres in a series of fascicles, the first of which was released in 1808; these were later published in a collection edited by Cottrau (1817) under the title of *La Scuola di Pianoforte nel Reale Collegio di Musica a Napoli* [The Piano School in the Neapolitan Conservatorium].

In 1864, Thalberg took residence in Naples after retiring from the stage. He brought with him a wealth of knowledge and experience from the recital style of concert pianism, of which he was one of the creators (Rattalino, 1990). While Clementi was considered the creative synthesizer of the possibilities before him on the instrument (Rattalino, 1983), Thalberg may be considered as the creative synthesiser of the all the main pianistic themes of his time (Ferrari, 2005).

Thalberg (1850) distilled his experiences in his text, *L'Art du Chant Appliqué au Piano* [The Art of Singing Applied to the Piano], published in Naples. In the work, Thalberg (1850) composed 24 pieces which aimed, as the title suggests, toward practicing the art of making the piano sing, and included a brief introduction, illustrative of his aesthetic and pianistic ideals. Although deceptively simple, Thalberg's musical and technical suggestions are recognised as being of capital importance in the delineation of the sonority of the Neapolitan Piano School (Rattalino, 1983) and the sound typology of the VVPS (Ferrari, 2005).

In his brief mention of Vitale in *Da Clementi a Pollini* [From Clementi to Pollini], Rattalino (1983), notes that it is quite likely that Vitale sourced the fundamental ingredients of his particular typology of sound (the *cantabile*, and the *brillante* sound typologies) from their brief introduction in Thalberg's (1850) treatise. As observed, by Rattalino (1983), Thalberg had modelled these two sound

typologies on the bel canto style of operatic singing in which there exists a distinction between two styles of voice projection: the *cantar di petto* (chest voice) and the *cantar di grazia* (graceful voice). Rattalino (1983) proffered that this distinction gave rise to Thalberg's differentiation between the *cantabile* sound (warm, round and legato) and the *brilliante* sound (sparkling and detached) on the piano.

Thalberg acquired Mozart's legacy of piano playing and a new way to intend and execute the *cantabile* sound from Mozart's student Johan Nepomuk Hummel (1778-1873), with whom he studied in Vienna from 1785 to 1787 (Ferrari, 2005).

Hummel's understandings of the *cantabile* sound can be clearly gleaned from reading his written method, published in 1828: *Ausführliche Theoretisch-practische Anweisung zum Piano-Forte-Spiel* [A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte]. An adherent to the Old School, Hummel developed exercises designed to promote "evenness of touch" (Parakilas et al., 2002 p. 118), focused on training the agility of the fingers (Hummel, 1828).

Most notable to the development of Thalberg's sound typology, in his method Hummel directly connected physical gestures at the piano to sound production. Hummel theorized that to achieve a *cantabile* sonority, "the sound needs to be held, carried, tied together and made to sing by a more or less intense compression of the key" (Rattalino 1983, p. 40). Hummel emphasised the connection between the compression of the key and the type of sound produced in Chapter 4 of his treatise, where he advised that "legato playing in Adagios depends on the calculated compression of the fingers of the keys and on the tying of the keys together in a legato by lightly retracting the fingers from the keys with a soft touch" (1828, p. 418). Rattalino proffers that Hummel's connection between gesture and the *cantabile* sound production on the piano alluded to the use of the weight of the forearm in the production of the *cantabile* sound (1983,

p.113), and as such served as the keystone of the transition from the classical to the romantic technique of piano playing (1983, p. 29).

Between 1790 and 1793, while studying with Clementi in London, Thalberg developed a technical approach to executing the *cantabile* sonority that differed to the approach employed in continental Europe (Ferrari, 2009a). This approach was demonstrated by emergent new piano compositions featuring more double thirds, double sixths, octave, large jumps in the left hand, fast arpeggios in the left hand over half or more the keyboard and in the right-hand figuration giving the second, and the fifth finger simultaneous melodic lines (Rattalino, 1982, p. 31).

In *Il Pianoforte a Napoli nell' 800*, Vitale (1984) cites parts of Thalberg's (1850) introduction, demonstrating its influence on Vitale's own teaching and playing, and consequently the formation and development of the VVPS. Vitale chose to cite the following extract:

> One of the first conditions to obtaining breadth in piano execution, a nice timbre and substantial variation in sound production is to strip oneself from any stiffness. As such, it is indispensable to have the necessary suppleness in the forearm, in… [the wrist] and in the fingers [to play the melody] without ever pounding the keys but rather approaching them closely, deepening them and pressing them... one must play with a boneless hand…to hold the notes so to give them their absolute value … one cannot neglect the [written] interpretive signs which are needed to complete and to translate the thoughts of the composer. …We would have much to say on the sonority, quality, and beauty of sound obtainable from the piano. …The recommendation we give young pianists is to maintain a great sobriety of bodily movements and a great tranquillity of the arms and hands during execution… to listen to themselves while playing, to interrogate themselves, to be strict with themselves and to learn how to judge themselves. [And finally] the best advice that we can give to persons that seriously occupy themselves with the piano, is to learn, to study, and to critique the bel canto [and to] listen to the great singers … (Thalberg, 1850, p. 29).

When Thalberg played, he appeared controlled and still, epitomising an aristocratic elegance (Rattalino, 1980). The Neapolitan Piano School adopted Thalberg's self-control and poise. Vitale elevated this composure as fundamental to VVPS, embedding it in the entirety of Vitalian technico-interpretive pedagogical dictates (Ferrari, 2005). Thalberg's cultural, musical, and pianistic teachings were transmitted to his student, Beniamino Cesi (1845–1907) (Vitale, 1984) who, in turn transmitted them to Vitale through Sigismondo Cesi (1869–1936) and Florestano Rossomandi (1857–1933) (see Figure 3).

2.1.2 The Old School and the New School

Literature on piano methods can be organised by reference to their pertaining to either the Old School or the New School (Kochevitsky, 1967). An understanding of the distinction between the Old School and the New School is particularly relevant to understanding the delineation of Vitalian principles and practices which will be explored in Chapters 7 and 8.

The Old School (also known as the Finger School) emerged towards the end of the 1700s (Kochevitsky, 1967). It privileged the percussive action of the finger on the key and as such centrally concerned itself with the position of the hand at the instrument (Ferrari, 2005). Old School methods aimed toward achieving independence of the fingers from the arm complex such that they would be able to nimbly and effectively percuss the keys of the instrument (Ferrari, 2005). This was achieved through technical exercises aimed toward training the agility of the fingers while maintaining the hand and the rest of the arm complex very still (Ferrari, 2005).

The New School (also known as the Weight-Centred School) emerged in response to the advent of modern physiological studies in the early 19th century (Kochevitsky,

1967). In contrast to the Old School, the New School emphasised the entirety of the arm complex, and privileged a technique focused on the correct use of weight distributed through the arm complex from the shoulder, to the forearm and then the finger (Ferrari, 2005).

2.1.2.1 Old School Methods

Cristofori's fortepiano became the focus of broad cultural interest following its initial promulgation. This cultural fascination prompted a flurry of technical publications on how to master the position of the hand such as to best allow for a fast and even movement of the fingers (Macri, 2001). Literature used to teach piano playing prior to the invention of Cristofori's fortepiano was originally based on methods tailored towards playing keyboard instruments existing at the time such as the harpsichord and the organ (Parakilas, 2002). Of note among these are Diruta's (1625) *Il Transilvano* [The Transylvanian], Couperin's (1716) *L'Art de Toucher le Clavecin* [The Art of Playing the Harpsichord], Rameu's (1732) *Dissertation sur les Différents Méthodes d'Accompagnement pour le Clavecin, ou pour l'Orgue* [A Dissertation on the Different Methods of Accompanying the Harpsichord and the Organ] and Bach's (1753's) *Versuch über die wahre Art das Clavier zu Spielen* [The Real Way of Playing the Keyboard].

In the century that followed the proliferation of Cristofori's fortepianos, many piano composers and pedagogues of note (such as Field, Czerny, Hummel, Moschelès, Liszt, Brahms, Chopin, Debussy and Cortot) began writing technical methods and studies of their own (Ferrari, 2005).Vitale (1984) observes that the writing of a method became a trend whereby piano composers, professional performers and pedagogues became eager to present the exercises and studies they considered most suitable to

mastering the new instrument. Reflecting on the period, Vitale notes that the publication of a technical method served as a means to assert a pedagogue's authority and expertise over piano playing (Vitale, 1984).

Performers and pedagogues of the Neapolitan Piano School adhering to the Old School were similarly inclined to document of their own technical methods. As aforementioned, Lanza's written method was contained in Cottrau's (1817) *La Scuola di Pianoforte nel Reale Collegio di Musica a Napoli* [The Piano School in the Neapolitan Conservatorium] while Beniamino Cesi published his *Metodo per lo Studio del Pianoforte* [Method for the Study of the Piano] in 1895.

The technical methods published by the adherents of the Old School are comprehensively listed and explained in Fétis & Moschelès' (1840) seminal compendium of piano methods entitled *Méthode de Méthodes pour le Piano* [The Method on Piano Methods]. Fétis & Moschelès' compendium of piano methods was considered to have provided a clear definition of the characteristics of Old School methods with clear delineation of their origins (Marmontel, 1878). Of particular note are Adam and Lachnith's treatises concerning the use of the thumb, the correct effectuation of thumb passages and the role of the thumb as the most important digit of the hand. These were contained in three volumes: *Méthode ou Principe Gèneral du Doigté pour le Fortépiano* [Method or General Principle of Teaching Fingering on the Fortepiano] (1798), *Méthode Nouvelle* [New Method] (1802) and the *Méthode du Conservatoire* [Conservatorium Method] (1804).

An adherent of the Old School, Thalberg studied with Moschelès in London between 1830 and 1835. During his studies, Thalberg solidified the technical insights gleaned from Moschelès and underwent further studies with Johan Peter Pixis (1788 -

1874) and Friederich Kalbrenner (1785 – 1849); insights which he later introduced to the Neapolitan Piano School.

2.1.2.2 New School Methods

The New School movement is considered to have started with the publication of Ludwig Deppe's (1885) *Armleiden der Klavierspieler* [Arm Ailments of the Piano Player]. In this publication, Deppe (1885) observed that Old School tenements had led to physical pain among piano players which required a physiological solution. Deppe's considerations were expanded and developed by his students: Clark Steineger, Rudolf Maria Breithaupt, and Tony Bandman.

In his publication entitled, *Die Lehre des einheitlichen Kunstmittels beim Klavierspiel* [The Teaching of a Uniform Pianistic Medium when Playing the Piano], Steineger (1885) considered the correct use of the shoulder in piano playing. This consideration was later expanded in Breipthaupt's (1905) publication entitled *Die Natürliche Klaviertechnik* [The Natural Piano Technique] who observed that the shoulder naturally rotated within its socket during piano playing and that the slight force of this rotation reverberated through the entire arm complex. Bandman's (1907) *Tonbildung und Technik auf dem Klavier* [Tone Formation and Technique on the Piano] provided graphic examples of the types of rotations undergone by the arm complex during playing. Taken together, these works advocated for the liberation of the arm complex during playing and stood in stark contrast to the absolute stillness of the arm complex advocated by the Old School (Ferrari, 2005).

The development of New School was further significantly impacted by Steinhausen's (1905) *Die Physiologischen Fehler und die Umgestaltung der Klaviertechnik* [Physiological Errors and the Reshaping of Piano Technique]. As a

medical doctor, Steinhausen explained the physiological mechanics of piano playing with a medical precision that was previously missing (Brugnoli, 1926). In the French translation of Steinhausen's (1914) seminal text, he states that the reverberatory movements of the arm complex following the compression of the piano keys are directly related to the force expended to execute the original action, dubbing this "élan" (p. 25) translating to a continuation of momentum. Steinhausen (1905) further considered the fingers to be too light and physiologically weak to be solely relied upon in sound production on the instrument; he considered instead that the bigger muscles of the arm complex needed to be voluntarily engaged as a means to lend strength to the fingers in playing.

Steinhausen's principles were elaborated and developed in Attilio Brugnoli's (1926) *Dinamica Pianistica* [The Physiological Dynamics of Piano Playing] who distinguished between the use of the natural weight of the arm complex and voluntary muscular action in piano playing. Brugnoli (1926) importantly asserted that the action of the fingers on the piano is physiologically connected to the use of the weight of the arm complex, which transfers to the fingers, in turn allowing for the compression of the key.

Tobias Matthay's (1903) *The Act of Touch in All its Diversities: An Analysis and Synthesis of Pianoforte Tone-Production* (1903) analysed predominantly the action of the finger on the key. Otto Ortmann's (1929) publication *The Physiological Mechanics of Piano Technique: An Experimental Study of the Nature of Muscular Action as Used in Piano Playing, and of the Effects Thereof Upon the Piano Key and the Piano Tone* mainly affirmed the use of the rotational movement of the arm complex in playing.

The principal methods of the New School discussed above presented with the necessity of thinking about piano technique from a physiological perspective. While

aspects of these methods will be discussed in greater depth in Chapter 8, it is fundamental to note that the main differences between them lay in their demonstrated understanding of the voluntary and involuntary movements occurring in the arm complex both before and after the compression of the key (Ferrari, 2009b).

2.1.2.3 Emergent Tensions between the Old School and the New School in Naples

Vitale (1984) recounts that the general pianistic community was heavily involved in discourse and debate on the discoveries of the New School. In Naples two polarised factions emerged in piano teaching, which were both deeply steeped in the debate, the first faction adhering to the more progressive Florestano Rossomandi (1857 - 1937) and the second adhering to the more conservative Alessandro Longo (1864 - 1945) (Vitale, 1984). Staunch supporters of the Old School, Longo's faction met New School suggestions with suspicion and derision while Rossomandi's faction received these with fascination, and a willingness to insert some of the offered elements into practice (Vitale, 1984). Vitale (1984) surmises that both factions navigated the New School versus Old School debate polemically as the new literature was "rushedly read, absorbed, and implemented" (p. 111). As such, Vitale recounts his perception that Rossomandi's teaching emphasised the use of weight and rotation of the arm in playing while Longo's teaching concerned itself with articulation of the fingers (1984, p. 112).

Rossomandi focused on resolving the previously entrenched Old School notion that technique was solely as a means to achieve velocity in piano playing (Manzotti, 2002). Vitale (1984) notes that Rossomandi influenced the pursuit of a "the technical conquest of a sound suitable to realising *la cantabilità* (the cantabile sound)" (p. 99 - 100). Rossomandi's written legacy is contained in his 1923 publication entitled *Guida allo Studio Tecnico del Pianoforte* [Guide to the Technical Study of the Piano] and his

1925 publication entitled *Antologia Didattica per lo Studio del Pianoforte* [Didactic Anthology for the Study of the Piano]. Both treatises were heavily used by Vitale in his formation as a pianist (Ferrari, 2005).

2.2 THE ABSENCE OF LITERATURE ON THE VVPS

Previous research conducted on the VVPS to date has concerned itself solely with the presentation of Vitale's technical method (Ferrari, 2005). Entitled *L'Insegnamento Pianistico di Vincenzo Vitale* [The Piano Teaching of Vincenzo Vitale], the Bologna thesis, drew on materials published by Vitale himself and unpublished materials found in the personal archive of one of Vitale's nieces which had been examined solely with a focus to draw out the central tenets of the Vitalian technical method (Ferrari, 2005). In recent years another doctoral dissertation has been published making reference to Vincenzo Vitale (Strazullo, 2019). Strazzullo's (2019) doctoral dissertation entitled *The Contributions of Sigismund Thalberg and Vincenzo Vitale to the Neapolitan Piano School* discussed the figure of Vincenzo Vitale but failed to provide any new information with respect to Vitale's technico-interpretive principles or the VVPS, drawing predominantly on the findings of the Bologna thesis (Ferrari, 2005) in its discussion of Vitale's technical contributions to the Neapolitan Piano School. In his dissertation, Strazzullo (2019) only writes one chapter on Vincenzo Vitale, the focus of the dissertation being predominantly on Thalberg.

There exists a significant gap in the literature concerning biographical information on the figure of Vincenzo Vitale. Existing, published biographical information on Vitale to date is only contained in a series of musical dictionaries and encyclopaedias. One of the most renowned and prestigious of these is the *Dizionario Enciclopedico Universale della Musica e dei Musicisti* [The Universal Encyclopaedic

Dictionary of Music and Musicians] edited by Alberto Basso (1988). Despite amounting to one of the most comprehensive encyclopaedias of music and musicians available at the time (Rattalino,1990), information regarding Vitale is minimal, incomplete and not entirely accurate. Most erroneously, the entry asserts that Vitale studied with Attilio Brugnoli, a fact which encounters no confirmation anywhere else (Ferrari, 2005). The same can be observed in information published in the *Treccani Encyclopaedia* which again asserts that Vitale studied with Cortot, Rossomandi, and Brugnoli but fails to mention his studies with Beniamino Cesi. The *Dizionario di Autori e di Composizioni Pianistiche* [Dictionary of Authors and Pianistic Compositions] edited by Jacopo Napoli and Carla Giudici (1983) only provides an entry describing Vitale as a Neapolitan pianist and an exponent of the Neapolitan Piano School, despite Vitale's authoring of the introduction to the first edition of the dictionary in 1983.

Vitale has additionally been briefly mentioned by Rattalino (1983) in his concluding chapter of *Da Clementi a Pollini* [From Clementi to Pollini]. In this concluding chapter, Rattalino (1983) reviews a 1979 LP album released by the VVPS entitled *Gradus ad Parnassum: Incisione Integrale dei 100 Studi* [Gradus ad Parnassum: An Incision of Muzio Clementi's 100 Studies], noting that Vitalian teaching could be termed the "successful modern realisation of the concept of virtuosic pianistic sonority" (p. 350). Rattalino (1983) further hypothesises that Vitale was inspired by Clementi's *Gradus ad Parnassum* (Op. 44) as well as both Liszt and Ravel's pianistic sonorities.

Although Vitale was a successful and renowned musical figure (Campanella, 1994; Di Benedetto, 2004; Valori, 1983a) the lack of easily accessible biographical information available on Vitale's figure points toward a significant knowledge gap that must be filled to understand his contributions to piano pedagogy. This knowledge gap

will be addressed in Chapter 5.

2.3 SITUATING THIS THESIS IN THE FIELD OF COMPARATIVE MUSIC EDUCATION

As a means to contribute a model apt at conceptually categorizing the elements of an educational phenomenon as vast and complex as the VVPS, it is important to briefly synthesize what elements are considered by others to be essential to the evaluation of such an educational phenomenon, in the field of music. The field of comparative music education has increasingly grown in popularity in the past two decades largely due to the educational problems posed by an increasingly interconnected and globalised world order (Kertz-Welzel, 2015). As noted by both Kertz-Welsel (2015) and Johansen (2013), it has been widely accepted that the pressures imposed by the global market place have given rise to the competitive need to investigate geographically and culturally diverse educational systems in a search for those considered as being "most effective" (Kertz-Welsel, 2015, p. 49).

Cykler coined the term "comparative music education" in 1961 where he envisaged the "investigation of music education practices in many foreign nations and cultures and various levels" (p. 140). Research conducted in the field of comparative music education has as a common objective the examination of how the cultural environment of any particular educational phenomenon affects the assimilation of its educational tenets (Cykler, 1961). Although it is accepted that the field of comparative music education applies to music education received by the professional musician (Cykler, 1961), research in this field to date has most notably been comprised of national cross-comparative studies, and national single-system studies (Kemp &

Lepherd, 1992) which have largely focused on investigations of national music curriculums (Mallison, 1975).

In her critical examination of borrowing practices in education, Kerts-Welzel notes that comparative music education is not solely about the identification of successful music educational strategies but rather requires a comprehensive investigation as to the possibility of their transplantation via an examination of the similarities and differences of the context in which they emerged (2015). Phillips (2009) concurs with Kerts-Welzel in his poetic statement that "we cannot wander at pleasure among the educational systems of the world like a child strolling through a garden and pick off a flower from one bush and some leaves from another, and then expect that if we stick what we have gathered into the soil at home, we shall have a living plant" (p. 1063).

Kemp and Lepherd identify "a need for a consolidation and further development of theories, conceptual frameworks, and methods of comparison" (1992 p. 783) in the field as there can be no effective comparison of educational practices without a standardised conceptual framework which can be applied with relative ease in international and cross-cultural contexts (Mallison, 1975). As eloquently written by Cykler (1961):

> It should be the function of a study of comparative music education to gather systematically information concerning not only the practices and methodology used in all phases of music education but to investigate the bases, historical, pedagogical, psychological, social and aesthetic, for any and all such practices. Only in this way can a true understanding of various practices be assessed and determined. Only in this way can a true value be placed on any and all practices pursued in various places. Only in this way can one establish whether a practice that seems to work so well in one situation can actually serve as well under other and different conditions (1961, p. 140).

Some models of evaluation have been developed in the field of comparative music education in national single-system studies (Kemp & Lepherd, 1992, p. 777). The most comprehensive of these is Lepher's (1988) conceptual framework, adapted and developed from the works of Holmes (1981) and Bereday (1966) devised to describe the national system of music education in the People's Republic of China. Lepher's (1988) model is composed of six categories: aims, administration, finance, structure and organisation, curricula and teacher education. This model, however, is focused on the description of national educational strategies. To date there seems to be an absence of models which could be applied cross-culturally as a means to describe instrumental educational phenomena in music.

Kemp and Lepher assert that for authentic "comparison to take place, music educators need to learn from generalist colleagues that conceptual frameworks should be developed alongside methods to be used" (1992, p. 784). The research gap in comparative music education with respect to conceptual models apt at describing educational phenomena in the instrumental music education of professional musicians will be filled in this thesis via the implementation of the Ferrari Model.

3 CHAPTER III—METHODOLOGY

This thesis is about the search for a profound understanding of the VVPS that calls for the discovery, documentation, and interpretation of a multiplicity of voices and fragmented factual evidence. This work is ultimately intended to serve as written re-construction of an expansive phenomenon in piano education in danger of being forgotten with time. The perpetuity of the Vitalian method, sonority and influence across the pianistic domain and carried forward by those involved with the phenomenon demands and deserves recognition of its originating foundations in their entirety.

In line with the dual aim of this research to reconstruct the VVPS phenomenon and to communicate its existence through the Ferrari Model, this chapter explains the use of a qualitative case study methodology to fulfill these objectives. Section 3.1 begins this chapter by explaining this study's use of a qualitative research approach and delineating the intended functions of this study as a means to justify the employment of a case study methodology. Section 3.2 explains the particularities of the case study methodology adopted in this study in light of its ontological and epistemological underpinnings. Section 3.3 concludes this chapter by outlining the methods of data collection and analysis used in this thesis.

3.1 THE CHOICE OF A QUALITATIVE RESEARCH APPROACH

Qualitative research is considered useful in situations where the sample of participants available for study is relatively small, a phenomenon is little known (Jorgensen, 1989; Smith, 1999) and a profound understanding of the complex processes which construct a phenomenon is sought (Hurworth, 1998). It was considered that only

the methodologies and methods expounded in the field of qualitative research could allow for the discovery of meanings that VVPS participants have associated with the VVPS phenomenon and how these meanings were contextualised by their social worlds (Denzin & Lincoln, 2005; Miles & Huberman, 1994; Patton, 2002). The qualitative research approaches were deemed apt for the capture and analysis of data in light of a participant's frame of reference (Carpendale & Lewis, 2004).

It was understood that qualitative research methodologies would allow for the use of multiple approaches and methods so to enable a dynamic reconstruction of the VVPS from various angles (Denzin & Lincoln, 2005). To this extent, Bogdan & Bilken (2003) write that qualitative methods constitute valuable tools when "the aim is to describe multiple realities and determine how different factors interact, such as different perspectives and variables" (p. 32). Choices regarding the methods of data collection, analysis and presentation used in this study were accordingly made to capture the essential features of the VVPS as existent in relation to one another and the broader context in which they were conceived.

There are arguments both for and against adherence to just one or multiple methodologies in a research study (Ormston et al., 2014). Morse et al., (2001) advocate for the adoption of only one methodological approach as a means to facilitate the future reproducibility of the research undertaken. Hammersley (1990) instead considers that following a single methodology may impose boundaries too rigid to best serve the complexities of an investigation when the field of enquiry is too broad to be subsumed under a single methodological approach. Patton (2002) goes further to suggest that a range of methods ensure a greater quality of investigation. Silverman (2017) bridges this debate in his assertion that it is the function of an investigation that should dictate the choice of methods undertaken and methodological approaches employed.

3.1.1 The Two Functions of this Investigation

As noted by Silverman (2017) the functions and aims of an investigation guide the methodologies and methods chosen in any research study. This research study thus began with a consideration of the intended functions of this investigation in light of its first aim to reconstruct the fragmented VVPS phenomenon.

Ritchie & Ormston (2013) outline a taxonomy of the four possible functions of qualitative research which is intended as a tool for "testing, generating and enhancing thinking" (p. 31) with respect to the adoption of methods suitably supportive. The four possible functions of qualitative research outlined by Ritchie & Ormston (2013) are (a) a contextual function; "describing the form or nature of what exists" (p. 32), (b) an explanatory function; "examining the associations between what exists" (p. 32), (c) an evaluative function; "appraising the effectiveness of what exists" (p. 32) and (d) a generative function; "aiding in the development of theories, studies and actions" (p. 32). Ritchie & Ormston (2013) further note that a research study may bear one, all, or some of these functions.

It considered that this investigation, in its depth and breadth, principally related to the first two possible functions of qualitative research. As part of defining the case and bounding the territory under investigation (Miles & Huberman, 1994) to identify methods most suitable to conducting this research, Ritchie & Ormston's taxonomy was used to formulate guiding questions which allowed for the choice of methods that enabled this study to fulfil its contextual and explanatory function. These questions were informed by the findings and gaps in knowledge on the VVPS identified in the Bologna thesis and preliminary conversations with Renato di Benedetto, a first-generation Vitalian and a renowned Italian music historian.

The difficulty in exercising suitability of methods in assessing the intervention value is intrinsic to the complexity of the field and is furthermore encumbered by the unclear delineation of the methodological currents and the clear indiscrimination between terms such as approach, methodology, methods, and tools, in their conceptual and procedural meanings. A consequence of this confusion (Cowper 1993) is to find that participant observation, and case studies are described as either methodology or a method (Hurworth 1998). Hurworth (p. 5) proposes a definition of qualitative research through the delineation of the three associated categories. These are "epistemology (issues about an adequate theory of knowledge), methodology [approach] (an underlying philosophical theory and analysis of how research should proceed), and method (tool/technique for gathering and analysing evidence)" (Hurworth, 1998, p. 5). These schematic terminological delineations served as reference points in guiding through the rich qualitative research literature.

3.1.1.1 The Contextual Function

Research with a contextual function is research which examines the "existence of a particular phenomenon through the lens of its meaning for its participants" (2013, p. 31). As it is the aim of this study to reconstruct an orally transmitted educational phenomenon, it is the function of this study to provide an account of what its participants understood to be its meaning. To fulfil the contextual function of this study, the guiding questions formulated were oriented toward identifying the features of the School and understanding their meaning as viewed in the eyes of its participants (see Tables 1- 4). This line of inquiry was based on the provisional hypothesis (Tosh, 2015; Patton, 2002) that the VVPS is still in existence today, has existed since 1929 and has been continued by Vitale's students to the present day.

Table 1: Mapping the Characteristically Defining Elements of the VVPS

Perceptions of the Defining Elements of the VVPS
• How do participants define piano technique and interpretation?
• What understandings of the School do the participants hold?
• What dimensions are contained in the concept of the *suono* they consider worth seeking?

Table 2: Displaying the Features of the VVPS

Perceptions of the Features of the VVPS
• How do Vitalian members perceive the Vitalian legacy?
• What does the Vitalian brand entail?

Table 3: Describing the Specific Meanings Vitalians Attached to their Experience

Meanings Attached to the VVPS Experience
• What does it mean to be a Vitalian?
• How does it feel to be considered a Vitalian?
• What does be part of the VVPS involve?
• What is the significance of staying true to the essential Vitalian principle of serving art?

Table 4: Identifying Vitalian Pedagogical Practices

Pedagogical Practices of VVPS Participants
• What characterises different generations of Vitalians?
• What defines individual approaches to teaching the Vitalian method?
• How is the Vitalian teaching of technique and interpretation organised and imparted in piano lessons?
• How do different individuals implement the Technical Drill?

3.1.1.2 The Explanatory Function

Research which serves an explanatory function is research which concerns itself with "why phenomena occur" (Ritchie & Ormston, 2013, p. 32). In order to authentically reassemble the VVPS phenomenon, it is relevant to understand why it emerged, the forces and influences which led to its emergence (Giddens, 1984), and the

socio-historical context in which it continues to operate. The guiding questions formulated (see Tables 5-6) were oriented towards a need to understand the defining influences which shaped the School's development. Further, it was envisaged that these questions would serve as a guide towards identifying and explaining the "shared interpretation[s] of the events and experiences that have formed the group over time" (Tosh 2015, p. 7).

Table 5: Factors Underlying the Belief System of the VVPS

Factors Underlying the Belief System of the VVPS
• What are perceived to be the skills and philosophical approaches necessary for a pianist, a musician, a professional, and an ethical member of the artistic field and society? • What is the role of the repertoire in the pianistic field and what is the perceived role and duty of Vitalians with respect to its propagation? • What is the role of the Vitalian pianist and teacher in the transmission of knowledge? • What were Vincenzo Vitale's personal philosophical inclinations?

Table 6: Tracing the Origins and Context of the VVPS

Factors Leading to the Emergence of the VVPS
• What prompted Vincenzo Vitale to establish the VVPS? • What traces are there of the Neapolitan intellectual and philosophical environment in the principles, structure and values of the VVPS? • How did the apprenticeship tradition of the Neapolitan Conservatoriums influence the knowledge transmission practices of the VVPS?

3.2 THE CHOICE OF A CASE STUDY APPROACH

This thesis presents with a single case study of the VVPS phenomenon which incorporates historical data collection, document analysis, participant observation and semi-structured interviews. Case study methodology was chosen as it allows for the integration of diverse approaches to be applied in order to fulfil the aims of this investigation; aims which call for discovery and interpretation (Merriam & Tisdell, 2016). Case study methodology was furthermore chosen because it allows for an

investigation to be simultaneously “historical, biographical and comparative” (Merriam & Tisdell, 2016, p. 40).

The VVPS case study is historical as it incorporates the history of the school and is an integral part of the context of the VVPS described throughout the thesis. It is biographical, although selectively, in as much as it discusses the life of Vincenzo Vitale in connection to his role as the founder and role model of the VVPS discussed in Chapter 5. The VVPS case study is a conceptually “bounded system” as the study was circumscribed to identifying the identity values, principles and practices of the VVPS as a “unit” (Merriam & Tisdell, 2016, p. 38). Although the data collected went far beyond the scope of this investigation, the choice of material for inclusion in the thesis was “context-bound” (Snape & Spencer, 2003, p. 1), and was strictly determined by the parameters set by the research question and framed by the Ferrari Model.

In conclusion, this investigation is a case study in light of the aspects that define the fundamental characteristics of case study methodology. It is “particularistic” Merriam (1988, p. 36), as it focuses on the VVPS in detail while illuminating a more general issue in communicating oral traditions. The findings contain “thick descriptions” (Geertz, 1973, p. 23) of the phenomenon, revealing its complexities in breath and time, through the perspectives of its participants and spectators. It contains information from a wide variety of sources, it attends to the controversies, as well as to the outcomes of the phenomenon. Finally, this case study contains heuristics, whereby the case study, affords the reader’s understanding of the VVPS phenomenon by framing the findings though the Ferrari Model, in light of increasing the study’s potential communicability and applicability (Merriam, 1988).

3.2.1 The Ontological and Epistemological Framing Informing this Case Study

This case study adopts the ontological position of "subtle realism" (Ormston et al., 2014, p. 6). The title of this thesis, the "Vincenzo Vitale Piano School, Myth or Method" is illustrative of this position. Both the VVPS phenomenon and the Vitalian method exists as objectively discernible realities which can only be known via the socially constructed meanings in the minds of its participants and adherents respectively (Ormston et al., 2014). Yanow (1993) expounds that "an organizational myth is created to accommodate incommensurable values, beliefs or points of view" (p. 51). This statement captures what is hinted in the title of the thesis: the VVPS is not only a fragmented reality exacerbated by the school's chosen oral mode of knowledge transmission, but its participants may be complicit in perpetuating an organisational myth in order to postpone the surfacing of possible real or imagined tensions (Lattes, 2009).

Furthermore, on this trajectory, it may be conceived that the Technical Drill, plays a ritual role, enhancing the myth beyond the gaining of pianistic skills. The Technical Drill, an act that is repeated regularly "giving expression to the values that the myths attempt to reconcile" (Yanow, 1993, p. 52) and in terms of knowledge and practice may be considered the embodiment (Madhavan & Grover, 1998) of the VVPS. These considerations further confirm the subtle realism position engaged in this investigation with the aim to unearth the multifaceted views and meanings of the VVPS and by reconstructing these meanings render the knowledge on the VVPS less mythical and more accessible.

In regard to the epistemological approach employed in this thesis, both inductive and deductive logic proved necessary to conducting a meaningful and in-depth inquiry (Hurworth, 1998; Silverman, 2017). Although qualitative research in general is depicted

as a largely inductive process, whereby patterns are identified through observation and conclusions are evidence based (Merriam & Tisdell, 2016), deductive mechanisms are also in process as provisional theories guide the interpretation of data (Ormston et al., 2014, p. 7).

Both inductive and deductive logical processes have been present contemporaneously through the course of this study. As observational patterns have been identified, conclusions have been drawn so to inform the provisional models that in turn continued to shape the design and outcome of this research (Ormston et al., 2014).

This investigation is further based on the assumption that an individual's perception of a meaningful claim is provisional and does represent an entire fixed reality. The choice of an inductive line of enquiry is based on an alignment with the belief that findings as represented from provisional meaningful claims are not the representation of one fixed reality and that further justification for making a veridical claim is required. As such, this study aligns with the value mediated and the coherence of truth theories.

Value mediated theory is reflected in the view that all parties, participants, researcher as well as audiences, that interact with knowledge of the VVPS, will necessarily filter it, make sense of it, and add value relative to one's experiences and world of knowledge, based on own's historical, cultural, social, and psychological factors. As House (1980) stated, from an interpretative evaluative approach, due to the engagement of the evaluator in the field and the act of the evaluation, its results will "directly affect who gets what" (Greene, 1994, p. 534). Thus, the recognition that "all observations are imbued with historical, theoretical, and value predisposition of the observer" has brought Greene (1994) to the conclusion that "knowledge claims are not

separable from, but rather time and place-bound; and not certain, but rather probabilistic and contestable" (p. 535).

Coherence of truth theory asserts that there is a "higher likelihood of truth" (Olsson, 2002, p. 23) in data which is supported by several accounts (Ormston et al., 2017). To further emphasize the relative and provisional aspect of truth, House (2015) states that dealing with both facts and values coherently is challenging as both "facts and values are beliefs that can be wrong" (p. 36). As such, data comparison of diverse voices as well as a by attending to a constant "revision" of one's perspective during the study to ensure limitations of biases is necessary (House, 2015, p. 61). In the study on the VVPS, coherence of truth is reflected by the design of the study based on multiple data collection and the representation of the interpretation of the findings based on internal coherence within the Ferrari Model. The diverse data collected, also allowed for the "fact-value claims" (House, 2015, p. 61) such as the central role of piano technique in the VVPS to be justified by the use of a multiplicity of voices as evidence.

The inductive, provisional, value-mediated and coherence theory approaches that inform this thesis are interlinked by their reliance on interpretation or sense making (Denzin & Lincoln, 2005). Overall, the interpretivist approaches date back to Kant (Snape and Spencer, 2004) and the processes to hermeneutics (Smith 1989). In qualitative studies these truth search orientations are grouped under interpretivism (Lincoln & Guba, 1985) and constructivism (Blaikie, 2010). Both inform this study. The interpretivist approach is reflected in the assumption that knowledge is produced by exploring and understanding the VVPS focusing on participant meanings and interpretations. The social constructionist traditions instead emphasise the socially active and constructed nature of those meanings (Ormston et al., 2017) and is reflected in the contextual forms of the meanings. For example, the way the Vitalians interpret

the meaning of piano technique is loaded with meanings that are individually as well as socially and historically constructed. It can be argued that the two models are interlinked, and could be considered on a continuum, the prevalence in identification with one or the other depends on whether the epistemological focus verts more on the content or the form of meaning.

3.2.2 Functional Methodologies of Interpretivist and Constructivist Approaches

Following an investigation of the possible qualitative approaches a "pragmatic" (Ormston et al, 2017, p. 14) stance in choosing methodologies was decided upon. Elements of different methodological approaches were considered based on their usefulness to the inquiry at hand. Methodologies such as phenomenology, ethnomethodology, hermeneutics, discourse analysis, conversation analysis, symbolic interactionism, narrative analysis, rely on both interpretivist and constructivist orientations (Ormston et al, 2017). These were considered due to their relevance in framing the epistemological take on this thesis.

Succinctly, phenomenology is oriented at describing participant's views, evoking more the interpretivist orientation, focusing on the what questions (Pringle et al., 2011; Seale, 1999). Ethnomethodology, an approach developed from phenomenology (Silverman, 1972; David, 2013) instead, tending towards the constructivist side, focuses in describing the construction of social order by asking the how questions (Ormston et al, 2017).

Narrative analysis, conversation analysis and discourse analysis (Schiffrin, 1987) fits in the middle of the continuum of the interpretivist and constructivist approach. These approaches delve into how talk is structured within the one discourse and by comparison how it interacts between discourses (Ormston et al, 2017). The "analysis of

what the narrative reveals about the person and their world" (Ormston et al., 2017, p. 18), was especially necessary in gaining understanding of Vincenzo Vitale, the central figure of the VVPS. As he died in 1984, we can only reconstruct his figure through the people that hold memories of Vincenzo Vitale, his recording (performance and lessons) and his published and private writings (such as notes and letters).

The narrative analysis (Atkinson, 1992) on these documents allowed for a profound understanding among other aspects of his cultural background, his beliefs, motivations and his temperament. For example, by analysing the letters Vitale received from his students it allowed to glimpse into the teacher student relationship and into the collectiveness of the VVPS. Narrative analysis and conversation analysis were also used in the analysis of the transcriptions of the participant observation and the semi-structured interviews. These allowed to understand what aspects of the VVPS teachings were particularly referred to, their frequency and their views on application. The comparison of the various documents allowed for the main themes to be individuated, and it also allowed to gain access to the various interpretations of the themes based on the historical process and direct application during the piano lessons observed.

An approach used during this investigation with the hermeneutics approach. Hermeneutics approach originating from theological, philosophical, linguistics, and literary criticism background, whereby the parts and the whole gain meaning through their interrelationship correspondence (Motahari, 2008), was instinctually used through all the process of the thesis investigation, as this approach is considered an integral part of the Vitalian system of teaching. Applied to the historical and fieldwork data collection and analysis, it allowed to explore the conditions that informs the why of the necessity to express or act certain meanings (Ormston et al., 2017). This extra layer of contextual acknowledgment allows for a better, more precise interpretation of the

participants' meanings. For example, this approach was useful is contextualising the participant's common expressions, repeated all across the spectrum of data collected, such as, "the Vitale school, is a school of life", "the beauty of sound", "to serve Art" in order to understand these in their meaningfulness, an investigation of VVPS philosophical and aesthetical underpinnings was necessary. Specifically, it was intuited that these expressions, although common to other piano schools or teachings, were crucial in describing the VVPS, as these permeated the collective motivation to act in specific ways in respect to piano playing and the society. To gain the extra layer of understanding, an analysis of Vitale's journalistic writings, found in the form of newspaper cuttings dispersed in the private archive in Naples, allowed for the reconstruction of the foundational values of the VVPS. This line of inquiry sparked from wanting to understand what did 'the right measure' (*la giusta misura*) mean for Vitale; concept that is omni present in the VVPS, and it encapsulate participant's expressions as above mentioned. The findings are discussed in Chapter 6.

3.3 METHODS OF QUALITATIVE DATA COLLECTION AND ANALYSIS

This case study is based on two methods of data collections. First, historical data analysing of primary and secondary sources material and historiography. Second, data generated from the fieldwork, by means of "full participant observation" (Patton, 2002, p. 265), a combination strategy of participant observation, semi-structured interviews, conversations and document analysis inclusive of "introspection" (Patton, 2002, p. 265).

The reason for adopting the two strategies was to ensure the "broader values and beliefs systems" (Sweeney, 2005, p. 64) for unearthing and interpreting essential themes that identify the VVPS phenomenon; and because the previously unknown historical data, records and documents, call for discovery, for "identifying historical facts"

(Sweeney, 2005, p. 62). The benefit of fieldwork engagement in full participant observation (Patton, 2002), stands in its allowance to study practices in action at close range within the anthropological ethnographical tradition (Lewis, 2004).

In addition, the "ethnographic self" (Coffey, 1999) or "the self as the instrument" (Eisner, 1998, pp. 33–34) as an integral feature of the fieldwork, whereby the researcher is compelled to clarify and state the frame of reference and set of intentions (Miles and Huberman, 1994); the setting/scene narration in chapter 1, serves this very purpose. Peshkin (1986) adds, that by making use of one's subjectivity as a "filter" it denotes the knowing of "what to keep or neglect" in the data collection (p.17). This statement dwells into the use of interpretation at profound level of inquiry that affords a "thick description" of material practices accompanied by the "nuances, affects, multiple codes of meaning" (Geertz, 1973, p. 27). Eisner (1988) goes a step further and calls for "the voice of the researcher to be heard in the text", implying the engagement with "empathy" (p. 37) that affords for an experiential understanding of the data. Especially, as the researcher is not a "passive observer" (Tosh, 2015, Chapter 5, p. 54). Theoretical positions such as participant-observer or observer-participant (De Walt & De Walt, 2011) are a "process of role definition, negotiation and renegotiation" (Walford, 2001, p. 62) by listening and instinct (Tosh, 2015, Chapter. 5, p. 55).

Similarly, to Eisner (1988), Tosh (2015) from a historical studies approach, states that historical inquiry carries a dual meaning: "what happened is the past and the representation of the past is the work of historians" (Preface, p. 2). In order to construct a historical report, historiographical engagement is needed (Sweeney, 2005). Whereby, the past traced through documents, intended as "any original written record, public or private, official or unofficial, which is printed or unprinted" (Sweeney, 2005, p. 62), necessitates verification and interpretation to inform the historical report, a synthesis of

verified facts as part of a "related whole" (Sweeney, 2005, p. 63). To this extent, Tosh (2015) emphasises the importance of engaging in" historical awareness", that springs from the lived experience, from our "unconscious of the past" (Chapter 1, p. 2), and is a precondition in order to reconstruct past events in their specific context within the historical process, the "historical continuum" (chapter 1, p. 38). Whereby the relationship between events over time endows these with a different significance, than if viewed separately.

Similarly, fieldwork data analysis, the "essence" of qualitative inquiry (Patton, 2002, p. 457), is based on the same methodological principles. It requires a combination of "creativity and systematic searching", through "inspiration and diligent detection" (Spencer et al., 2004, p. 199), and these approaches are represented through the analysis of participant's quotes (Spencer, et al., 2004). Emphasising the role of the researcher in the reporting, Marshall (2006) adds that analyst-constructed typologies are those "created by the researcher that are grounded in the data but not necessarily used explicitly by participants" (Marshall, 2006, p. 159).

In substance both lines of inquiry, fieldwork and historical data collection and analysis emphasize the paramount importance in taking a profoundly responsible approach to conducting research. In order to ensure the "validity" (Lewin & Ritchie, 2004, p. 270) of results in terms of and accuracy of the facts and events and "reliability" of the results, specifically, the consistency of findings, that informs generalising (Lewin & Ritchie, 2004, p. 277). Getting the story right matters" says Tosh (Chapter.1, p. 5) and the goal is a resource with open-ended application, instead of a set of mirror images of the present**.**

3.3.1 Fieldwork Data Collection and Analysis

3.3.1.1 Sampling

The setting of the fieldwork occurred in different location in Italy in order to capture multiple perspectives on VVPS aspects in diverse geographical, institutional and private settings. This choice was motivated by the nature of the VVPS, as it is an educational phenomenon not confined to specified geographical or institutional boundaries.

The choice of the sites for conducting the fieldwork was informed by maximum variety of "contextual variables" (Miles & Huberman, 1994, p. 166) delimited by restricted time and financial resources in conducting the field work. Due to the focus on discovering characteristics, "purposive sampling" in a manner outlined by Patton (2002, p. 243) was necessary. Out of the sixteen different types of purposive sampling identified by Patton (2002), a mixture of three approaches was utilised: "maximum variation", "snowball" and "convenience sampling" (pp. 243–244).

Maximum variation sampling was chosen as it allowed for a selection from a range across dimensions of contextual variables, as follows (see Table 7). Participant, setting (geographical and functional), and the audience (student and teaching goals) were the three main categories of dimensions considered with subsequent variables such as the participant's role within or in respect the VVPS. The application of this sampling procedure was considered for its capacity to increase the unveiling of patterns (Hurworth, 1998).

The logic undergirding the maximum variations sampling is that, Vitalian participants trained within the Vitalian method, have necessarily integrated their skills and knowledge with own experiences, and consequently have tailored the method to

their needs. Furthermore, by observing the teaching in real settings, further variation in the delivery of the teaching was to be expected. As such, it was considered that the application of this sampling procedure would increase the unveiling of the important aspects of the school (Hurworth 1998). In addition, the application of this strategy would allow to observe which aspects inquired the most variation conceptually and practically. The inclusiveness of voice of observers, such as journalist was considered essential to allow for the expression of external perspectives on the VVPS.

Table 7: Maximum Variation Sampling Variables

Features of Participant	Pedagogical Setting	Type of Lesson
First Generation Vitalian	Conservatoire	Classroom Teaching of Minors
Second Generation Vitalian	Music Academy	Classroom Teaching of Adults
Third Generation Vitalian	Private Piano Studio	Masterclass
Italians	Private Residence	Group Lesson
Non-Italians		Private Lesson
Pro Vitalian Teaching		
Con Vitalian Teaching		
Piano Performers		
Piano Teachers		
Conductors		
Historians		
Academics		
Journalists		

This thesis further made use of a snowball sampling (Patton, 2002) strategy as a means to identify study participants that might have been initially unknown. Participants consulted in the initial pool of study were asked to recommend other persons who they knew had been involved with the VVPS. The strategy resulted in gaining access to several further sites in Northern Italy. In addition, this thesis also made use of convenience sampling, as data collection from participant observation and fieldwork took place in the singular month of January 2009 due to the resources'

constraints in undertaking in-person research overseas. As January is a winter month in Italy, accessibility to several pre-selected fieldwork sites was in some instances made impossible by heavy snow, and cancelled lessons as a result of the poor winter health of some participants. Convenience sampling permitted the inclusion of participants and fieldwork sites into this study chosen which elided initial investigation, enriching the variety of information collected.

Participants for this study were identified in light of their association to the VVPS and their potential in supplying the data content to address the investigative aim guided by the sub-questions expressed in the contextual, explanatory and evaluative research functions of qualitative research discussed earlier. The Vitalian students categorised by their level of involvement with the VVPS such as disciples, students of the disciples, or close observers (such as journalists or historians). The choice of the Vitalian piano teacher participants was based document analysis, information contained in Appendix B (the list of Vitalian students divided in three pools), established understanding of the VVPS and collective decisions making with the gatekeepers of the VVPS, such as Renato di Benedetto, Michele Campanella. For this research project, four pools of participants were considered:

- **Pool No. 1** Participants who studied with Vitale at the Naples Conservatorium for a prolonged time and considered as Vitale's direct descendants in the Vitalian community.
- **Pool No. 2** Students who studied with Vitale, not at the Naples Conservatorium, but in other all-year perfecting courses and masterclasses or for prolonged time to be considered Vitalians by the Vitalian community.
- **Pool No. 3** Students who have studied mainly with Vitalian disciples. Some of these may have had occasional lessons with Vitale.

- **Pool No. 4** Observers: journalists, historians, academics or family who had close contact with Vitale and the VVPS.

3.3.1.2 Interviews and Participant Observation

Interviews and participant observations were conducted between 2006 and 2009. The formal field work, consisting of participant observation and interviews, took place from 28/01/2009 to 11/02/2009. The formal fieldwork project, inclusive of twelve interview questions was approved by the University of Melbourne Human Ethics Committee in December 2008. Formal statement on the nature of the study and consent forms were produced in both English and Italian and were handed out to all participants at the start of each session, and signed consent were requested from the participants.

Table 8**:** List of Interview Subjects

Code	Type of Fieldwork	Date	Place	Primary Participant/s	Pool
CT071006	Group Interview	07/10/2006	Padova, their residence	Massimo D'Ascaniis ; Guglielmina Marcheggiano	2 ; 3
C081006	Group Interview	08/10/2006	Padova, his residence	Ricardo Zadra ; Federica Righini	3 ; 4
C091006	Interview	09/10/2006	Rome, his residence	Carlo Bruno	1
CT270906	Interview	27/09/2006	Telephone	Pia Buonomo	1
C280906	Interview	28/09/2006	Naples, his residence	Carlo Lapegna	1
C290906	Group Interview	29/09/2006	Naples, public place	Renato Di Benedetto, Michele Campanella	1
C290906	Interview	29/09/2006	Naples, his residence	Sandro Rossi	1
CT050608	Interview	05/06/2008	Melbourne, public place	Andrea Padova	1
PO1280109	Interview	28/01/2009	Rome, Conservatorium	Aldo Tramma	1
CT290109	Interview	29/01/2009	Rome, his residence	Carlo Bruno	1
PO4I300109	Interview	30/01/2009	Rome Conservatorium	Franco Medori	2
PO21310109	Interview	31/01/2009	Naples, Centro Vincenzo Vitale	Laura De Fusco	1
PO7I040209	Interview	02/02/2009	Bergamo, his residence	Stefano Micelli	3
PO7I040209	Interview	04/02/2009	Milan, his residence	Sergio Lattes	1
I070209	Interview	07/02/2009	Milan, his residence	Bruno Canino	1
CT080209	Interview	08/02/2009	Telephone	Massimo Bertucci	1
PO9I090309	Interview	09/02/2009	Naples, residence	Alexander Hintchev	2
I100209	Interview	10/02/2009	Rome, residence	Roman Vlad	4
I1100209	Interview	10/02/2009	Rome, residence	Angela Chiofalo	3
PO10I110209	Interview	11/02/2009	Verona, Conservatorium	Vittorio Bresciani	2

The overt, full disclosure (Patton, 2002, p. 277) approach in conjunction with the ethics procedure, and with the researcher's reputation as a Vitalian trained pianist with previous research experience into the VVPS, allowed for the participants to feel comfortable and secure enough with the observation and interviewing. Permission to reproduce the names of primary participants in this thesis was obtained from all participants.

Twenty interviews sessions were held between then end of 2006 and the start of 2009 (see Table 8). Three were group interviews, the rest, individual. Twelve interview questions were developed between 2006 and 2008 and used during the 2009 fieldwork in 12 semi-structured interviews. Prior to this the individual and group interviews were intended a mixture between informal conversations and semi-structured style. During this preparatory stage, the focus of the questions aligned with the research and shifted outwardly, in trying to understand how Vitalians see themselves in the national and international piano playing and pedagogy field. The following questions were asked:

1. In your experience what is the extent of the fame of the Vitale Piano School in Italy and abroad?
2. Do you perceive yourselves as "Vitalians", part of a school of thought or do you see yourselves as graduates that have learned the "Vitale Technique"?
3. What do you perceive as the essence of the School or its teachings?
4. Is there a Vitalian "language"?
5. What is your view on piano sound production, repertoire and interpretation?
6. Which elements of your training are perceived to be specific to the Vitale School?

7. What sort of experiences or ideas did Vitale as a piano teacher bring to the classroom that originated from his other musical activities and how did these influence your learning experience?
8. As pianists or pedagogues, which parts of the Vitale system of training are you using today? Do you use the system in its "traditional form" or have you evolved the system in some way?
9. How did the Vitalian system of training influence your piano playing, teaching, musician development and life?
10. How does the system of training and Vitalian teaching in general affect the surrounding musical environment?
11. Can the Vitalian Technical Drill part of the system of training, be extrapolated from the Vitale school and applied in conjunction with other methods of piano teaching? What results have you observed?
12. Do you know of any other similar system of training which you would consider adopting?

Longhurt (2009) denotes that semi-structured interviews may be conceived as in-depth "conversations" guided by "open -ended" questions (p. 580). The aim is to gain in-depth understanding of the interviewee's perspective on set problems represented by the questions. The success of the interview in terms of obtaining valid data (Hurworth, 1998) is given by the skills of the interviewer to lead the session, such as social skills, cross-cultural skills (Keats, 2000) and specific to the task set of skills. The interviewer guides the interview by active listening and engagement to support the interviewee to lead the conversation. This process is best achieved when the interviewer is capable of balancing flexibility and consistency (Arthur & Nazroo, 2004, p. 115) in order to make the interviewer comfortable to explore the question as well as staying on track. When

the interviewer gets interviewed is a sign than the interviewed has failed (Hurworth, 1998). This situation can take place when there is an imbalance between roles.

Eleven participant observation sessions were conducted in 2009 (see Table 9). Both the 2009 participant observation and semi-structured interviews sessions were audio-visually recorded on separate devices to ensure technical reliability.

Table 9: List of Participant Observation Subjects

Code	Type of Fieldwork	Date	Place	Primary Participant	Pool	Secondary Participants
PO1280109	Participant Observation	28/01/2009	Rome, Conservatorium	Aldo Tramma	1	5
PO2300109	Participant Observation	30/01/2009	Naples, Conservatorium	Laura De Fusco	1	3
PO3300109	Participant Observation	30/01/2009	Naples, Centro Vincenzo Vitale	Monica Leone	3	1
PO4I300109	Participant Observation	30/01/2009	Rome Conservatorium	Franco Medori	2	2
PO21310109	Participant Observation	31/01/2009	Naples, Centro Vincenzo Vitale	Laura De Fusco	1	4
PO5010209	Participant Observation	01/02/2009	Rome, his residence	Carlo Bruno	1	2
PO6020209	Participant Observation	02/02/2009	Bergamo, his residence	Stefano Micelli	3	1
PO7I040209	Participant Observation	04/02/2009	Milan, Conservatorium	Sergio Lattes	1	2
P08050209	Participant Observation	05/02/2009	Milan, Conservatorium	Maria Grazia Grauso	1	3
PO9I090309	Participant Observation	09/02/2009	Naples, his residence	Alexander Hintchev	2	1
PO10I110209	Participant Observation	11/02/2009	Verona, Conservatorium	Vittorio Bresciani	2	2

Less invasiveness was achieved by placing the two devices in a fixed spot in the studio at the start of the lesson. The audio recorder was placed on the piano, to ensure the recording of the teacher's comments; and the video recorder in a spot that would frame the student and the teacher at the piano. This procedure allowed for the observer to and blend in with the setting, in order for the full attention of the participants to be on their lesson not on the researcher and thus reproducing a typical piano class as much as possible. The material was later transcribed ad verbatim and where necessary comments in square brackets were added to the text in order to make sense of it. The transcribed participant observation and interviews were given an identification code for referencing purposes. Handwritten field notes were also taken and subsequently transcribed.

3.3.2 Historical Data Collection and Analysis

Historical data collection and analysis took place in multiple steps.

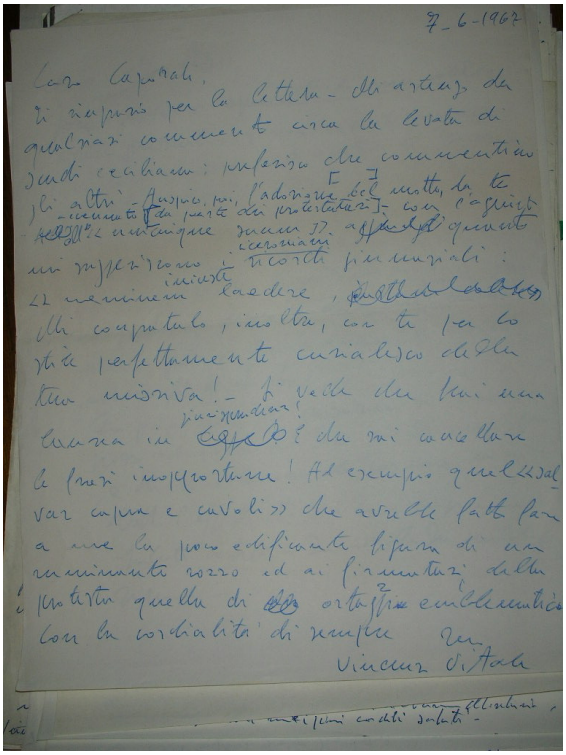
Step 1: The historical data collection was effectuated primarily in Naples, Italy at the residence of Vitale's niece where the majority of the primary sources on Vincenzo Vitale and the VVPS are kept – referred to in this study as the Unpublished Vitale Archive, following Renato di Benedetto's (2001) article based on the Vitale Archive sourced material. The archive consists of an antique, glass door cabinet containing Vitale's musical score, a few books, letters, photos, concert programs, press cuttings, articles as well as hand-written and type-written notes. The rest of the document collection such as articles on the VVPS where gathered from a variety of sources: the Vitale Archive, Vitalian participants' private collection and online resources.

The historical material was collected on two distinct occasions. The first, prior to the Doctor Magister thesis in 2003, and the second, in 2006. In 2003, detailed notes were taken, and some material was photocopied. Subsequently in 2006, over 2000 documents were found in the archive, and photographed over the period of four days (and nights). The documents included letters, photos, concert programs, press cuttings, as well as hand-written and type written notes and publication drafts.

It was evident that attempts at ordering the material in the archive have been started but not completed over the years. What was found in some degree order, is as follows: Vitale's performances at the start of his career were numbered, presumably as the documentation of the performances were necessary for his examination towards teaching positions; Vitale's sister with whom he resided at the same address, collected the letters communication letters and cards that Vitale received after the release of the first album of the LPs entitled the VVPS in a photo album; A number of folders were stored in the cupboard containing partially categorised material such as the drafts for the

publications. None of the private and institutional letters, handwritten notes for conferences and other sparse material were ordered. In fact, a stock of handwritten papers was tied together with a ribbon in a plastic bag out of sight in the back of the glass cabinet.

Figure 3: A Photograph of a Letter Written by Vincenzo Vitale



Note. This is an example of the type of document found in the unpublished Vitale Archive. Over 2000 documents such as this one was deciphered, transcribed and interpreted for the purposes of this study.

Step 2: The material was printed, and each photo document was then coded with a capital D that stands for document, and a number, such as ‘D. 1’. This coding has no other meaning other than the order in which the documents were photographed. As some of the photos contained more than one document, these were numbered as D. 1 followed by a letter, such as D. 1a.

Step 3: A two year-long phase of "immersion" (Tosh, 2015, Chapter 1, p. 38) in the reading of the documents followed. During the first reading, a transcription of the Vitale's handwritten documents was completed under or above the text, were the handwriting was very difficult to decipher. Although the long experience in deciphering Vitale's writing, some documents remain to date partially undecipherable. The indecipherability was also an issue with some of the letters written to Vitale. Where that was the case, the specific words were signed as 'xxx'. Additionally, relevant to the VVPS content was underlined, and marginal notes (Miles and Huberman, 1994, p. 66) were taken on the document with respect to missing information or clues towards finding other information, that prompted further topic investigation. During the second and third reading of the sources, based on the content the material was sorted in biographical categories by period and type of activity. The categories individuated were over 30 (such as, short courses, long courses, conferences, journalistic pieces, book chapters drafts, etc.) If these were adequate towards writing a historical biographical study, the numerous categories were dispersive for the focus on the VVPS in terms of thematic individuation and correlation. The various readings and clustering of the document allowed instead for some degree of "mastery of all the sources" considered as ideal in historical analysis (Tosh, 20015, chapter 5, p. 7).

Step 4: This phase consisted in grouping the information relative to the scope of the investigation in a manageable way for as a means to construct a historical chronology events and to allow for a thematic analysis. Multiples lists were designed to catalogue Vitale's various music related activities, such as solo performances, chamber music, journalistic writings, conservatorium positions, letters and students mentioned in the sources and articles d the VVPS. The dispersion of thematic focus presented itself yet again. To remedy the lists were merged based on broader criteria as listed in the four

tables available in the Appendix. The four tables compiled: Vincenzo Vitale's musical activities, Vitale's official positions, Vitalian students and articles about the VVPS.

The Vitale's musical activities table (see Appendix D) and the official positions table (see Appendix A) display a chronological outline of the activities. Because piano teaching was considered by Vitale his main activity, and because this was exercised mainly in academic institutions in Italy, the timeline follows the academic time period time unit, such as 1969 – 1970 in the official positions table (see Figure 4). The positions table allows to see the official positions, with relative administrative details, in their time durations and their superpositions.

Figure 4: Cataloguing Vitale's Pedagogical Activities

Year 19--	Studies	Main Piano Teaching	Academic year Courses	Short Courses	Seminars	Founder	Record Producer	Administrative Position	AWARDS	Relative Documents
69-70		Rome, Conservatorium S. Cecilia - piano class		1969, Rome, Venice Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1969", 01/08 - 15/09						- D. 427 article in Il Mattino, 14/03/75, anon author, states he taught at the Naples Conservatorium until 1968 and Rome from 1969 - 1971. - D. 435a CV hand writen by Vitale, states that he taught in Naples till 68; and taught in Rome from 1969 to 1971, then sent to Avellino by the Rome Conservatory to form the new institution. - D. 585 Anon, Le <Vacanze Musicali>> a Venezia, 24/08/69 "... I corsi concernano particolarmente le gloriose scuole veneziana, napoletana e romana dei secoli XVII e XVIII, con prevalente riferimento a Vivaldi, Galuppi, Cavali, Gesualdo da Venossa, Domenico Cimarosa, Valentino Fioravanti, Domenico Scarlatti, e Muzio Clementi. - D. 69 Anon, <<Le Vacanze Musicali>> a Venezia, La << Juditha di Vivaldi eseguita nel testo originale 24/08/1969. -D. 556 Letter, 28/06/1969, Rome, from Renato Fasano (director of Centro Internazionale di Studi per la Divulgazione della Musica Italiana and the President of the Institute Arrigo Usigli; The official letter engages Vitale for the course to be held in Venice and in Rome, 15/07 - 15/12/1968; and Vacanze Musicali 1/08 - 15/09. 1000.000 Lire will be payed for transport and hotel to be distributed in 5 months. The total hours of the course to be no less then 40 hours. The students in Venice will be autimately inserted in to Vacanze Musicali. The effective number of students to be no more then 12. During the course in Venice, a few concert-lectures to be held.

Note. This figure has been extracted from Appendix A and is an example of archival documents in this study pertaining to Vitale's activities were organised for the purposes of this study.

In the activities table instead, whereby activities were intended as outcomes, the relevant information was inserted based on the precise date of the event when possible or the most circumscribed period, such as "before 11/10/1951". The seminars, producer, founder, were categorised as official positions and outcomes, thus were inserted in both tables with their relevant to the category information.

Figure 5: Cataloguing Vitale's Performances

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
325	1965	29/11	S					L						Istituto Italiano di Cultura in Portogallo, Lisboa	Lecture Concert: Clementi e Liszt (Lisboa) - Clementi sonata in do maggiore (La Caccia), sonata in la magg., sonata in sol magg. - Liszt Variazioni sul tema cromatico della cantata Weinen - Klajen di Bach - recitativo e corale.	D.246 - 242 - 545 - 546 - 543 - 544 - 537 -538 - 539 - 547 - 245 - 542 - 540 - 541 - 19/12, O comercio do porto, title: "O recital do pianista Vincenzo Vitale no Ateneu Comercial do Porto" - 03/12, O primeiro de Janeiro, title: "Instituo italiano de cultura" - 29/11, Diario de Noticias, title: "Concerto do Maestro Vital no Instituto Italiano" - Photo10124 - 6 Newspaper article, translated in typewritten form (possibly by the Institute of culture)

Note. This figure has been extracted from Appendix D and is an example of how archival documents pertaining to Vitale's performances were organised for the purposes of this study.

The official positions listed in the table is displayed under the following seven categories:

- Studies
- Main piano teaching (multiple academic long ongoing piano class courses)
- Academic year courses (academic year courses with engagement on yearly basis)
- Short courses (such as masterclasses of the duration of a few weeks);
- Seminars (informative seminars where piano playing was only for demonstrative not masterclass interchangeable knowledge transfer)
- Founder (of institutions); record producer; administrative position (such as director, academic member)
- Awards received for activities

The "colour" coding (Radnofsky, 1995, p. 7) has a dual meaning: read horizontally, the colour indicates the reference of the comments signed with the same colour; read vertically, the colour aids in giving the perspective of the duration of the activity in

time. The activities listed in the activities table were divided in 11 categories as seen in the Legend to the activities table (see Figure 6).

Figure 6: Legend Used to Catalogue Vitale's Activities

Symbol	Meaning
S	Solo performance
C	Chamber music performance
R	Recording (TV, Radio, Lp's)
P	Producer (Lp's, Radio)
F	Founder/Director/Administrative role
L	Lecture, lecture/concert, presentation
X	Seminars
V	Volume, book, chapter of book, programme notes, voice in dictionary
A	Article (musicological journal, critique, music journal)
M	Music score revision
J	Piano competition Jury Member
n.f.	Not found
n.a.	Not applicable
Info ? or ?	Possibly correct data unconfirmed or writing hard to decipher
date ? or ?	Unknown/uncertain date, unknown/uncertain event date or in between dates
Green text	Published material
Red text	Information not found or incomplete or without confirming document
pf.	Piano
vl.	Violin
vla.	Viola
vlc.	Violoncello
v.	Voice
cbs.	Contrabbasso
VV	Vincenzo Vitale

Note. The legend was extracted from Appendix D.

All Vitale's professional activities and performances were confirmed by at least one other document. Some of the these were more straightforward to trace, confirm and insert then others, such as the majority of journalistic articles Vitale wrote. Instead, for example tracing the dates of Vitale's appearances in television or radio involved following clues from one or more letters, confirmation in contemporary clues in magazines or newspapers. Evidence-based clues indicating an event, but without concrete evidence such as multiple documents confirming the event, were inserted in

the table and coded in red or with the clearly marking of the missing information with a question mark. The inclusion of the evidence-based clues was considered important, in the hope that someone reading the work, might have the information missing and contribute to the timeline, or that research at a later date might help in confirming the events in question. Much of the information missing on the events listed, as well as the discovery of new events to include may be possible with visit to other archives and with the increasing digitalisation and release of material online.

During step four of the research, two more tables were compiled from historical sources and contemporary data sources found in newspapers, journals, magazines and online. One regarding the Vitalian students and one regarding the articles that mention the VVPS. The scope undergirding the two tables were to document the influence of the VVPS in terms of the size of the Vitalian cohort represented by the Vitalian students and in terms of the third-party perceptions and statements regarding the school. As with the two previous tables these are not to be intended as exhaustive, nonetheless their content amount is considered sufficient in rendering a picture of the VVPS. The compilation of the tables was concluded when "data saturation" (Ritchie et al., 2004, p. 80) in respect the scope of the investigation was determined.

The Vitalian table of Vitalian students (see Appendix B) is presented without the comments and references such as websites, articles, letters, and other sources for the following reasons, although information is available if requested. In view of the students belonging to the school's cohort, the articles present thirds party perceptions of the school indirectly. These primarily discuss the student's events and would be relevant material for a more focused investigation on the students singularly taken. Furthermore, some of the references on the students were found through private letters that without authorisation from the respective author, cannot be disclosed. In addition, the

compilation of this table also allowed for the individuation of participants for the participant observations and interviews. Questions such as who were the Vitalian students and through what type of courses, did Vitale spread his influence; and what was the geographical area of the teaching influence, informed the design of this table.

Figure 7: List of Vitalian Students

LEGEND

Pool N.1: Students who studied with Vitale at the Naples Conservatorium, and are considered within the Vitalian community as the first generation; these are referred to within the community as the disciples.
Pool N.2: Students who studied with Vitale not at the Naples Conservatorium but in the courses, all-year courses, perfecting courses and masterclasses. Students who only participated to Vitale's courses on the Fundamental of Technique were not included as these were only part of the audience.
Pool N.3: Students who have studied with Vitalian teachers.

VITALIAN STUDENTS

Surname	Name	Pool #1	Pool #2	Pool #3	Seminars only	Private lessons only	Years of study	Institute or Vitalian Teacher	Type of course	Doc#
ALIQUO	Tommasina	x						Palermo	Diploma	D. 231
ARCIULI	Emanuele		x	x				Canino	perfectioning course	
AMADESI	Carlo									
ARGENTIERI	Mario		x					Venice		D.24, D.219-220
ASTERS	Sergio									
AUGIAS	Corrado		x							
Bolle	Luis						1974	Uruguay		

Note. This figure was extracted from Appendix B and is an example of how Vitalian students were comprehensively identified.

The table on publications referring to the VVPS (see Appendix C) contains direct relevant information to the VVPS. The compilation of this data for the first time, allowed to certify the existence of the entity of the VVPS in the general perception within the artistic field. The table was organised by date, author and source (see Figure 8).

Figure 8: Publications Referring to the VVPS

LEGEND

Symbol	Meaning
V	Volumes
N	Newspapers
J	Journals
W	Website
P	Program

	Year	Date	V	N	J	W	P	Author	Title	Source
1	1956	13/04		N				Alfredo Parente	Musica e cultura	Il Mattino
2	1957	13/02		N					Le celebrazioni di Domenico Scarlatti	Il Mattino
3	1965				J			Walter, Robert	The Organization of Italian State Music School: A Comparison	Music Educators Journal, V.51 (4), 78-80+148+150+152+158.
4	1967	7-8/06		N				Braga, Antonio	La <classe> del M. Vitale al Conservatorio di Roma. L'iniziativa s'inquadra nel vasto movimento di rivalutazione di Muzio Clementi, il padre del pianoforte>	Il Corriere di Napoli

Note. The figure was extracted from Appendix C and is an example of how publications referring to the VVPS were catalogued.

The data collected was necessary to understand third party perceptions of the school in order to construct a picture of the influences of the VVPS and more specifically its identity. In addition, the full content table in conjunction with the other tables allowed for thematic discovery.

Figure 9: Table Used to Organise and Analyse Publications Referring to the VVPS

Year	Date	V	N	J	W	P	Author	Title	Source	Comments	Citation	Thematic Area	Theme specific
	05/11/		x				Canessa, Francesc	Tutti in disco gli allievi di Vitale	Il Mattino [Naples], p.13		"(...) [Il modo di impostare problemi di fondo dela formazione di una scuola] **Tra questi il modo di <<sentire>> la musica come espressione di sensazione dell' animo, sollecitati dall' arte della composizione e affidate all' arte dell' interpretazione.** Ed e quindi attraverso i suoi allievi che il maestro Vitale (...) rivela la profondita del suo animo musicale, la sua statura d' artista, vorremmo dire la sua qualita **morale**. Il lavoro spesso oscuro, di docente e in lui nobilitato non tanto dai risultati, che sono eccezionale, quanto dall' impronta sensibile che egli ha impresso agli allievi, trasmettendo con i cospicui bagagli d' ordine tecnico, proprio quella impalpabile cosa in piu che viene dal fondo, che palpita col cuore e fa di un uomo un artista. (...) **Scuola, assolutamente, profondamente napoletana**, destinata a restare nella storia di interpretazione musicale."	Valu es, Prin ciple s, Ident ity	Aesthics - contemplation, Ethics, Pri=teacher competency; I =word (Ex); Neapolitan Ancestry

Thematic categorisation through "data reduction" (Spencer et al., 2004, p. 202), "triangulation" by use of multiple data sources (Ritchie & Lewis, 2004, p. 44) for accuracy and "internal validation" (White et al., 2004, p. 288), as well as "colour

coding" (Radnofsky, 1995) were some of the main instruments of data analysis employed in this study. Thematic categorisation or "collective analytical categorisation" (Spencer et al., 2004, p. 202), in line with phenomenological analysis models, is to be considered as an outcome of the reduction of wide array of statements to their core meaning. Both "cross-sectional code and retrieve" and" non-cross-sectional" thematic categorisation methods were used (Spencer et al., 2004, p. 203).

The non-cross-sectional colour coding the transcripts of the participant observation and interviews was useful tool in individuating the themes of the VVPS although each single document source document did not present all themes. For example, during the interviews, professional and ethics themes were prevalent; instead during participant observation, knowledge transfer and specifically piano pedagogy themes were prevalent. The cross-sectional code retrieval was used especially in the analysis of historical sources effectuated on the tables mentioned earlier. The same tables listed in the Appendix in the reduced format and containing more information in the tables for internal use, acted as a "content-analytic summary table" (Miles and Huberman, 1994, p. 193). The strategy of selecting chunks of data, separating it from the original text and processing only the information relevant to the investigation (Gläser & Laudel, 2013) where the key terms were present, and bolded for quick reference, allowed the preservation of the context in which the terms/codes presented themselves. This process ensured a depth in understanding of the meanings of the codes and consequently warranted a more accurate insertion of their significance in the overall rendition of the VVPS. The main themes and key words which emerged multiple times throughout the data were organised according to the broader umbrella categories of the Ferrari model (see Table 10).

Table 10: Common Themes of the VVPS

Identity	Values	Principles	Practices
Branding	Ethics - Social Imperative	Clarity of Teaching	Repertoire
Virtuosity	Aestheticism	The Technical Drill	Teaching Muscular
Neapolitan Lineage	*La Giusta Misura*	Muscular Dissociation	Dissociation
Technico-Interpretive	Professionalism	Knowledge of Anatomy	Teaching Music Culture
Control	Crocean Values	Relaxation	Teaching the Technical
Composure	Music as a Way of Life	Technico-Interpretive	Drill
Interpretation	Morality	Principles	Teaching Articulation
Il Suono	Spirituality	Sound Typology	Realising the Cantabile
Equilibrium	Interpretive Values	(*Cantabile* and *Brillante*)	Realising the Brillante
Accuracy in Performance	*Il Buon Gusto*	The Use of Weight	Use of Metronome
Sound Production	Interpretive Values		Il Fondo Tasto (Playing
Pianistic Touch	Aims of Music		Close to the Keys)
Sound Quality	Traditional Expressive		Studies
Cleanliness of Playing	Values		Teaching Muscular
Consistency of Results	Neapolitan Values		Relaxation
Identification with a	*La Signorilità*		Teaching the Use of
School	(Gentlemanliness)		Weight
Teacher Recognition			
Vincenzo Vitale's Sound			

The findings of the research will be presented through the Ferrari Model categories explained in Chapter 1.

PART II—THE IDENTITY, VALUES, PRINCIPLES AND PRACTICES OF THE VVPS

4 CHAPTER IV—IDENTITY

This chapter begins with an analysis of perceptions of the VVPS from the perspective of Vitale's students and music scholars. Given that there are as many facts as myths about the VVPS, this section discusses some of the rumours circulated about the School through a presentation of what characteristics were recognised as pertaining to the VVPS. This chapter continues to discuss the formation of the Vitalian brand and how the VVPS responded to the emerging constraints of a Vitalian identity ultimately providing commentary on its implications for the phenomenon as a whole.

4.1 THE PROCESS OF RECONSTRUCTING THE VITALIAN IDENTITY

Ellemers et al. (2002) state that the identity of the self as an individual and their identity as part of society are interrelated as the single individual is affected by the social group they belong to. Spears et al. (1997) note that membership to a group is dictated by the success of the group in its social context, because it is the success of a group that draws in new members. Continued membership to a group is, in turn, predicated on the level of commitment the individual demonstrates to the group, measured by the extent to which they meet the "group's expectations" (Ellemers et al., 2002, p. 165). Feedback received from the group in turn influences an individual's perception of self, their self-esteem and their presentation (Ellemers et al., 2002). In other words, feedback received by a social group to which an individual belongs shapes an individual's identity as much as their own idiosyncratic characteristics shape the identity of the group. The communication exchange is based on subjective judgement.

A subjective judgment can be understood as either being a voice for a conglomerate of opinions of many or just one opinion, and it must always be understood and considered as subjective. It is established that subjects are constructed through subjectivity whereby a subject's own socio-cultural and psychological propensities interact with their interpretation of their external reality to form a representation of a specific historical, socio-cultural context (Timothy et al., 2010). As such, all judgments, presented by subjects, are beliefs based. Beliefs set the stage for how individuals present their experienced reality. Furthermore, the experienced reality in a natural feedback loop, in turn, shapes and informs beliefs (Wolpert, 2006).

In this light, a musical critique or review (or any other opinion) may be viewed as an expression of the relation between the performance or phenomenon itself and the reviewer's own beliefs and expectations. Given the effort exercised throughout belief formation, beliefs beget a rather possessive approach in which our beliefs become part of our identity and therefore define us (Wolpert, 2016, p. 15). As Wolpert (2006) expressed, given this consideration of beliefs as being akin to possessions as a result of the effort required to attain them, we are inclined to interpret the world thus as we expect and judge our reality accordingly (p. 16). The exploration of the VVPS through a plethora of sources revealed the School's beliefs, expectations and identity.

4.1.1 An Example of the Type of Inquiry Herein Employed

In a review of her recital at Wigmore Hall (London) in 1973, Laura de Fusco (a second-generation Vitalian) is described as a "…gifted and unusual Italian pianist… [whose]…playing does not fit neatly into any conventional pigeonhole" (*London Debuts*, 1973, para. 1). An analysis of the subsequent review and critique of de Fusco's playing serves as an example of how one's socio-cultural context and subjective

analysis shape interpretation. This sort of analysis may be replicated and conducted on all reviews of Vitalian students' playing and fundamentally enables the extrication of what beliefs were formed about the VVPS concerning what characteristics were recognised as pertaining to the School.

De Fusco's playing was described as tending "…towards old-school virtues with a warm, rounded palette of tone colours and a highly developed articulation…" (*London Debuts*, 1973, para. 5). When reviewing this particular critique of De Fusco's playing, it is essential to question whether the author of this critique was intending to refer to the conventionally understood Old School or uses the term to refer to what is perhaps interpreted as a vaguer traditional playing. The author's choice of words, describing De Fusco's "warm, rounded palette of tone colours" further begets questioning as a warm tonal pallet is typically employed when playing a more romantic piano repertoire, which again in-line with teachings of is more aligned with the New School as opposed to the Old.

Ambiguity is also revealed in the reviewer's description of De Fusco's display of a "highly developed articulation" (*London Debuts*, 1973, para. 3). It remains unclear whether the author of this critique is referring to what is commonly (and erroneously) meant by articulation (the visible effect which is created by the voluntary raising of the finger from the metacarpal joint before the completion of the finger's percussive action on the key) or rather whether the author meant "articulation" as merely the side-effect of the forceful impact of the finger on the key. This particular review, however, aptly espouses some other commonly identified traits of the VVPS. As a student of the School, de Fusco displayed both *cantabile* and *brilliante* sound qualities executed with rationality, clarity, and originality – "To her, a piano is a fond resource for painting the picture which she herself sees; a clear-headed and original image" (*I 40 anni*, 1973, para. 6).

The above analysis serves as a useful example of the mode of analysis employed throughout this chapter. Indeed, it shows that in order to truly conceptualise the identity of the VVPS it is fundamental to consider the qualitative dimensions of the sources employed. In order for it to have some external validity, a developed understanding of what is believed to be the School's identity requires a comprehensive identification of convergence of beliefs and judgments regarding the school by a wide variety of external sources. By identifying how often terms are repeated and by which sources, we gain understanding into the identity of the VVPS.

4.2 RECOGNIZED CHARACTERISTICS OF THE SCHOOL

4.2.1 The Sound Identity of the VVPS

Sound production and sound quality are the two major categories that the music community as a whole, uses to delineate any performance phenomenon (Hudak, 2005). In his elaboration of the term sound identity, Hudak (1995) refers to the recognition of sound as pertaining to a particular phenomenon as a requirement for the construction of an "identifiable group" in music (p. 304). Some descriptors of Vitalian sonority as used by music critics and reviewers include the key terms "robust" (Iovino, 1986, p. 3); "brilliant" and "agile" (Osella, 1999, para. 9); a sound of "distinct purity" (A.B., 1976, para. 2); "absolutely precise" (Augias, 1990, para. 6); "clean" (M.L., 1979, para. 4); "expressive" (Della Torre, 1978, para. 8).

To adequately understand the Vitalian sonority, one must firstly begin with identifying the commonly discussed characteristics of Vitale's own sound on the piano and then proceed to investigate perceptions of the Vitalian sound as manifested by

VVPS students. Through an examination of the continuities and discontinuities between Maestro and disciples, an adequate conceptualisation of the VVPS sound identity can be rendered.

4.2.1.1 The Sound of the Maestro

Vitale's versatility of sound production is most commonly cited in musical reviews and critiques (Cattini, 1930; S.M., 1933; P.O., 1933). It was said that Vitale held a certain "mastery" over sound (Cattini, 1930, para. 2), which was consistently both "recumbent and warm" (S.M., 1933, para. 3), an approach that privileged the vitality of the sound itself. Outlining Vitale's dual intelligence and expertise. P.O. (1933) described his ability to transport the audience in a "sea of sweet illusions" through his ability to execute a piano touch "apt at portraying any effect" (para. 4). Vitale's ability to "mould himself to any piece" (P.O., 1933, para. 3) is echoed by S.M. (1933) in his description of Vitale's piano touch as possessing "all attitudes to the sound necessary to evoke all effects" (para. 4). Vitale was recognised as particularly adept at rendering a sound that was required by repertoire to be "light, transparent in colour, delicate and elegant" (Concerto al Circolo, 1935c, para. 5).

Although many reviewers preferred to emphasise Vitale's sound quality as opposed to his technical prowess, it was nevertheless acknowledged that the two were interlinked, as demonstrated by this review, which states that "… his technique … [can be] … vigorous and robust, scintillating, and light ... above all always equilibrated at all volumes of sonority, quantitative and qualitative … ably plays with the pedals …" (Il Pianista V. Vitale, 1937, para. 3). Vitale's technical versatility is at the centre of L.M. H's description of Vitale as "a pianist who could be more contained in his exteriorisations of strength – he does it perfectly – and he is endowed with a privileged

mechanism which allows him to give with clarity and great fluency all the extremes in terms of effects…" (L.M.H., 1974, para. 9).

With regard to sound production, Vitale discussed the *brillante* and *cantabile* sounds at length in his teaching and later in his musical critiques following his contributions to the local Neapolitan newspaper, *Il Quotidiano*, after 1954. Vitale's relationship to sound is encapsulated in the following quote, whereby he states that "the musician... recreates life in sound, much like the painter translates in colour the suggestions of a poetic world that have interested him…" (Vitale, 1955b, p. 12).

Concerning piano playing, Vitale believed that all piano repertoire required of the executor to find the suitable means (the suitable instrumental touch) to render sound production, which he believed to be piano technique. The amalgamation of these principles was necessary to discover the "ideal pianistic sound" (Vitale, 1982, para. 7). As such, for Vitale, the virtuoso was he could produce such a sound (Vitale, 1982, para. 8). Carlo Bruno (2009) echoes this emphasis on sound, proffering that the apt sound requires "particularity" (Bruno, 2009, para. 14).

4.2.1.2 The Sound of VVPS Participants

An important critical voice in the Italian pianistic community, Rattalino asserts that Vitalian students are "recognisable in their timbrical conception of the pianistic sonority" whereby their distinction of both *cantabile* and *brillante* always "corresponds to a precise idea of the *bel suono* [emphasis added]" which is rich, round, pleasant and discursive (1975, p. 74). Above all, this sound is equilibrated, "never lowering beyond a certain level of dynamics… [and]… the playing of fortissimo is always elastic, without turning harsh" (Rattalino, 1975, p. 74). Vitalian students, as such, reflect Vitale's conception of producing distinct sonorities through distinct technical means.

A common misconception regarding the Vitalian sound is a certain sameness across students and alumni echoed by Vlad expressing that while he only heard Vitale play repertoire from the 1700s, Vitale played this "in an almost, harpsichord style… However, his students do not have this sense of nuance" (Vlad, 2009, para. 5).

4.2.2 Clean Playing

"Articulated" sonority, is not only a pianistic quality. Mario Messinis (1971), the Director of Venice's Biennale, uses the term *sgranatura* (shelling), to describe the sonority of Riccardo Muti's orchestral performances, and comments explicitly on the "intensity of the cantabile…[melodic]… lines" (p. 128). In a South American critique on a performance of Lucia Lucas (Vitalian international masterclass student) in the 1970s, J.N. (1974) comments on the natural associations between the brillante sonority and rational playing, with particular emphasis on the articulation of Vitalians, expressing that Lucas played with "singular clarity… and perfect articulation," as is typical of *brillante* sonority.

Piano touch, or technique (as Vitalians call it), is always indelibly connected with the sonority which needs to be produced. As stated by Campanella (2004), "the right notes are played in the right spot," and if the execution is done with "alive" fingers, then "clean playing" can be observed from the dual perspective of control over phrasing and accuracy of notes (p, 7). "Accuracy" and "precision" are keywords within the VVPS, alongside "clean playing" as a quality conducive to elegance. Padellaro (1968) comments explicitly on the Vitalian elegance when reviewing de Fusco's playing, stating that "[A]ll pages... [played with] supreme elegance … [wholly evidenced] … by De-Fusco's execution … a clean touch, at times deeper [into the

keys], at times lighter and more nuanced…" (p. 10). She concludes with the statement that these features are "emblematic of the entire Neapolitan piano school…" (p. 10). Padellaro (1971) re-states this perception to Campanella's playing in a review of one of his concerts, stating that "Campanella… is a disciple of a great Maestro, Vincenzo Vitale, … is perfectly pianistically settled" (p. 14). The fingers strictly adhere to the keyboard and the sound is always warm and has timbre; "… [his] … virtuosity is not only clean but penetrative and passionate as if it were natural and cantabile" (Padellaro, 1971, p. 14). M.L. (1979) further describes Campanella and de Fusco's playing as exponents of the VVPS with their "extraordinary technique, absolute precision and extreme cleanliness of sound" (para. 5).

This extreme cleanliness of sound results from hands playing in a synchronised fashion (De Fusco, 2009a, p. 3). As suggested by de Fusco, the sound created by each of the hands must be as one and compact with absolute synchronicity of the two fingers when playing the double mechanism (p. 5). Referring to some indisputable traits of the VVPS, De Fusco notes that students enact a careful evenness in the distribution and use of weight and articulation, exercised when distinguishing accented notes from non-accented notes; the distinction between metrical and expressive accents is clear, and this results in absolute cleanliness of sonority (De Fusco, 2009, p. 6).

4.2.3 Mastery of the Keyboard

In order to produce the desired sound, the piano requires the application of technique in order to touch the keys in a way that controls the mechanical movement of the hammer. Perhaps as a result of its origins in the 1700s, when the piano was used as a means to emulate the orchestra, and perhaps as a result of this intrinsic mechanical

characteristic (Parakilas, 2002), control over the piano historically translated to exerting dominance over the instrument through its mastery.

Historically, the performer had to first master the instrument, then master the musical piece in order to finally master the audience with virtuoso skills and showmanship (Rattalino, 1983). In Italian, this is referred to as *padronanza* (Salmeri, 1981), which translates to mastery with a focus on the final result. The Italian meaning of the word further contains connotations to possession as etymologically, *padronanza* comes from the word *padrone* which means master as owner of all that he or she presides over. Mastery of the keyboard (*padronanza della tastiera*) thus indicates a complete possession of the means necessary to be able to master completely and dominate the instrument, the piece played, and the audience (z., 1935). Vitale indeed maintained that pianists needed to aim toward "perfect mastery of the instrument … [through] … profound knowledge of the technical element … [required to do so]" (Salmeri, 1981, p. 3).

The mastery over control and quality was observed in Vitalian students, where Pinzauti (1974) notes that Campanella's hands are "impeccable in the face of any difficulty" (para. 2). Parente (1975, p. 3) further reinforced this: "In their origin from the same roots ... [Vitalian students show] ... instrumental mastery and astounding clarity of technique" (p. 3). Different Vitalians have differently assimilated this concept of mastery, as understood by Parente (1975), in his descriptions of Vitalians also demonstrating "contemplation and intimate research…; discursive composure that defends itself from effusions;… the warmth, which reflects the curve of the melody with the innumerable refractions of sentiment … and so forth" (p. 3).

4.2.4 Artistic Dynamism and Virtuosity

The Vitalians see virtuosity as serving the specific purpose of interpreting the specific cultural ideas, notions, and commentaries of the musical text and conveying this expressively (Campanella, 2004; Bruno 2009; Bresciani, 2009). Virtuosity is understood as the mastery of technical and interpretive means to serve the musical text. In a 1935 critique of Vitale's concert, P.B. observes that Vitale is distinguished in "the sense of equilibrium that guided him in the execution of the entire program… renouncing the leonine interpretations that often characterise the playing of Liszt and maintaining his interpretation within the … [agogic] … boundaries of the fundamental theme" (P.B., 1935, para. 3).

The Vitalian approach to piano mastery and musical interpretation is further evinced by a critique of Vitale's concerts from 1936, in which these qualities are achieved through the intention of developing a mechanism. This technique is correct and inclined toward composure of expression instead of whimsicalities (F. A., 1936). This critique further evinces a common misunderstanding in which Vitale's composure was said to be "less naturally inclined to the abandonments of a vivacious and passionate interpretation" (F. A., 1936, p. 2).

Despite these misconceptions, the critic A.B. confirms that the Vitalian vision was perceived as both valid and complete whereby the Vitalians were said to possess "alongside an incarnate expositive clarity … [there] is a sound of distilled purity and phrasing, which constantly exemplifies the search for … musical 'truths' in the interpreted pieces" (A.B., 1976, para. 4). Indeed, one of the main characteristics of the Vitalian approach was the executor's faithfulness to the composer in the reading and interpretation of the musical text – *la lettura musicale*. De Fusco says that "Vitale was

obsessed with it" (De Fusco, 2009a, 2009b); and this precision remains integral to understanding the VVPS.

4.2.5 A Neapolitan Piano School

Vitalians were often identified as being "emblematic of the Neapolitan Piano School" (Padellaro 1968, p. 10; Mila, 1987; Canessa, 2019); as "diamonds of the Neapolitan Piano School" (M.L., 1979). Indeed, the School was described as a "absolutely Neapolitan, destined to remain in the history of musical interpretation" (Canessa, 1975, n.p.). Fait and Padellaro described Campanella as being among the "best students emerging out of the Neapolitan School of Vincenzo Vitale" (1970, p. 97).

4.3 EXISTING LITERATURE ON THE VVPS

4.3.1 Nine Letters between Boccosi and Vitale

In both 1975 and 1984, Bio Boccosi, editor of Berben Editions in Ancona, almost succeeded in getting Vitale to publish a comprehensive recount of his method. Boccosi recalled that Vitale had inveighed against this notion in 1975 with the comment, "I don't have time… I'm against it" (personal communication, July 18, 2003). Boccosi further supposed that Vitale's initial reluctance was rooted in his being "an original, an artist… [whose]… teaching was done, not superficially, but with a consciousness of cause" (personal communication, July 18, 2003).

Boccosi exchanged a series of nine letters with Vitale between the 3rd of January 1983 and the 21st of April 1984. These letters revealed that Vitale had been possibly ready to accept Boccosi's proposal with the condition that its publication

would contain audio-visual material. A planned meeting to discuss this possibility unfortunately never took place due to Vitale's death in June 1984. Whether Vitale had been truly willing to go ahead with this publication cannot be ascertained but the letters demonstrate his consideration of this possibility. Although Boccosi was ultimately unsuccessful, he succeeded in having Vitale address the subject of his fundamentals on piano technique in a two-part interview, undertaken by Angelo Valori, and published in his musical journal *Prospettive Musicali* in 1983.

Valori's (1983), published interview with Vitale is one of the only, published, written accounts of the Vitalian method from his perspective (Ferrari, 2005). Within this seven-page article, Vitale espouses a variety of principles, facts, and observations concerning the piano as he had synthesised in his teaching, performance practice and his attendance to the broader musical milieu. As Vitale was reluctant to leave a written document delineating his method of teaching, much preparation was undertaken in the drafting of the final, published version. The (heavily amended) original draft is twenty-one pages long and densely written, espousing a direct and intense authorial voice. While the published version is, by contrast, efficient and self-controlled, the draft presents a passionate and controversial outlook on the state of piano education as Vitale had experienced it.

This article is of great importance for all who intend to study the VVPS because it reveals a content and structure that is solid enough to sustain an ample dissertation. Four main themes can be gleaned from the article: 1) The need for a written statement clarifying confounding misconceptions about the VVPS, 2) Vitale's views on the significance of the school and his role as its founder, 3) the principles of his method of teaching and 4) what Vitale understood to be the professional position of the pianist in his contemporary Italian society.

4.3.2 A Need for a Written Statement

> As all personalities in Italy that have their own ideas, you are either loved or profoundly hated. How do you explain this?"; "Did you consider that you would lose more time in contrasting the miscomprehension of your 'students' or students of your students than to create new theories?"; "Many reproach you for having created a 'sect': who is with you is with you, who is not with you is against you… (Valori 1983b, p. 5).

The above questions highlight some of the common misconceptions surrounding Vitale's figure and highlight a need for a comprehensive written statement which can clarify contrasting views on Vitale's teaching circulating in the Italian pianistic scene. Although there exists no direct written statement that openly criticises Vitale's teaching, many articles published refer to Vitale's ongoing struggle against both the conscious and subconscious misinterpretations of his peers (Padellaro, 1967, p. 72).

4.3.3 Vitale's Role as the Founder of the School

"What does it mean and what does it represent to you to be the founder and the main representative of a 'piano school'?"; How is a school recognisable?" (Valori 1983b, p. 5). In the article, Vitale re-emphasises that he never intended to do more than to teach piano as while he "never pretended to establish a school [he'd] always been afflicted by grave preoccupations [with regard] to how the piano lends itself to confused didactic approaches" (p. 6). It becomes clear, from this response, that Vitale concerned himself *in primis* with his responsibility towards the student, reflecting his profoundly ethical approach and the school's core (Canessa, 1981, p. 3).

In his public lectures (Vitale, 1981; Vitale, 1982) as well as in his publication, *Il Pianoforte a Napoli nell'800* [The Piano in Naples in the 1800s], Vitale (1984) asserted

his conviction that confusion in piano teaching had always stemmed from false assumptions about the position of the hand on the keys (p. 61). From Diruta to Deppe, during three centuries, it was commonly understood that the correct way to play the piano was to play with a rounded hand, as was exemplified by the technique of the virtuosi. Vitale (1979) argued that there could be no universally attainable "rounded hand" (in Ferrari, 2005, p. 175). The extent to which individuals can attain a more or less correct "hand curve" is dependent on correct muscular use in combination with an individual's physiological propensities to approach said roundedness (Brugnoli, 1926, p. 112). To gain roundness, practical teaching with the correct physiological principles is necessary (Vitale 1982 in Ferrari, 2005, p. 169). In response to Valori's second question, Vitale avoids a clear response, instead proposing that students require a technical-cultural foundation on which to then develop a reliable trajectory for continued progress in music (Valori, 1983a).

4.3.4 Vitale's Fundamentals of Teaching

"Do we want to talk of the fundamental principles of your method of teaching?" (Valori, 1983a, p. 6), Valori as all other writers bring forward this question to which Vitale responds succinctly here as in many other articles.

> I believe that there are two ways to touch the key: one that allows the finger to sustain the weight in the cantabile, in the legato, and in the polyphonic; the other that gives… [the finger] …the possibility to percuss … [percussive action] … the key with vivaciousness in brillante passages. In both cases the energy needed for playing comes from a single group of tendons, the 'flexors'… The first aim is to privilege the independence of the tendons… [as much as this is possible, since the muscles function always in association due to the so-called 'synergy'] … stimulating them to develop energy in the inferior zone of the forearm. In the upper part of the forearm other tendons act called 'extensors',

> these serve at raising the finger…We, pianists, are facilitated in respect to other instrumental players because the keyboard gives us a ready-made sound. This is also an inconvenience - this accessibility towards sound production has allowed for the neglect of technique or the consideration of technique only from the point of view of *bravura* and of virtuosity: this is particularly reductive in respect to the quantity of problems that the touch demands in the *cantabile*… The first error in setting up the fundamental technique was in believing that the stability of the arm could be achieved through those exercises that dictate the holding down a key with a finger while another finger percusses [emphasis added] another key. This is not a set up exercise but a perfecting one – in this exercise two techniques are linked … weight and percussive [technique]. On this point, there is no shadow of pianists or musical genius that can contrast me, because it is about anatomic-physiological truth… for each wrong movement corresponds a sound and therefore a wrong accent, a wrong interpretation. I severely prohibit my students from gesticulating… [it is] … something counterproductive and offensive to the musical work (p. 6).

Valori's perceptions on common misconceptions of the Vitalian principles of teaching will be further explored in Chapter 5.

4.3.5 The Professional Position of the pianist in the Italian Society in Vincenzo Vitale's Time

Among Vitale's many musically related activities, he was active as organizer and founder of institutions such as a: the Conservatorium in Avellino (1972 -73): the Chamber Orchestra of Naples (1944 - 47); the Neapolitan Musical Gazette] (1955 - 58); the Sigismund Thalberg Pianistic Collective (1975-78) renamed The Sigismund Thalberg Association (1978-84); radio program producer (1944, 1964) and LP producer (1974, 1979); artistic director of the Scarlatti Association (1950-51); These activities reflect Vitale's concern for the formation of both musicians and spectators in Italy (Vitale, 1956b). It must be noted that Vitale's concerns emerged from his role as a highly respected pedagogue and his profound sense of responsibility towards the

advancement of music in his contemporary environment (Padellaro & Fait, 1970). Inversely, these activities, by virtue of the frequentation of local and international artists and intellectuals enriched Vitale's perspective on the musical arts. Furthermore, Vitale's openness to new impetus, as it can be deduced from the myriad of activities contrasted with his contemporary rumours that reflected closure and self-perpetuating activities (Valori, 1983a; Ruggiero, 2014).

A common misconception (which was reflected in Valori's questioning whether Vitale intended to "establish a sect" (Valori, 1983a, p. 7) or "clan" (Canessa, 1981a, p. 29) was that Vitale's participation in the wider musical milieu was often interpreted as an insincere expression of wanting to promote his school and students (Fait, 1974b; Ciampi, 1979; Bortolotto, 1980). Twenty years following the death of the Vitale, echoes of these rumours continued. Valori's article hence attempted to discuss Vitale's musical contributions as a means of shedding light on an accurate perspective of the fragmented knowledge that the general Italian audience had of Vincenzo Vitale and his school (Fargnoli, 2014).

In the second part of the interview, Valori asks Vitale the following question: "Maestro, what has in store the near future for the piano and pianists?" (Valori 1983b, p. 7). Vitale's response was pessimistic: "At the most, four-fifths of the youngsters that today study piano are destined for squalid unemployment" (p. 7). Vitale's response referred to the issues faced by emergent pianists equipped with a diploma, who would have to compete for a work placement subsequently. His response was further rooted in emergent social trends at the time, which actively discouraged serious musical pursuits beyond the gifted youth with some musical experience (Vitale, 1980 in Ferrari, 2005, p. 186).

As a music critic, scholar and thinker, Vitale further denounced what he deemed was controversial in the music scene, which he perceived to be a growing absence of cultural consciousness in the playing of music. As a vigilant observer of musical tradition in a period rife with socio-cultural change, most of Vitale's denouncements were focused on questions of responsibility from a tripartite ethical, aesthetical and professional perspective (Vitale, n. d. in Ferrari, 2005, p. 166). He indeed inveighed against music critics whose "judgment criteria are based on the uncertain and the impalpable" (Valori, 1983a. p. 8) further stating that "there is a habit among pseudo-intellectuals to label those who play cleanly and respectfully regarding the composer's indications as 'cold pianists'… because… [they]… do not gesticulate" (Valori, 1983a. p. 8).

Displeased with the state of piano education during the period, Vitale (1980)was particularly blunt in his comments about Conservatorium programs, where he stated that "the Diploma is a joke that has been told for over half a century… too much polyphony, too little sonata material, scarce romantic repertoire … fundamentally lacks the spinal cord of pianism: Franz Liszt" (Vitale, 1980 in Ferrari, 2005, p. 186).

4.3.6 Responding to Misconceptions of Technical Principles

Valori insisted on asking questions regarding two points that consistently arise in the delineation of the VVPS: "What does the relaxation of the arm mean, and what type of articulation of the fingers is appropriate?" (Valori, 1983b, p. 7). Although "relaxation of the arm" is one of the most commonly recognised expressions of the Vitalian technical approach, many have challenged Vitale's purported emphasis on this technical feature (Bertucci, 2009, para. 3). Pursuant to this line of inquiry, many additionally have wrongly characterised Vitalian students as practicing an excessive

extension of the fingers as misinterpreted from Vitalian principles of articulation. Valori (1983) specifically drew attention to these specific points, as a means to allow Vitale a chance to clarify these principles and demonstrate what is the correct understanding of the fundamental technical elements of piano playing. This thematic will be further developed in Chapter 8.

Since the emergence of physiological studies in the 18th century, many methods pursued to introduce these into piano playing (e.g., Steinhausen, 1905/1914; Brugnoli, 1926). Despite extensive consideration given to these physiological principles in devising new exercises, they were difficult to apply. Even more, as Vitale (1980) stated, these methods were not intended as holding the complete truth (in Ferrari, 2005, p. 183). Instead these methods presented suggestions that needed careful reading towards application. With these remarks, Vitale drew attention to a knowledge gap between theoretical knowledge and its practical use in piano teaching methods. The Vitale method was considered of particular importance as it was thought to be a successful approach that filled this knowledge gap due to the reproducibility of the method.

Valori's line of inquiry further emphasises common misunderstandings of the Vitalian method on the part of some of Vitalian students themselves. Some students who had been recognised as following the method and exhibiting the Vitalian sonority, explicitly denied the success of the method (Chiofalo, 2009)—attesting to the fact that the method needed to be understood in all its physiological, historical and cultural dimensions in order for students to be consciously aware of its efficacy. In response to Valori's (1983b) questions asking for clarification regarding what Vitale intended by "relaxation of the arm" asking: "It seems to me that you have already pointedly stated that the concept you pursue … [concerning relaxation] … does not refer to 'total

relaxation' but refers to 'total control of … [muscle] … contractions." (p. 7). Vitale responds:

> That is natural. I believe in the relaxation of those parts of the arm that are habitually held in contraction; if we must execute a *brillante* passage, the muscles of the humerus (bicep, triceps…) must be in repose. Here we have the relaxation of a part of the arm, the humerus. However, in the humerus, you cannot talk about relaxation, [as]… the tendons reach the elbow… the flexors finish here… and the extensors finish here [Vitale here points to his elbow] … The forearm is not in relaxation, but it is *in repose* ... [emphasis added] … in those parts that before were contracted, in the muscular fasciae which … [naturally]… oppose themselves to the correct contractions necessary to piano playing (p. 8).

Attempting to clarify what Vitale meant by articulation, Valori asks the following question: "… when one talks of the Vitale technique, instinctually one thinks of an excessive articulation of the finger. What can you say about this?" (p. 8). Vitale promptly responded to this false perception by answering "not at all" before explaining:

> Not even those who use the term "articulation" actually know what it is. Articulation is a fact of the bone [*fatto osseo*]. It occurs between the metacarpus and the proximal phalanx: like a… [bone]… zip in which one articulates the finger. The two bone elements do not have any possibility for action if the muscles do not aid them. Here, therefore, the intervention of a combination 'lumbrical extensor and flexor' provokes what Brugnoli opportunistically defines 'articular flexion.' If we were to further define this, the 'extensor' discretely raises the finger (as determined with respect to the flexion one wishes to enact), the 'lumbrical' muscle (that is located in the palm), enables the finger to bend: this is then enriched with energy from the 'flexor', that can be felt from the bottom of the wrist and ends in the interior zone of the elbow… Therefore, I have never advised anyone to whip their fingers in the air… [I have] … limited myself only to sustain that a certain 'extension' movement needs to be developed in the *brillante* [emphasis added] genre of sonority, where the sound must be alive. This is not valid, however, when one wants to play in the *cantabile* genre of sonority, in which case one has to transfer weight from one

> finger to another. The affirmation upon which you have asked me your question, is therefore unfounded, misinterpreted, or invented (p. 8).

Aside from the two issues, relaxation and articulation, Valori asks Vitale to clarify his position on the concept of weight, taking the perspective of many that continuous use of weight during the *cantabile* genre of sonority, might limit the expressive possibilities of the fingers. Vitale's reply is, as usual, very sharp:

> Absolutely not, because weight can be regulated in a thousand ways, depending on one's desired purpose: one can use the weight of the entire arm, the weight of the forearm or the weight of the hand alone. This depends from the sensibilities of the interpreter that however must have a clear awareness of the difference between the sound obtained through the use of weight and the sound obtained through the use of 'pressure.' The application of pressure... [to the keys] … is a muscular fact, a pernicious waste of energy. Executing the weight action is just the flexor tendon that must act, more or less profoundly depending on the quantity of sound one wishes to produce. There exists no manner sweeter or more *cantabile*... [emphasis added] … to produce sounds than with the use of weight, in all possible sonorities… [Vitale points to the point of the forearm next to the elbow]. Here there is a tendon (you can clearly see how I am constantly referring to physiological facts) that is called 'profound flexor', the weight that is collected by the finger is less, because the tendon restrains a part of weight which is not desirable. But to explain these points theoretically can be complicated: it would be better to demonstrate them on the piano (p. 8).

4.4 THE EMERGENCE OF THE VVPS BRAND

4.4.1 Recognition of Vitale as an Eminent Piano Teacher

The evolution of the VVPS as an entity, a brand, and an ultimate myth in public opinion began with Vitale's public recognition as one of the top instrumental teachers. Part of the Fulbright Exchange Fellowship Programme alongside Vitale in 1965, Robert Walter (1965), in an extensive article on the state of musical education in Italy, lists

Vitale among the highest-ranking teachers from his perspective alongside "Pietro Scarbini, Arturo Benedetti Michelangeli, Guido Agosti, Carlo Viduso, Carlo Zecchi…" (p. 152). Padellaro goes as far as to consider Vitale's teaching and the consequential students' performances as a "benchmark" for pianistic taste (Padellaro, 1970, p. 117). Vitale's teachings indeed were considered as bringing "honour and prestige to Naples itself, due to his successful and internationally renowned activities" (*I 40 anni*, 1973, p. 10). Over the years, Vitale's students became widely known as his "apprentices" (Braga, 1967, n.p.).

In 1969, Vitale officially transferred to the Santa Cecilia Conservatory in Rome, from the San Pietro a Majella Conservatory in Naples (*Vincenzo Vitale Accademico di Santa Cecilia*, 1970), despite having taught at the Santa Cecilia Conservatory since 1966. For two consecutive years between 1966 – 1968, Vitale taught two Courses for Foreigners in Piano Literature, which were held for international graduate students (Vitale, 1966a; Fasano, 1967). These innovative courses were designed to transmit knowledge on the Italian pianistic culture, using this as a medium to teach about Italian culture more broadly and to advance knowledge of Italian culture internationally (Braga, 1967). While these courses were intended only to transmit information, Vitale could not just teach pianistic culture without giving the students piano lessons in which he taught the technique necessary for a correct interpretation of the piano repertoire's cultural values (Ferrari, 2005). Toward the end of his teaching at the Academia Santa Cecilia, Vitale's lessons became more widely known under the umbrella of the VVPS, and their reputation steadily grew (Buscaroli, 1982; Rattalino, 1982; Mila, 1981).

Vitale's name gradually became an assurance of solidness in piano education, to the extent that his name was mentioned next to his students even when they had reached artistic positions in their own right. A few examples: "[Campanella] one of the best

students of Vincenzo Vitale…" (*Nel concerto di Aldo Ceccato*, 1968, p. 77; Fait & Padellaro, 1970, p. 97; *Concerto del pianista Michele Campanella*, 1970, p. 93); "…[Muti] student of Vincenzo Vitale …"(Gual, 1969, p. 10); "…[M. Mosca] Pianist of the fertile school of Vincenzo Vitale …" (Gual, 1969b, p. 12); "[Campanella], young and established pianist of the modern Neapolitan school, from the famous course of Vincenzo Vitale…" (Fait & Padellaro, 1970, p. 95); "[L. De Fusco] educated at the famous school of Vincenzo Vitale in Naples…" (Fait & Padellaro, 1971, p. 89); "…[M. Mosca] raised at the famous school of Vincenzo Vitale in Naples…a school that claims prestigious names of the classical, romantic and modern repertoire …" (Fait, 1974a, p. 105); "[Campanella] one of the most valued Italian pianist, educated at the famous Neapolitan school of Vincenzo Vitale…" (Fait, 1975, p. 80); " [Vitale] a teacher who has produced an important number of exceptional pianists…" (Parente, 1975, p. 3); "… important Neapolitan pianistic figure…" (f. c., 1984, p. 18); "…one of the most important pianistic scholars…" (Olivetti, 1983, n. p.).

Being a student of 'Vincenzo Vitale' soon became recognized as a brand in its own right, a brand that stood for the attainment of solid education and fame (Lattes, 2009): "The most famous piano school in Europe" (Ravel, 1976); "[Campanella]… one of the best students of the famous interpretative school of Vincenzo Vitale…" (*Concerto del pianista Michele Campanella – trascrizioni e parafrasi da opere di Wagner*, 1976, p. 58). Rossi (1981) additionally describes Vitale as "… one of the most famous piano teachers in Italy and in the world" (p. 11); Mila (1981) "the magician of the 88 keys…" (p. 6). Seen as emblematic of the Neapolitan artistic spirit, Sbisà (1981) further cites the VVPS as one of the reasons for which young students come and study in Naples as far as from the USA or Australia as the School was recognized to have created an array of exemplary concert pianists, out of which "at least a hundred have

gained prestigious, enviable positions worldwide" (para. 2). Vitale was thus recognized as having created "the most prestigious Italian piano school that bestows its students with a worldwide respected blason" (Di Bianco, 1978, p. 17).

4.4.2 The Constraints of a Vitalian Identity

Between 1928 to 1988, several hundred articles were published discussing the VVPS as a phenomenon and attesting to its reality as a school. Within a relatively short period, the popular media, which included national newspapers, national radio, television shows, and magazines, had a far-reaching impact in disseminating what could be commonly referred to as the School's defining characteristics and the Vincenzo Vitale brand. The characteristics which came to be associated with the VVPS evolved from being fluid, live descriptions of the phenomenon to elements which more or less rigidly parametrised the school.

By virtue of the increasing success, Vitalians were experiencing both nationally and abroad, Vitalians were (at first) very flattered by the attention and the realisation that identification with the VVPS brand could be used as a door opening "business card" (Lattes, 2009, para. 29). Vitalians suddenly found themselves needing to not only concern themselves with their playing and teaching within their community but were implicitly required to meet the expectations of the VVPS brand. The fast-expanding promulgation of external understanding of what it meant to be a part of the School, ultimately tied Vitalians in some of the subsequent dichotomies: pure vs. bastardised; high articulation vs. no articulation; strict adherence to the musical text in performance vs. a free 'ad libitum' performance; Apollonian sound vs. a Dionysian sound; rational vs. sentimental; aristocratic composure vs. acrobatic gesticulation.

As knowledge of the VVPS became more widely spread, it became apparent that the momentum of "novelty had increasingly alimented the brand itself," but soon transformed into a symbol, later subject to the inertia of myth. It was at this juncture that Vitalians began keeping their distance from the Brand in order not to sink with it while retaining all the elements that had prescribed the VVPS School in the first place, namely sound quality, articulation, and repertoire.

4.5 VITALE & ALUMNI'S CONSTRUCTION OF THE VVPS – EMBRACING THE BRAND

4.5.1 Definitions of the Phenomenon

The three LP albums released by the VVPS between 1974 and 1981, cemented the VVPS as a definitive entity in the eyes of the public. The release of the LP's expanded recognition of the VVPS beyond its Neapolitan, and Italian boundaries, into the world. It can be said that the three LPs held an unequivocal message: here we are, we do exist, and this is our lesson. It is of particular note that the release of the three LP albums (1974; 1979; 1981) received widespread media coverage (Rattalino, 1975; Berri, 1975; D.G., 1975; Gatti, 1975; Parente, 1975; Casini, 1975; Rattalino, 1981; Scillone, 1982; Isotta, 1982; Viduso, 1982) despite the albums having been both privately recorded and produced (Padellaro, 1975; Sbisà, 1981). An examination of the media coverage following the release of these albums shed light on how the VVPS phenomenon was perceived, understood, and thus defined.

Vitale ensured that the school's ethos would be clearly understood in regard to its aims, values, and localised position within the broader socio-historical pianistic

tradition through the recording and release of the albums (Di Benedetto, 1974; Vitale, 1974; Vitale, 1981). He did so through hand-picking both local and international students and players for the recordings, which he knew had been taught his method and had assimilated his teachings. The repertoire played in the albums was further carefully chosen as repertoire that most easily allowed an external listener to recognise Vitale's teaching in enabling the realisation of artistic intent on the instrument. Vitale's written introductory booklets attached to all three sets of LPs explained the VVPS as he intended. The first introductory booklet clearly explained the school's *raison d' être* (Di Benedetto, 1974; Vitale, 1974), while the second described the expanding size of the school and its flexibility in integrating other teachings (Vitale, 1979). The last booklet described how Vitale (1981) intended his teachings to be applied to Clementi's studies and indirectly to the piano repertoire.

It was of fundamental importance to Vitale that the school's teachings be anchored in their socio-historical context as a means to most effectively showing how the VVPS simultaneously reflected both continuities with its Neapolitan Piano School ancestry and revolutionary, innovative practices. In 1983, Vitale recorded and released an album in which he played both Thalberg and Martucci. Entitled *the Piano in Naples in the 1800s*, the album ostentatiously grounded the Vitalian playing in the Neapolitan pianistic tradition (Soprano, 1983; Gatti, 1983; Campanella, 1983; Weaver, 1983; Valente, 2004a). A year later, Vitale wrote a history of the Neapolitan Piano School in a book of the same name (Rossi, 1983a; Rossi, 1983b; Vetro, 1984; Bortolotto, 1984; Buscaroli, 1984).

It is not certain whether Vitale conscientiously intended the school's three sets of LPs, in addition to his recording and the book to be left as his tangible legacy. While

there is no trace of this intention in either his public or personal writings, on 22 March 1983 Rattalino wrote a personal letter to the Maestro, stating that:

> the records provide with a very clear image of the school… as a whole… [and]… with the addition of the Gradus, I believe that your knowledge of the instrument and of music results clearer than would be in any treatise: having (fortunately) not written your "complete method" or your own "Éditions du Travail,"[1] your teaching remains admirably testified [in the records] and withstands comparison [with other teachings] (Rattalino, 1983, para. 3).

It could be undoubtedly proffered that irrespective of whether Vitale wished to leave behind a written legacy, the four LPs and his book were intended first and foremost as a point of reference for the School and to the School as can be garnered from his international distribution of copies to key pianists and libraries alike.

4.5.2 The First Album: The Vincenzo Vitale Piano School

Released under Phonotype Records towards the end of 1974, the first album contained five records and was entitled *The Vincenzo Vitale Piano School.* Made to commemorate Vitale's forty years of teaching, Vitale and his students recorded and produced five hundred copies of the album to be offered as gifts. In attesting to Vitale and his students' relationship, funding for the album had initially been collated by Vitale's students to give their teacher a cruise holiday. Upon finding out, Vitale insisted on financially contributing himself to produce the album (Padellaro 1975; Rattalino 1975).

As written by eminent Italian musicologist Di Benedetto in the first album's introductory booklet, the album could be described as a "*Festschrift"* in sound, a partial account of a debt in gratitude and affection of students toward their teacher" (1973, p. 3). Writing a part of the manifesto of the school, Di Benedetto espouses the reason for the album, the Vitalian understanding of an instrumental school, the more profound meaning attributed to its membership, the "School's collective spirit", how lessons should be intended and explains the choice of repertoire in two densely written pages (Di Benedetto, 1973, pp. 3-4). Further praised by Rattalino, the album represented a "…testimony to the pianistic culture between 1930-1970 and the place Vincenzo Vitale occupied within it." (Rattalino, 1975, p. 74). As a constitutive principle, the collective nature of school during this time can be understood when noting that twenty names appear in the introductory booklet but are not listed on the cover of the album. These are as follows: Kiki Bernasconi, Massimo Bertucci, Carlo Bruno, Pina Buonomo, Michele Campanella, Bruno Canino, Laura de Fusco, Sandro De Palma, Luisa De Robertis, Ivan Drenikov, Maria Grazia Grauso, Sergio Lattes, Loredana Marino, Franco Medori, Maria Mosca, Hector Pell, Maja Samargieva, Marisa Somma, Franco Trabucco, Aldo Tramma. Drenikov, Pell and Samargieva were three of the twenty that were not Italian, being from Bulgaria, Argentina, and ex-Yugoslavia, respectively (*The Vincenzo Vitale Piano School*, 1974).

4.5.3 The Meaning of an Instrumental School

Numerous performances by the VVPS's students and their responses by various media outlets and music reviewers shed light on how VVPS activities were perceived as examples of the true meaning of an instrumental school (Padellaro, 1975). Collated articles indeed reveal that an instrumental school was understood as being founded upon

both the transmission of technical instrumental means and the communion of an artistic and cultural context between teacher and student (Pannain, 1974). It is often specified that the communion of what is culturally intended by artistry is comprehensive and underpins technical teachings (Canessa, 1981, p. 3). As such, fundamental to the formation of an instrumental school is a "defined cultural orientation" (Canessa, 1975; Gatti, 1975a; Gatti, 1975b), which was evident in the performances of both VVPS students and alumni. The performances of VVPS students were said to demonstrate the "excellency of results… [given by] … the assimilation of the 'lessons' of a teacher… [that was] … open to solve the multiple interpretive problems presented by various repertoire" (Voltolin, 1975). Pannain's summation perhaps best encapsulates how the VVPS served as example and definition of what was meant by instrumental school:

> Numerous elementary instrumental schools exist, some better, some worse, that by analogy teach students how to read and do arithmetic operations… This is the most commonly intended meaning of the word school however this is not the meaning of school which is here intended: School with the capital letter… is rather intended as both a highly spiritual fact and as a refined cultural fact made of senses infused with intellectual vigour where sentiment cannot be separated from reason, an indissoluble unity which distinguishes affective pathos from intellectual discipline. It is an activity nourished by technique… practically defined but conceptually indeterminable…. School as art… which means spiritual communion, active dominion of a mature individual… over another which stands behind him and… [thus]… prepares to advance (Pannain, 1974, n.p.).

4.5.4 The Elusive Physiognomy of a Pianistic School

In an interview with Sbisà in 1981, Vitale stated that "the piano school has no defined physiognomy… there are hundreds of different methods because the keyboard allows for anything" (Sbisà, 1981, n.p.). Although it is certain that the piano keys sound to any

pressure, irrespective if applied with flat or arched fingers or even if applied with varying amounts of muscular control, it is, however, important to question whether the keyboard indeed does "allow for anything" when it comes to the "actualisation of the piano repertoire" (Vitale as cited in Sbisà 1981, n.p.). Despite his statement, Vitale's life work seems to indicate otherwise (Ferrari, 2005).

Having surveyed many historical and contemporary methods and trends, Vitale spent his career electing from these what he considered to be the most successful at being able to render the immensity of piano repertoire judiciously. It could be suggested that Vitale embarked on a rational endeavour (Campanella, 2004) where he attempted to identify all possible combinations of different methods to construct a piano school physiognomy which would enable the successful execution of the most difficult and important piano repertoire. In this light, despite his earlier statements, it could be proposed that while the keyboard undoubtedly does "allow for anything" (Vitale as cited in Sbisà, 1981, n.p.), the actualized rendition of piano repertoire requires a complex, refined, technico-interpretive approach.

4.5.5 The Innovative Approach of the VVPS

Confirming Di Benedetto's elaborations in the introductory booklet's first recorded album of the VVPS (Di Benedetto, 1973), Canessa (1981a) writes that the foundation of the Vitalian piano school is rooted in the historicised cultural space "created by the piano" in music's history (p. 30). This cultural space determines how the interpreter of a musical text can judge what specificities are required of him by the text. From this initial premise, it is clear that the way to organise and coordinate one's own practical (technical) pianistic means with respect to a text entails a culturally grounded interpretation. As aptly expressed by Di Benedetto, "…the formation of a

school requires … precise cultural choices; in a piano school this regard … the ways musical pages can be read and reproduced … fundamentally involving a judgment on the values expressed by these pages; … [these judgments must also take into consideration] … the role the instrument has yet to continue to perform in our contemporary culture" (Di Benedetto, 1973, p. 3). Muti in an interview in 2015, discussed the importance of pianistic skills coupled with cultural knowledge and specific to the work knowledge, in the training for young conductors to transmit a musica idea (Bandettini, 2015).

The adjustment of pianistic technique and interpretation of the musical-cultural requirements of modernity was widely considered innovative (Ferrari, 2005). The VVPS did this by exhibiting a profound understanding of socio-cultural and music history combined with a collective will to maintain indelible the role of the piano as a vehicle for musical expression (Vitale, 1984). Vitale was exceptionally "sensitive to … [the]…various problems… [posed by] … the modernization of the Italian music school" (Gatti, 1975b, p. 3). The VVPS's emphasis on a defined cultural orientation as an innovative practice to maintain the vestiges of the piano's importance in musical culture and history was described as the invention of "a new way of playing the piano" (Ravel, 1976, p. 11).

The collective spirit of the VVPS's collective spirit was also deemed innovative by many (Ciampi, 1978). It was said that VVPS students continually battled the "sterile creativity" (Ciampi, 1978, p. 17) typically observed by performers, which left themselves subjected to the individualism and isolation of modernity. Instead, the school's collective approach to music and performance was intricately connected with the "life of the city" (Ciampi, 1978, p. 17) and saw a rejection of "divisive conceptions of the concert…[where]… the executor wanted the entire public for themselves"

(Ciampi, 1978, p. 17). As Tramma sates, this approach presented with a "singular harmony of the spectacle" (Tramma as cited in Ciampi, 1978, p. 17).

Mario Messinis writes that it is in this sense that the VVPS and Vitale's development of a "truly transcendental technique" (Messinis, 1977, p. 8) could be understood as "the modern renovation of the glories of the ancient, artisanal and artistic *botteghe*" (Messinis, 1977, p. 8). Understood as a cultural space in which solid performers were both created and formed, the VVPS was said to possess "a highly artisanal spirit, at once classic and modern… [which]…. guided its endeavour: … [this, with the effect] … of eliminating charlatan rhetoric… [made out of] … the whims of interpretive divination" (Bortolotto, 1980, n.p.).

4.5.6 The Constitutive Principles of Membership to the School

According to Di Benedetto (1973), membership to the VVPS is determined by being "in consonance" with the fundamentals of the school (p. 3). As could be garnered by the first recorded album of the VVPS, an additional, important requirement for membership to be granted was the abdication of individualism in favour of the collective. As a *bottega*, the school produced its artisanal, artistic products which were comprised of musical works (recordings and writings which stood in their own artistic right) and of transmitted individual lessons which were expected to further serve the school as a whole through the expectation that students would share what they had learned with others. Through this process of communication, all students had thus access to the overarching, interpretive Vitalian lesson. In a similar spirit, Riccaardo Muti (2009) in article introducing a series of conducting concert-lessons, welcomes the young to the "music making *bottega*" (p. 33).

4.5.7 The Cultural Orientation of the VVPS; Liszt and Beyond

The overarching Vitalian lesson can only be appreciated with a profound understanding of the unity undergirding the school's fundamental musical vision, which is constituted through a common matrix of approach to the musical text. Without neglecting classicism, romanticism, impressionism, and contemporary music, the VVPS gave substantial attention to Clementi and Liszt repertoire (Mila, 1984; Padellaro, 1984). The space given to the Liszt repertoire's learning and practice gives further insight into the school's cultural orientation school (Rattalino, 1975; Pestelli, 1984).

Firstly, it is to be acknowledged that the piano's instrumental vestige dates back to the 1800s. During this period, prior to the turn-away from tonality, Liszt fully developed his piano compositions. The VVPS thus enshrined a belief that in order to maintain a consistent, continuous, and culturally grounded physiognomy, a piano school, required that its students demonstrate an aptitude to Liszt's repertoire (Fait, 1968b; Salnieri, 1981; Buscaroli, 1982; Alessi, 1985; Iovino, 1987; Valente, 2006; Basile, 2011).

The VVPS's focus on Liszt's repertoire can be secondly explained by Vitale's perceptions that the Lisztian repertoire demonstrated certain piano orientated rationale in the way musical signs, as written in his compositions, were so precisely conducive to a pianistic interpretation. Vitale (1981) thus considered Liszt's music as the perfect material for piano teaching in advanced skills (in Ferrari, 2005, p.186). This very close adherence between the written musical text and its seemingly instructive qualities detailing the expected realisation of sound is what rendered the Lisztian repertoire so useful (Rattalino, 1982) in making the school's intent so clear to its larger audience (Kestoff, 1984). From a collectivist perspective (Buscaroli, 1982), the Lisztian

repertoire could be most efficiently interpreted by VVPS members to show the school's cultural orientation and objectives uniformly.

Vitale considered Liszt to be the composer that was able to rationally and comprehensively write piano compositions undergirded by the actual mechanics of the instrument and which take into account instrumental limitations of pianistic execution (Campanella, 2004a). In Liszt's time, piano compositions coincided with the apex of piano compositions as the instrument had reached its final mechanical shape. Given that Liszt was a precursor to Wagnerism and atonality, piano compositions during Liszt's time had furthermore reached their apex in terms of development of tonal compositions. From a perspective taking into account material available for sound realisation, most pianistic compositions founded on scales, arpeggios and chords lose part of their expressive power (their *raison d'être*) without the harmonic tonality structure. Furthermore, from an interpretive perspective, there can be no tonal gravitation without tonality, further attesting to a loss of potential for the instrument's intrinsic expressivity possibilities.

4.5.8 The Second Album: The Vincenzo Vitale Piano School

A mere five years following the release of the first album, a second album of the same name, containing five records, was released in 1979 under Phonotype Records (*Vincenzo Vitale Piano School*, 1979; Miozzi, 1981). What was different about the second album, was that the interpreters were twenty-two students who had been formed in the various courses taught by Vitale (Conservatorium, Santa Cecilia Academy, and affiliated courses across Italian municipalities, including Venice, Florence, Rome, and the Amalfi Coast). Once again, the names of the performers are not on the cover, so to emphasise the collective nature of the school.

With the release of the second album, Vitale intended to re-emphasise his conception of school and the ability of the VVPS to accommodate pianists of different ages (ranging from 11-32), at different stages of their development, from diverse piano-teaching backgrounds and from diverse perfecting schools, which included students who had learned at Conservatorium and who took private lessons" (Vitale, 1979, p. 1). In this album, the vigorous health of the school and its international appeal is re-enforced. Vitale held a profound belief that each player needed to be provided with a method that could help their individual artistic and performative personalities to adapt to different realities as the school would otherwise "become tyranny" (Vitale 1979, p. 1).

As such, Vitale's teachings held the ability to provide all players with a "common denominator" with which their individual styles and personal abilities could be targeted for improvement (Vitale 1979, p. 1). Performers in the second album were: Luigi Averna, Florenta Barbalat (Romania), Patrizia Bertacca, Luciano Bianco, Vittorio Bresciani, Carol D'Ambrosio (USA), Massimo D'Ascaniis, Ella Di Natale, Francis Faes, Enrico Fagnoni, Lorraine K. Giampa, Stefania Jienescu (Romania), Alexander Hintchev (Bulgaria), Carlo Alessandro Lapegna, Francesco Martucci, Francesco Nicolosi, Andrea Padova, Gennaro Pesce, Nevena Popovic (ex-Yugoslavia), Paolo Restani, Mary Tzambiras (Greece), Vincenzo Valenti.

Interestingly, the second album produced by the VVPS was not mentioned in the media as much as the first. It is proffered here, that this could have been due to the fact that the third album was released shortly after the second. Furthermore, it could be said that the second album did not really present much novelty with respect to the first, which led music critics to pay more attention to the release of the third. Conversely, however, pieces by Liszt were not prevalent in the second album. Given that popular

knowledge on the VVPS at times superficially centred on its propensity for Liszt repertoire, perhaps music reviewers focused on describing features of the VVPS that were already well known and thus would elicit greater audience recognition. Another reason for the media's lack of response to the second album could further be attributed to the numerous contemporaneous performances of the Vitalian Thalberg Association in Naples, formed in 1975. Indeed, much attention was given to the concerts given by the Thalberg Association, Vitalian lecture-concerts, and seminars throughout the same period (*Pollini si è infortunato Suonerà Campanella*, 1979; Mila, 1979; M. L, 1979; D'Amico, 1981; Bortolotto, 1980; Guglielmi, 1980; della Torre, 1980) . Supporting more international players, it is likely that the album received more media attention at the local, international level, but substantiating proof is yet to be found.

4.5.9 The Third Album: Muzio Clementi, The Art of Playing on the Piano

In 1981, the School released the third album of five L.P.'s under the Fonit Cetra Label. The third album was entitled *Muzio Clementi, The Art of Playing the Piano*, *Gradus ad Parnassum, Incisione Integrale dei 100 Studi* (Cetra DOC 12). Although a limited production, the exact number of copies released is unknown. Recorded over a period of two years (1977 – 1979) in Naples, the album was produced by Vitale. The performance of the one hundred studies of the Gradus ad Parnassum was shared among Vitale and seven of his most prominent students: Carlo Bruno, Michele Campanella, Laura De Fusco, Franco Medori, Maria Mosca, Sandro De Palma and, Aldo Tramma.

The release of the album was met with critical acclaim (Milla, 1981; Ferrara, 1981; Rattalino, 1981, 1982; Vannucchi, 1982; Scillone, 1982; Isotta, 1982; Cella, 1982; Vidusso, 1982; Parente,1982). Aside from being a testimony to Vincenzo Vitale's teaching, the album filled a discographic void as it was the first, complete,

recorded performance of Clementi's monumental work (Cella, 1982). As the third album was single-handedly performed, recorded, and produced by the School, it was dubbed as a "cultural provocation" by the media (Rattalino, 1981, p. 28). Furthermore, the third album was awarded the first prize from the National Association of the Discographic Critiques, which was the only institutional award for recorded discographies at the time (Cella, 1982).

4.5.9.1 The Gradus ad Parnassum

As alluded to by the title of the composition, the *Gradus ad Parnassum* constitutes a series of pianistic norms and regulations which serve as steps to be known and assimilated by the pianist wishes to reach excellence. Clementi's one hundred studies indeed comprise the application of all pianistic lexicon and combinations to create music on the piano (Pestelli, 1984). As much as Bach's *Well Tempered Clavier* serves as an anchor of knowledge for piano practices and traditions as known throughout history, so is Clementi's *Gradus ad Parnassum*. Clementi intended each of the one hundred studies as a separate and yet interconnected lessons. (Vitale, 1981) As a means to re-enforce Clementi's message, and to demonstrate the application of the Vitalian sound to various technical combinations, Vitale added written suggestions which served as a guide to the execution of the studies (Rattalino, 1981, p. 28).

If Bach's 48 Preludes and Fugues present "a perfect geometric structure," (Rattalino, 1981, p. 29). Clementi's one hundred studies appear to conversely be arranged ad hoc and without an easily discernible linear evolution. It is in this sense that Rattalino proffers that the way the studies are linearly arranged "almost discourages the listening of the work from chronological start to finish" (p. 29). Rattalino further stated that Clementi's Gradus carried a risk that listeners might be encouraged to select studies "preferentially" (p. 29). To this end, Rattalino expressed concern that the listener might

then be prevented from grasping the big picture presented by the Gradus, a picture that was not intended to be geometric but is instead profoundly rational (1981). Rattalino thus surmises that the *Gradus ad Parnassum* presents with an "un-alphabetical encyclopaedia, an inventory of all that is known to exist and has the right to exist in the pianistic cosmos until 1826 – a historical memory of classicism" (Rattalino 1981, p. 29). Drawing a parallel between the *Gradus ad Parnassum* with Gustave Flaubert's novel, *Bouvard et Pêcuchet*, Rattalino (1981) further states that the Gradus is deadly "if read like a novel… but fascinating if it is taken as a fragment of cultural history" (p. 30). It is thus undoubtedly that the provision of entertaining listening was secondary in respect to the School's intention to establish itself as a bastion, guaranteeing a historical continuity in practice of the piano tradition's fundamental pillars.

In addition, the wide media coverage of the LPs had further fossilised the Vitalian technical brand. As Pinzauti (1984) raised, Vitale was seen as "obsessed with Clementi" instead of an "attentive and genial heir or the Neapolitan School capable of looking beyond Ravel" (n. p.).

5 CHAPTER V—VINCENZO VITALE

This chapter presents Vincenzo Vitale's biography, as compiled from his activities and his curriculum vitae with particular reference to the events and influences which shaped his development as both pianist and pedagogue. Vitale's biography is a necessary component of this study as it allows for understanding the personal context which motivated him to establish the VVPS.

5.1 A BIOGRAPHICAL SYNTHESIS

5.1.1 Formative Years (1922–1932)

5.1.1.1 Late Beginnings

Born to Eduardo Vitale and Susanna Arena, Vitale commenced his piano studies in 1922, at the age of fourteen. His late start to the piano can be explained as a result of familial expectations: Eduardo Vitale was a practising engineer who initially discouraged his son's interest in the piano, wanting him to instead pursue a career in engineering too. Vitale's niece, Marina Vitale, recounts as such, explaining that Vitale was forbidden to attend piano lessons taken by his sisters, although he would often be seen sitting outside the door; this allowed him to hear glimpses of information which would have provided a foundational basis for his interest (personal communication, February 8, 2010).

While living with the family, Vitale's aunt Annina recognised the boy's unshakeable interest in the piano. A dilettante pianist herself, Annina introduced Vitale to an as yet unnamed piano teacher from the Collegio dei Miracoli who began to teach him while reclining in bed as a result of her old age and poor health. Vitale's rather

unusual beginnings as an instrumentalist reflect both his early tenacity as well as his capacity for learning. He was described by his niece as being both intuitive and perspicacious, qualities which enabled him to fill in the gaps in the knowledge he had acquired through listening to his sisters' lessons. These qualities proved to be significant assets in his later overarching analyses of different piano pedagogies.

5.1.1.2 Rossomandi and Neapolitan Lyceum

Vitale went on to pursue his Classical orientated Lyceum studies whilst continuing his piano studies at the *Liceo Musicale di Napoli*, studying piano with Sigismondo Cesi (1869-1936) and composition with Gennaro Napoli (1881-1943). During this period, Vitale was in contact with Florestano Rossomandi (1857-1933), with evidence suggesting that he took lessons with Rossomandi and frequented the Conservatorium San Pietro a Majella in Naples (Ferrari, 2005). Vitale received his Diploma in Piano from the Conservatorium San Pietro a Majella in Naples sometime between 1928 and 1931. A document confirming the date of the completion of the diploma is yet to be found, however it can be presumed it was around 1930 or 1931; according to an interview with Patera published on 31 March 1981 for the *Giornale delle due Sicilie* (Patera, 1981) Vitale started teaching at the Musical Lyceum of Naples in 1930. In the interview, Vitale reflected on the teaching he received throughout this period, stating that "there was much empiricism. Rossomandi had limited culture but possessed an intuition for teaching. The few elements he transmitted had the merit of great clarity" (para. 4).

5.1.1.3 Cortot and the Disappointments of l'École Normale

In his sixth year of piano studies, Vitale noticed a growing inflammation on the upper part of his wrist while practising octaves (Ferrari, 2005, p. 16). Vitale was very troubled by this physical ailment, going so far as to identify the injury as one of the catalysts which prompted his pursuit of a physiologically sustainable piano technique (Ferrari, 2005, p. 176–182). One of Vitale's students, Carlo Bruno, confirms that Vitale had a very weak articulation due to his hyperextended joints which rendered it more difficult for him to exert the control necessary to playing the piano (Bruno, 2006).

Rattalino (1983a, p. 438) states that Vitale's first discovery in his quest for pedagogical rationality was the publication of Alfred Cortot's (1928) *Principes Rationnels de la Technique Pianistique* [Rational Principles of Piano Technique]. Indeed, in 1931, Vitale continued his studies in Paris at the École Normale de Musique, under the guidance of Alfred Cortot himself (Ferrari, 2005, p. 154).

Although graduating in 1932 with a *Diplôme d'Éxécution* with merit, Vitale remained disappointed; his expectations for rational technical principles as promised by Cortot in his written method were met by "flimsy" in-person explanations (Ferrari, 2005, p. 183). In a 1975 interview with Padellaro, Vitale gave voice to his disappointment in Cortot's teaching, noting that "the lesson was almost entirely based on light comments…fanciful images" (as cited in Padellaro, 1975, p. 132).

The disappointments of the École Normale would later become another catalyst for Vitale's pursuit of a teaching career, as evidenced by Vitale's statement that "the stimulus … [to pursue teaching] … occurred as a result of the scarce preparation [received]" (Patera, 1981, para. 3). Nichols (1982) writes that Cortot taught by "inspiration, example and personality" (p. 762–763) and that he discussed very little technique or methods of practice during lessons at the École Normale because he was

convinced that his teaching could not be conveyed in technical terms. Nichols (1982) further suspects that Cortot mainly intended his published writings to serve as promotional material for his image as a "great teacher" (p. 762). Vitale nevertheless drew some benefits from the experience, having taken lessons with Wanda Landowska (1879–1959). In addition, Vitale in a letter to his parents in 1931, enthusiastically writes about his lessons with a yet unnamed assistant of Cortot (Vitale, ca. 1931).

5.1.1.4 Brugnoli and Dinamica Pianistica

Vitale found the rational principles of piano playing he had been so desperately seeking back home in Naples when he encountered Brugnoli's (1926/2011) treatise *La Dinamica Pianistica* [The Physiological Dynamics of Piano Playing]. Vitale had first met Brugnoli around 1935 as Brugnoli had been appointed as Vitale's examiner for the *Concorso Titolare di Cattedra di Pianoforte Principale* held in Rome (a crucial ten-day examination that determined who could teach the principal piano class at Musical Lyceums and Conservatoriums in Italy). In a letter to his father, an elated Vitale described his contact with Brugnoli, recounting that despite his usually "stern and reserved" character, Brugnoli approached him expressing "all of his admiration for a youth that not only loves and knows true art, but that is one of the few that can be supported… possessing all the indispensable endowments of an … artist"(Vitale, ca. 1935). Vitale also mentioned that only he and Carlo Vidusso had passed the examination in 1935.

Brugnoli's work served as a blueprint for Vitale's analyses and informed his practical academic styles of teaching as attested in his personal lecture notes: "Toward a more rational technique: From Deppe to Brugnoli, through Elizabeth Calland, Toni Bandmann, A. Steinhausen, Breithaupt, Tobias Matthay, Horace Clark, Bruno

Mugellini" (Ferrari, 2005, p. 108). In Vitale's eyes, Brugnoli's greatest lesson was encapsulated in the four-finger exercise which Vitale would call "a fundamental step in piano technique"in 1980 (Ferrari, 2005, p. 212).

Although there is no evidence found to date that suggests that Vitale took lessons with Brugnoli, it is evident that Vitale found in Brugnoli a vital teacher. Vitale studied Brugnoli's treatise and, as per his modus operandi, thoroughly assimilated its teachings into his research and practices. In 1981, Vitale stated that:

> I do not suggest for the Dinamica Pianistica to be taken as the Gospel … [or] … that Tobias Mathay's The Act of Touch [1903], be taken as the Apocryphal Gospels, as something divine. No, these are studies, are inquiries … from which we must draw something practical … the fault with the one who reads these treatises is their desire to apply them integrally. These are … [rather] … suggestions, recommendations, and research must be assimilated by him who has the terrible mission to teach … these are things that may be applied [in their negotiated form] as part of the relationship between teacher-student. I furthermore do not dare pretend that my communication of these things will have resolved the problem (Ferrari 2005, p. 206).

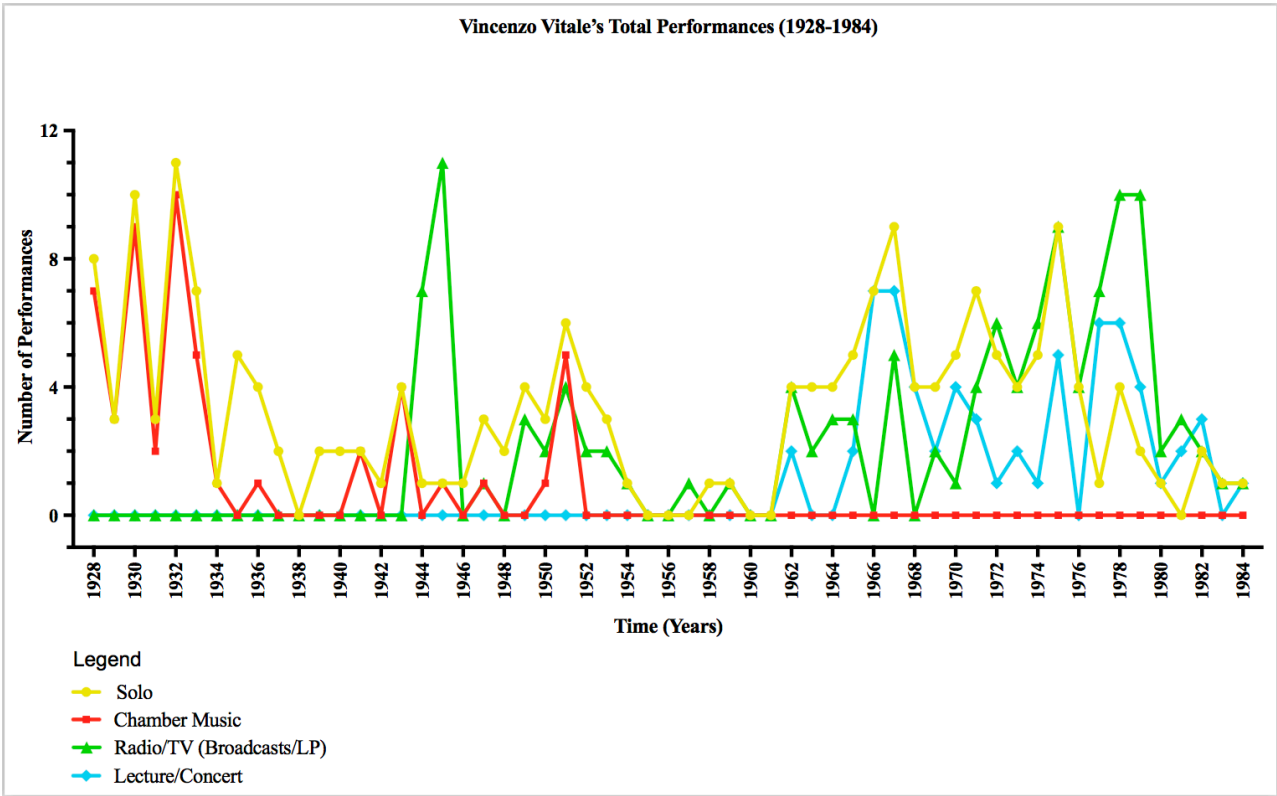
Vitale's formative years, therefore, came to an end with the conceptual answer to his initial question: The rational way to devise piano technique is to find the apt movement for the apt timbre. As will be more thoroughly explored in Chapter 7, the *Dinamica Pianistica* taught Vitale that the apt use of the muscular means always stands in relation with three groups of resources available: firstly, the personal resources (the functionality of an individual's muscular system in the determination of a sound); secondly, the instrumental resources (the extent to which different muscular functions influence the type and quality of the possible piano touches); and thirdly, the musical resources (the extent to which different repertoires call for different muscular functions). Having both discovered and formulated his mode of inquiry, the remainder

of Vitale's life can be described as an ongoing exploration of the piano's expressive capacity. Through this, it can be garnered that Vitale began exploring the piano as a way of life.

5.1.2 The Performer & The Repertoire

There exists a general misconception that Vitale performed mostly in his youth and played mostly chamber music with little variation in the repertoire. Collected material such as program notes, concert reviews, press clippings, newspapers, magazines and personal letters prove otherwise. Although just under 200 performances have been accounted for in this study, it has been found that Vitale performed every year of his life, with the exception of 1938, 1955, 1956 and 1957 (see Appendix D). Altogether, the evidence indicates that Vitale sustained a notable career as a performer (see Figure 10). The magnitude, quality, and frequency of performances point to Vitale's prolific creative output.

Figure 10: Vincenzo Vitale's Performances from 1928–1984



5.1.3 1928–1942

Between 1928 and 1942, Vitale's choice of solo repertoire could be described as exploratory. The majority of pieces he performed were contemporary works, which further had an emphasis on expressive narratives (see Appendix D). Between 1932 and 1942, Vitale solidified his pianistic foundation, and began settling into teaching, first in Udine (1932–1936) at the Instituto Civico Musicale Jacopo Tomadini and then Palermo (1936–1942) at the Conservatorium Vincenzo Bellini (Ferrari, 2005, p. 157). Interestingly, Vitale spent these early teaching years away from Naples. During this period, Vitale also extensively played and collaborated with other musicians. Among others, Vitale performed with Nathan Milstein (1904–1992) in 1930, 1932 and 1933, and with Gregor Piatigorsky (1903–1976) in 1930 and 1932 (see Appendix D).

In 1929, Vitale won a prestigious competition at the Accademia Napoletana dei Concerti ([Biographical notes on Vincenzo Vitale], 1937). The winning of this competition led to Vitale's concert career. Vitale's performance of Mozart's Piano Concerto No. 23 in A Major, K. 488, with the Orchestra Settecentesca under the baton of the Palermo conservatorium director, Rito Selvaggi (Scaglia, ca. 1940), met with favourable review in which Vitale was praised for his composure and his ability to play "without a shadow of imbalance" (p.l.i., 1940, para. 2). In 1940, under the same conductor and orchestra, Vitale also played in the premiere of Poulenc's Pastoral concerto in Italy with a repeat performance in April of the same year at the San Pietro a Majella Conservatorium in Naples under the baton of Antonio Sabino (ach. lo, ca. 1940; Pannain, ca. 1940).

5.1.4 1943–1961

The end of WWII and the subsequent reconstruction of post-war Italy marked Vitale's return to the path already paved by the Neapolitan Piano School. Having returned from his teaching sojourn in Udine and Palermo with an amalgam of teaching resources (Ferrari, 2005, p. 157), Vitale quickly put these into practice by taking an exceptionally active role in the reconstruction of cultural and musical activities in post-war Naples (Di Benedetto, 2001, p. 5). The spiritual devastation of WWII resounded throughout Italy, and Naples had just begun "timidly recovering her musical activity… the first steps of the convalescent into fresh air" (Parente, as cited in Di Benedetto, 2001, p. 5). In his self-appointed role as a cultural missionary, Vitale proceeded to actively take part in accelerating the reconstruction of cultural and musical activities in his beloved city by founding the first post-war Neapolitan orchestra that he named *Orchestra da Camera Napoletana* (Di Benedetto, 2001; Popoli, 2018; Canessa, 2019).

In this period, Vitale further founded a musicological journal, curated a concert season, produced radio music programs, and had an active presence as a music critic. However, it is said that Vitale most expressed his career as a performer through chamber music and solo orchestral performances; the most important of these will be discussed herein.

In a duet with his student, Pia Buonomo, Vitale performed Bartók's Sonatas for Two Pianos and Percussion in Taranto on 28 March 1951 (Amici della Musica, 1951) and in Naples. Although no concert program has been officially found for the concert in Naples, Radiocorriere TV listed the aired concert on 9 May 1951, on the radio *rete azzura* (Vitale, 1951). In piano duet with Buonomo, Vitale also performed and recorded the following program: Milhaud's *Scaramouche* [4369 Vis]; Milhaud's *Scaramouche* and Debussy's *Petite Suite* [4370 Vis]; and Busoni's *Duettino Concertante* [4371 Vis] (Buonomo, 2006). Unfortunately, the official three recordings have not yet been found and were only revealed in the conversation with Buonomo (now deceased) in 2006. However, what I discovered from this conversation was that Vitale had already begun applying his system of teaching in the mid 1940s. Vitale also performed Schubert's Quintet in A Major, Op. 114, D. 667 (*The Trout*) in two instances, both at the Conservatorium San Pietro a Majella: the first was together with Ugo Barbato (violin), Giovanni Leone (viola), Willy La Volpe (cello) and Nino Storace (double bass) on 6 May 1945. The second was together with Renato Ruotolo (violin), Giovanni Leone (viola), Giacinto Varamia (cello) and Giovanni Bucarelli (double bass) on 26 July 1949.

Vitale also took part in orchestral performances and recordings: in 1944 he performed Bach's Brandenburg Concerto No. 5 in D Major, BWV 1050, at the Royal Palace in Naples with the Orchestra da Camera Napoletana, directed by Franco Michele Napolitano; and in 1946 he performed Ravel's Concerto in G Major in Naples with the same orchestra, this time directed by Carlo Maria Giulini (a. p., 1946; g. pan., 1946).

Interestingly, this later performance was the premiere of the Ravel in Italy and was repeated with Giulini conducting, presumably with the same orchestra in 1947 (and/or was aired on the radio, *rette rossa*) (Radiocorriere, 1947, n.43). Tables 3, 4, and 5 below show Vitale's performances, sorted by composer and the repertoire played so as to facilitate the identification of repeated performances.

On 18 November 1948, Vitale performed the Mozart Concerto No. 23 in A Major, K. 488, with the local orchestra in Palermo, under the baton of Paul Hindemith. The concert was revied the following day by both local newspapers: *Sicilia del popolo* and *Giornale di Sicilia* (see Appendix D). A month later, on 8 December, at the Teatro Argentina in Rome, Vitale performed Hindemith's Theme with Four Variations for Piano and String Orchestra in Naples. The concert was reviewed on 9 December in *Il Mattino*, on 10 December in *L'Italia Socialista* and on 11 December in *Il Gionale della Sera*. The performance was repeated on 4 April 1950 at the Naples Conservatorium with the Orchestra Alessandro Scarlatti, conducted by Franco Caracciolo. The reviews were numerous (see Appendix D); most significantly, emphasis was given to Vitale's "ascetic rigour" and "composure" (G.S., 1950, para. 3). Vitale performed Hindemith's Four Theme with Four Variations on three separate occasions in 1947, 1948, and 1952 (see Appendix D).

In 1949 Vitale performed Casella's *Scarlattiana* (Divertimento for piano and orchestra) in at least three different performances between 1949 and 1950. The first was in Naples, at the Conservatorium San Pietro a Majella with the Orchestra da Camera Alessandro Scarlatti directed by Franco Caracciolo. The concert took place on 1 March 1949 and was broadcast on the radio on the same day (Radiocorriere TV, 1949, n.9, p. 16), as we can deduct from the reviews in three different newspapers (E.P in *Il Corriere di Napoli*, Anna Mondolfi in *La Reppublica D'Italia* and Achile Longo in

L'Unità). Vitale subsequently performed the Divertimento in Rome in 1949, with the Orchestra Sinfonica e Coro di Radio Italiana. The date of the performance remains unknown, while the recording of the event was broadcast on the radio on 24 September 1949. The third performance was held in 1950, at the Sala del Palazzo Ducale, Teatro dell'Opera in Genoa with the Neapolitan Orchestra "A. Scarlatti" directed by Franco Caracciolo (see Appendix D).

The following year (1951), Vitale performed Mozart's Concerto No. 17 in G Major, K. 453, in Naples, with the Orchestra "A. Scarlatti", directed by Franco Caracciolo, (precise date yet to be established). The year after, in 1952, Vitale performed the Shostakovich Concerto No. 1 for Pianoforte, Trumpet and Strings, Op. 35, in Naples, with the Neapolitan Orchestra "A. Scarlatti" directed by Franco Caracciolo. In 1953, he performed Ghedini's "*Concerto a Cinque"* for flute, clarinet, bassoon and piano, with the Neapolitan Orchestra "A. Scarlatti" directed by Franco Caracciolo. This was recorded by RAI and broadcast on three separate occasions: on 30 August 1953, 23 January 1954 and 12 July 1962. It can be inferred that the original performance took place in 1953 or earlier although the precise date is unknown.

It is evident from this significant list of performances that during the period in question, Vitale remained active as a pianist in his own right and played a predominantly contemporary repertoire.

Table 11: Vitale's Performances A

Composer	Year	Performance
Bach	1933	"Crucifixus" from Mass in B Minor
	1935	"Crucifixus" from Mass in B Minor
	1936	"Crucifixus" from Mass in B Minor
	1937	"Crucifixus" from Mass in B Minor
	1944	Brandenburg Concerto N. 5 in D
Bach/Busoni	1931	Toccata & Fugue in D Minor
	1933	Toccata & Fugue in D Minor
	1942	Ciaccona
Bach/Liszt	1933	Variations on "Weinen, Klagen, Sorgen, Zagen"
	1935	Variations on "Weinen, Klagen, Sorgen, Zagen"
	1936	Variations on "Weinen, Klagen, Sorgen, Zagen"
	1937	Variations on "Weinen, Klagen, Sorgen, Zagen"
	1965	Variations on "Weinen, Klagen, Sorgen, Zagen"
Bertini	1964	Dagli Studi Op. 32, N. 1
		Dagli Studi Op. 32, N. 19
	1965	Dagli Studi Op. 32, N. 1
		Dagli Studi Op. 32, N. 19
Casella	1949	Scarlattiana (Divertimento per Pianoforte e Strumenti su Mische di D. Scarlatti)
	1950	Scarlattiana (Divertimento per Pianoforte e Strumenti su Mische di D. Scarlatti)
Cimarosa	1936	Sonata
	1937	Sonata
Clementi	1962	Adagio Patetico in B Flat Major
		Fuga a Due Soggetti in E Flat Minor
		Fuga N. 43 in D Minor
		Fuga N.40 in F Major
		Gradus ad Parnassum, Canone N. 33 in C Major
	1963	Adagio Patetico in B Flat Major
		Fuga a Due Soggetti in E Flat Minor
		Fuga N. 43 in D Minor
		Gradus ad Parnassum, Fuga N. 40 in F Major
	1964	Fuga in D Minor
		Fuga in F Major
		Fuga in F Minor
		Fuga N. 57 in B Flat Major
		Gradus ad Parnassum Adagio Patetico N. 56
		Introduzione e Fuga N.45 in C Minor
		La Caccia Sonata in C Major
		Sonata in A Major
		Sonata in G Major
Debussy	1932	La Fille aux Cheveux de Lin
	1933	Ministrels
		Voiles
	1942	Reflets dans l'Eau
Frank	1930	Prelude Coral and Fugue
	1935	Prelude Coral and Fugue
Frescobaldi	1933	Aria con Variazioni
Granados	1942	Allegro de Concierto
Gubitossi	1936	Nostalgia
Halffter	1963	Sonata N. 2
Heller	1964	Dagli studi Op. 45 N.13 in A Major
		Dagli studi Op. 45, N.8 in F sharp Minor

Table 12:Vitale's Performances B

Composer	Year	Performance
Heller	1964	Dagli Studi Op. 46, N. 8 in D Major
		Dagli Studi Op. 125, N. 7 in D Major
		Dagli Studi Op. 125, N. 24
	1965	5 Studi Op. 47, N. 23 in A flat Major
		5 Studi Op. 47, N.7 in B Minor
		5 Studi Op. 47, N.8 in A Major
		5 Studi Op. 47, N.12 in D Major
		Dagli studi Op. 45 N.13 in A Major
		Dagli studi Op. 45, N.8 in F sharp Minor
		Dagli studi Op. 46, N. 8 in D Major
		Dagli studi Op. 125, N. 7 in D Major
		Dagli studi Op. 125, N. 24
Hindemith	1947	Theme with 4 Variations for Piano and String Orchestra
	1948	Theme with 4 Variations for Piano and String Orchestra
	1952	Theme with 4 Variations for Piano and String Orchestra
Jensen	1964	Dagli Studi Op. 32, N. 2 in A Minor
		Dagli Studi Op. 32, N.5 in D Major
		Dagli Studi Op. 32, N.15 in D Flat Major
Liszt	1928	Gnomenreigen
	1930	Gnomenreigen
		La Leggerezza
	1931	Hungarian Rhapsody n.12
	1933	Gnomenreigen
		La Leggerezza
	1942	Au Bord d'une Source
		Hungarian Rhapsody N. 12
Liviabella	1942	'L'Attesa' from Three Preludes
Mac-Dowell	1928	First Modern Suite, Op. 10, Mvt. 1. Prelude in E-minor
Martucci	1930	Giga
		Preludio
		Toccata
	1935	Giga
		Romanza Op. 49
	1937	Fantasia Op. 51
	1942	Fantasia Op. 51
	1982	Nocturne Op. 70, N.1
		Romanza Op. 49
		Scherzo Op. 53, N.2
		Tarantella Op. 44
Montico	1935	Impromptu
	1936	Impromptu
Mozart	1940	Piano Concerto N. 23 in A Major KV 488
	1948	Piano Concerto N. 23 in A Major KV 488
	1951	Piano Concerto N. 23 in A Major KV 488
Parodi	1935	Slow Waltz Op.39, N. 23
	1936	Slow Waltz Op.39, N. 23
Pick-Mangiagalli	1928	2 Lunaires, Op. 33, Mvt.2. La Danse d'Olaf
Pilati	1937	Barzelletta, Rococò, Arabesco
Poulenc	1940	Concerto Campestre
Ravel	1930	Jeux d'Eau
	1931	Jeux d'Eau

Table 13: Vitale's Performances C

Composer	Year	Performance
Ravel	1933	Jeux d'Eau
	1936	Jeux d'Eau
	1937	Jeux d'Eau
	1946	Jeux d'Eau
		Piano Concerto in G Major
	1947	Piano Concerto in G Major
Russi	1935	E Chanson Passionée
Sangiorgio	1937	Preludio
Scarlatt	1939	Concerto N. 3 in F Major
Scarlatti	1931	3 Sonatas
	1933	3 Sonatas
	1935	3 Sonatas
Schubert	1942	Andantino D. 959
Schumann	1930	6 Intermezzi Op. 4
	1932	6 Intermezzi Op. 4
	1935	6 Intermezzi Op. 4
	1936	6 Intermezzi Op. 4
	1937	6 Intermezzi Op. 4
Shostakovich	1952	Concerto for Pianoforte, Trumpet and Strings
Thalberg	1982	24 Soirées de Pausilippe Op.75, N. 1, 2, 3, 5, 6, 9, 14, 15, 16, 17, 20

The view is broken down by Composer, Year and Performance.

5.1.5 A Renewed Direction—1962–1984

As a reaction to the state of music performance, teaching and, critique in Italy during the post-war period, Vitale drew from his own experiences and socio-cultural knowledge to consolidate what was to be his contribution to musical culture. He chose to enact this contribution through the following means:

1. Conducting an ongoing analysis of piano repertoire from the 1700s to his present time;
2. Finding and consolidating Italy's contribution to keyboard repertoire to the entirety of piano repertoire;
3. Conducting an ongoing analysis of piano didactic materials for the piano from their beginnings to his present time;
4. Defining the fundamental characteristics that underpin the execution of piano repertoire;

5. Defining his solution to the teaching of the fundamentals of piano playing as a means to giving his students the fundamental technico-interpretative requisites to enable them to approach piano repertoire fully prepared;
6. Finding ways to reach the largest number of piano students and teachers possible and expressly embarking on a quest to disseminate his work and findings.

5.1.5.1 A Change in Pianistic Inclinations

Vitale was asked to give a recital between 1962–1963 at Indiana University as part of the Fulbright Exchange Fellowship Program (Vitale, 1963a). He performed Halffter's Sonata No. 2, Op. 20, on 4 March 1963 in the University's Recital Hall (Van Pattern, 1963). He wrote to his sister that the recital hall was "… where … [he] … had seen fail, one after the other, all that have tried before [him]…" (Vitale, 1963a, line 8-10). The performance was a success, whereby music critics noted that "The work calls for tremendous technical flexibility … Prof. Vitale met these demands with awesome control. More important, he kept the interpretation of the piece in perfect perspective. Its technical difficulties would make it seem profound; but it isn't—rather, it is light, charming, and joking, just as Prof. Vitale presented it" (Van Pattern, 1963, para. 4). In the same letter to his sister, Vitale says that this recital was the first similar public performance he had executed after nine years:

> As you know, my ambition is no lesser to any other, but is limited and contained within certain attainable limitations, this does not allow me to take steps longer than my own leg [*passi piu lunghi della gamba*] … steps that could bring me disappointment! Furthermore, I do not want to get agitated beyond what is needed, beyond the agitation already predicated by my damned [maledetto] … character, my pessimism is already deliciously in abundance. Thus, between doing and being unhappy, I have come to the conclusion that not doing, so thus not to mistake … I prefer … [this] … as it allows me to pity myself less … In

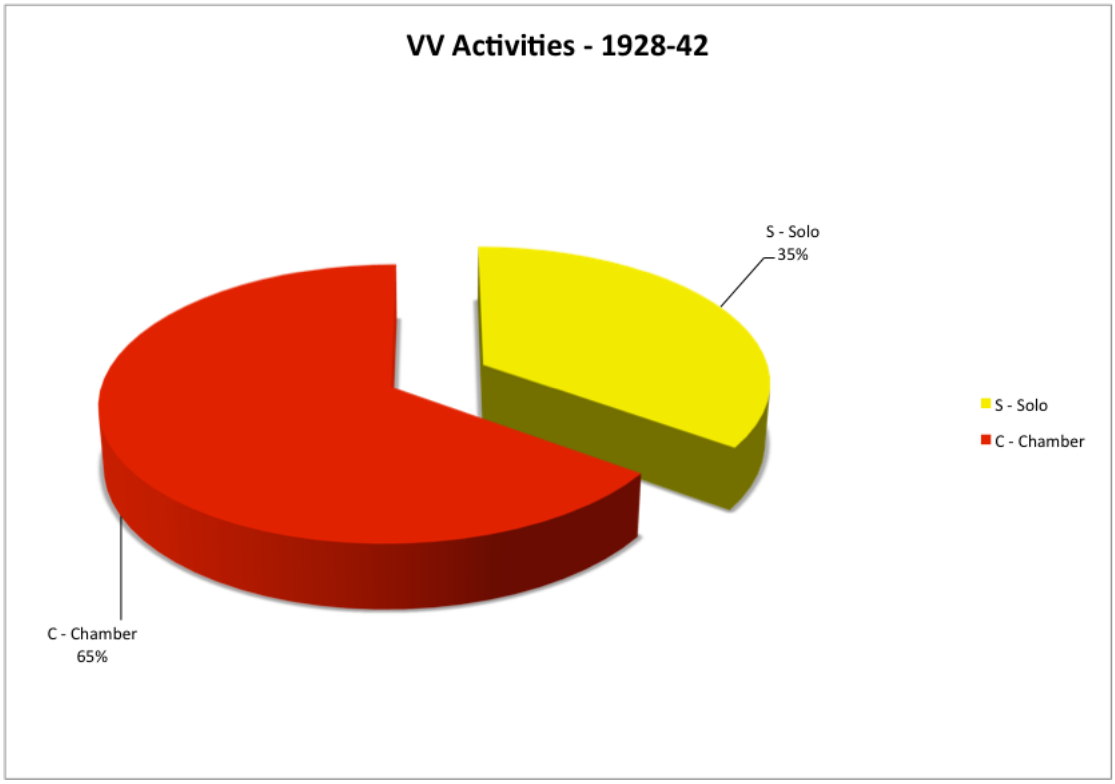
> any case I played, and I played well … When this letter arrives … it will mark thirty years since I have started teaching … [since I have begun] … agitating around music … [so much so] … that I bring onto myself cardiopathy … [as I stress for] … my performances and those of my students ... I have done my duty for thirty years!!! And it was a duty that I imposed onto myself because my nature was inclined towards the *dolce far niente* … [sweet do nothing] … to restlessness and instability, to live separate from others … Instead, I imposed a duty onto myself with respect to the name I hold, to the family that not only made me, but sacrificed and took care of me, to the people that have respected me, the students that have been loyal. A duty that I don't know how to liberate myself from, that imposed … [upon me] … a life of anxiousness, dangers, of most agitated, of risks. And now I say, enough! Not that I want to … [quit] ... but I want to breathe before the heart attacks, the cancers, hepatitis and the various … [maladies] … that sign life after 50 years … [these] … will completely destroy me (Vitale, 1963).

5.1.6 A Series of Catalysts

5.1.6.1 From Physical Pain to Piano Playing -Rational Solutions (1928–1942)

In an analysis of the musical activities of the period, a predominance of solo performances followed by chamber music performances can be noted (see Figure 11). As mentioned previously, the first catalyst for Vitale's commitment to the art of piano playing was without a doubt the pain in his hand, experienced during his sixth year of piano course; it was this pain that prompted Vitale's search for rational solutions to piano playing (Ferrari, 2005, pp. 176–182).

Figure 11: Vitale's Activities 1928–1942

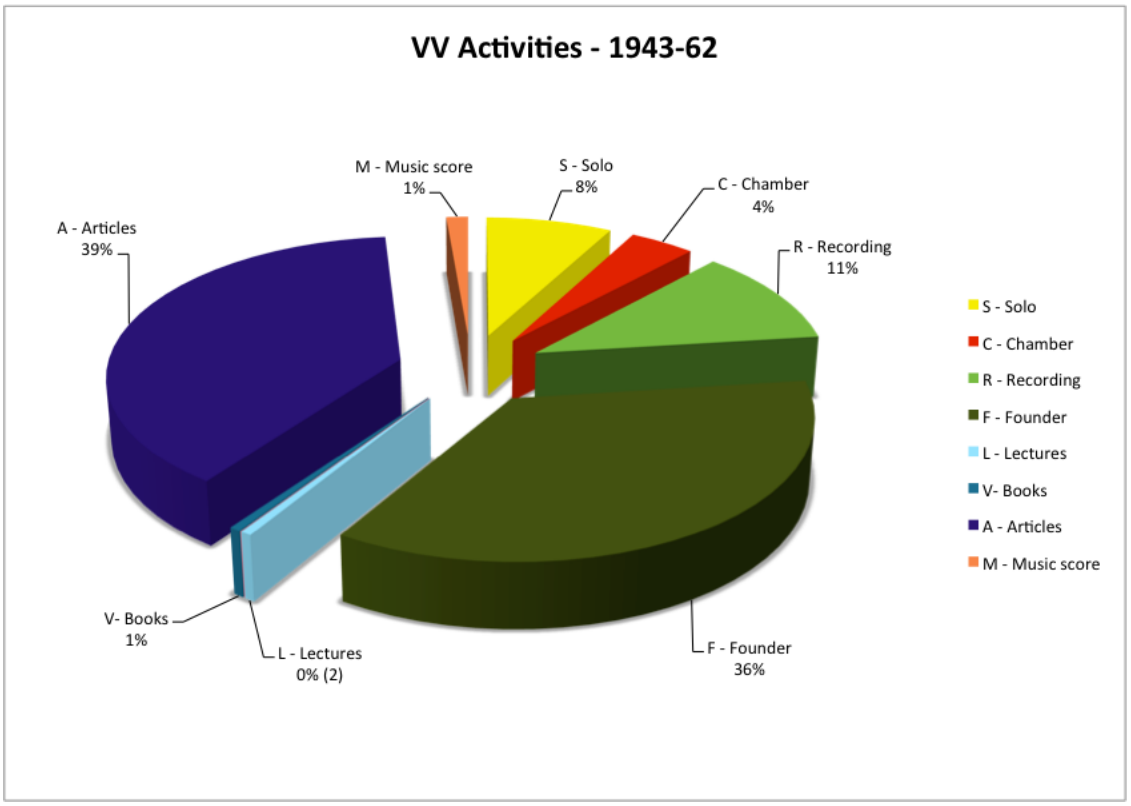


5.1.6.2 From Social Distress to Social Cultural Dignity Reconstruction (1943–1962)

During what might be regarded as Vitale's second period of musical activities, he continued solo and chamber music performances, as well as making other musical contributions (see Figure 12). The second catalyst that prompted Vitale's renewed sense of purpose might have had to do with the pain and despair he experienced as a result of having to reconstruct Naples' musical culture in the aftermath of the Second World War (Parente, as cited in Di Benedetto, 2001, p. 5). During this period, Vitale promptly responded by organising concerts during and immediately following the wartime period to allow music's cathartic ability to heal a "devastated population" (Vitale, 1977, p. 79). Furthermore, Vitale's actions were intended to influence the community's musical taste

during a period in which the emergent commercialisation of music and the arts risked becoming the aim of artistic endeavour (Ferrari, 2005).

Figure 12: Vitale's Activities 1943–1962



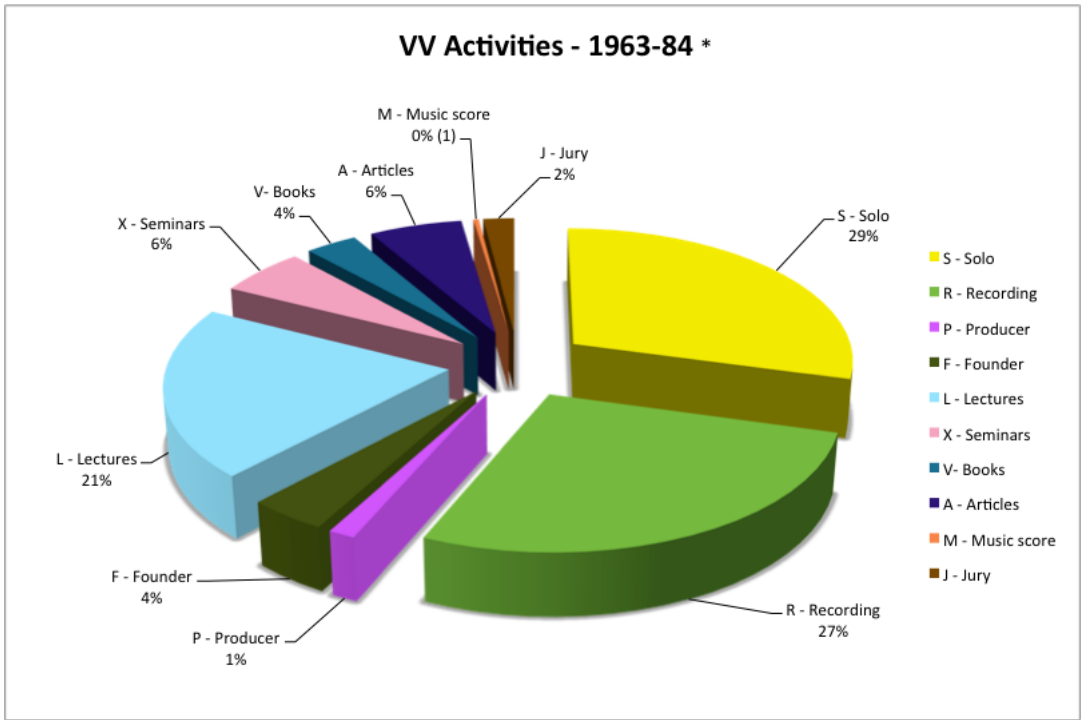
5.1.6.3 From Personal Anxiety to Legacy Lessons (1963–1984)

Vitale's third period is marked by a focus on musical education predominantly via the piano, through his performances, lectures, and recordings, and in his role as producer of recordings and founder of cultural activities (see Figure 13). It was also the period of the passage from Vincenzo Vitale's piano teaching to the establishment of the Vincenzo Vitale Piano School. It could be reasonably said that the third catalyst providing Vitale with the impetus for action might have been his participation in the Fulbright Exchange Fellowship Program with Walter Robert, as a result of which he taught for one academic year (1962–1963) at Bloomington Indiana University (Ferrari,

2005, p. 157). During this period, Vitale realised how much he needed Naples both psychologically and emotionally; Naples was his creative home (Vitale, 1962). It appears that the role of piano teacher which he held in Indiana was as much practical as it was musicological, and that this created in Vitale the realisation that the two modes of teaching could and needed to be done together. While the Italian Conservatorium did not cater to such a teaching position, Vitale pushed for the introduction of ways through which to do so.

An additional lesson from the Exchange was the realisation that no matter how well equipped an institution may be (noting with praise Indiana's many activities and resources), actual knowledge transmission cannot be institutionalised (Vitale, 1977, p. 71). During this period Vitale realised that teaching, learning and knowledge transmission can only occur within the space created by cultural and communal intentions and is profoundly predicated on the direct relationship between teacher and student. Vitale believed that the teacher's essential role was to "provide an example" (Vitale, 1977, p. 15). In other words, he believed that collective learning through apprenticeship and the maintenance of an artisanal musical laboratory was the pedagogical answer to music teaching (Mila, 1970, p. 8).

Figure 13: Vitale's Activities 1963–1984



5.2 VINCENZO VITALE—THE PEDAGOGUE

5.2.1 The Beginning of Vitale's Lesson–Concerts

Following Vitale's return to Italy, RAI radio broadcast pieces composed by Clementi, and played by Vitale on both 4 October and 30 December 1963 (Vitale, 1963b; Vitale, 1963c). Various Canons and Fugues from the *Gradus ad Parnassum* were featured (numbers 40, 43 and 45 in the first program, and numbers 67, 69, 73, 74, 75 and 84 in the second). Although no exact confirmation of this event has been found, evidence by way of Vitale's handwritten notes in English suggests that Vitale played the Clementi Sonatas in Naples in 1962. It is also very likely that Vitale gave lectures on Clementi and his sonatas while teaching at Indiana University, where he would have

performed the pieces either in whole or in part. Vitale's decision to play Clementi within the first year of his return to Italy demonstrated his renewed commitment to developing awareness of Italy's eighteenth-century pianistic repertoire and piano repertoire more generally. Following a model that he had created at Indiana University, Vitale used his performances of Clementi's pieces as a teaching tool, accompanied by an educational lecture, in the RAI broadcasts on 22 and 29 February 1964 which were entitled *Pagine della Letteratura Didattica* [Pages of Pedagogical Literature] ([Letter to Vincenzo Vitale from RAI], 1964).

On 10 June 1964, a program of piano studies was broadcast on National Television (Rattalino, 1964a). The program was as follows: Bertini, Etude Op. 32, No. 1 in G Major and No. 19 in G Major; Heller (revised by Gino Tagliapietra), Op. 125, No. 24 in G Major ('The Lesson'); No. 7 in D Major; Op.46, No.8 in D Major; Op. 45, No. 8 in F Sharp Minor; No.13 in A Major; Jensen, Op.32, No.2 in A Minor; No. 5 in D Major, No. 15 in D Flat Major. Curated by Rattalino, as evidenced in a letter from Rattalino to Vitale on 22 April, the program repertoire selected was intended as a lesson (Rattalino, 1964a). In a later letter dated 12 June 1964, Rattalino comments on Vitale's possession of incredible taste in his interpretations, emphasising the spirit with which his lesson was given, and placing additional praise on Vitale's refined quality of sound (Rattalino, 1964b). Although satisfied with the overall results of the broadcast, Rattalino mentions that he was displeased over the transmission being shorter than intended by three minutes, as a result of Vitale's excessively quick speech tempo.

On 29 July 1965, Vitale added four new studies to his previously played Heller program: Op. 47, No. 7 in B Minor; No. 8 in A Major; No. 12 in D Major; and No. 23 in A Flat Major ([Letter to Vincenzo Vitale], 1965a). Vitale had begun receiving letters from listeners expressing their gratitude for his broadcasts. Interestingly, these mainly

comprised personal communications from students and colleagues (Gibilaro, 1965; Pirrotta, 1965; Di Matteo, 1965; [Letter to Vincenzo Vitale], 1965a; [letter to Vincenzo Vitale], 1965b; Burgada, 1965; Sanno, 1965a; Sanno, 1965b), one of which stated his performance of the Heller Studies gave them solace and enabled them to "enter in spiritual communion with him" ([Letter to Vincenzo Vitale], n.d., para. 2).

His successes encouraged him to push for these broadcasts both in Italy and abroad, as evidenced by his having contacted music departments of universities, the Italian Institute of Culture, and multiple Conservatoriums in the second part of 1964. Not all institutions responded favourably to his propositions: such negative responses included a letter from Madrid (Ferrarino, 1965) and one from Bloomington (Stewart, 1965). However, Harvard University responded positively, as evidenced in a letter written on 11 October, in which Harvard invited Vitale to present one of his piano/lecture lessons in the academic year of 1966–1967 (Pirrotta, 1965). Although the event did not take place, the letter further informs us that Vitale had proposed three events, one being a lecture-concert on Clementi with plans to discuss his sonatas and pianistic style.

On 19 November 1965, Vitale played and discussed the following pieces: Clementi Sonata in C Major ('La Caccia'), Sonata in A Major, Sonata in G Major; Liszt *Variazioni sul Tema Cromatico della Cantata*; *Weinen - Klagen di Bach - Recitativo e Corale* (Vitale, 1965c). On 29 November 1965, in Lisbon, Vitale gave one of his lecture–concerts at the Italian Institute of Culture, which was entitled *Concerto–Conferenza del Maestro Vincenzo Vitale sul Tema 'Clementi e Liszt'* (Concert–Conference of the Maestro Vincenzo Vitale on the Theme 'Clementi and Liszt'; Vitale, 1965d). Vitale gave the same conference in Oporto, Portugal, once again, at the Italian Institute of Culture on 30 November 1965, where he performed the same program

(Vitale, 1965e). He received a very favourable response, and the Institute sent Vitale six different reviews, which praised his conception of teaching, and which further motivated him to continue to pursue his educational model ([Letter to Vincenzo Vitale], 1965a).

In 1966, Vitale expanded his audience by having some of these conferences recorded by RAI TV (Ferrari, 2005). The expansion of this audience and the recognition of the enduring nature of his message prompted collaboration from his students who began performing parts or sometimes the entirety of the pieces alongside Vitale's lectures.

5.2.2 The Accademia Santa Cecilia

Vitale's experience in the United States, and his mastery of English among other languages, gave him a certain amount of prestige. This prestige resulted in his being invited to hold his lecture-concerts to international students at the Accademia Santa Cecilia in Rome as part of the Academy's collaboration with the St. Louis Institute of Music (Vitale, 1965b). Vitale accepted this invitation on 22 October 1965, which sparked the beginning of a long and arduous collaboration with the Academy (Silvestri, 1965). The first event took place in Rome on 30 July 1966 and was held for piano teachers from the United States (Vitale, 1966b).

Only months following this initial event, on 10 February 1966, Vitale was given an official appointment to teach the course for foreign graduate students at the Academy (Vitale, 1966). The course was intended to teach foreign students about Italian piano literature and was called *Corso Straordinario di 'Letteratura Italiana Pianistica per Stranieri Diplomati'* [Extraordinary Course in 'Italian Pianistic Literature' for Foreign Graduates]. Vitale taught this course for eight months, beginning on 21 February 1966,

teaching 12 hours of lessons each week (Vitale, 1966a). The course aimed to educate young generations of foreign musicians in Italian piano literature and repertoire and teach the elements of the Italian piano school so that they would be able to integrate this knowledge on their return to their respective countries.

This course was not intended to be a "perfecting" or "specializing" course as Fasano (the Director of the Institute) clearly stated in an official report dated to the 21 July 1967 (Fasano, 1967, para. 2). With this initial misconception, a war began against Vitale with battles beginning in June 1967. Although the contract signed between Vitale and the Accademia Santa Cecilia specified that Vitale needed to limit his teaching to the conveying of information concerning piano literature, Vitale could not do so. He felt in good conscience that he could not limit his teaching just to the provision of information, as he could not appropriately convey the teachings of Italian piano literature when students did not possess the appropriate knowledge to be able to then act on his suggestions. While his classes most certainly contained teachings of piano literature, Vitale could not teach piano literature to his students without showing them first how to interpret and play a piece discussed. It is likely that Vitale's classes at the Accademia Santa Cecilia often seemed much more like piano classes than history classes (Hintchev, 2009).

In an article reviewing a concert given by the Roman cohort of foreign graduate students, Braga (1967) reports that the concert displayed the results of "the 'class' of Maestro Vitale at the Rome Conservatorium," further writing that it had been evident that Vitale was "…dividing himself between his students at the Neapolitan Conservatorium and his students at the Roman Conservatorium" (para. 3). Braga's interpretation was shared by many who attended the concert, and this sparked a significant polemic battle between the Accademia and Vitale over what the status of his

lessons ought to be. In an official (although undated) letter to the Italian Ministry of Public Instruction, a number of the teachers at the Accademia questioned Vitale's teaching position and criticized his role. Vitale had occasionally referenced this document, and although the letter has yet to be found and the exact nature of its contents remains unknown, it likely contained a pointed criticism of Vitale's decision to teach a piano class as opposed to a literature course (Vitale, 1967). The course was repeated under the same conditions for the 1967/1968 academic year, commencing on 1 October 1967 (Fasano, 1967a).

The issue left Vitale deeply saddened, and while Vitale remained at the Accademia until 1977, he did not hesitate to resign when a similar issue was reencountered. The emotional toll of the incident was exacerbated by Vitale's tempestuous relationship with a subsequent Director of the Conservatorium, Mario Zafred, to which Vitale wrote a three page, sarcastic and inflammatory letter of resignation recounting his experience at the Accademia from his perspective spanning the years 1966–1977 (Vitale, 1977b). Vitale's negative experience with the Accademia most likely serves as a catalyst for Vitale's renewed and intense focus on teaching the essentials of piano pedagogy. In doing so, Vitale was able to limit the impact that criticisms of his perspective on music had on his psyche during this period.

5.2.3 Further Lecture-Concert Series

Vitale continued to work with the Saint Louis Institute in a joint collaboration with Accademia Chigiana in Siena on 28 July and on 1 August 1967 (Fabbri, 1967). The first lecture-concert was entitled *From the Clavicembalo to the Pianoforte – Aspects and Problems of Keyboard Literature from Frescobaldi to Busoni* with the

second entitled *Aspects of the Developments of the Italian Sonata in the Second Half of the 18th Century.*

RAI TV and RAI Radio closely followed Vitale's lecture-concerts, and the broadcast channels recognized the need to bring the spectacle of these educational events to a greater public. These events received much attention and critical acclaim as attested by the presence of numerous writings on Vitale's activities during this period in the Radiocorriere TV. Widely read by Italians during this period, the Radiocorriere TV was released weekly and contained numerous articles on various topics, including programs and articles summarizing TV and Radio broadcast programs. Vitale's frequent appearances in the magazine further indicate that he was highly regarded by his peers and had become somewhat of a popular figure.

On the 31 August 1967, Vitale was broadcasted on national television playing the following program: Scarlatti, Sonata in E Major (L. 23); Cimarosa, Sonata in C Major, Sonata in A Minor, Sonata in B Flat Major; Clementi, Sonata in C Major Op. 22, 'The Hunt' (Concerto di musica da camera, 1967). Letters confirming and providing commentary on this televised event were numerous (d'Auria, 1967; [Letter to Vincenzo Vitale], 1967a; Tamajo, 1967; [Letter to Vincenzo Vitale], 1967b; Rotta, 1967). A letter from Vitale's friend Pia Tamajo, dated 2 September 1967, encapsulates the immediate effect of this televised concert:

> the series is … friendly … a bit perturbed, a bit moving, but spontaneous and simple, like the soul of the 'greats'! Great, wonderful, beautiful, it was your interpretation, deserving of … [your title as] … the 'teacher' that gives (and that inspires work in your disciples) the power, the levity, the transparency, the vibrations of sound that became the purest of crystals … [and the] … pauses that kept the soul suspended in breath (Tamajo, 1967, line 4-13).

Vitale played the same program he played in the national broadcast on 4 September 1967 as part of an event held at the *Centro Internazionale di Studi per la Divulgazione della Musica Italiana* (International Centre for Studies in the Divulgation of Italian Music), entitled *Vacanze Musicali* (Musical Holidays; [Letter to Vincenzo Vitale], 1967c). This event was most likely broadcasted by RAI on 10 September 1967, although definitive proof has not yet been found. A few days later, RAI Radio also broadcasted Vitale playing and teaching Clementi's Sonata in C Major, op. 22/3 *La Caccia* ("Concerto d' ogni sera," 1967).

If 1966 and 1967 could be encapsulated as Vitale's Clementi-focused years, 1968 could be understood as the year of Domenico Scarlatti. Adopting the same lecture-concert model, Vitale played Scarlatti in Naples on 29 May 1968. It is likely that Vitale also taught Scarlatti in the 1969 Vacanze Musicali event, in which his students performed (namely: Kociaucic, Rasini, Lazerova, Micailova, Woroniecze, Pedole, Trabucco, Gekov, Finzi and Vestroni) and he lectured, although substantiating documents detailing this program have not yet been found (*Gli Spettacoli, Concerto al Museo Correr di Musiche di Wolf Ferrari*, 1968).

5.2.3.1 Vitale and Muzio Clementi

In 1965, Vitale had already been discussing his execution of a prospective recording of Clementi's Sonatas (op. 7, no.3; op. 22, no.3; op. 23. no. 2) and pieces from the *Gradus ad Parnassum* (vol. III no. 56 and no. 57). He had discussed this possibility with the record label *Angelicum Dischi* in Milan, but the project did not go forward as Vitale had insisted for the addition of pieces from the *Gradus ad Parnassum* that were considered by the record label not having sufficient potential for commercial purposes given their being in the category of piano 'studies' (Allorto, 1965a; Allorto,

1965b). Vitale had considered the addition of these pieces necessary to allow for an understanding of polyphonic writing, which was in turn essential to understanding the role of Clementi in the history of piano performance and education. Vitale (1969) finally succeeded in recording an LP album with the production label *Fratelli Fabbri Editori* in Milan as part of their series *La Collana dei Grandi 188 Musicisti IV N. 188* [The Great 188 Musicians], entitled 'Muzio Clementi' which was met with much acclaim.

As can be garnered from the choice of piano repertoire performed and taught by Vitale following his return from Indiana, he had transitioned from a focus on repertoire of the 1700s to that of the 1800s; this is particularly evidenced by Vitale's broadcasting of Busoni's Sonatina No. 2 on 24 April 1969, and his lecture–concerts on compositions by Clementi and Martucci in August and September of the same year (Concerto di Ogni Sera, 1969; Gual, 1969b).

5.2.4 Vitale's 1970s

By 1970, due in significant part to Vitale's work, Clementi was given his rightful place in the pianistic canon. An article written by Fait and Padellaro (1970d) which accompanied the announcement of Vitale's performance of Clementi's 11 pieces from the *Gradus ad Parnassum* and two sonatas (Op. 22, No.3 and Op. 24, No.2), highlighted the role of Vitale in returning Clementi to prominence:

> [VV] is a maestro of the modern Italian pianistic school. An artist of rare merit … [a] very fine pianist, acute reader of musical texts in which he captures with … dexterity … essential and particularly elegant content. Vincenzo Vitale has conducted long studies on the oeuvre of Clementi: … the Italian musician who aroused admiration from Beethoven … [the first who studied his works] … lauded the clarity of his pianistic writing, speaking of the freshness of invention

> and formal politeness. In a meticulous exploration, with a careful philological reading, Vincenzo Vitale has returned deserved greatness to Clementi's figure, and gave back to … [Clementi's oeuvre] … the correct value … that of genial originality (Fait & Padellaro, para. 3).

With this under his belt, the historically grounded, educational perspective on specific repertoire that Vitale (and his students) were championing adopted further specificity. Lecture-concerts began to focus on the Italian contributions to piano technique. Repertoire focused upon during lecture-concerts was divided into subcategories as exemplified by the *Vacanze Musicali* concert program of the lecture-concerts held between 20 August–29September ([Vacanze Musicali], 1970). Three of these were entitled: From Harpsichord to Piano (Scarlatti to Cimarosa); Polyphonic Writing (Clementi); Formal and Expressive Examples of Romantic-style Pianism (Clementi's Sonatas).

In 1971, RAI material pre-recorded by Vitale, including a recording of Clementi (broadcasted on 19 April and 12 August) and his recording of Heller (15 and 19 September). Lecture–concerts held as part of the 1971 *Vacanze Musicali* program covered an understanding of the sonatas from the 1700s (from Cimarosa to Rossi) and expanded on the Italian pianistic framework to the 1900s (from Martucci to Petrassi; [Vacanze Musicali], 1971).

Throughout 1972, the popularity of the Vitalian brand continued to grow, and RAI continued to re-broadcast Vitale's programs, and lecture-concerts on Italian pianism. Of note, Vitale (1972c) wrote an article for the *Nuova Rivista Musicologica Italiana* (The New Italian Musicological Magazine) focussing on Sigismund Thalberg and reflecting on his upcoming anniversary of 40 years of piano teaching.

1979 was the year of the RAI lecture broadcasts on Liszt's music, following the same lecture/concert style model. The program of six lectures was entitled Il mio Liszt

[My Liszt]. To dates of only four have been confirmed (see Appendix D), and these dates and times refer to repeats broadcasts during the lunch time hour. During the 1970s Vitales was also called in various talk shows on pedagogy, including *Musica allo Specchio* (Music in the Mirror) which was transcribed in Panellam & Consolo (1979, pp. 243–262).

5.2.5 Vitale's Contributions as Music Editor (1954–1984)

From 1954, Vitale was particularly active in the publication of musical revisions, and he significantly contributed to entries in several encyclopedias and dictionaries. Among these were the entries "Martucci" (pp. 226–177), "Thalberg" (p. 378) and "Cesi" (p. 452) written in the *Dizionario Ricordi della Musica e dei Musicisti* [The Ricordi Dictionary of Music and Musicians] edited by Claudio Sartori in 1959; "Napoli from the 1800s to the Present Day" in the *Enciclopedia della Musica* in 1963; and "Introduction" and Voices: "Cesi" and Martucci" in the *Dizionario di Autori e di Composizioni Pianistiche* [Dictionary of Authors and Pianistic Compositions] edited by Napoli and Giudici in 1983 (Vitale, 1959a; Vitale, 1963a; Vitale, 1983b; Chiesa, 1984). In addition, Vitale was asked to collaborate with Grove's Dictionary on clarifying the first performance of Braga's opera "Alina" ([Letter to Vitale from MacGregor], 1974a and 1974b). The outcome is yet to be verified.

Vitale started his revision series in 1954 with Curci Editors, followed with Ricordi Editors in 1959 and Carische Editors in 1972. Under Curci in 1954, Vitale released Handel's Chanconnes [OCLC: 34200659] and Handel's Passacaglia [OCLC: 34247547]; in 1960, the Paradies Concerto in B Flat Major [OCLC: 177704577] and De Rossi and Rossi [OCLC: 18247700].

Interestingly, Vitale did not perform many of the works of these composers prior to this and it is unclear what may have prompted him to focus on these works. What is of particular interest, is that the period commencing in 1954 preceded the founding of the *Gazzetta Musicale di Napoli* [The Neapolitan Musical Gazette], which means that Vitale held a keen interest in philological studies well before he embarked in his role as music editor.

In 1960, under Curci Editions, Vitale revised the Paradies Concerto in B Flat Major for Piano and Strings. Vitale subsequently performed this piece with the in 1964. On 18 June, Caruso (1964) wrote in the newspaper *Corriere di Sicilia* that Vitale's revision was:

> executed with… successful intuition [*felice intuizione*] … [and] was able to grasp the spirit and the message of the composition, accomplishing with admirable perfection the dialogue between the solo instrument and the strings without any alteration of the melodic and harmonic physiognomy of the text (para. 2).

Vitale was paid 100,000 lire and was bound by contract to give full intellectual property rights to the publishing company (Ramous, 1960a; Ramous, 1960b). Vitale's revision was met with much success, as was demonstrated by a radio broadcast of the piece that mentions his name in the announcement of the program. This broadcast occurred twice, both in 1966 and in 1972 ([Vincenzo Vitale's Revisions], 1966; [Vincenzo Vitale's Revisions], 1972). In the preface to the edition, Vitale's drafted, typewritten corrections demonstrate that Vitale was flexible concerning the re-interpretation of the piece; the revision was not philologically sterile. His attitude

testifies to his flexibility, and in no way, can Vitale's work be interpreted as rigid ([Preface of Revisions], n.d.).

In 1960, again under Curci Editions, Vitale revised Abate de Rossi Romano, Six Sonatas for Cembalo ([Letter to Vincenzo Vitale from Edizioni Curci], 1960); this edition was notable for having been cited by Magrath (1995) in *The Pianist's Guide to Standard Teaching and Performance Literature*.

In 1972, alongside his student, Carlo Bruno, Vitale revised Cimarosa's 31 Sonatas in Two Volumes, published under Carisch, Milan. The preface to this revision clearly demonstrates the ethical process adopted by both Vitale and Bruno throughout their work (Vitale 1972, p. 2). The preface attests to Vitale's belief in musicological enterprise and his belief that certain aesthetic flexibility is needed to serve art. Lorenzo Bianconi (who later became the head of the musicology department at Bologna University) wrote that the "new revision had practical scope, in sparing agogic and dynamic indications (with parsimonious referencing to the rare phrases indicated by the manuscript)… it is substantially correct" (Bianconi, 1973, p. 256).

In the preface to this revision, Vitale further wrote that the life and works of Domenico Cimarosa still required much work to. Vitale went on to explain that despite the existence (at the time) of pervasive information and material on Cimarosa (as contained in dictionaries, encyclopedias, and history books) there did not yet exist a sufficiently profound and updated analysis of Cimarosa, his life, and his works despite recognition of Cimarosa as one of the most genial composers of the 18th century. As a consequence of this cultural void, there existed limited information on his instrumental music. A few months following the publication of Vitale and Bruno's revision and Vitale's compelling call to action for the documentation of Cimarosa's work, musicologist Elena Ferrari Bassi, wrote an article in which she attempted to respond to

this cultural void (Bassi, as cited in Bianconi, 1973, p. 263). Vitale's choices serve as a testament to his capacity to draw attention to gaps in cultural knowledge, thereby actively fighting for the recognition of the importance of socio-historical musical understanding as a means to fully appreciating and serving Art.

The collaboration with Ricordi, was not successful and the revisions of the Six Vivaldi Concertos transcribed by Bach was aborted. The date of the engagement is yet unknown, but the date of the cancellation of the work was officiated with a letter to Vitale from Valcarenghi, Ricordi's CEO at the time, 3 May 1960.

5.2.6 Vitale—The Pedagogue

Without a doubt, piano teaching was the activity that Vitale, as a student, had chosen as his profession—and he maintained constant interest to the end. The letters to his parents during his formative years (the 1930s) reveal the clearly focussed goal of his teaching and the extent of the planning he undertook in order to reach this goal (Vitale, ca. 1935). Considering the high level of technical proficiency that Vitale was acknowledged to have had, combined with the tendency for young pianists to aspire to a career on the stage, not in the classroom, his choice of a teaching career demonstrates lucidity, foresight and a particular self-awareness. Vitale's focus on teaching is observable in a ten-page, handwritten, drafted curriculum vitae, undated (probably in the early 1980s), that focuses mainly on an account of his teaching and the accomplishment of his students. Vitale was committed to his teaching mission, as are Vitale's students. I have not encountered one student that considered their teaching career as second best to a performance one. It is important to examine the motivation for this teaching commitment, as a key to understanding what it is that underpins the Vitalian pedagogy.

His attitude was that he must serve the Art of music and the cause of the piano, and not the other way around. The piano was not just as a means to serve his profession, it was an entity with a life of its own, a story, and a tradition that required perpetuation through the hands of attentive and submissive guardians. Vitale concluded his volume on the history of the piano in 19th century Naples with an emphasis on his own tenacity in sustaining his teaching aims:

> We conserve in our heart the image of the knits of a mastodontic Grail, the piano, defended by these [piano teachers] with an immovable professional conscience: free from wrong notes, from pastiche and grave solfeggio errors…[free]… from all that we are often given to take as interpretational freedom (Vitale, 1983a, p. 123).

Vitale, over the course of fifty years, was active was active as a teacher in conservatories, academies, and summer schools, as can be seen from the following:

- Conservatories during the academic year period in Naples (1930; 1936–1942), Udine (1932–1936), and Palermo (1936–1942). It is as of yet unclear how long he taught at the Liceo Musicale di Napoli in 1930.
- Bloomington (Indiana University, 1962–1963), in Rome (Conservatorium S. Cecilia, “Courses for foreigners”, 1966–1970), and in Rome (Academia S. Cecilia, 1970 –1977).
- Summer courses during the period 1966–1977 in different institutions such as Accademia S. Cecilia (Rome); Centro Internazionale di Studi per la Divulgazione Della Musica Italiana (Venice); Accademia Chigiana (Siena); (Ravello); (Amalfi).

- Seminars and conferences during the period between 1965–1984 in Italy (Venice, Florence, Rome, Naples, Palermo, Catania, Ravenna, Udine, Pescara, Teramo, Barga, Sermonetta, Capanello) and internationally (Dubrovnik, Sofia, Lisbon, Oporto, Cairo, Buenos Aires; See Appendix A and Appendix D.

There is not yet enough data on Vitale's piano teaching activity to fully elucidates the number of students he taught. Certainly, at least from the mid 1940s, his principles and their application to piano teaching were already consolidated (Buonomo, 2006). By examining the dates and places of his teaching activities, we can assume that until Vitale's year spent at Indiana University teaching both piano performance and piano history, his teaching was directed mainly towards the students of his conservatorium classes. From 1965 onwards, he was also active in teaching piano in summer schools and courses in academies. During his last years, in addition to his private piano teaching, he adopted a new method to reach a wider audience: a four to six-day seminar entitled *Fondamenti della tecnica pianistica* [Fundamentals of Pianistic Technique], (Vitale, 1978). These seminars were designed to educate attendees in his principles and techniques through the presentation of both words and sound.

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5.3 REFLECTIONS

Vincenzo Vitale taught the piano from 1930 to 1984. Besides continuous teaching, he was greatly active in associated musical activities such as engaging in music critique, lecturing and writing on music history, producing recordings and organising concerts. He also founded a musical journal, an orchestra, a concert

association, and even a conservatorium. Vitale also retained important leadership positions and was an important part of the Musician's Union, which had formed at the time. Furthermore, he was bestowed with prestigious titles, such as *Knight of the Italian Republic* (Rome, 1967); *Emeritus Professor* with a Gold Medal for the Contribution to the Culture and the Arts (Rome, 1976); *Academic of the Santa Cecilia Academy of Music* (Rome, 1970); *Academic of the Cherubini Academy*; *First Prize Winner* as selected by music critics of the Clementi *Gradus ad Parnassum* recording (1981) (see Appendix D).

To most that asked, whether interviewers, colleagues or future students, Vitale would present himself with some dose of sarcasm, as *just* a piano teacher, neither an artist nor a theoretician but a craftsman*,* and as such he was most renowned (Campanella, 2004a; Di Benedetto, 2004; Valori, 1983a; Padellaro, 1975). Underpinning Vitale's interest in piano teaching was his longstanding infatuation and fascination with the piano itself and what the piano historically generated in sonority, repertoire and social reality (Ferrari, 2005). The piano was to Vitale the lens through which to view the musical world as well as the means by which he could make this world his own (Vitale. 1977). Revealing in this regard is a letter to a colleague, Giorgio Pestelli, dated 14 June 1984, in which Vitale expressed a desire to enrich his knowledge just a month before his death: "…you know how much I try to improve my knowledge of facts and ideas generated by the piano" (Vitale, 1984). What is of interest to note here, is the centrality of the piano for Vitale. The piano was intended, not as a starting point towards other musical shores, but as the focus. This particular attachment to the instrument is still evident in the Vitalian school, where the piano is viewed with an almost religious reverence (Campanella, 2004). Each grain of knowledge pertaining to the pianistic field is treated with sacred attentiveness. The consequent severity

(Padellaro, 1974) over a wrong *tempo*, or misplaced *crescendo*, was not understood by outsiders and was considered obsessively rigid (Chiofalo, 2009).

In addition is of note is the quantity and variety of Vitale's musical interests and the professionalism of all his endeavours were notable. Each of his musical activities formed an integral part of a complex musical figure and pedagogue. Vitale displayed a strong analytical, theoretical and abstract frame of mind and a plastic capacity to adapt knowledge to ad hoc situations. He was as capable in his one-on-one teaching role as he was giving public conferences or dealing with administration and management. He was able to perceive psychophysiological mechanisms (necessary for an instrumentalist and teacher) and, with the same capacity, conceptualise it and then transmit it. Alongside these diverse traits or intelligences, Vitale had a contrasting personality, at once both fragile and charismatic. Although Vitale defined himself as just a piano teacher, he was an ideal teacher, and only by careful retracing of his steps can we extract the lessons he has yet to teach.

6 CHAPTER VI—VALUES

This chapter examines the values of the VVPS. The chapter begins with an examination of Vitale's philosophical inclinations as drawn from his critical nature in combination with his empathetic character. This chapter will subsequently examine the origins of the VVPS's philosophical values as a product of deeply Neapolitan socio-historical characteristics, which in their own right were profoundly influenced by the philosophies expounded by Ancient Greece. The final section of this chapter examines the VVPS's aesthetic values and proffers insight into what it means to follow a Vitalian aesthetic path, which may serve as a blueprint for any aesthetically, and historically grounded artistic creation.

6.1 VITALE'S PHILOSOPHICAL INCLINATIONS

Vitale embodied an ethical and aesthetical attitude towards art. He manifested this through his many music related activities. He believed that it is only through an understanding of art within its socio-historical continuity that a performer may serve art and therefore do it justice (Vitale, 1975). If art is not lived and does not convey lived experience, artistic exercise can only be superficial resulting in distortion of the art object (Cavaliere, 1999, p. 94). Such distortion would consequently express the "non beautiful" (Bosanquet, 1889, p. 39) and thus the artistic object of the experience cannot be considered art. Vitale through his role as music critic sought to engage the audience in living art through understanding and contemplation. He saw this as a means to benefiting both the self and the art (Vitale, 1975).

Similarly, Vitale would call on his students to not pursue fashion or trends in interpreting music (Valente, 2008, 2012). Instead, the interpretation of the musical work is dictated by the work itself, following the internal line of development (Campanella, 1994), found in the work's intrinsic qualities such as, rhythm, pitch, and timbre. Each element may be viewed as a trajectory, with the work resulting from the intersections of these. Reading and interpreting the piece through such an understanding of its intrinsic qualities enables the musical text to be executed, recreated and brought to life. The intuition of the performer, supported by knowledge of how the agogic lines of the art piece intersect with him/her to produce art together, brings to life any artistic work.

The more these intersections create the synchronicity, between the intent of the piece and the circumstances, the more the piece is realised. The more the constitutive elements are well-intersected in their reading (correct interpretation) and their execution (apt technique), the more the interpreter creates the space for the transmission of an original message of the work. The message may not be one, it may be many. If it is genuine and artistic, it will acquire meanings. These meanings point not to the manifestation of the sentiment itself, but to the sublimation of human sentiments; the contemplation of the sentiment is not the sentiment itself. The ways to achieve this understanding is through education of pianistic skills and the self.

Vitale's approach to piano tecnico-interpretative teaching presents a key to understanding the Vitalian phenomenon. Vitale's example of an insatiable musical and intellectual curiosity was inset in a continuous search for 'truth'. Seen in this way, this leaves no place for plain mechanical drill practice of any sorts. Such curiosity and a determination to seek truth could be seen as underlying Vitale's motivation to explore the inner and outer world through music and in particular his desire to view piano playing from all angles. This key could be taken as the ultimate Vitalian lesson, which

in its various degrees and modalities, has been passed on. For example. in an interview in 2018, Campanella discusses the importanze for cultivating curiosity for discovery (Popoli, 2018).

This search for truth, according to Vitale, was to be accomplished with ethical and critical rigor and was not intended to be guided by instinct (Valente, 2013). Campanella (2004) writes that "…[Vitale] administered his role as a teacher, requiring of himself and his students a categorical refusal of the instinct… [instinct here] … intended as … [that which provided a] … professional compass" (p. III).

6.1.1 The Aims of the Maestro

Why do music? Vitale had ample opportunity to follow in his father's footsteps and become an engineer. He could otherwise have pursued his passion for plants and become "a fine agrarian doctor or gardener?" as he alluded to under the pseudonym Luciano Di Margolino (1957, p. 103). What motivated him to become a musician?

In a review of a concert given by Arthur Rubinstein at the San Carlo Theatre, Vitale (1955d) observed that the piano, although "protagonist of the most beautiful musical adventures of the 1800s" (p. 5), had lost its role as cultural missionary with the rise of radio and recordings, while still succeeding in accomplishing an entertaining and cathartic role. Vitale had begrudgingly noted that the diva phenomenon in music was the one that generated interest and admiration, and therefore dictated a successful performance in the eyes of the public: "…Liszt and Chopin are always familiar to … [the listener] …he relives them, he narrates them, highlights the lights and the shadows, underlines precise or vague rhythms. The public applauds … [and the listener] … is happy to forget for a little while… (p. 5). Vitale's interpretation indicates that ultimately a performer is at the service of society through the service of art. Similarly, Muti in an

interview in 2013, stated that “music aids towards building a different future …an alliance that unites people” (Cepollaro, 2013, p. 1).

6.1.2 Values of the Arts

On 23 January 1995, ten years after Vitale’s death, a concert was given in his honour in Naples. Accompanying the concert program was a booklet containing a valuable analysis of Vitale’s life and accomplishments. The homage written by Campanella (1994) was entitled *Vincenzo Vitale, Un Rapporto Solare con la Tastiera* (Vincenzo Vitale, a Solar Rapport with the Keyboard). In this piece, Campanella extended his deep respect for his teacher, related his experiences of Vitale, and described Vitale’s relationship with the piano in its entirety as demonstrated through his performances, research, teaching, writing, and the oral legacy he left behind. The word ‘solar’ is of particular significance as it expresses the positive, warm, and holistic sensation shared by Vitale with the piano and by consequence the sensation communicated by Vitale to whomever he encountered.

Campanella returned to this statement ten years later in 2004, upon his writing of the introduction to one of Vitale’s books *Martelletti and Smorzatori* published by the San Pietro a Majella Conservatorium to commemorate the 20th anniversary of Vitale’s death. Here Campanella further elucidated what he intended by Vitale’s solar relationship with the piano, stating that Vitale displayed this quality through his choices of timbre, his rejection of shabbiness and his refusal to accept dilettante, sentimentalist interpretations of the musical text (2004, p. 5). Understanding the specific relationship between Vitale and the piano —between the man and the keyboard—is probably the key to understanding the heart of the Vitalian phenomenon at: the aims, the choices made to reach them, the processes to advance these, and his sacrifices and legacy.

Vitale adopted a studious and discerning approach to the interpretation of the musical page in order to allow its expressive artistic values to shine. This approach, coupled with his Mediterranean humour (Pignota, 1996), has been described as "polemic" (Campanella 2004, p. 7). As meticulous and patient as Vitale was in the application of both technique and interpretation (such as the choice of touch, timbre, phrasing, tempo, and words,) he could very much be sarcastic and amusing when not vitriolic (Spini, 1994). In a preface to the release of the *Gazzetta Musicale di Napoli*, Parente (1956) depicts Vitale as having an "impatient spirit towards errors, incongruent morality, and presumptions" (p. 3). The journal's purpose was stated by Vitale to be the presentation of "a necessarily polemical cultural program." Vitale's reaction to individual conceit was "instead of a cold and calculated apathy… that of generous indignation" (Parente, 1956, p. 3).

These energies motivated him to search and find solutions to protect what he thought was of value, like a "Chevalier in search of the Grail" (Vitale, 1983a, p. 123). Polemics seemed to be the space in which Vitale could transform these perceived ugly, dark conceits into beautiful, luminous, truths. Aesthetical "truth", such as musical values, must be sought through "distinguishing its genuine value in the creation and execution … [of art] … and … [through the enactment of] … critical and historical judgment" (Parente, 1956, p. 3).

Parente (1956) further elucidates what he considers to be the correct pursuit of musical understanding. He proffers that the growing interest in music carries with it the risk of it becoming "a form of passive and sterile hedonism" if music is not met with a "clarity of judicial and evaluative critique" (p. 3). He elaborates that one must know how to distinguish "real" music from "false" music—to distinguish artistic creation,

from the superficial effects of fancy techniques which beguile us into superficial feeling without laying "roots in life … or in visions of beauty" (p. 3).

It is easy to merely hear a sound and instinctively react to it positively or negatively without understanding it as a vehicle for a form of transcendental communication which enables one to understand themselves and the world around them. Music thus elicits in the untrained mind a series of "impressions and suggestions," which are interpreted and understood through a subject's worldview, memories and experiences. Parente (1956) inveighs against this, writing that in order to escape "from the jungle of … [these] … impressions and suggestions," one must attempt to "translate these initial impressions into cultural problems" (p. 3). By this, he means that in order for music to be correctly understood as art, one must examine the sentiments it elicits within and reflexively question these as the constructs which render one product of their culture. It is only through this form of intelligent self-reflection that music can be understood as art, for it is only then that it will enable a subject to understand him or herself as the very product of culture, history, and art itself.

In 1955, Vitale reviewed a Cimarosa performance for the *Il Quotidiano* and provided insight into what he viewed as the aesthetical path. This path could be reached through discerning the genuine values of the composition and the performance.

> Cimarosa, sums up and defines his predecessors, his contemporaries' intuitions, the trials, and partial results in profound conceptualisation and perfection of form. He considers the inputs, and he benefits from these by integrating them into his personality. He accretes to a tradition (intended not as a mere technical mechanism, but as a coherent aesthetical expression), and sanctions the artistic validity … [he played a] …page of superlative poetry… The characters arise from music. [Cimarosa]… creates and shapes them, defining their physiognomy … [Guido Pannain, who has revised the score] …demonstrated that restoration

> and revision… [of music] …must be intended as art critique, with all the premises and the consequences of this" (Vitale 1955k, p. 6).

In Vitale's critique, "*The Flood*", Op. 45 by Saint-Saëns becomes an "ample fresco demonstrating the great technical ability to distribute timbres and colours with precise intuition of the resulting descriptive effect, as it also shows the lack of poetic interpretation of the cosmic events that are only externally and chronically narrated…" (Vitale, 1956f, n.p.). While in the Cimarosa review, Vitale describes Cimarosa's perfect assimilation and transformation of the underlying intuitions and sensations into a poetic work of art, he sees the Saint-Saëns as less poetic or transcendental. While it is still of genuine artistic value, the appropriate interpretational key is here the emphasis of timbre and colours.

Interestingly, with respect to the interpretation during the actual performance, what counts is not the rigid execution of rules but the conscious attention (Tarasti, 1994) given to negotiating the stylistic rules of the piece that are bound to specific music periods and the poetic expression (Stefani, 1987) that is transcendent, a-temporal and universal. Vitale encapsulates this concept by perceiving interpretation as execution with "an adequate expressivity of speech" (*adeguata espressività di eloquio*) (Vitale, 1956f, n. p.). Vitale further analyses the impact of responsible adjustment on the execution of a musical text: where linearity in respect of the text does not stand for "a frigid reading" but indicates conscious adjustments which take into account the text's historic and aesthetical requirements (Vitale, 1955g, p. 2).

In the introductory note of the *Gazzetta Musicale di Napoli*, Vitale states the aims of the journal as well as his own aesthetic credo and that of his team. The fundamental starting point, writes Vitale (1955m), is the

> mandatory principle that all concerning music must be treated under the concept of art. Art's spiritual form is a modern attainment. Music pertains to her. In other times, influenced by different spiritual currents, music could also have been taken in much consideration, as abstract speculations and dividing its fortunes with the sciences. Having lost contact with … antique realities, music remained tied to a past that has become mysterious, due to its subtle thread with the Pythagoras tradition, rediscovered by Boethius and continued by successive theorists, oscillating between a form of magical intellectualism full of numerical suggestions and a metaphysic form, not void of artistic omens (p. 1).

6.1.3 Benedetto Croce

Inherent to Benedetto Croce's principle of historicism is the fundamental idea that reality is constructed only from facts, as a process in a continuum, and that each fact that is judged (even the judging perception itself) is historic. Thus, each historical judgment is an integral part of historical order. Furthermore, any form of knowledge is historical judgment is considered as progress of the human mind (Verdicchio, 2007, p. xix). Most importantly, any substantial knowledge (knowledge that has passed through the filter of reasoning and is therefore historical judgment) is intimately connected with life, which is aimed at action; furthermore, the pursuit of knowledge only for the sake of knowing is sterile. Instead, any concrete knowledge act is a moment of suspension that awaits action, and its goal is to eliminate an obstacle, clarify, and enhance the object of knowledge in its particularities and determinations (Ferrari, 2005, p. 10).

With this conceptual frame, we can decipher how Vitale's research into the pianistic domain was intended not as a mere intellectualistic complacency: attitude, as Vitale (1984c) observed in a drafted letter to a unknown recipient, drives inevitably towards arrogant positions, or to erroneous understandings, if the research is not motivated by a real pragmatic goal (Ferrari, 2005, p. 10). For example, Vitale was led

by the need to find ad hoc solutions to the questions he posed in his youth: how does one play the piano? And how does one teach it? The entire Vitalian work responds first of all to this pragmatic quest.

In order to find concrete answers, and not lose himself in the myriad suggestions expressed in pianistic literature, Vitale looked with intuition and rationality at what was scientific evidence or closest to it, failing this, at the most objective suggestions. He did this, for example, when examining the mechanics of piano playing and the psychophysiology that underpinned it. The other anchor point was into art itself. Most importantly, for Vitale, the piano acted as the centre of the surrounding contextual world and of the art professional within it. A pianistic world generated or forged by the instrument (Vitale, 1984b): Vitale called this the "Piano Republic", a notion which included the repertoire, the pianistic lexicon with both its brillante and cantabile sonorities, and the piano as the centre of social and cultural gatherings (Vitale, 1975).

6.2 RATIONALITY VS SENSIBILITY—SOME CONTRADICTIONS

If Di Benedetto observes rationality as the quality underpinned by Vitale's activities, Campanella (2004a) gives us an insight into a possible why – as a means for Vitale to balance an overwhelming emotionality. Campanella (2004a) writes:

> One forgets or does not know that Vitale had such an immense sensibility for which he placed the problem of control and discipline at the centre of his life. Many of those that have known him to know how tiresome it was for him to dominate his emotions. However, Vitale also possessed strong rationality, which, at most times, challenged his temperament (p. iv).

The formula: Vitale possessed strong rationality, and a strong sensibility is a mediated synthesis that attempts to capture isolated elements that only appear contradictory if looked upon linearly (Campanella, 2004a; Ferrari, 2005). The perceived

Vitalian duality between rationality and sensibility is symbolic of the contrasting aspects of the musical ambient, such as interpreter vs. artist, piano technique vs. interpretation, mechanical playing vs. musical, contemplative piano playing vs. virtuosic performance, controlled pianistic movements vs. gesticulation, romantic style vs. classical, Apollonian sonority vs. Dionysian, flat fingered playing vs. high articulation, cantabile playing vs. percussive, and so on. While such linear or binary thinking is only theoretical, it had, and has, immense influence on how the phenomenon at hand has been and is perceived.

Although Vitale with his clarity of thinking discerned the nature of various perceived musical binaries and their conceptual and operative crystallisation—such as the percussive technique vs. the weight technique—he was caught up in the contradictory collective views of his school. For example, he refused to be called a *capo scuola*, the leader of the school (Valori, 1983a) but released not one but two sets of LPs entitled *The Vincenzo Vitale Piano School* (1974, 1979). Similarly, Vitale revealed his bitterness towards general populistic opinions. In this case, the critics saw in his students, evidence of a virtuosity technical school instead of a "musical vision followed in the most linear way possible" (Campanella, 2004b, n.p.). However, it could be inferred that Vitale fuelled this perception through the focus of his public teaching (seminars, lectures) which, particularly in the last years, was on piano technique. Furthermore, by entitling these seminars *The Fundamentals of Piano Technique* (see Appendix D), it could be argued that Vitale intended them to be perceived by the general public as mechanic/technique lessons and not as technique/interpretative tools, which was in fact the true focus of the seminars.

These examples of apparent contradictions had a convergent impact on the image of the Vitale School simply because these were shared by outsiders who were not

familiar with the school's content. There were also apparent divergent contradictions that were perceived by some within the Vitalian circle, which led to destabilisation and consequently dogmatic actions. An example and consequence of this second kind of contradiction can be is evident in Vitale's assertion that interpretation—or more specifically, *la lettura musicale* (the musical reading), must be faithful—to the score a priori. Despite this assertion, it is also common knowledge that Vitale "fought exasperated specialist philologisms" (De Santis, 1978), such as the playing Mozart or Schubert with a feeble sonority on such a "mastodontic" instrument such as the modern pianos (Vitale, 1975/2004, p. 35).

A direct consequence of this ambivalence can be observed in how some Vitalians adhere dogmatically to specific styles of sonorities (and ways of achieving these), without questioning how these practises are necessary in modern-day piano pedagogy. The opposite consequence can also be observed whereby some Vitalians seem to have abdicated from the use of the Vitale method. For example, they may have abandoned the Technical Drill exercises altogether, having determined superficially that students today are not inclined to practise piano as much.

This type of apparent conflict can also be observed in the opposite way, by perceiving the central element of the Vitale school to be simply technical acquisition (i.e. the acquisition of technical formulas). At one end of a linear axis, the exercises compiled by Vitale could imply a focus on static and monotonous practice and a standardised sonority, and not an artistic approach. At the opposite end of this linear interpretational axis lies the possibility of finding the artistic value in these exercises, as they demand of the student complete flexibility of cognition and sensibility. According to this second perspective, these exercises require of the student ethical, aesthetical and professional complexity of research (internal and external) and of learning as is

necessary when approaching repertoire practice. As Campanella suggested in an interview with Longobardi (1994), “Vitale never hid from anyone that one must suffer at the piano” (p. 18).

As much as these exercises are to be assimilated through intense habitual work, these by themselves do not give assurance of skills acquisition per se. What counts is how these exercises are approached, and this implies that the interpretational key to the right approach lies outside the exercises, but not outside the system of teaching. Vitale was a person that bewildered those who held inflexibly to tradition. Revelatory here are Campanella’s (2004a) words:

> the most important thing that we have learnt from him [Vitale] … [is] the necessity to clarify with the musical page and with ourselves in all aspects: know the subject of our attention thoroughly and to not hide to ourselves the problems that impede the way (2004, p. xv).

6.2.1 Sensibility—The Emotional Aspect

I believe that Vitale’s psychology tacitly influenced not only the structure of the piano school but also how the Vitalians presented their artistic domain and how it has been and is still being perceived by the audience. Over the years, as a piano student to several Vitalians as well as a researcher, I have observed that Vitale’s presence is constantly felt through the use of language and schemas of teaching (Micelli, 2009; Chiofalo, 2009). Certain rigidities are also present in the ongoing evaluations which are made during lessons. This is a common trait, in varying degrees, found in most Vitalians, even in those who have studied with a pupil of Vitale and not with Vitale himself.

Such rigidities which are also manifested in the name of perfectionism often trespasses the barrier of empowerment and become value judgements (Tramma, 2009); in doing so they mortify the student who is already in a naturally subordinate position to the teacher. The question emerges: did Vitale intentionally leave a legacy of rigid evaluation tactics, or has this rigidity been interpreted in a more severe form than Vitale himself intended? This question must be reflected upon by each Vitalian teacher in order to ensure the continuation of the School. In today's world students change teachers with a frequency never seen before, and thus only receive small tastings of the richness that might await them. An impatience to have problems solved seems encouraged by the frenetic modern times and—where what was considered a normal discourse between parties in the past can end up in lawyers' hands—there is less place for spontaneous expression. There may not be a second lesson to counterbalance comments made in the first. Most importantly a greater openness towards negotiating an outcome must be considered for the sake of the student, as far as this may be from the Vitalian philosophy (D'Ascaniis, 2006; Bresciani, 2009).

Interestingly, although the students of the older generation such as Bruno Canino, Carlo Bruno, Renato di Benedetto have observed that Vitale, as he aged, became stricter in his teaching methods and more attentive to the technical elements, none mentioned that Vitale was rigid. Campanella (2004a) explicating Vitale's outbursts of anger during classes, writes that these were never aimed at the student but at some aspect of his or her work, such as carelessness.

What must be added is that Vitale had an immense personality and charisma; his teaching technique was based on his way of interacting with the arts, his students and the society as a whole. To merely copy instead of internally assimilating one's method would result in an awkwardness leading to misunderstandings. I have often felt that

each Vitalian, despite and perhaps because of their individual expertise, possesses only a piece of the bigger picture of Vitale. For example, Massimo Bertucci and Laura de Fusco are Vitalian teachers par excellence; Laura de Fusco, Michele Campanella, Carlo Bruno and Bruno Canino are the performers; Renato di Benedetto is the historian; Riccardo Muti is the conductor (the one on that took music beyond the pianistic); Paolo Isotta is the journalist.

Vitale was also a complex figure psychologically. Campanella (2004a) writes: "One forgets or does not know that Vitale had such an immense sensibility for which he placed central in his life the problem of control and discipline. Many of those that have known him know how tiresome it was for him to dominate his emotivity" (p. v). The superficial use of adjectives such as *mechanical* to describe the school have harmed its image.

Vitale insisted that valid interpretations could not be achieved without thorough pianistic mechanical and technical skills. However, the acquisition of mechanical skills has been wrongly interpreted by outsiders as being more important within the Vitalian School than technique and interpretation. Control of the mechanical element is essential to being able to manipulate technique, and the combination of the two is in turn essential to being able to express one's interpretation. Mechanics, technique and interpretation are elements that exist in different proportions but together form an inseparable whole: sound production. The concepts of control and discipline implied by the term "mechanical" may seem to be in opposition to the concepts of artistry and creativity. Such perspectives are erroneous, because without discipline (control of one's means), there can be no artistry. Even more, the greater the complexity of the sensibility, the more it calls for the mastery of self-control through rational and intentional processes.

Emotionality and rationality are qualities of the same thinking mind; one cannot subsist without the other. Sensibility, which is the product of these two factors, may be viewed as the perceptual faculty of the mind. The necessary control over the equilibrium between the two, by force of the intelligence undergirds the artistic product (Ferrari, 2005). If there is a lack of control, the artistic product, or the interpretation, it may be distorted in favour of indulgent expression. Aristotle compares the "lack of mastery" of self-control with the concept of "incontinence"—a character trait that causes one to give in to passion, to go against one's better judgment in favour of emotion and feeling (Schulkin, 2007, p. 45). Any overindulgent passionate licence in music interpretation was an aberration for Vitale, as it was and is for most of the Vitalians.

Vitale imposed self-control firmly upon himself and his students. Such control was often manifested and perceived as coldness, for which many considered Vitale and consequently his students to be "mechanical" (Campanella, 2004a, p. vi). When Vitale's emotivity trespassed the barrier of self-control, Campanella writes (2004a): "his sensibility would manifest itself with irony, or with sudden and short tantrums, or with an explosive cathartic laugh." (p. viii). Over the course of Vitale's entire life, this acute sensibility matched his enduring connection to his students and directed him towards a flexible interpretative, technical and speculative path.

6.2.2 Neapolitan Artistic & Social Characteristics

Vitale, with his artistic and cultural specificities, is the incarnation of Neapolitan. Musician, pedagogue, historian, critic and administrator: "...an entireness that is entailed in a symbiotic process that absorbs the various sides of a multifaceted personality", just as Vitale noted of Salvatore di Giacomo (Vitale, 1988, p. 10). In the broader sense, he was Parthenopean: he was historically rooted and generated within

the Parthenope— place and culture. The use of the term 'Parthenopean', instead of the modern term 'Neapolitan', is significant in as much as it puts the accent on a historical temporality of fundamental ideals beyond than the present qualities of the city and its people. Furthermore, the term refers to a more extended area than the city of Naples (although it does not comprise the entire southern Italy), because it connects to the ancient Greek philosophical space.

The Parthenopean artistic and cultural specificities could be combined in a single ideal in which a particular equilibrium is reached between rationality and passion. This is contained through a *classical measure*, aimed toward obtaining practical outcomes and in particular, in ordering one's life within the community. It is an aesthetical/ethical take on *proportion* as per the Pythagoras's, Plato's, and Aristotle's lessons. (it is worthy of note that Pythagoras was active as a teacher in Southern Italy). *Il buon senso* (most commonly translated as 'common sense') derives from and is expressed commonly through rules, rigour and equilibrium. These are very much present within the Parthenopean frame of mind that was perpetuated by Neapolitan philosophers—such as Tommaso Campanella (1568–1639), Giambattista Vico (1668–1694) and Benedetto Croce (1866–1952)– whose influence went well beyond their time and geography of Naples. An ideal was intended as a felt reality and not a mere abstraction. Its pervasiveness indicated the necessity to anchor the Vitalian phenomenon to it. Riccardo Muti, during a conversation with members of the Neapolitan Conservatorium and high school students in April 2010, said "I grew up in the streets … of Naples …and what I have become is due to all I have learned here … Naples taught me rules, rigour, esteem" (Isotta, 2010, p. 43). Muti also spoke of a certain "bubbling energy" that the city emanates (Ragone, 2018, p. 2).

In the musical sphere, the rational and emotive characteristics were expressed, in two ways. On the one hand, they were expressed through the act of maintaining fresh, vocal musical ideals—the sentiment lyrically expressed with clarity within a form based on contrasts. This was an aesthetic vocal quality developed by the Neapolitan school in the 17th Century of which the Neapolitan Piano School was its continuation during the 19th Century (Canessa, 2019; Cervasio, 2017). On the other hand, these rational and emotive characteristics served another function— a civic one, in which the arts are called not only to entertain but also to educate and to protect the society and its heritage. One must not forget the scope of the four original Neapolitan Conservatories: they were firstly intended as 'factories for singers', to keep the orphans off the streets by giving them a profession and dignity; and secondly, to create a product that was exportable in Europe – the Neapolitan Opera and its singers.

In such a reality, pedagogy was necessarily built around the idea to *form* many musicians as an industrial enterprise (Mila, 1984) and not targeted toward amateurs or geniuses. Because of the enormity of the music industry at the time, an efficient system of teaching was put in place through tutoring, where the older students were both teachers to the young and acted as student teachers. Music since the mid-1500s was an integral part of the civic structure of the city. Thus, on the one hand, more or less tacit procedures (rules and discipline) were set, as was the typology of inter-relations in between the musical community. In particular, the emphasis on the human quality of the interrelations, extensively discussed by Vitale (1988) in *Salvatore Di Giacomo e la Musica*, reveals the ethical substrata of making music in Naples, which is still palpable today.

With this key in mind, we may better comprehend Vitale's socially driven actions during the end of World War II, which translated into organising often

personally financed events, radio programs and concerts with performers most often other than himself; as well as researching and writing about the history and social-cultural function of the piano in Naples during the 1800s (Vitale, 1984). The same social and ethical drive can be read into Vitale's need to find a system to teach anyone, not only the gifted, to play piano professionally. We can thus find in the VVPS a system of teaching through which set pedagogical paths can be applied, with a sure guarantee by tutors and teachers.

6.2.3 Ideal Attitudes and Approach to Music—La Signorilità

Vitale (1955s) expressed eloquently his understanding of the term *signorilità,* that may be translated as gentlemanliness, an attitude that was central to his teaching:

> Dean Dixon is an orchestra conductor of distinguished gentlemanliness if the term 'gentlemanliness' is to define [attentiveness to] the needs of others, respect of others' rights demonstrated through cordial and affable manner. The concert conducted by Dixon ... was an expression of this affirmed through respectful interpretations of the expressive exigencies ... [performed with] due consideration to the [musical] text according to the composer, filtered through an exquisite sensitivity (p. 6).

The constellation of meanings of the term *signorilità* is in equivalence with the cultural meanings of gentlemanliness. It must be observed that there is a duality of connections: the first being the Neapolitan and the English gentleman who is humble in nature; and the second being the social concept of the gentleman that has evolved in a historical period that coincided entirely with that of the piano as a social instrument.

This notion of "gentlemanliness" is another concept that lends itself to contraposition Specifically, the contraposition exists between the objective, rational, thoughtful, noble, elegant, composed and controlled behaviour which characterises the

gentleman, and the subjective, intuitive, uncontrolled, sanguine, exhibitionistic, wild, devilish, crazy and creative behaviour which characterises the virtuoso. Such perceptions are embodied in the apparent contrasting characters of the gentleman—who is perceived to be only focused on technique and calculations and thus is necessarily cold—and his opposite, the virtuoso. Both images have persisted and guide the dichotomy still so present in music production/interpretation today. Such a dichotomy was already present in the 1830s as evidenced by the public perception of the two seemingly contrasting pianists who reigned the stage, Tausig and Liszt.

6.3 INTERPRETATION

In 1996, Pignotta held an interview with Campanella, during which Campanella stated that when interpreting Liszt, he intended to reproduce the piece by reasons that could be looked for in the music itself, not by reasons dictated by the entertainment business (*spettacolo*). Campanella had also mentioned that his approach to performance involved an ethical perspective. He saw the commercialisation of music, such as piano competitions, as risking the outcome of a loss of the interior profoundness that art should give. In other interviews and articles, Campanella referred to the interior profoundness in terms of the performer's inner world.

There seems to be a relation between formative training and the concept of consciousness. This conceptual connection suggests that consciousness in training is the aim of formative teaching (Ferrari, 2005, p. 57). Consciousness represents the key to the development of the inner world, intended as the tool by which individual creativity can be expressed. In this way, it underpins education, as exemplified by the common phrase "know thyself". However, only during the last fifty years, has it become such a focus of scholarly works, such as in Gardner (1999) *The Disciplined Mind*, for example. In the

field of piano teaching, Kochevitsky (1967) *The Art of Piano Playing—a Scientific Approach* presents a vital summary of the conceptual situation before 1960 as well as its modern tendencies. These tendencies could be explained as the advancement in knowledge of the fields closely related to the study of the psyche and society (such as neurology, psychology, and sociology), as well as the globalization that has brought on significant changes in the socio-cultural context—changes that have a direct reflection on aspects of tradition and values. The semantics discipline contributed significantly to the conceptualization of consciousness, as evidenced for example, in *A Theory of Musical Semantics* (Tarasti, 1994). There seems to be a general concern over the transmission of knowledge, and for this, it appears that superficial education priorities information over formative teaching, thereby harming the student, and with it, society. This concern is widely expressed within the Vitalian circle and can be traced in most writings (Campanella, 1996).

In an interview with Foletto (1997), Riccardo Muti comments on the importance of musical education in Italy in conservatories, music schools and orchestras. Muti comments on the importance of restoring an authentic Italian style, based on the word and the correct pronunciation. He continues by saying that a precise identification between the vocal and instrumental sounds would benefit not only melodrama (the music drama) but also all music systems. It does not seem that Muti intended an analogy between sound and language but rather a superimposition of the two. He also says that beginning with the sound, with freedom and with the Italian way of playing, the Italian orchestra could find transparency and new expressive vitality. Unfortunately, he does not expand this thought in the interview, but it does coincide strongly with comments on the interpretative style that circulated within the Vitalian school.

In 1990, in a private conversation with Campanella (personal communication, January 12, 2009), he commented on the distinctive differences in performing chamber music with Italian and non-Italian musicians based on sound and phrasing. In a series of separate conversations/interviews between myself and Carlo Bruno (2006), Massimo Bertucci(2009), and in a group with Campanella and Di Benedetto, the following question was asked: Does the VVPS identify more closely with a particular typology of sound and sound production or through an interpretative approach to the text? Campanella responded that the Vitalian sound concept and its results were the trademark of the school; Bruno considered that the interpretative approach and its results were the elements most notable; Bertucci—the most respected continuator of the Vitale pedagogy—considered that both elements were a manifestation of the same position.

For Riccardo Muti, the importance of sound was the priority, followed by the transparency in reproducing the musical score (Foletto, 1999). A typology of reproduced sound may be regarded as common knowledge. Studies in dramaturgy focused on the Italian meter and established close correspondence in-between categories of metrical units with music expression, and there seems to be a relation between these expressive musical cells with harmony. These musical cells that are made of musical intervals and rhythm patterns expressed by accentuation constitute composition resources, not only of vocal compositions but also instrumental music.

Thus, we might say that the “music system”, as Muti (Folleto, 1997, n.p.) calls it, comprises composer, performer, and the spectator, all of whom must have received this knowledge through oral tradition. Due to the complexity of the system, it is not easy to recognize the phenomenon in all its particulars. The widespread use of the term *cantabile* (singable) in instrumental music and vocal music seems to reflect this

knowledge; why would anyone use *cantabile* in vocal music, when all vocal music by definition is already singable? A possible justification may be found in the fact that the term *cantabile* refers also to a typology of sound expression; That is, the phrasing and pronunciation of a motif, or a phrase (vocal or instrumental) produced by sound with rhythmical elements such as duration and accentuation (Nattiez, 1977/1987). The narrative of a musical work therefore is dependent on its *cantabile*, which at varying degrees provides clearness in intent and execution of expression that overall reflects degree of success in the production of sense in music. In this sense, it becomes visible that there exists a superimposition in definitions of *cantabile* and the English musical term *expressivity*. If we recognize the significance of the historical Italian musical contributions in vocal music as a generator of musical cells that constitute the concept of sound, as discussed, we can also perceive the characteristics of expressivity in music as structured around that particular typology of sound.

Muti's comments are echoed in the writings of Giovani Reale (2005), who wrote a whole volume that expresses the interpretative style of Muti through hermeneutics. The explanation of how Muti approaches the interpretation of the score coincides entirely with Campanella's (personal communication, January 12, 2009), and Canino's exposition of the same phenomenon (Canino, 2009). Because all three (Muti, Campanella, Canino) are direct disciples of Vitale, this enables us to consider this recurring theme as not merely an individualistic style but as a feature of the Vitale School. We can infer from what Reale (2005) says, that the type of recognition of the constructive modules and the technique in reproducing them are constitutive elements of interpretation. These modules by composers and performers could not have been perceived as only components of form, but as form and content due to their natural expressivity. The type of recognition modules together with the viewer's filter (cultural

background, psycho-physiological constitution and personal intentions), then leads towards the forming of pre-concepts. The way these modules have been subjectively interpreted by the composer and their communication and craftsman skills that we commonly call technique (in this case, the technique of composition), form the musical composition and the style of their expressivity. The frequency of the reproduction of a style concurs towards the forming of tradition. The interrelation of the two terms, culture and tradition, reflect their human-centred characteristics—both tradition and culture demand assimilation of its contents in order to continue persistence in its identity. Both rely greatly on the oral transmission for passing on content and for its continuous transformation.

One of Vitale's repeated excuses was that an art such as piano playing could not be taught or assimilated by reading a manual no matter how well it might be written. He would also add that piano teaching must follow the oral tradition. A parrallel was often made between Vitale's and Socrates' teaching concerning the firm decision not to leave behind them a direct "written legacy" (Canessa, 1981, p. 3). A conceptual connection with Socrates' teaching comes across frequently in conversations with Vitale's disciples and is also traceable in written form. For example, Francesco Canessa—holder of the highest position in the Neapolitan musical circles in the period and also director of the San Carlo Theatre of Naples—rendered this parallel explicit, in his article in 1981 for *Il Mattino* titled *If Socrates Became a Pianist* [Se Socrate Diventasse Pianista].

As for the composers, there seems to be an intake moment characterised by the assimilation of information. This allows for the formation of the pre-concept or pre-interpretation (we can also say opinion, view or idea). This is followed by an outward phase: the creation of a work, shaped by the interpretation of these pre-concepts. For the performer, we have the same three phases: intake, re-elaboration, reproduction. In this

view, for the interpreter, the intake of information takes the form of receiving knowledge from tradition, searching for more hints in the history of the style of composition and information of the composer, and thus attempting to find out the composer's pre-concepts and intentions. The elaboration is the assimilation of all this information by intuition, knowledge and skills. Then we have the outward phase, the reproduction. The interpreter is faced with the need to find a skilful way to communicate the idea or "technique", the Greek term *techne* embraces this broader significance (Ferrari, 2005, p. 168).

Technique and interpretation are two separate instances that occur together through all aspects of the reproduction of expressivity through sound, whether to create the score (composer and composition, encoder and the code) or to perform it (performer and re-creator decoder and encoder) or to decode the meaningful, expressive message by the receiver (decoder and encoder). This phenomenon is complex and, in its complexity, reflects the complexity of life as represented in hermeneutic philosophy. The richness of the complex musical phenomenon can be seized instantly, intuitively we say when we perceive music by listening, but it is not so accessible for a literal explanation.

A literary explanation can only describe a part, a unit of the phenomenon at one time. The more in-depth the analysis of one unit, the deeper the understanding can be achieved of the one aspect of the phenomenon. However, it also creates a more profound separation between the units of the phenomenon to such a degree that we are inclined to perceive each separate unit as a phenomenon in its own right. For this reason, we speculate on the interrelations of its different aspects, by making connections to construct fragments of pictures that are supposed to help us piece together a whole. The relation between each single aspect and the whole phenomenon is of fundamental

importance in understanding the nexus between technique, and the decoding of the meaningful message. Furthermore, such understandings are contained in the concept of authenticity in interpretation.

Speculation or analysis, or connections, can be grouped under interpretation. The more such activity keeps the focus on the interrelation of the units and the whole, the more the interpretation may be considered authentic. Even if, hypothetically, we would take the analysis of each unit separately to the extreme of authenticity, we would not reach an understanding of the whole. The understanding of the whole phenomenon is generally expressed by the term “transcendental” (Graziosi, 1967, p. 58). By using the term transcendental, we try to explain the meaning of the whole phenomenon, intended ontologically.

Furthermore, because as we have mentioned, the interpretation of the whole can only be achieved by instinct; we are limited in our explication of the phenomenon. During the reproduction of artistic work, we may take the viewer, reader, spectator to a certain point with the representation of units (such as melody, rhythm, harmony), and then we allow him to do the rest. Alternatively, we attempt to express our view of the transcendental level of understanding of the phenomenon by giving a literal depiction of our subjective interpretation.

As there is no natural separation of technique and interpretation within the musical phenomenon, neither is there between subjectivity and objectivity. Without the subjective part, there is no entity to interpret the objective, and any objective subject interpreted is in itself a cause of a subjective entity. We can only relate subjectivity and objectivity to acknowledgments of intentions and approaches towards the object of interpretation.

6.4 AESTHETICS OF THE VVPS

What Vitale considered to be the interpretational means through which playing could be executed, are thus the choices an individual player makes in regard to phrasing, agogic instruction, diction and eloquence. In a review of Karl Boehm's performance of Mozart's last three symphonies, Vitale (1956c) reflected upon the limits imposed on the judgment of art by preconceived aesthetic classifications: "classicism, romanticism, and similar classifications only have an indicative value on the external aspects of the artwork. Its substance and expressive potential shun crystallisations in peremptory and narrow terms" (p. 7). He proffered that these impeded the execution of artistic judgment on the artwork itself in its immediacy. Thus, we can assume that Vitale was an advocate for the execution of value-judgments predicated on coherence and internal logic. Within the same review, he further argued that it would eliminate the problem presented by the notion that the effectuation of judgment required first a validation and acceptance of strict, empirical, classifications.

6.4.1 Il Bel Suono

Beauty intended as *bel suono* (beautiful sound), in its aesthetical definition, comprehends the judgment based on the perception of the sound one has produced, as well as the specific emotional and spiritual attitude towards the production of the sound. Pannain (1974) expresses this internal drive for the production of the *bel suono*, as a "perpetual ascent towards … [the] … discoveries … [given]…by spiritual conquests" (n.p.). Thus, a music school (or any art school) is the space in which sentiment, embedded in practical action, may intelligently guide toward a comprehension of the work of art created through artistic means (in this case, sound production). For Pannain, the school "needs to be understood in the sense of art, and the tendency toward the

practical actualisation of sentiments which guide towards an understanding of the oeuvre and allow it to live in the reality of the sound, extricating it from the otherwise mute written sign" (n.p.). In an earlier review by Pannain (1967), where he critiqued a concert performed by De Fusco, it is made evident how he envisaged the possible application of his theoretical statements: "…[De Fusco] a musical being who has the soul in her hands and the power to evocate at the piano the eternal spiritual truth that may be contemplated [in the performance]…" (n.p.).

From this, it can be understood that the *bel suono* is more than just a judgment effectuated on the final result, but rather encompasses the right stylistic approach, given by a dual artistic and spiritual intention. Padellaro, in her 1968 critique of a performance by De Fusco, echoes the same theme:

> All pages … [played with] … supreme elegance … [wholly evidenced] … by De Fusco's execution … a clean touch, at times deeper [into the keys], at times lighter and more nuanced but always penetrative and incisive; a crystal clear technique as is emblematic … of the entire Neapolitan piano school … extreme stylistic rigour which, however, conserves … chiaroscuro, seductions … [and]…a passionate attitude, which is … [often] … renounced by many interpreters, (richer in years and experience), in fear of spoiling the limpid climate of the music of the 1700s. A pianist, De Fusco, is not only a perfect acrobat … like many contemporary performers … However, an interpreter already capable of imprinting on the executed page is the sign of a fully formed and engaging personality (p. 10).

Although sentiment as underpinning artistic expression is essential to the artistic pursuit and execution, sentimentalism is discouraged. In a review of Scopelliti's performance, this distinction is provided by Vitale (1956c) who politely states that:

> The music he plays is investigated with intelligence and critical perspicacity. Which may, at times, be disliked by some who would prefer greater abandon … [on the piano] …and a more intense declamation of the phrase. Not us.

> Scopelliti is on the right path: that which guides toward the accurate rendition of the text (p. 7).

The reading of the musical text must always be punctuated by this acute sense of investigation, which must, in turn, always be monitored so as not to lead one into speculative perdition and away from pianistic execution. This characteristic is what Vitale (1956b) intended to equilibrate "musical temperament"(p. 10).

The Vitalian aesthetical concept of the overarching beauty, may be conceptualised as the possession or the enactment of some of the following elements:

- A clear concept of sound: the execution of a precise idea which is made manifest in each note played;
- A clear idea of how this concept may be aptly rendered in the two, distinctive and overarching classifications of pianistic sound typologies: the brillante and the cantabile;
- A clear idea and knowledge of the pianistic repertoire as a whole from a historical perspective, and consequently a stylistic one;
- A clear idea of the artistic value of piano repertoire from a dual historical and contemporary perspective;
- A clear idea of one's place in the decors of history (past and present), an awareness of one's contextual position within one's own artistic, musical, pianistic and social milieu;
- A clear idea of one's personality;
- A clear idea of one's expressive needs and desires be they both personal and artistic;

- A clear idea of which techniques can be applied in the realisation of an aesthetic idea, in terms of the mechanics of the instrument, combinatory skills (note groupings, phrasing, etc.) and practice strategies;
- A clear idea of personal mental and physical hygiene and discipline.

All of the above may be intended as the fundamental substructure for an aesthetical creation. Much like tall buildings are built on foundations, so is a musical performance. This substructure furthermore affords ample opportunities that are here intended as an infinity of combinatory possibilities. It provides the performer a platform of solidity and freedom of choice, from which they may select the apt solution for the task at hand from a pool of infinite opportunity.

6.4.1.1 La Spiritualità nella Bellezza (The Spirituality through Aesthetical Beauty)

Each of the elements listed in the above substructure may be taken as containing a direction for action. Within this directionality, there is an opportunity for beauty. Through understanding and internalising the above elements, it can become possible to accept and follow the aesthetic path of beauty and the aesthetic truth. Vitale and Pannain's comments on spirituality in the arts can be understood through this frame of reference. Spirituality in the arts can be understood as the effectuation of choice to follow the aesthetic path and maintain this directionality by actuating the necessary measures to manifest this aesthetic direction. In the context of piano playing, the manifestation of aestheticism can be heard through the sound executed, and the myriad combinatory, expressive possibilities as inherent to music. Through it being a vehicle for the historical expressivity of the human condition and human aspirations, art is conducive to spirituality.

When one positions oneself as the recipient of the aesthetic message, the self becomes a space for action in which beauty and spirituality are felt through the pursuit of art with a clear artistic aim, direction, and intention. This pursuit is achieved as a direct result of the intersection of the above categories in the self, through which a concrete and generative artistic idea can be born. The artistic idea refers to the core of the specific task one intends to pursue, be this the execution of a musical composition, musical interpretation, or any other act related to art, such as music criticism. Through adherence to the above elements as a fundamental substructure of artistic creation, one can enact their artistic direction with both artistry and intellect. This enactment is inherently connected to technique, as technique contains the more concrete principles which have historically guided toward art's genuine value; it can be proffered however, that technique can be conceptualised as the constitutive, constructive element of the artistic task through which directionality (as given by the intersection of the above elements), can be added to form the artistic creation.

As Pannain (1974) writes, each task completed in music can be understood as an "artistic, spiritual conquest" (n.p.). What this means in practical terms, is that the musical text (effectively just varied combinations of groups of notes), contains within its different artistic values in their most expressive form. For this reason, rhythm, phrasing, tempo, and all other constitutive elements of a piece of music, are of utmost importance. Without them, one cannot aptly render the expressive message contained in the text.

Rattalino (1975), in his review of the first album produced by the VVPS, writes that Vitale's concept of phrasing when applied to Liszt is clearly manifested in his students as their playing of Liszt is devoid of any "hyper-virtuosic intention" (p. 74). Virtuosity, as inherently composed of daring, instrumental acrobatics and a youthful

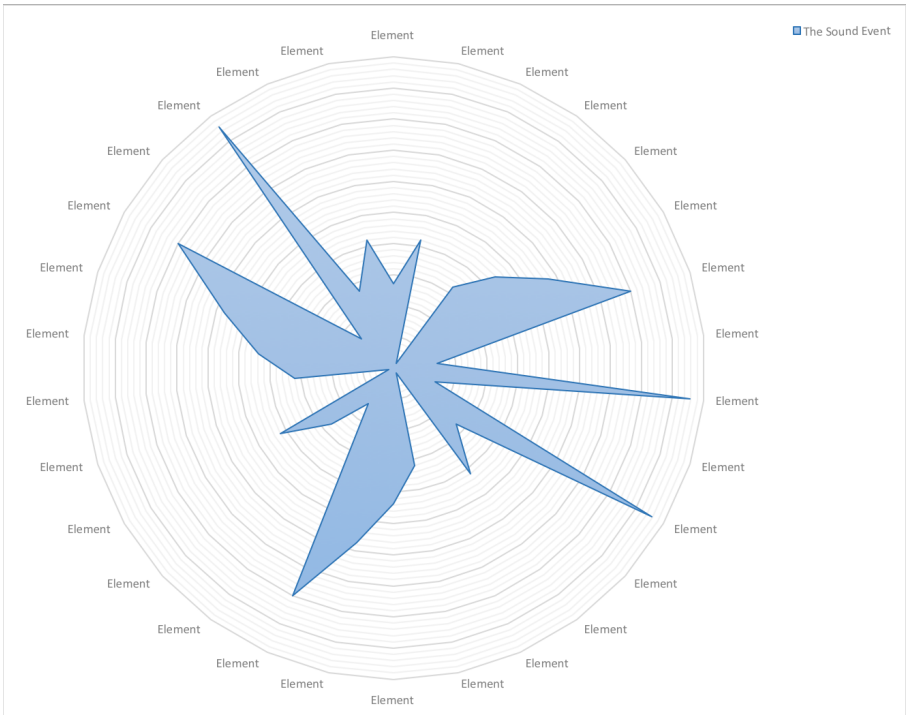
conquering spirit of self-faith, is rendered by Vitalian students with explorative intentionality. Lisztian virtuosity is undoubtedly manifested in Vitalian students; however, it is instead a consequence of their "modality of exploration of the possibilities of the two hands on the piano, as opposed to a… [flustered] … attempt of the merely astonishing and uncultivated public" (Rattalino 1975, p. 74).

6.4.1.2 The Vitalian Suono

While the practice of making manifest a spiritual, artistic intention has, as its externalisation, the sound or a written realisation, the formulation of this intention occurs within one's inner world (here conceptualised as the 'virtual world' perceived only by the mind). The mind is the space where the intersections of the above elements take place well before any sonic or written realisation. This inner world could be metaphorically conceptualised as what lays under the visible tip of the iceberg.

The intersection of all the elements listed above, as well as the conscious decisions, combine with the agogic exigencies of the text, and together can be conceptualised as the ad hoc manifestation of the artistic creation. *Ad hoc*, in this sense, refers to the manifestation of the artistic creation for a particular purpose (the manifestation of the artistic intention as required within the delimitations imposed by the musical text). This intersection, as the fulcrum of the ad hoc creation, occurs for an instant at the point of the actualisation of the artistic intention of the sound event (see Figure 14). The intersections of a myriad elements (in this figure, delimited to an arbitrary 29), in a particular moment in time, give birth to a sound event (represented by a shape, to be conceptualised as three-dimensional as is the characteristic of sound).

Figure 14: The Creation of the Sound Event



As is conceived in Figure 14, each sound event is only one manifestation of a possibility among an infinity of possibilities, drawn from the intersection of all the different elements at the executor's disposal in the instance of sound production. The higher the executor's awareness of the constitutive elements of a sound, the more the sound itself can be manifested with control; thus, the metaphorical shape of the sound, as can be seen above, can be further defined.

While the possibilities for artistic creation are infinite and dependant on profoundly intimate, inner-world factors, the agogic instruction within a piece of music delimits some aspects of its blueprint. This ad hoc characteristic applies to both the macro (the piece played in its entirety) and the micro (the specific note played) levels of sound creation, as a piece of music is created by a series of distinct but interconnected sound events. As the motif (entity) of a piece of music is formed from the inter-linking

of sound events, each sound event (while distinct and unique) must contain the relevant shape which gives meaning to the one that follows. As the number of sound events within a given piece grows, this series eventually creates the entire work.

The quality of the interpretation of any piece of music lies in the extent to which an executor can successfully manifest a sound event with artistic intention and directionality. The qualitative aspect, in turn, informs the choices which determine the apt elements that upon intersection, manifest the sound. When playing the piano with a favourable internal reality (psycho-physiological preparedness) and external reality (venue, temperature, audience, etc.) reality, the more an individual is able to exercise greater control over the intersectionality of elements, thereby having a higher possibility for the manifestation of intentionality in the sculpting of the sound-event form.

The highest quality of interpretation in terms of aestheticism – the beautiful, the good, and the just – can only be realised when the performer can render the consciously intentional. Therefore, this requires apt choice of which elements (and their degree) they need to harness to render the 'right' sound event within the musical text's agogic boundaries. Most importantly, the correct sound event must be consciously realised in such a manner, so that the following sound event can build upon the last until the rendition of the entire work. A metaphorical, geometrical symmetry between each sound event allows for an equilibrated progression. The model here may be further defined under the conceptual umbrella of *la giusta misura* (the right proportion), that will be discussed below.

Music critics can only discuss the external manifestation of this inner world, (what is visible and audible), and can only infer what occurs underneath the proverbial tip of the iceberg. Pinzauti (1974), in a review of one of Campanella's concerts, serves as an example of the manifestation of this dialectic between the manifestation of sound

and inferred inner substructures: “Campanella has, without a doubt two mighty hands, almost impeccable when faced with any difficulty, he uses his prowess above all to penetrate a specific era of the piano, the 1800s, and from this, he derives the poetic indications of an entire civilisation, taken in its most representative moment” (n.p.). Thus, the apt sonority combined with the rendition of the musical text seemed to be the crucial means through which the expression of the Vitalian overarching, aesthetical aims were manifested. As Canessa (1974) purports in his review of the VVPS’ first released album, the piano-centred aesthetic chosen by the VVPS is noted in:

> The precise cultural choices … [made by each executor] … which regards the meaning which needs to be attributed to the role of the instrument throughout history (and as such, in practice … [the meaning which] … the sound of the instrument needs to render; … [these choices are made] … with regard to the mode of reading and reproducing of the musical pages, and definitely … [with regard] … to a judgment on the values expressed in them; they regard the role that the instrument has yet to play in our contemporary culture (p. 13).

6.4.2 Vitale’s Concept of La Giusta Misura

The following elaboration of what is here intended as *la giusta misura* is taken from a chapter, entitled ‘Ethics in Theatre/Drama Education’ in *Key Concepts in Theatre/Drama Education,* edited by Shifra Schonmann (2011). It was written during my doctoral candidacy, and was directly informed by the research undertaken for the purposes of this dissertation:

> Gardner (1999) calls for philosophically minded focus in education on truth, beauty, and the good, intending to activate the student’s capacity to grasp complex and subtle ideas and to make sound judgments and decisions by developing a “righting mechanism” (p. 249). These elements can express their full educational power if grasped at their origin that can be traced back to Greek thought, to the ethics of measure as harmonious proportions of the Pythagoreans

> and Plato's "the supreme measure of all things" (Reale, 2004, p. 245). Posed on these bases Aristotle created the ethics of mesotes – the Doctrine of Means, treated in Nicomachean Ethics; and it stands for: a relative "due and right proportion" which should be observed in all our actions (e.g., Armstrong, 1947; J. Armstrong, 2009; Gadamer, 1960). In Gadamer's view, the ethics of mesotes may be intended as an "ethics of good taste"; good taste intended here as the peak of moral judgment, a construct that comprises a reference to the act of comprehension. Kant subsequently in Critique of Pure Reason restrained the field of good taste to a judgment on beauty and thus inaugurated the transcendental justification of the aesthetical conscience (Gadamer, 1960), and divaricated further the distance in between the subjective and the objective. Although the subsequent historical delimitation of the aesthetics as a construct, the art form maintained, through a particular sense of proportion, in its generative structure unity of the concepts of truth, beauty, and the good (p. 74).

Vitale in his music critic role, made references to *la giusta misura*. For example, in an article written in 1956, he stated: "if all were to be reduced to the right proportions, meaning, if an artist of the value of Dallapiccola were to become better known through a more serene and objective examination of his oeuvre, and even better, be mediated by an ampler and more equilibrated distribution of his music in the programs of our venerated institutions, Dallapiccola would appear … as a remarkable musician … ironed in his craft … which is not to say little …" (Vitale, 1956a, p. 6). He also illuminated this concept in his understanding of Bruckner's symphonies: "You must also consider the relationship between our local public with an exquisitely Mediterranean spirit which certainly looks to Bruckner, for the dilatation of the symphonic organism which is … [symbol]… of that measure of justness which the Greeks label 'to cratos'" (Vitale, 1955c, p. 2). Furthermore, reference to measure was also used by Reale (2005), where he stated that "melodies, both in particular and in general, are perceptible and palatable only if they are taken and expressed by the

interpreter in a precise and appropriate manner, and hence in the right proportion… with adequate phonetic weight as done by Muti" (p. 95).

6.4.3 Il Buon Gusto

If the entire process of privileging the artistic, aesthetic intention is, has, and creates beauty, then all products resulting from this action, including the action itself may be understood as beautiful. This statement, however, poses an illusory logical contradiction, as following the principle of opposites, if there is no recognised ugliness, there cannot be any beauty and thus, no aesthetics.

In the *Rivista di Studi Crociani*, Pannain (1967) quoted Parente stating that "taste is nothing but the faculty to arouse within us the state and poetic vibration of the artist to the extent of identification with the artwork itself, in other words, the same moment of the art that in us is reproduced entirely" (p. 12).

Il buon gusto thus becomes the capacity to arouse within us the specific state which can be understood as the aptitude of our inner world to pursue such an aesthetical intention. This exists in a binary: it is either on the path of aesthetic discovery or it is not. Aptitude is here intended as that which enables an individual to search for new inputs to the ad hoc matrix and accept their intersections on the path towards assimilating these into sound production: the creative act. Confirming this categorical binary between whether an aptitude is or is not aligned with artistic creation, Pannain (1967) wrote that this aptitude is akin to the right taste, which "unique and absolute and is the same category of art is reflected unto us" (p. 9).

If an aesthetical, holistic and artistic aptitude is 'corrupted' by a different intention than the search and creation of art (such as the creation of art for leisure or commercial purposes), the product cannot be considered in its aesthetical wholeness.

Here the connection between spirituality and art is once more rendered evident, as it is only when an intention is at service of art itself that one can reach the spiritual in its natural, aesthetic significance. Any other intention corrupts this specifically aesthetic faculty, and logically, its action or product by nature will lie in a different realm.

Pannain (1967) discusses tastes in the plural, whereby he defines these as a multiplicity of fragments of the "empirical materialisations of the absolute taste" (p. 11). If the taste is subject to this aesthetic faculty, then one's taste will be 'good' in its nature; however, if the taste is corrupted by any other intentions other than serving art, the empirical materialisations of taste will be of a superficial and poor quality. In his 1957 critique of the performance of Donizetti's Don Pasquale, Vitale exemplified Pannain's notion of tastes, stating that it was a:

> spectacle only conceived with good taste and measure. We all know how easy it is to attend … [a performance that is laden with] … the vulgar verses of comic singers … which … [merely] … exaggerate the humorous traits of the interpreted characters (Vitale, 1957b, p. 5).

Campanella (2004a) further confirmed that Vitale's clear intention was to create and infuse in his students a type of spiritual aestheticism only attainable through the service of art.

7 CHAPTER VII—PRINCIPLES

This chapter examines the fundamental technical principles of the VVPS. It commences by identifying the pervasive importance of the principles to all piano performance understood commonly as interpretation. Then the chapter unfolds into delineating the fundamental technical and physical elements that underpin piano playing, commonly understood as technique, as theorised by Attilio Brugnoli in *Dinamica Pianistica* [The Physiological Dynamics of Playing the Piano]. The theoretical understanding of the principles in this chapter will facilitate an understanding the practices of the VVPS as viewed through its principal instrument of instruction *The Technical Drill* (which will be discussed in the following chapter). This will also create the basis from which observations can be made of various Vitalian students and the extent to which their subjective appropriation of the theoretical and practical teaching varies from Vitale's core theories.

7.1 TECHNIQUE (WITH) INTERPRETATION

The VVPS is based on two principles. Firstly, piano playing, and piano execution is possible only by two fundamental actions of the fingers on the key: sustaining the weight on the key and percussing the key. Secondly, there cannot be a separation between technique and interpretation, as piano execution is sound production, and is the manifestation of the performer's sensibility (Ferrari, 2009b).

These two foundational principles and their function in piano execution are exemplified in *The Fundamentals of Piano Technique* (see Figure 8) and *The Piano Technical Construct* (see Figure 14). *The Fundamentals of Piano Technique* is a table

displaying a synthesis of components that form the act of piano playing such as the pianist, the repertoire, and what is feasible on the instrument. *The Piano Technical Construct* is a schematic reference of how the two mechanisms involved in piano playing may be conceptualized as the two foundational technical categories.

The Vitalian conceptual framework encompasses piano execution entirely: theoretical, historical and practical. The rationality intrinsic in the Vitalian teaching allows for the demystification of piano playing and affords the school continuous renewal. Vitale's immediate students benefited from the tailored approach, the spectators of Vitale's seminars benefited through learning the guiding elements of piano playing and teaching mastery, and the written, recorded elements of the VVPS provided a valid point of reference.

The relationship between technique and interpretation is fundamental; Vitale (in De Vivo 1981) stated:

> First of all, the error to consider technique as a mere instrument of virtuosity, to develop velocity, must be removed. Instead, technique is in itself an instrument of expression. The misunderstanding derives from the questionable notion of the 'right position' [of the hand] at the piano: those that observed the great pianists of the gone generations believing that they played well because they employed a correct position without doubt fell into error. In reality, the contrary is true: the correct position is a consequence of good playing (Vitale, as cited in De Vivo, 1981, p. 17).

This demonstrates that Vitale's need to find practical solutions to the problem of guiding students in piano interpretation, caused him to realise that "there is no separation between interpretation and technique of execution, as one informs the other constantly" (Ferrri, 2009b, p. 276; De Vivo, 1981).

Vitale understood technique as means for interpretive realisations. Technique represents the means of appropriate sound production in order to deliver the musical

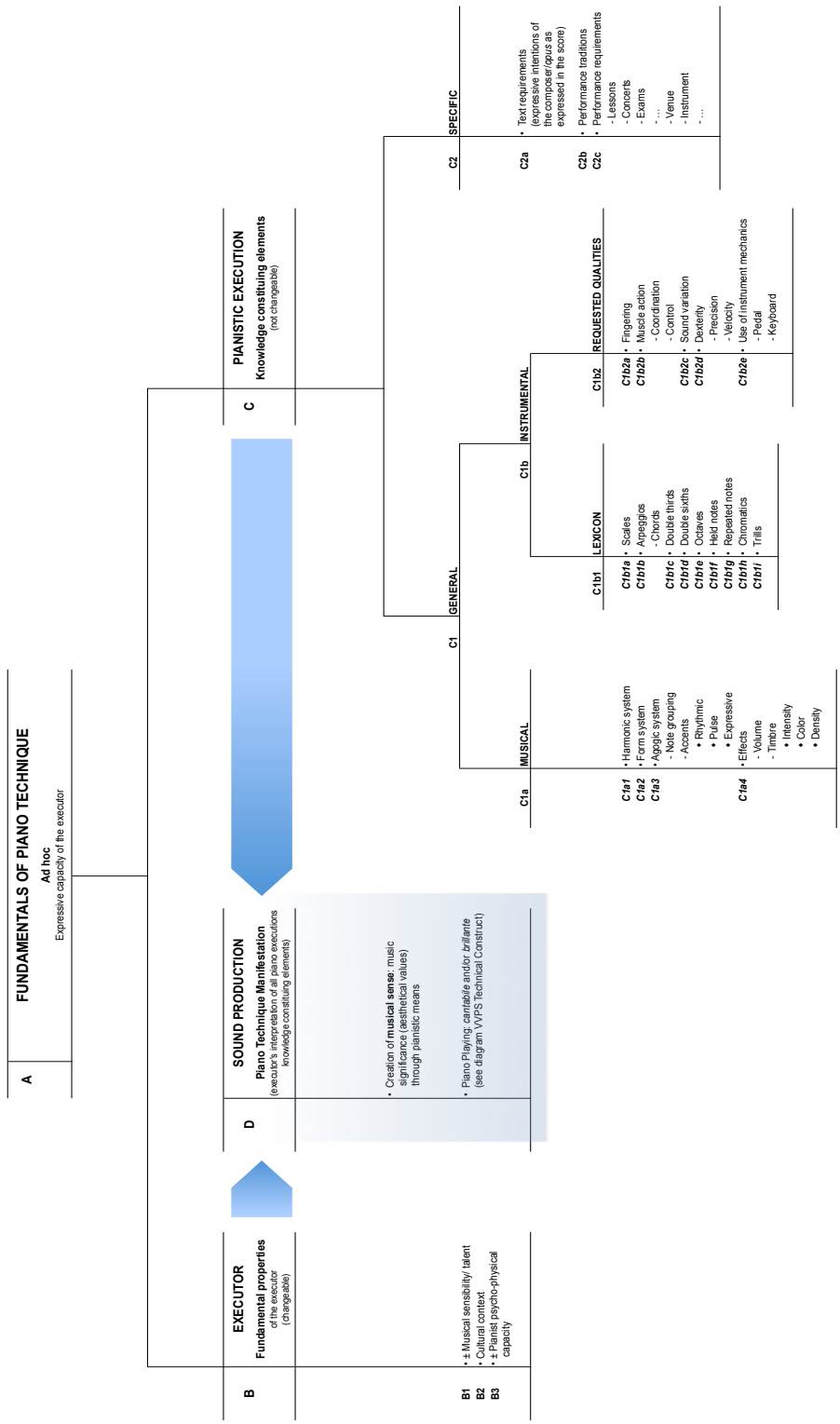
piece. The executor's expressive capacity is manifested through pianistic execution by achieving sounds varying in intensity, giving each note its appropriate accent with the appropriate touch as dictated by the pianist's interpretation of the composer's indications. "The more the executor's technical means are controlled and precise, the more their interpretation can be exteriorised with precise intent. A virtuoso pianist is one who achieves control over all the means involved (Ferrari, 2009b, p. 277).

Thus, Vitale insisted that the first thing a student had to know is the use of the physical element that is in direct contact with the keys, "the fingers" (Ferrari, 2009b, p. 277). The third phalanx of the finger constituted the focal point of attention: its action is the result of complex muscular processes that involve the entire organism (Ferrari, 2005). For this reason, Vitale maintained that one must know the physiological mechanisms conducive to motor activity (Ferrari, 2005, p. 168). According to Vitale, "without a proper understanding of fundamental physiology, at least of the upper limb, there would be higher risk of an imprint of an erroneous foundation for technique" (Ferrari, 2009b, p. 277) and consequently, interpretation.

7.1.1 The Foundations of Piano Technique

The Fundaments of Piano Technique (see Figure 15) is a diagram displaying a synthesis of components that form the act of piano playing, such as the pianist, the repertoire, and what is feasible on the instrument. It was created in order to establish a framework for understanding the necessary content, some fixed and some changeable, that underpins sound production/piano execution. It helps the understanding of why each sound production might have common elements and be different at the same time; and what might be the type of teaching/learning intervention apt for each category.

Figure 15: The Foundations of Piano Technique



The aim of the executor is to apply the fundamentals of piano technique (A). A piano execution is a dynamic combination of elements pertaining to each executor (B) and specific to any of the pianistic execution pool of elements (C).

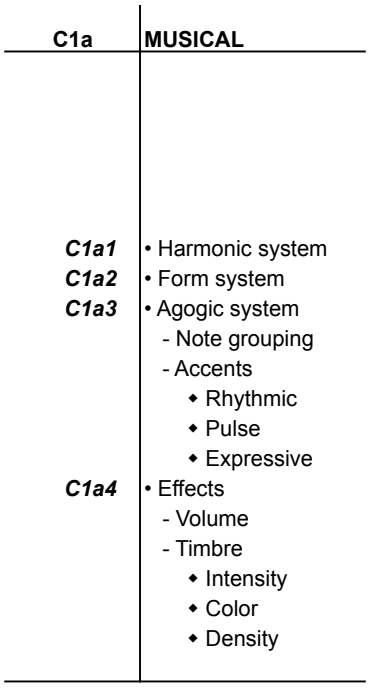
Figure 16: Properties of the Executor

B	**EXECUTOR** **Fundamental properties** of the executor (changeable)
B1	• ± Musical sensibility/ talent
B2	• Cultural context
B3	• ± Pianist psycho-physical capacity

As shown in Figure 16, the executor (B) possesses constitutive changeable elements. Although the categories are stable for all executors, meaning that these exist and are valid for all, these vary in terms of time, place, and qualities regarding the executor's psycho-physiological qualities and general cultural context (knowledge and learning). "Music sensibility" (B1) is commonly referred to as musicality or musical talent; the notion of "cultural context" (B2) includes tacit knowledge shared by the community that influences one's own beliefs and actions; "pianistic psycho-physical capacity" (B3) refers to muscular, neurological and emotional predisposition, commonly understood as pianistic aptitude.. When all of the above are in the right proportion, it may be said that the student has a pianistic aptitude, or a "positive

pianistic nature" (*felice natura pianistica)*.

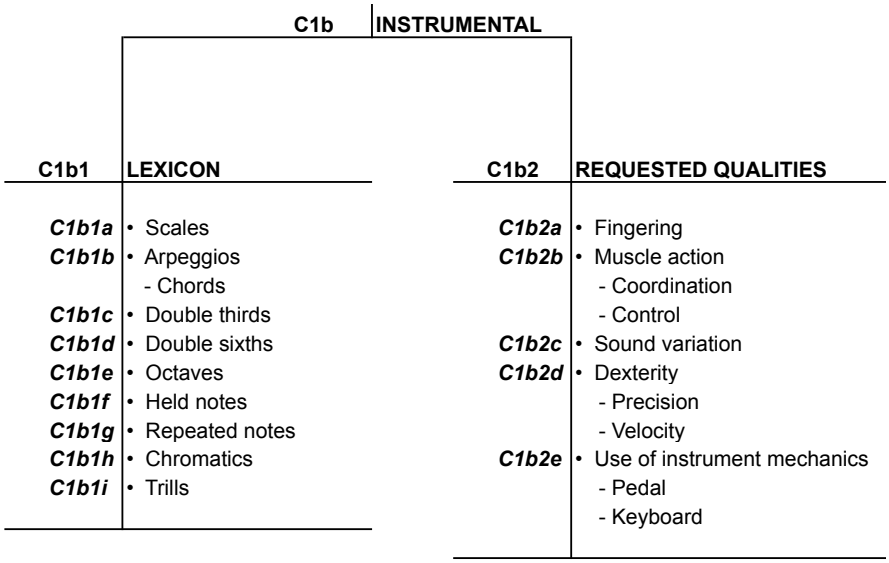
Figure 17: General Musical Knowledge Necessary for Pianistic Execution



The Pianistic Execution (C1a) (see Figure 17), contains non-changeable elements with respect to the knowledge necessary to frame any piano act; conceptual, cultural and practical knowledge that is integral to the piano as a discipline. A musical piano curriculum needs to cater for these categories which together form the knowledge pool of piano playing in all its aspects. This category is subdivided in two subcategories based on the general (C1) and specific knowledge (C2) relating to sound production.

The general knowledge category (C1) of piano execution contains knowledge that underpins any piano execution and includes general musical knowledge (C1a). This commonly comprises the disciplines of music theory, harmony and history, which can be further broken down into Harmonic systems (C1a1), such as Tonal, A-Tonal; Form systems (C1a2), such as the Sonata form, Suite form and Polyphonic form; Agogic systems (C1a3), such as note grouping and accents (commonly referred to as "phrasing"); and Effects (C1a4), such as volume and timbre (intensity, color, density.

Figure 18: General Instrumental Knowledge Necessary for Pianistic Execution



Besides general musical knowledge, general instrumental knowledge (C1b) is necessary (see Figure 18). These notions are commonly taught at a practical level during piano lessons. This category is further subdivided into two categories, the instrumental (piano) lexicon (C1b1) and knowledge of the required qualities to be able to demonstrate the lexicon (C1b2).

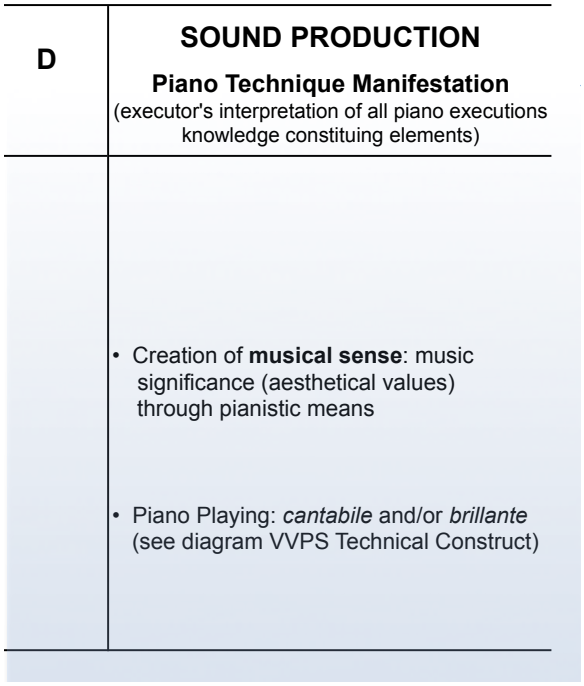
The instrumental lexicon (C1b1) includes typical pianistic figurations such as scales (tonal and chromatic), arpeggios, chords, double thirds, double sixths, octaves, held notes, repeated notes and trills, which form the basis of pianistic repertoire. In order for the lexicon to be rendered in practice, knowledge of requested qualities (C1b2) is essential. Fingering (C1b2a) refers to the knowledge of the apt fingering for each specific lexicon figuration. Knowledge is also required of how to coordinate and control muscle action (C1b2b); how to produce sound variation (C1b2c); about dexterity, including precision and velocity (C1b2d); and about how to use the instrument (C1b2e), in terms of the piano touch (keyboard) and pedal.

Figure 19: Knowledge Specific to the Requirements of Different Types of Performance

C2	SPECIFIC
C2a	• Text requirements (expressive intentions of the composer/*opus* as expressed in the score)
C2b	• Performance traditions
C2c	• Performance requirements - Lessons - Concerts - Exams - … - Venue - Instrument - …

The category of specific piano execution knowledge category (C2) (Figure, 19), contains knowledge specific to the requirements of a determinate sound production event, which includes: text (C2a), which refers to the expressive intentions of the composer as conveyed in the score; performance traditions (C2b), which refers to the specific historical understanding of how the work was/is expected to be performed; and performance (C2c), which refers to the adjustments which are made to the execution based on the type of event, venue and instrument. The performance of a Bach Prelude will require a different reading of its constitutive elements than that of a Mozart Sonata. Consequently, the sound production approach will be different, and it should give different results with respect to ethos, phrasing and timber. The sound production will also be different depending on the context of the execution: if it is a lesson, the constitutive elements of the piece might be prioritized; if it is a concert, the elements that make the performance spectacular might be prioritized; and if it is an exam, the expectations of the examiner might be prioritized.

Figure 20: Sound Production



Indeed, we can see that any piano execution is sound production, (D) (Figure 20), and that sound production is the expression of knowledge in all its categories: conceptual, cultural, practical and emotional as well as in subcategories such as metacognition.

7.1.2 The Technical Construct of the VVPS

The second theoretical notion underpinning Vitale's principles came through his analysis of piano repertoire as a whole, together with an examination of the possible action of the pianist on the instrument (commonly referred to as technique). Vitale sourced the fundamental ingredients of the specific typology of sound—the cantabile and the brillante sound—from the brief introduction in Thalberg's *L'Art du chant appliqué au piano* (1850) (Ferrari, 2009b, p. 276). As Rattalino observed in *Le Grandi Scuole Pianistiche* (1992), Thalberg "modelled these two sonorities on the singing voice (*cantabile*) of the *bel canto*, specifically on the distinction between *cantar di petto* and

cantar di grazia" (p. 213). Vitale's conclusion must have been that the pianistic repertoire may be viewed as determined by two major sound categories of the instrument (*cantabile* and *brillante*) (Ferrari, 2009b, p. 276).

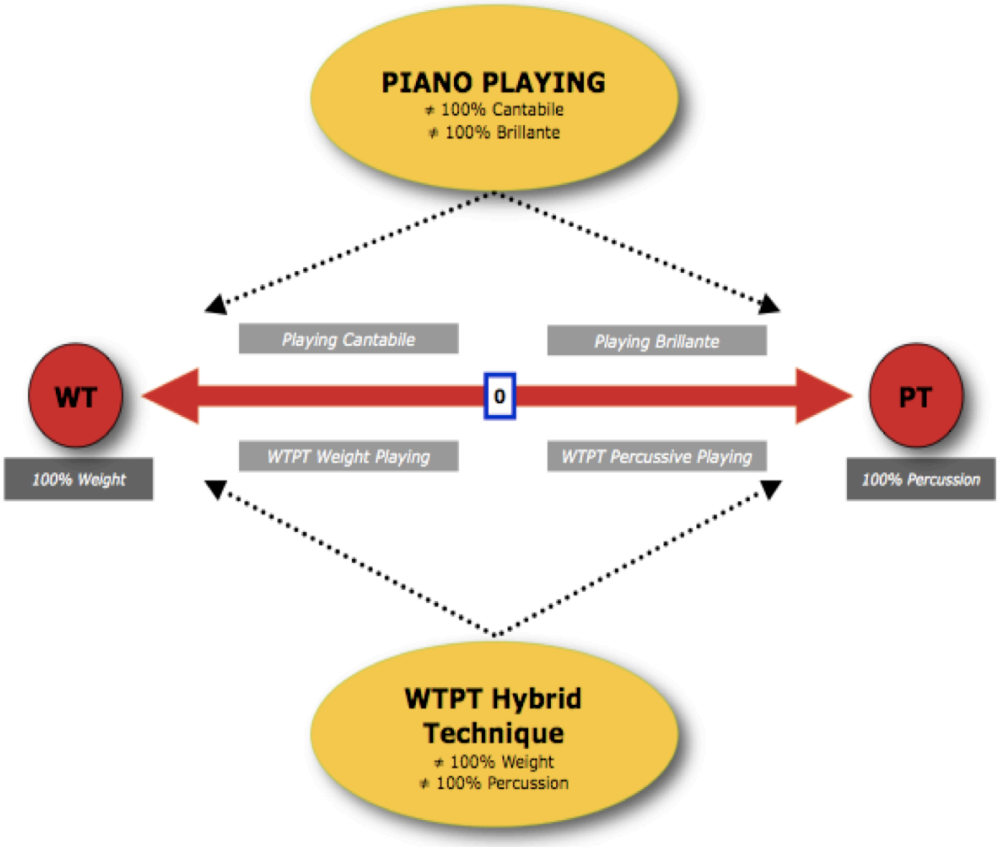
Furthermore, Brugnoli states in *The Dinamica Pianistica* (1926), that there can be only two distinguishable execution intervention mechanisms possible on the keyboard. This is because the finger's contact with a key can only occur in two ways: firstly, the finger must percuss the key in order to depress it and, secondly, once struck, the finger can hold the key depressed. The piano was made to be played with the fingers, and this has influenced pianistic compositions and the character of piano culture as a whole. Furthermore, although the sound categories make reference to the singing quality, the piano is a percussive instrument in nature, and consideration must also be given to the use of the weight of the arm complex (which of course is always involved even when not specified).

The combination of these two sets of sound typologies (*cantabile* and *brillante*) and finger functions (percussive and weighted) caused Vitale to conclude that sound production on the piano can be categorised according to the touch mechanisms required. These touch mechanisms correspond conceptually to two distinct techniques: the *percussive technique* (*tecnica percussiva*) commonly called articulation and the *weight technique* (*tecnica di peso*). In the repertoire, the sonorities and the equivalent touch mechanism (technique) are rarely independent; instead, these are manipulated for expressive needs. This 'ad hoc' sound necessity is translated into a continuum between the conceptually opposing categories, as seen in Figure 21 below. Vitale spoke openly of a "compromise" of the two mechanisms because piano execution (*l'esecuzione pianistica*) necessitates a continuous technical construct – the *hybrid technique* (Ferrari, 2009b, p. 276). The more *cantabile*, the less *brillante*, and concomitantly greater weight

technique and less percussive technique is required. The more *brillante*, the more *percussive* technique is required, and at the same time, a greater suspension of weight is needed in order for the fingers to accomplish the percussive action.

It was Vitale's views that a pianist must understand both conceptually and physically the two distinctive approaches to the keys—and the relative techniques—separately and antecedently to the amalgamation of the two categories into an infinite number of possible techniques that piano playing entails. The priority placed on mastering the WTPT (weight technique/percussion technique) as set out in Figure 21 is central to Vitale's rigorous approach to piano teaching, the purpose of which was to form well-rounded pianists and musicians who may be then able to serve art if they wished.

Figure 21: The Technical Construct of the Vincenzo Vitale Piano School



Note. WT refers to the use of the Weight Technique while PT refers to the use of the Percussive Technique.

Vitale believed that a third of piano execution is based on the use of the brillante, mechanism. The use of the weight instead, is a technical element that serves to produce an expressive sound. Legato (used in polyphonic playing), for example, depends on an attentive sustaining of the weight by the fingers on the key. Vitalian rationality follows that teaching some fundamental piano technique before handling the repertoire is important as it is this which allows for interpretation. Vitale strongly believed that understanding the rational principles of technique was the natural means to achieving desired expression and is "more [beneficial] then attending perfecting courses" (della

Torre, 1978, n.p.). Vitale (1980) elaborates:

> If I ask for a specific accentuation, I implicitly ask for a certain technique. This technique is arduous to gain (*difficilissima acquisizione*) and not widely taught by piano schools, as such perfecting courses have little use without foundational technical training. We must insist that this technique is being taught more widely (Ferrari, 2005, p. 184).

7.1.3 Principles of Weight and Prehensility

The natural act and sensation of abandonment (or relaxation) and grasping (prehensility), are the primary resources on which to work towards establishing a correct, and by extension, natural piano playing technique. Weight is a concept that belongs to the New School (as discussed in Chapter 2), although it naturally existed prior. Possible reasons for its omission may be that within a common-sense scheme, disciplines in general focus on the active actions, not on the relaxation. It could be assumed that the sensation of relaxation became a resource as a passive action only when it became necessary as a positive action.

7.1.3.1 Suspension of Weight

Until the use of modern pianos, weight was not needed. The depressing of the keys required very little energy; finger weight action was enough. For dexterity as well as for the life of the fragile instruments, "weight-in-negative" was needed. The agility of prehensile contractions (commonly called 'articulation') and weight-in-negative (suspension of weight) was necessary. As the physiological notions and relative vocabulary to express this are modern inventions, the focus of the Old School was on the active action of the fingers alone. Teachers and consequently students made assumptions about what appeared to be successful piano playing, based on external

observation of those who instinctively did the apt contractions.

These observations led to considering the starting point of piano playing being the setting of the 'correct position'; this consisted of forming the curved position of the hand and keeping the upper arms close to the body. The curved fingers assist the efficiency of the fingers, and the upper arms close to the body are undoubtedly beneficial for suspension of weight. The holding of these positions without the proper contractions, however, would result in stiffness. In fact, the stiffness was overtly taught. On this false trajectory, all sorts of external devices were invented to help hold the stiff position, such as practising with a coin on the upper part of the hand; practising with a book under the arm; and various hand fixing position machines such as the kyroplast, patented in 1814 by Logier (Platinga,1980).

7.1.3.2 Good Aims, Guessing in Practice

Visually, the arm is in the best position for the release or suspension of weight if the elbows are in a tucked-in position (elbow extremity pointing internally), with the forearm abducted on the upper arm at approximately 90°. Although the aims of this position-based philosophy were good, the methods used to attain the desired position were poor. Examples of such methods included practising with a book under the arm, or with the coin on the back of the hand. These methods were intended to train a "quiet" hand which moved little and created the stability needed when playing consecutive close notes. Similarly, the kyroplast was a device designed to assist suspension of the hand by supporting the carpal area and so facilitate the articulation of the fingers.

Although these ideas were well-intentioned, they were devised based on external observations of hand movements without an underlying understanding of the

physiology of the hand. They were therefore misleading and even contradictory. With such loose parameters, successful teaching had something of a miracle element to it instead of a solid basis. Those very few students who, by intuition, developed the right contractions were the pianists who heroically passed on the pianistic tradition. The unfortunate victims of this faulty method, however, were those with particularly strong muscular hand structure (such as the typical teacher who played only in their youth and was forced into teaching rather than performing because of faulty technique) or those who were judged not have apt pianistic hands.

7.1.3.3 Release of Weight

With the advent of the modern instrument in the mid-1800s, the expansion of pianistic writing due to the Romantic period; and the need to physically express one's individuality, a new methodology was required. The Vitalian Technical Drill in its entirety is the means through which a pianist can learn to use the two techniques (weight and percussion) in the various instances of the pianistic lexicon. This is divided into three types of "mechanism techniques" for teaching purposes: (1) *single mechanism technique*, which includes the execution of the single note and single note successions, such as scales, arpeggios, trills; (2) *double mechanism technique*, which includes the execution of double notes or a succession of double thirds, sixth, chord and octaves; and (3) *composite mechanism technique*, which includes held notes and single or double notes played at the same time.

The use of weight as required by the music of the period and the advances of medicine in the area of physiological studies gave rise to a new trend in conceptualizing piano playing and teaching. Finger work alone was no more sufficient; weight became a resource and inertia became a positive action. Observation and imitation, as was the

tradition up until that point, had, and still has, much to do with the slow adoption of the physiological findings. The New School began by liberating the arm from its previous stiff position, and the hand from curved to flat fingers.

Brugnoli's concepts are a direct continuation of Deppe and theorists in between, such as Steinhausen, a physiologist and violinist who studied with Deppe. Steinhausen wrote a seminal work in 1905 entitled *Die phsiologische Fehlen und Umgestaltung der Klaviertechnik*, that contains a compendium of physiological studies concerning piano playing.

7.1.3.4 Arm Rotation

The focus away from the fingers and onto the arm, in the name of the new religion—weight—resulted in a proliferation of new methodologies. Deppe (1985), Steinhausen (1905), Matthay (1903), Breithaupt (1905) each saw the rotation of the arm as the solution to liberating the arm.

Brugnoli (1926) clarifies that in physiological terms, the rotation may be involuntary or voluntary. It is voluntary, for example, when the rotation of the forearm is necessary for the hand to reach the keys or play an arpeggio. The involuntary rotation occurs when the oscillations of the arm complex (vibratory movements, as Stainhausen described them) take place the instant after the fingers touch the keys. It is a side effect of the energy released; the more weight is released the more oscillations occur. Trying to control the oscillations would require the contractions to be immobilized, which would work against the idea of freeing the arm. Thus, ideas such as Steinhausen's suggestion to use (voluntary) rotation to distribute weight on the non-equal fingers for an equal effect in consecutive note passages, is erroneous.

7.1.3.5 The frei-Fall

The *frei-Fall* (free fall) or *caduta libera*, or just *caduta* as the Vitalians call it, is an invention of Deppe, who, in many ways, was the initiator of the New School movement. It derives from the concept of the natural movements in piano execution, in opposition to the fixed position. Steinhausen (1905/1914) adds that the *frei-Fall* is a psycho-physiological process, since only a living body can use the weight's resource. Sound was thought to be the product of active forces produced by the mass (weight) and velocity; by changing the inertia, the resulting sound changes. The way to control the change in inertia is to psycho-physiologically influence parts of the arm complex, guided by the muscular system from the shoulder to the fingertips. For Steinhausen, the *frei-Fall* was a vibratory movement of the fingers and the hand determined by a short and light nervous impulse of the flexor muscles, described as *élan*.

Deppe's *frei-Fall* is the gesture of raising all of the arm from the shoulder and *falling* on the keys releasing the weight. It was considered a preparatory exercise for the novice, to render awareness of the sensation of the release of weight. As there was no way to separate the falling weight from the vibratory motion at its arrival on the fingertip, it seemed more logical to use the hand and forearm's weight instead, leaving the upper-arm and body free of immobilizations.

In conclusion, the Old School, by focusing on the visual elements, misunderstood the process of arriving at the correct ideals. The New School (for example, Deppe (1885) and Breithaupt (1905) in particular) tended to dismiss the old, in the revolutionary charge. There was a later return (for example by, Matthay (1903) and Brugnoli (1926)) to the old aims of the “quiet-hand”, including dexterity, position and finger focus, but with a more equilibrated insight as to what takes place physiologically.

7.1.3.6 Discipline of Resources

Brugnoli saw discipline in piano playing as necessary to its mastery and considered how best to use the only two resources at a pianist's disposal: the weight of the arm and the muscular action. The dynamic use of the natural resources required first of all a clear knowledge of the physiologically based functionality of the upper arm and its connection with the rest of the body. Here we discuss just some of the aspects of Brugnoli's ample treatises, focussing on those elements which reflect the Vitalian mechanism principles that informed the VVPS technical matrix. It is these elements that are the practical key to the transmission of Vitalian values.

The two resources are identified according to the two types of energies produced, one passive the other active. The former is the result of the inertia of the arm complex, while the latter is the result of the active coordination of specific muscles. Passive energy generated by the inertia of the arm does not fully preclude muscle actions. These are required even for the minimum action in order to enable the arm complex to be brought over the keys, and subsequently for the finger to produce the energy to sustain the weight. In short, what is needed is to not call upon the contractions that are not necessary for that instant.

Both the passive and active energies need to be disciplined by our sensibility in terms of their artistic, muscular and articular potential. The mastery is obtained through awareness and attentive exercise and simultaneously assimilating these into the pre-existing schema. The repetition of the correct exercise reinforces the element's characteristics by defining its limitations (without which there would be no identification). Such mastery is what is meant by rational work: the disciplining of resources through disciplined awareness. Specifically, how to recognise and use the means that are manifested with volition and discernment at the tip of the fingers.

The sound resulting from the combined possibilities of weight and muscular and tendinous contractions may be infinite due to the extensive psychophysiological variables. However, the fingers that produce energy and receive and sustain energy have limited possibilities; they can only act in two ways, as we have said previously. Thus, without a proper disciplining of the two categories of actions of the fingers, the pool of combined possibilities or sound opportunities may be diminished in quantity and consequently in quality. If a performer's sound potential is limited through his/her touch technique, he/she will also be limited in the production of the apt sonority.

Tobias Matthay (1903) in *The Act of Touch in all its Diversity* (1903), defined three touch possibilities. Instead of the two physiological possibilities of the finger resulting in an infinity of touches, as Brugnoli had defined, Matthay delimited the combinatory potential of touches to 42. Brugnoli and Matthay were in agreement, however, that the point of contact with the instrument should be the focus. However, by focusing on the physiology of the finger before the actual act, Brugnoli enlarged the conceptual view of the sound possibilities, rendering the theories closer to the actual reality of piano playing. Furthermore, by delimiting the fundamentals Brugnoli facilitated a pianist's training towards mastery. In short, Brugnoli regarded touch as the action resulting from the muscular combination and saw it as distinguishable from composite touch, in that the first is generated by weight, the second by weight suspension.

The term *touch* is used in different ways. It may, for example, be intended in its physiological meaning as in the function of the finger; it may refer to the purposeful pianistic touch in its myriad connotations; or it may refer to the actual act of touching, that in Italian translates to key attack (*attaco del tasto*), with no reference to aptitude as the translation might imply. The concept of touch has been heavily influenced by the

pervasive usage of the term as well as the different schools of thought. As such, Vitale, when discussing the two fundamental types of touch, does not use the term touch. However, he uses touch (*tocco*) in the immediate practical sense and as a substitution for key attack.

Because the term *technique* is directly connected to the *how-to*, it also leads to a multiplicity of understandings. Vitale understood the 'how to' of all piano playing as the combination of interpretation and technique. Vitale also used the term *technique* to refer to the three mechanisms of the piano lexicon—the, single, double and composite techniques. The "how-to" understanding of technique is the basis of the VVPS, given that playing the piano is ultimately a practical finality.

7.1.3.7 Muscular Dissociation

Brugnoli discussed *muscular dissociation* that in many ways, is the physiological discourse continuation of the Old School, the "mastery of dexterity", with the finger independency coming as a result of muscular dissociation. Muscular dissociation is connected with the contractile agility of the muscles and tendons. The velocity of these contractions is inherent in finger dexterity, more precisely the capacity to contract the flexors or the extensors in rapid succession. More precisely, it is the ability to contract one group without influencing the other.

The difficulty stands that both groups depend on separate and common nerves. The dissociation of the two groups of hand muscles, positioned in the forearm, is considered necessary in order to delimit the production of attrition inside the hand, responsible for the sensation of stiffness. This contractile agility determines the velocity, as well as the quality of the action, the expressivity, and the ability to vary the sound in terms of volume and timbre.

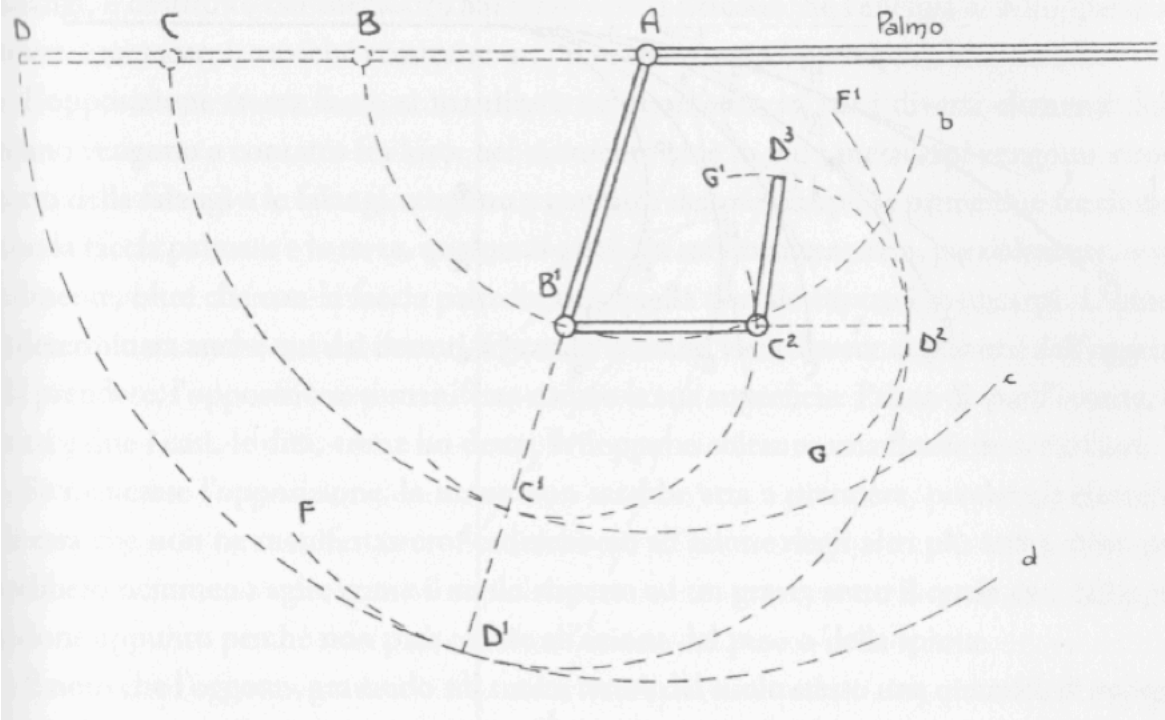
7.1.3.8 The Grasping Gesture—Prehensility

Just as understanding the *frei-Fall* is considered essential to gaining awareness of the weight release through freeing the arm, so too is an understanding of the grasping gesture essential to gaining awareness of the percussive as well as the prehensile action. These actions performed by the fingers, inform both mechanisms of playing as they are indispensable in weight (*cantabile*) and percussive (*brillante*) technique. These actions are synthesized based on Brugnoli's analysis in the *Dinamica*, and subsequently, elaborated by Vitale in his practical teaching aims.

The hand, comprising the carpus, metacarpus, and phalanx, works as a system of levers. Movement may be directed towards the phalanx or towards the carpus. Incorrect muscular or tendon contractions delimit the motility of the hand and consequently, its resources. The correct use of this action comes from the attentive observation of the grasping action of the hand that may be divided into three phases: preparation (extension of the finger) and two phases of resolution (the prehensility).

7.1.3.9 Articular Flexion

Figure 22: Prehensile Movement of the Finger (from the second of three prehensility stages)

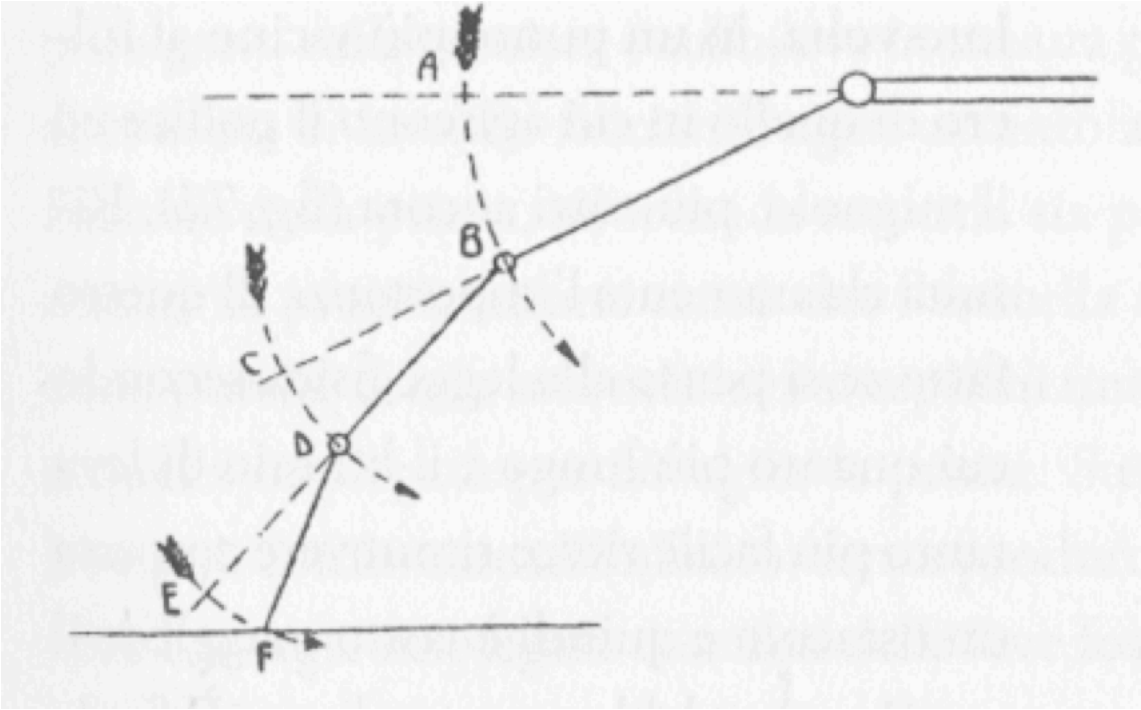


Note. "(A-B-C) Situation of the junctures of the finger when is distended at the level of the hand. (D) indicates the peripheral extremity of the finger. A is at the centre of the arch described by the finger articulated in the junctures only until the finger will reach the position (A-B1-C1-D1). The arch of the circle will arrest in those points because the first phalanx cannot flex ulteriorly. (B1) will become the centre of the arch of the circle (F-F1) develops from (D1 to D2) until it reaches the position (A-B1-C2-D2), moment when (C2) becomes itself the centre of the arch of the circle (G-G1), that develops from (D2) to (D3), the line of the finger when the fist is closed results from the (A-B1-C2-D3) line. It is of interest to study the peripheral course of the formed curves of the fingers: (C-c) and (B-b) curves with the centre in (A), that is if the finger would function rigidly as the handle of a compass" (Brugnoli, 1926/2012, p. 199).

During the second stage of grasping, or *articular flexion* (*flessione articolare*) (see Figure 22), the tip of the third phalanx of the four fingers curves in respect to the other two to which it is connected. (Note that the fingers are formed of three phalanxes while

the thumb only has two, and it moves differently to the others.) The arching movement develops until the first phalanx forms with the metacarpus the most restricted angle according to one's anatomical structure. When the distal phalanx has arrived at its maximum flexion, its distal extremity becomes the fixed point on which the second phalanx's movement is based, and as such the hinge between the first and second phalanx becomes the center of a smaller more limited arch. When the second phalanx has immobilized after terminating its flexion, the third phalanx moves by itself, describing an even smaller arch. The size or the arches correspond to their length.

Figure 23: Second Phase of the Prehensile Contraction

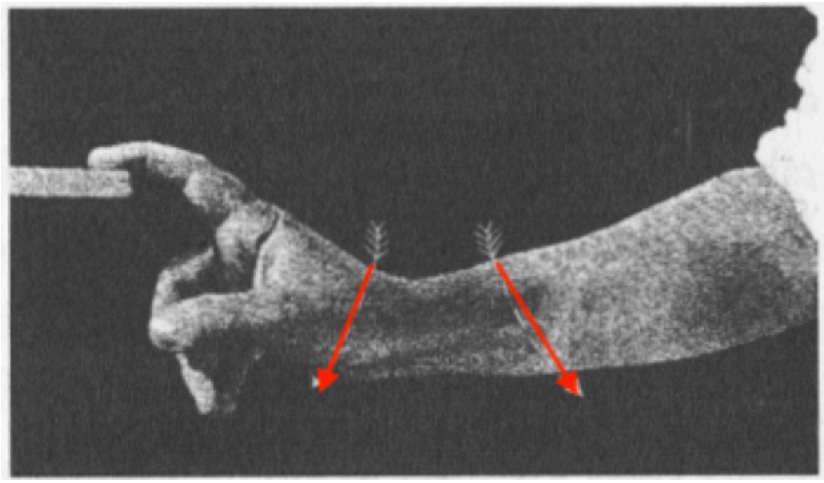


Note. "(AB) Curve described by the first phalanx; (OD) curve described by the second phalanx from the instant the first phalanx curve arrested; (EF) curve described by the third phalanx from the instant the second phalanx curve arrested" (Brugnoli, 1926/2012, p. 216).

7.1.3.10 Prehensile Contraction

The articular flexion, together with the third phase, indicates the grasping act, which Brugnoli calls the prehensile contraction (*contrazione prensile*) (see Figure 23). In the third phase, the quality of energy used during the contraction simultaneously influences the type of sound and the resulting position of the hand for that specific instant. Due to this succession, Vitale considers that the 'position' of the hand, as historically understood, takes place post the prehensile action and not before. By developing just, the necessary action to grasp the key in order to sustain the weight and lean on the key, and with the arm in inertia and contracting the finger's profound flexor tendon, the third phalanx will act as a lever. The upper arm will appear as an inert mass that rests suspended between two fixed points, the extremity of the finger and the shoulder.

Figure 24: The Forearm during the Prehensile Action



Note. "This figure shows the position of the arm complex during the prehensile action of the distal phalanx. The general pose of the arm complex when the energy developed

by the finger is just enough to grasp the key with the finger, with the arm in an inert position. The arrows indicate the weight pull" (Brugnoli, 1926/2012, p. 209).

If we develop more energy during the grasping, a more extended portion of the profound flexor will be activated together with the finger's superficial tendon. In doing so, the second and the first phalanxes that were previously attracted downwards by the weight of the hand, will gradually be rendered active and will aggregate to the work of the third phalanx. The two flexor tendons (superficial and profound), when contracted for a more extensive area, give the phalanxes a particular inclination, and create a particular internal action that sustains the action of the finger and simultaneously becomes the lever for the metacarpus. At this point, the phalanxes have the tip of the finger as the fulcrum (see Figure 24).

The two connected phases, articular and prehensile, can succeed in repetition, without first distending (extending) the entire finger. The least extension is necessary for the finger to lower the key to such an extent that it might not even be visible. For this reason, on the basis of external observation, we may falsely think one can play without "articulation".

7.1.3.11 Finger Action—Percussion and Sustainment

In summary, the grasping gesture, in its three stages, describes the actual percussive and prehensile action of the finger as needed in piano playing. In the first stage, the entire finger is articulated from the metacarpus, through its extension (raised for all its lengths or part of it). This is the preparation for the percussion act effectuated by the articular flexion, which is the second stage of grasping. The percussion resulting from this action is based primarily on the height of the finger in preparation, and the type of energy created by the flexor tendon of the finger in association with the finger's

lumbrical muscle. This is the percussive act of the finger on which the percussive technique/ brillante technique is based. The training of this mechanism involves making sure that the finger always forms an arch, be this large (extending the finger all the way), or small. For beginners in particular, it may seem that the articulation is excessive. The level of the extension is prepared accordingly to the requirements of the music. It is particularly important not to produce a *martelletto* articulation as it implies a different association between muscles and tendons.

7.1.3.12 Finger Flexion in Association with Palmar and Dorsal Muscles

It is considered an incorrect flexion of the finger when the finger's flexor does not produce enough energy. This may be due to any combination of weakness, faulty coordination (a typical situation in novice players), or the contraction of the interossei palmar muscles. The finger under strain contracts the palmar interossei muscles, their role being to abduct the hand in close grip (our most natural grasping action and that which enables us to hold an object in hand). This abduction consequently limits or blocks the motility of the fingers. Inversely, dorsal interossei muscle contractions are beneficial and necessary, as their contraction results in the adduction of the fingers by their action of divaricating the distance between the metacarpal bones; as such it is beneficial to executing more distant notes than the consecutive notes.

7.1.3.13 The Hand Curvature

The curving of the hand and its relationship to equality of sound produced in a succession of sounds is commonly considered under the umbrella of dexterity. The curving of the hand influences the proportion of the sound effect produced in the

following manners:

1. When the hand with its weight determines the depressing graduation of the d key, its curved position must be in relation to the energy developed by the fingers.
2. Depending on the quantity of energy produced in the fingers, the hand will tend to be raised or lowered (the metacarpal arch) commonly described as the flat fingers vs. curved fingers dichotomy):
3. Depending on the hand's height and the level of energy developed by the finger, the following physical and mechanical phenomenona will be determined.
    a. If the instant that the key is put into action, the finger produces relatively little action; the hand with its weight far from the fulcrum of the key will influence slightly on the mechanism (as is the case with novice piano students).
    b. If instead the finger produces more extensive energy (flexor tendon in association with the lumbrical and when necessary also the energy produced in an association of these with the flexor muscles of the finger), then the weight can influence the key. In such instances, the center of gravity of the hand will be directed towards the fulcrum of the key itself (that is situated perfectly below the key), and its mechanical influence will be more efficient in quality. Consequently, the sound will be more controlled as per artistic needs (that is why also, during lessons, much attention is given to the specific inclination of the finger and the specific spot where the key is depressed for the maximum result as needed).

7.1.3.14 The Arch and Equality in Sound

It is important to determine the relative energy and the corresponding key

approach to the quality of the sound requested. As long as the fingers maintain the same graduation of energy during the succession of the sounds, the sound will be equal, and the hand will look immobile as each finger during its action will be sustaining the same weight of the hand. This points to why the Old School focused on the immobilization of the curved hand as the answer for creating dexterity rather than looking at how to enable the student to develop the right contractions that then would result in the quiet hand (Valori, 1983a).

Most importantly, as the five fingers are of different lengths, they cannot organically exercise the same amount of energy. Therefore, to achieve equality and consistency of sound for all five fingers, different degrees of energy, which account for finger length, strength and positioning, must be dispensed. The different degrees of energy must also be dispensed in the approach to the touch; what the Vitalians call "the same technique (*la stessa tecnica*)." The curving of the hand is relative to the lengths of the fingers, as well as to the length difference between the fingers. All the five arches of the hand are centered in the almost straight line produced by the metacarpus. During the development of the curves and the extension and flexion of the fingers, the trajectory produced by each finger intersects at the same level for an instant; only the distance differs due to the different length of the fingers from the common central point. In a five-finger exercise, for example, the third finger will be depressing the key in the point closest to the fulcrum of the key, the second and fourth finger, and first and fifth, relatively further.

7.1.3.15 The Vault of the Hand and Equilibrium of the Forearm

As the hand uses all five fingers, it is not in a state of equilibrium on one leaning spot; rather the whole hand leans on a vault system, made up of the arches of the five

fingers with their continuation in the forearm. Depending on the inclination of the forearm during the execution—based on the lateral distance between the fingers—the vault may be neutral when the axis is central, or it may be tilted to the right or the left. For this reason, when the axis is central, the octaves and the double sixths, for example, will sound louder when executed with the 1st and 5th fingers. During execution, when both forearm and arm are not solicited, but are inert, the tendons one by one act as the structure that sustains the forearm and the wrist as one. Being aware of the vault of arches and the axis is fundamental in fingering and in playing groups of notes with the same technical approach. The 3rd – 5th finger grouping rapport in terms of axis and weight /muscular action is different from the 2nd – 4th and this influences the choice of fingering.

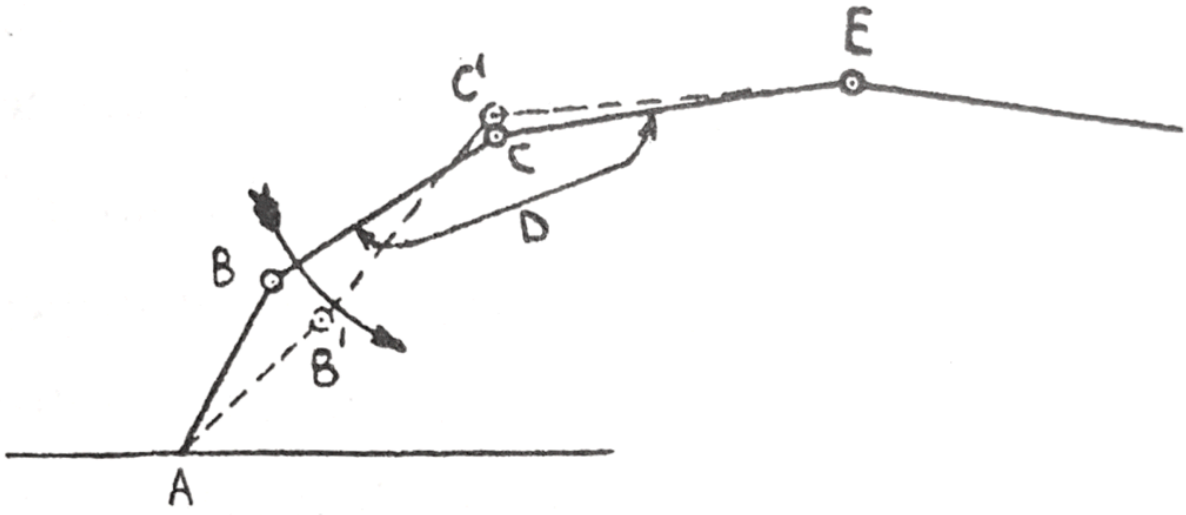
7.1.3.16 Examples of Compromised Arches/Functionality in Sound

The arch is compromised in instances of compromised contraction, tonicity of the tendons, and their association with the lumbricals. For example, this situation may cause the depression of the key with pressure that compromises dexterity and sound quality. As the finger is commanded to act, without tonicity and/or coordination of flexors between themselves and in association with lumbricals, the finger associates the latter with the extensors as well. The four lumbrical muscles arise in the palm from the profound flexor tendon and are inserted into the extensor area of the second and third phalanxes. Particularly active during the articular flexion, the lumbricals help extend the second phalanx on the first together with the flexion of the third on the second.

It is when the energy is developed predominantly in the superficial flexor between the first and second phalanx, that the third is pulled by the second inwardly at their intersection at the moment it meets the key, causing it to rise. In this situation, the

direction of levers is inverted from 3-2-1 to 1-2-3. The intersection between the first and second phalanx becomes the point of release of weight (and sound intention) instead of the tip of the finger; as a result, the second phalanx visibly collapses, and the sound is compromised (Figure 25).

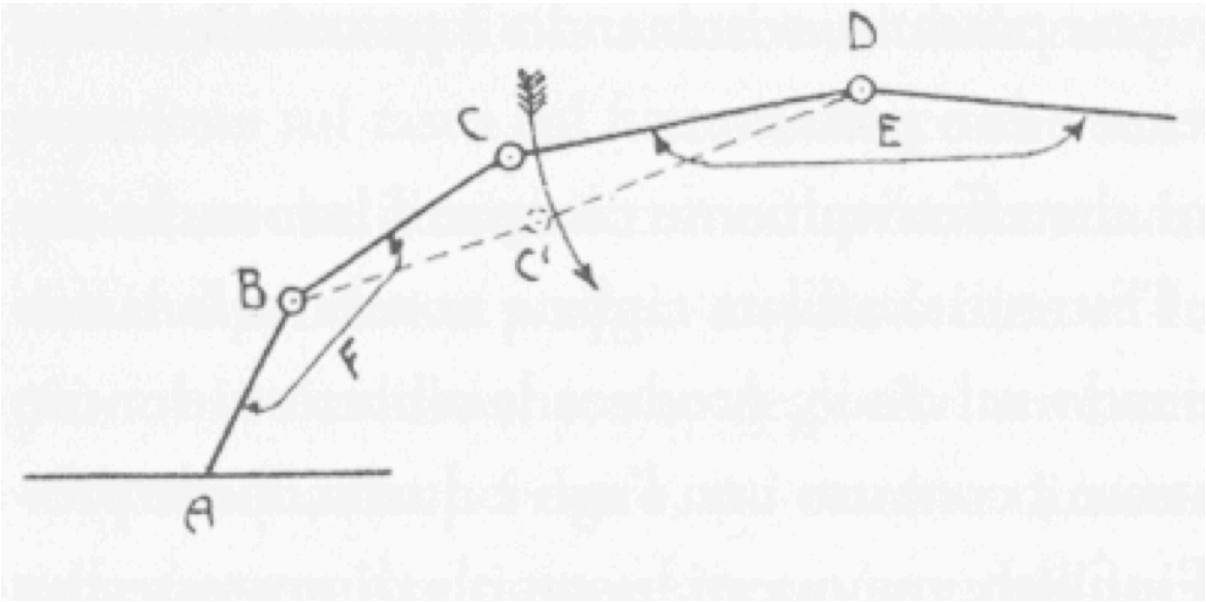
Figure 25: The Third Phase of the Prehensile Action



Note. "This Figure shows the energy development area for completing the third phase of the prehensile action with energy developed mostly between the first and second phalanx with resultant second phalanx. (A) digital extremity; (B) juncture between the second and third phalanx; (C) juncture between the first and the second phalanx; (D) The area in which energy is developed; The second phalanx rotates in (C) pulling the third phalanx from (B) to (B1) as such the finger will assume the (A-B1-C1-E) aspect" (Brugnoli, 1926/2012, p. 221).

A similar compromised situation can occur between the first and the second phalanx, where the energy is developed predominantly by the superficial tendon of the metacarpus. The intersection between the metacarpus with the first phalanx becomes the point of release of the weight, clearly visible with the sinking of second and first phalanx (Figure 26).

Figure 26: The Distribution of Energy in the Completion of the Third Phase of the Prehensile Action



Note. "Energy development area for completing the third phase of the prehensile action with energy developed mostly between the second and third phalanx with resultant sink of both the second and third phalanx. (A) digital extremity; (B) juncture between the second and third phalanx; (C) juncture between the first and the second phalanx; (D) metacarpus-phalanx juncture; (E) and (F) The area in which energy is developed; The first phalanx rotating in (D) pulls the second phalanx from (C) to (C1)" (Brugnoli, 1926/2012, p. 222).

7.1.3.17 Arm/Forearm

The best approach is for the upper arm to remain perpendicular or "aplomb" (Bertucci, 2009). In piano execution of one sound only, the action of the upper arm in conjunction with the forearm is limited to bringing the hand on the key to the position where the fingers must then depress the keys. Any other use of the upper arm may be

excluded by keeping it in repose (the myriad misunderstandings occur because of its synonymity with inactivity, abandonment and relaxation). The upper arm does not need to be immobilized as it does not serve as a fixed point that the fingers must connect with directly in order to function. When the hand needs to move from one register to another, the upper-arm function is simply to move laterally, so there is no extension and flexion of the upper arm, but abduction and adduction.

7.1.3.18 The Neutral Point

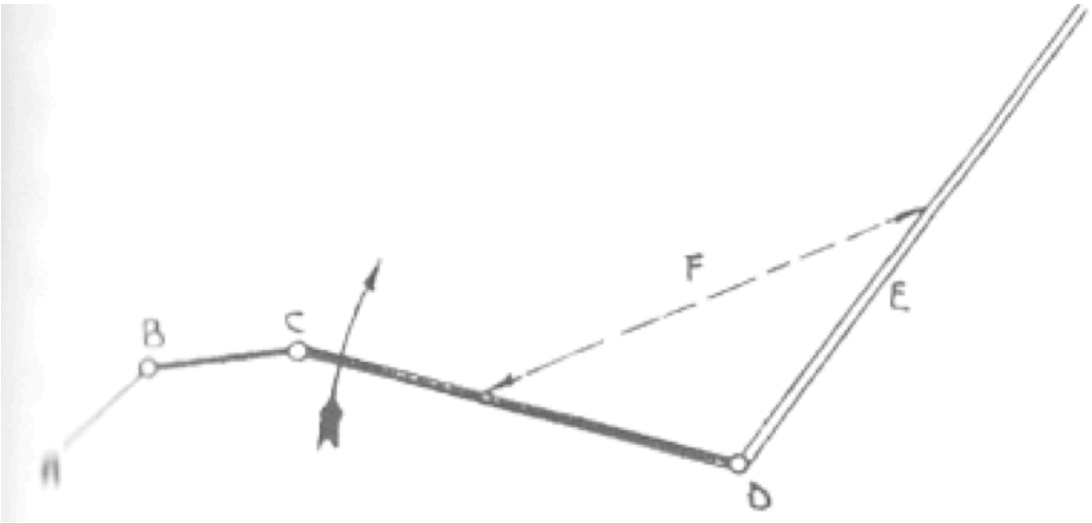
During the action of the fingers on the keys, two types of energies are produced, equal and contrary; one derives from the muscular action of the fingers the other from the action of the weight (inertia) sustained by the shoulder that sustains the upper arm. During execution, the weight of the arm complex is distributed in sustainment by the shoulder for the upper-arm and by the fingers. The parts of the arm in between the fingers (in all their extension in the forearm) and the shoulder are not affected by these energies and are intended as a *neutral point*.

7.1.3.19 The Position of the Arm during Hand Transit

In order to raise the hand or to bring the hand to the keys, the contraction of the flexors of the forearm may be used, with the elbow as the fixed point. The abduction of the forearm on the upper arm, shortens the muscles between the upper arm and the forearm. Consequently, the hand is pulled together with the forearm towards the upper arm. The sensation is that, apart from the forearm flexion, the rest of the arm is in total abandonment. The way to instigate this contraction is by consciously lifting the forearm on the arm. The contraction of the flexors of the upper arm directs the weight towards

the forearm (see Figure 27).

Figure 27: The Effect of the Contractions of the Flexors on the Forearm

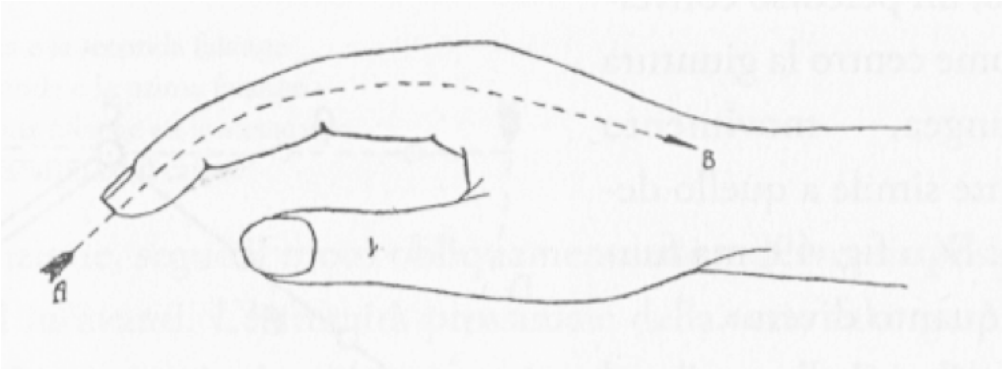


Note. (A) digital extremity; (B) metacarpus-phalanx juncture; (C) carpus-metacarpus juncture; (D) Elbow junctures; (E) Arm" (Brugnoli, 1926/2012, p. 182).

7.1.3.20 The Arm when Fingers Sustain Weight

When the finger is in contact with the key (Figure 28), the hand needs to rise so it can then allow for the finger to complete the prehensile contraction due to its articular flexion, and the hand and the forearm are raised in the carpus region. The hand and the forearm are raised in the metacarpus–carpus (wrist) region due to the force of their compressed muscles that follow from the metacarpus into the forearm through the wrist channel, with the hand acting as a lever for the forearm. This type of contraction directs the weight towards the extremity of the fingers.

Figure 28: The Direction of Energy during the Third Phase of the Prehensile Action



Note. "Directionality of the energy to be developed with the articular flexion (third phase of the prehensile action) (A-B) directionality of the finger energy developed with the finger action under the hand" (Brugnoli, 1926/2012, p. 205).

7.1.3.21 The Arm when Weight is Released and Suspended

In the Vitalian teaching, the first type of contraction is mostly used for bringing the hand to the keys and is ideal in preparation for the action of the finger/weight release (see Figure 27). When the fingers are in contact with the keys, the second type of contraction is requested (see Figure 28). When fingers are not on the keys, even during lateral moves to reach different registers of the piano, the weight is suspended (the weight is directed towards the forearm). If instead, the fingers are on the keys, depending on the type of technique required, weight can be directed towards the fingers (weight technique) or the forearm (suspension weight) in order for the fingers not to be limited by excessive weight in their percussive action.

7.1.3.22 Examples of Composite Touches

In substance, any combination of the muscle contraction may be used as long as these are used consciously, and for the required sound production. It is the control that

counts and needs to be trained. Below are some hand/forearm composite muscles examples with respect to sound production in terms of volume and timbre:

- Using the contraction of the flexors of the hand instead of the flexors of the forearm, determine a substantial level of volume (most used in piano playing) when the weight of the forearm is discharged on the hand in a more vertical trajectory; the hand acting as a lever to the forearm, acts more energetically. A similar effect in intensity but diverse in timbre is given by the contraction of the forearm flexors (triceps and anconeus) that visibly determine the lowering of the hand in the carpus region.
- The contraction of the flexors of the finger with the lumbrical muscles, together with the directionality of weight release, gives a weaker sound but more *cantabile*. The contraction of the flexors of the hand with the lumbricals increases the volume, as more weight can be released, without modifying the timbre.

Besides the composite touches deriving from the contractions of the muscles and tendons of the fingers, the contractions of the bigger muscles of the dorsum and torso also influence the sound production. Here are some examples:

- If the shoulder is raised, by contraction of the lower part of the trapezium, the weight of the arm is partially directed towards the shoulder, and only a minimum part will affect the piano mechanism, with the resultant diminishing of the sound possibilities. Instead, the sound which results will be heavy due to the contraction of the higher part of the trapezium.
- If the contraction is of dorsal muscles that pull the arm backward, acting as levers under the body in order to raise it, the sound will increase in volume

and intensity. When these contractions take place, the hand encountering the keys will visibly move forward, and the torso will follow, as the abdominal muscles also are solicited, giving the sound a more intense and round sonority. These means are advantageous in executing detached Lisztian type chords.

- The contraction in the area of the deltoid tends to pull the arm from the keys; this contraction subtracts energy from the fingers and will result in diminishing the sound resources. This contraction moves the elbow visibly outwardly, with a deviation of the upper arm internally.
- The contraction of the cubital muscles increases the energy and the sonority. The combined action of the cubital muscles, the flexors of the hand and the extensors of the forearm, allow the forearm to act as a lever under the elbow. A major increase in sound intensity can be achieved through the contraction of the pronator instead of the cubital. This is due to the pronators, an external portion of the triceps association. The function of the latter is to extend the forearm in order to withhold more force deriving from muscular activity. It also contributes to augmenting the velocity of the hammer due to the augmentation in force, thus resulting in an increase in sonority.
- The immobilization of all the joints from the shoulder to the last phalanx, will result in a dry sonority.

7.1.3.23 Legato—Staccato

Legato and *staccato* are terms that differentiate the sequence of notes as attached

and detached. The *legato* is the result of a chain of actions, not of pressure on the keys. An authentic *legato* is not possible to realize at the piano, as the piano's mechanism does not allow for it, being as it is a percussive instrument. Once the key is depressed, and the strings have produced the sound through the action of the hammer, it will continue to disperse. The duration of time for the dispersion of the sound depends on the sound volume produced by the velocity of attack of the hammer on the strings or when the dampers end the string vibration actioned by the release of the key. So, there is no mechanical acoustic continuity between two sounds.

It is true that once the key is depressed, the executor has no more control over the sound, and the sound will continue to diminish until the vibrations of the strings end. However, the executor has some possibilities to influence the quality of the ending of the sound, by how slow or fast the key is released (the speed may also depend from the spot the key is actioned), the use of pedals (that have a direct influence of the dampers) and the use of the inertia of key mechanism that once depressed needs to return to its original position. The speed in action and release will also determine the quality of the sound, known as the timbre. Furthermore, the weight of the finger itself and the inertia of the key will equilibrate the key ascent, and the dampers will respond accordingly; the sound quality produced will be round even when the volume is not loud.

The *staccato* is a composite touch which uses the same contraction for the attack as the *legato*, the difference is in the more rapid opposite contraction (the extensor muscle and/or tendon contraction) towards the release the key. This then has an impact on the dampers, that have as a function the arresting of the vibrating strings. As may be observed, the *staccato* may make use of the metacarpus-phalanx articulation (fingers only), as it can make use of the carpus-metacarpus (the hand) and not the wrist (as is commonly misunderstood).

7.1.3.24 Pressure Touch vs Weight Touch

It is important to note that pressure touch and weight touch are not to be confused, although these are both the result of weight and force combined. Pressure touch results from the muscular action of all the muscles of the forearm and the shoulder. Weight touch instead results from the inert weight of the arm (weight produced by its mass); a weight that is not pushed with a muscular action towards the finger. The sound produced through inertia weight is rounder and fuller in effect; it is also not heavy, and it may be variably *forte* depending on the height from which it is made to fall on the keys.

The rounded timbre is in relation to the inverse physical strain of the muscles. The levers of the keys function rapidly and regularly and can transmit to the hammers the same movement as impressed by the finger on the key. Pressure weight touch which results from muscular strain—as both groups of flexors and extensors are contracted—will be violent in effect, and the consequent sound produced by the hammer will be brutal in the same equivalence. The expression "steel fingers" derives from the importance of the fingers' energy but may be misinterpreted. Closely connected with the request to hold down the key as if *"someone would try to take it away"* is an example of pressure touch, and not of strong fingers deriving from correct contractions.

7.1.3.25 Thumb Passage

The thumb mechanism is one of the most challenging aspects of piano technique. Its mechanism is different from the other four fingers. Due to its two phalanxes instead of three, as well as its lateral position respect the others, and the different articulation, a

different mechanism is required (for a description of the thumb muscles and their functions, see Ferrari, 2005, pp. 55-57). Vitale considered that the thumb—during the thumb under the palm passages—should be articulated in its most natural way: directed by the distal phalanx, the thumb should inscribe a semicircle towards the fifth finger, with the intention that the palmar and dorsal interossei muscles to be kept in a state of abandonment. This allows the thumb to correctly function in its completion of the action.

If the preparation of the thumb's passage under the hand is done with too much anticipation, the palmar contractions will compromise the sound equality effect. The preparation of the thumb at the very last minute will also compromise the sound quality due to the rotation of the hand and forearm.

The VVPS exercises for the thumb passage presuppose that the tip of the finger prior to the thumb passage acts as the fulcrum, and that due to its energy produced it will cause the hand to rise; at the same time the forearm or the forearm and arm (depending on the position on the piano register), will move laterally. Thus, the distance of the passage is relatively diminished, reducing, in fact, the actual passage.

7.1.3.26 Wrist

It is not correct to consider piano execution *from the wrist* as the wrist does not have any unique muscles that may be activated and controlled. The carpus tunnel is a tunnel constituted by fascia of tendons and ligaments and thirteen bones that allow coordination between the metacarpus and the forearm. The movement that may seem from the wrist is the articulation of the hand on the forearm. As we cannot articulate the elbow, we cannot articulate the wrist. The wrist was considered by Vitale, as a "passage point, passive, without any autonomy" (Della Torre, 1978, para. 9).

When playing octaves, it is best to use the action of all of the forearm as frei-Falls, when the finger arrives in contact with the key, it does its prehensile action as discussed for the single mechanism notes. When we need to execute fast octaves, there is a more pronounced movement in the wrist area due to the reverberation effect after the key attack.

7.1.3.27 Efficiency of Energy

In conclusion, using just the fingers or just the weight of the arm as was proffered by the Old and New School respectively, is not feasible because the finger's weight alone is not sufficient to depress the key. It is also not feasible because the succession of sounds to be played is usually fast; we cannot play by inertia weight alone, as this would require the whole forearm to be raised and allowed to drop from different heights depending on the volume of sound needed. Thus, we use the finger's prehensile action in conjunction with the weight of the arm complex at all times during execution. As such, the resultant sound will be that correspond in volume as it would with inertia. According to the laws of physics, an equivalent velocity is impressed to the key through the movement of the finger as the weight would create through its fall. In other words, the prehensile action of the finger is equivalent to the lack of inertia weight we can impress on the key. Moreover, this proportion is given by the velocity of the notes' succession and the necessitated sound volume.

Thus, the intensity of the sonority is determined by the weight, velocity, and muscular activity. The muscular action should be used only for directing weight or substituting weight on the key, and it should subside as soon as this operation is completed. As such, the cyclical tension/ distention will not produce tiredness. Thus, the instant the finger has reached and finished the operation on the key, even when holding

down the key as is needed in long-duration notes and held notes, it must change its internal state, from active to passive muscular action.

Furthermore, for the instant that the finger reaches the key, together with its percussive action, the tip of the finger may be trained to act as the fulcrum. This allows for the prehensile contraction to take place, and for however short or long length of time, the finger will sustain the amount of weight released (amount regulated by the profound flexor of the forearm). During execution, a constant change of lever direction takes place, from proximal to distal (from internal to external) as in the percussion action (first and second stage of the grasping action), and vice-versa in the last stage of the prehensile contraction. In the latter, when the tip of the finger is in contact with the key, it acts as a fulcrum and allows for some weight to be discharged on the keys at all times. This action facilitates abandonment—the sense of relaxation—and it serves the purpose of sound control as well as the determining the efficiency of energy. Vitale was convinced that the composure in playing was a result of this type of efficiency. Discussing Thalberg, Vitale (1981) states:

> Thalberg instinctually had the notion of the precise muscular function in piano playing. He would play still even when letting loose a sound cataclysm on the keys, as the chronicle of the period says; this was because he would not waste a milligram of energy (Sbisà, 1981, para. 4).

7.1.4 Technical Exercises

The origin and aim of the exercises are to gain mastery over difficult passages through repetition. The aim still stands true for all methods, past and present. The difference exists in their specific aim, how these are formulated, and how these are applied. Here is a synthesis of the diverse generative strands of exercises and the

Vitalian conceptual take on them:

1. Difficult passages are extrapolated from piano pieces; these are then executed as exercises in repetition in diverse tempos with or without rhythmical variations.
    a. When practising exercises or passages at different tempos and in particular with the rhythmic variations, each note must be played with the same speed of attack as would be if played *a tempo* as part of the piece. The specific interpretative intent determines the mechanism (the specific technique). The speed of attack necessary determines the type of contractions necessary for the best sonority results. Thus, during the practice of an extrapolated passage from a piece of music, the speed of attack of keys with the relevant contraction must remain unaltered, as not to practise a different mechanism. The slower tempo, with the more or less long stops (*fermate*) between the notes of the passage, serves to control the post contraction—the *abandonment* primarily, and *preparation* for the next flexion contraction (next note).
2. The extrapolated passages may also get modified, and the resulting exercise might be of a more difficult execution than the original passage; this implies the training of a different set of contractions than the original set, and the aim to control the actual passage may be lost.
3. The passages through their reduction to their core lexicon inspire the composition of formulas—exercises that aim to master the specific technical qualities through repetition (such as the five-finger exercises, for example).
4. Same as above, with the difference that lexicon elements are combined in studies with the aim of technical mastery as well as aesthetic value. Such as

the studies of Clementi, Chopin, and Liszt, for example.

The focus should always be on the aesthetic outcomes during the performance or practice of a musical opus. It is during the technical exercises that the focus may be on the psychophysiology of the movement in the coordination of its apt contractions, sense of abandonment, and the required sonority. It is a mental work that, through the physical aspect, is trained. The muscles required for piano execution are mostly small muscles, more critical than their growth in muscular mass volume is the velocity of response. Each movement, with its equivalent contractions, must be focused on and repeated until it becomes automatic, so that the movement may become a resource ready to use during execution of piano works. Because of the need to have full intellectual focus during the exercises, Vitale would suggest practising technique in the morning when the mind and the muscles are less tired.

The most important movements are the *frei-Fall* and the articular flexion, as discussed above. Once these have become part of the conscious, then their implications are the basis on which all other pianistic lexicon elements can be attained. Technical exercises and musical works contain the lexicon, but the type of practice is different, as we have seen above. In the execution of the musical work, the aesthetical expression of the piece is prioritized, while in the technical exercise practice, the technical elements are prioritized. In the exercise, the particular technical aim is set out, the repetition of the technical element is inset in the repeated grouping of notes, and the exercises are diatonic, so all groups are practised in all tonalities. During the practice of musical works, any of the formulas and many others will be found; with proper fundamental preparation, the executor then has the resources to apply ad hoc the necessary technique mechanism for the scope and can obtain the maximum results as per the coordination of the elements as outlined in the piano execution fundamentals (Figure 15).

7.2 FROM VV THEORIES TO PRACTICE—PHYSIOLOGICAL PRECISION TO THE PRACTICAL USE OF TERMS

7.2.1 Teaching: Clear Guidelines from Theory to Practice

According to Buscaroli (1982), Vitale's mastery as pedagogue was "built over fifty years, resulting in an array of musicians, concert pianists and teachers [and] is based on physiological knowledge that afforded for objective base upon which to tailor teaching to each student" (p. 6). The success of Vitale's teaching, writes Di Bianco (1978), is in "having understood that the instrument and the executor have an anatomical interdependence, the strings are nervous tissues and vice versa, such that the harmony of the sound obeys the muscular harmony, and the later solicits and guides the first" (p. 17).

Vitale's method of teaching is founded on a "perfect and profound knowledge of physiology" (Padellaro, 1975, p. 132) that in piano teaching is a priority. The minimum of anatomical and physiological information is fundamental in correctly understanding how to use the fingers and consequently of the entire organism, as well as the expectations based on the organism's functional potential. To that extent, Vitale prepared a series of anatomical drawings of the arm complex that he would use during courses and seminars to bring the fundamental notions to the students. These were delineated it in the notes prepared for the teaching of seminars (Ferrari 2005, pp. 45–59.)

Vitale aimed to give the student sharp, clear technico-interpretive guidelines on how to solve the issues in sound production faced by each student. "The practicality of theories interested him, not their abstract value" (Ferrari, 2009b, p. 277). Practicality is

reflected in his considerations about the use of concepts and terminology such as relaxation, weight, and muscular dissociation. Vitale stated that any description of the muscular activity for the act of piano playing could only be approximate, as could any definition of weight technique, arm technique, dissociation, or the relaxed arm (Ferrari, 2009b, p. 277).

The approximate terminology reflects perceptions produced by a series of muscle coordination and movements. Terminologies based on perceptions, such as relaxation, are nonetheless important as a vehicle of knowledge transmission, despite its approximation. For the maximum benefit, the message must be integrated by concrete physiological understanding. Vitale (1983) said,

> I believe in the relaxation of those parts of the arm that usually are kept contracted; if we must execute a *brillante* passage, the muscle of the shoulder (biceps, triceps) must remain at ease. Therefore, we have the relaxation of a part of the arm, the shoulder. The forearm is not relaxed but is at ease, the muscular fasciae that oppose the appropriate development of contractions necessary to play (Valori 1983a, p. 9).

Vitale (1981) stated that the terminology to express the concept of weight technique, which is the nucleus of the Vitalian system, is uncertain: "there is nothing more liable that one can imagine" (Ferrari, 2005, p. 177). Vitale (1980) explained that "it is not possible to know precisely the amount of weight released on the keys due to the continuous activity of suspension and release of weight by the arm complex" (Ferrari, 2005, p. 183). If we consider the weight technique on a practical level, we can say that the weight can be regulated: when the profound flexor of the forearm is at ease one can achieve the complete abandon of the weight of the forearm on the finger (the more the profound flexor is contracted more the weight is suspended resulting in less weight released on the finger) Lastly, Vitale (1983) suggested that the dialectic between

anatomy, physiology, motor activity, pianistic theories, pianistic suggestions, and all other connected interdisciplinary fields is vital to understanding the act of piano performance but it is futile if these are not investigated with clear, pragmatic aims (Valori, 1983b).

Weight playing does not exclude the percussive touch of the key (Ferrari 2005, p. 106). Vitale (1983) elucidates:

> In both weight and percussive playing, the energy needed to play is formed in the same group of tendons [within the hand]. The extensor is needed to lift a finger [the first stage of the articulation]. The first aim is that to favour as much as possible the independence of the tendons, by stimulating them to develop energy in the lower part of the forearm (Valori, 1983b, p. 11).

During a seminar on the same subject Vitale (1980) further explains,

> …if I speak of the percussive action or articulation, the non-participation of the weight of the forearm or the hand is pure utopia. Cancel the weight of the upper arm or the forearm of the hand on the fingers in the percussive sense more or less blatant as needed by timbrical exigencies. When I suggest playing with weight, I do not ask for the rigid application of the norm that imposes to cancel the least minimal action of the extensor … I ask of the fingers, more precisely, the extensors, to not impede all those little adjustment movements that may favour a better prehensility of the key (Ferrari, 2005, p. 184).

Complete relaxation is not physiologically possible. Even in a state of relaxation, the muscles always remain in contraction, although minimal, as for these to be ready to act when solicited. The contraction continues for a certain amount of time, even after death. Physiologically we have muscles that we can control with our volition, and others we cannot. One can only train those that physiologically through our nervous system are possible to train. A state of repose of the muscles that are not needed in that instant and that we can control is here considered.

The rationality in Vitale's directives and the observance of physiological rules can

be traced back to Brugnoli's conceptualizations, the framing of concepts and common vocabulary. The difference between *Dinamica* and Vitale's explanations are practical. A common misconception is surrounding the rigidity of Vitale's teaching; however, Vitale left room for individual exigencies. The teaching aim with each student was the student's needs according to the principles of correct playing, not the application of theories to confirm the theories.

7.2.2 VV Discipline—From the Fingers and Beyond

It is necessary to create awareness and develop the executor's functional qualities in order to develop the dynamic qualities required for correct piano execution. With this aim, Vitale (in Padellaro, 1975) says firstly is the physical element which is in contact with the keys: the fingers (p. 130). Della Torre (1978), in an article reviewing a seminar, informs us that

> Vitale dwelled on the functions of the fingers, the important function of the flexor tendons and of the lack of technical function of the extensors … the necessity to control the relaxation of the muscles of the forearm in the *cantabile* and the light sonority without weight in the *brillante* (Della Torre, 1978, para. 10).

"The maximum energy in playing is needed in the fingers", stated Vitale publicly, as he did in this 1980 seminar on *Fundamentals in Piano Technique*;

> If the energy needed in playing, in functioning of the finger, is developed by the flexor tendon with the help of the lumbrical muscles, whether [the finger] must sustain the weight of the arm, or [it] must percuss the key, it is deducible that the first muscular element to train, and it is very difficult, is the [muscular training of] the association of lumbrical-flexors, while the others [muscles], that is the extensors, are more accessible in their functioning… (Ferrari, 2005, p. 185).

Vitale would then explain that for the fingers to be most functional, the finger's flexors,

the group of muscles residing in the lower part of the forearm, must be most efficient. For these to be efficient, the action of the extensors group, residing in the upper part of the forearm must be minimum. The two groups must not be contracted together, as occurs for the pressure touch, as these block efficiency of the contractions and dexterity of the fingers. He would then explain that the energy needed in the fingers to sustain weight or act percussively, is developed from the contraction of the fingers' flexor tendons (the profound flexor tendon for actioning the third phalanx and the superficial tendon for the seconds and first phalanxes), in association with the lumbrical muscles. The flexor tendons of the fingers require tenacity and coordination. In brief, the quality of mastery of this muscular action will be reflected in the quality of mastery of key depression, and, consequently, the mastery of sonority opportunities in order to serve all the interpretative possibilities requested in the execution of repertoire.

In conclusion, the amount of weight of the arm complex (be this all arm, forearm, hand, or finger) discharged on the key depends on the opposite contractions developed. Without a proper understanding and training as to which contractions serve the immediate purpose during playing, the results cannot be controlled. As Gugliemi (1980), put it, "only a full mastery of technique may determine and develop interpretative coherence. Correct interpretational intentions may be dispersed if not underpinned by a rigorous [technical] preparation" (p. 8).

8 CHAPTER VIII—PRACTICES

This chapter will discuss approaches to technique and interpretation, the role of the teacher, and the VVPS Technical Drill as seen from Vitale's perspective. Based on the transcribed material from interviews and participant observations, the chapter then follows with an inquiry into commonalities and differences in the teaching and perspectives of the VVPS phenomenon as expressed by the Vitalian members.

8.1 PIANO TEACHING FRAMEWORK – THE ROLE OF THE TEACHER

To demonstrate the importance of technique, during a seminar 1980, Vitale announced:

> … I am certain of what I say in regards the two fundamental techniques and how to master them, I am not sure of how to play the 110, maybe nor did Beethoven. I try, I try all the various ways: examine the musical phrase, study the musical nucleus, the ethos of the piece, but I am always in a vague field, very vague. This is why X's execution is better, Y's is worse … that is what is called interpretation. Interpretation is also a mysterious thing because if I interpret, I can syntonise with one person, but not with the other … (Ferrari, 2005, p. 185).

Here, Vitale used Besides a rhetorical tone to convey the importance of technique as sound production to an audience of teachers and students who come to learn from the Master. However, Vitale had a very perspicacious view on what could be taught and trained through *nurture*, and what instead had to be left to chance through *nature*. Sound production technique—in its overarching sense of mechanism and correct text reading—was possible, and he proved it through the practices of the VVPS. Interpretation and success were as dependent on external elements, that are not part of the pedagogy, such as chance and charisma, as with any method.

8.1.1 Interpretation—Phrasing

Interpretation is commonly understood as a synonym for phrasing, although phrasing is only an element of interpretation. It comes before interpretation, as the latter implies all manifestation of sound production. Phrasing in piano execution entails highlighting the features of the phrases. The emphasis of one element or another depends on structural elements, such as the musical nucleus, the semi-phrases, and the phrase's position within the section, and within the entire work. In each semi-phrase, an analysis of the directionality of the melody must be effectuated. For example, it was Vitale's (1980) views that if the melody is going towards a climax point, a *diminuendo* should not be executed, and although it is not written it would be more appropriate to execute a type of crescendo, with some highlighting (*accentuazione)* of the notes by weight (*appoggiato*), towards the agogic point (the climax) (Ferrari, 2005, p. 190).

The accentuation is intended to highlight structural and expressive features of the text and is executed through the appropriate mechanical choice. Although the text's reading will result in a unique rendering, due to the individual's personality, and a unique conceptualisation, due to the individual's inspiration, the laws of the music are inset in the phrase construction and must be respected. Vitale's view was that the works of Mozart, Schubert, and Beethoven, suffer particular abuse as a result of poor interpretation.

8.1.2 Abuse in phrasing

During the seminar in Udine, in 1980, Vitale, in a rather disparaging way stated that there seem to be two types of music: "one for pianists, the other for the rest, conductors, chamber musicians ..." (Ferrari, 2005, p. 185). Pianists abuse expression by

having little consideration for phrasing structure and using gesticulation mimicking expression to communicate with the audience instead of with the actual "precision in sound execution" (p. 188). He felt that pianists abuse expression by having little consideration for phrasing structure and using gesticulation to mimic expression instead of actual sound execution and communicate with the audience. Vitale implied that piano interpretation suffered too much poetic licence from performers who did not respect the melodic phrase structure but instead connected pianistic repertoire with the Romantic era, and consequently felt liberated from structural constraints.

This abuse by the pianists was seen by Vitale as resulting from the piano being a percussive instrument with no sound continuity in *legato* that is fundamental for *cantabile*; the piano having a pre-fixed, factory sound to each note (Valori, 1983a, p. 10); as well as pianists whose breathing was not being directly connected with the phrasing (Vitale, 1980). In his view, such pianists broke the musical nucleus, failing to consider that the phrase has an agogic point (climax) towards which one must go without interruption (Ferrari, 20015, p. 190).

8.1.3 Duty and Limitations and Moderation in Teaching

Pianists more than other musicians, says Vitale (1981)

> abandon themselves to inspiration. Inspiration can suggest beautiful things, but it may also be misleading. That is why first of all, we must have an appropriate technique apt to develop the sound quality and culture that will allow us to regulate what our instinct is, what our motivation is, in defining our improvisation [intended as interpretation ad hoc]. This is the duty of the piano teacher. I am very proud to teach piano technique, as this is the basis for piano execution. If a student then limits oneself to only executing the notes, in spite of my suggestions, it is not my fault. The student would have done nothing, even if an interpretation had been suggested, as the interpretation would have been external to the student. This is what takes place in perfecting courses. A

> fascinating artist who sits at the piano, playing passages of various effectual pieces, fascinates the student. This may have an influence on the student, although the student is shown only the result of the artist's internal elaboration without explaining the process. It is the duty of the teacher to do so (Ferrari, 2005, p. 190).

Difficillimum docere facillime difficilia "it is difficult to teach difficult things simply", and *surtout pas trop de zèle* "above all, not too much zeal" (Charles-Maurice de Talleyrand-Périgord) were mottos often used by Vitale (Ferrari, 2005, p. 185). He would explain that teachers may be too zealous resulting in the blocking of the student's own expression. Instead, the student needs to be guided and encouraged. The teacher should be zealous in communicating with the student, being close to the student, and allowing the student frequent lessons so they can assimilate the necessary learning.

8.1.4 The Role of the Teacher with Respect to the Technical Drill

It is essential that the performer masters the fundamentals of weight and percussion before proceeding. An incorrect approach will not be rectified during the practice of the exercise; it will simply consolidate into the performer's system,

It was Vitale's (1983) view that the teacher "must dismantle that what has not been taught properly by a previous teacher, with courage, and must know how to reconstruct, that is very difficult, as it is easy to destroy, but difficult to reconstruct; many performers can be lost this way" (Valori, 1983b, p. 11). Both ways have repercussions for the performer. The student who is on the path of erroneous execution can lose their expressive potential. Vitale (1981) therefore considered that teachers to be responsible for showing how to interpret correctly, through correct contractions, sharing the fundamental technical values and how to analyse the musical text (Ferrari, 2005, p. 185).

This is why Vitale suggests that master classes that do not operate with a technical approach risk damaging the student further. Inversely, it is unwise to modify the performer's fundamentals, even when the teacher knows and dares to attempt such a difficult operation without extensive considerations. The student's psychophysiological predisposition may not be robust enough with these new parameters and they may lose their musical identity. Vitale felt certain that he never damaged his students through incorrect teaching: he is quoted (in Padellaro, 1975) as saying "victims I think I have never created" (p. 139). During the transformation stage, the student needs frequent lessons to be guided towards mastering the new skills and discarding the old schemas (Vitale, 1967, para. 9).

Vitale deplored the course at the Accademia, the structure of which he felt did not allow for regular lessons over the course of the year. Although the course was three years in duration, the actual classes were conducted for only five months per year with seven-months-long intervals between the academic years. In 1958, in a letter drafted to discuss the progress of a prodigious student with their father, Vitale clearly states that at least two years are necessary to establish the fundamental mechanism consists of the pure technique: "no pianistic preparation can be dispensed of, followed by studies, polyphonic style, sonatas and other" (para. 7).

8.2 ELEMENTS THAT DISTINGUISH THE VITALIAN METHOD

8.2.1 The stand-by relative position at the piano

The position of the upper arm lateral to the body during playing is informed by the register on the piano where the fingers are needed, and the specific timbre required.

As a general perception rule, the upper arm should not only fall towards the elbow almost at the bottom, as if there is a force pulling it down, but more importantly, the direction of the elbow should be internal. By keeping these directionalities in mind during playing, the extensors of the upper arm will remain in a state of repose and not interfere with the work of the forearm flexors that are responsible for the equilibration of weight release on the keys. When playing is effectuated with the elbows pointing outward from the body, the contraction of both the extensors and flexors will be present; as such, the motility of the fingers and the quality of the sound will be compromised.

The distance of the player from the keyboard must support the most favourable dynamic solution to enable the elbow to point downwards and inwards (ideal to limit the involvement of the extensors of the upper arm, as above described); and to support the correct height of the forearm with respect to the keys. Commonly it may be observed that the above conditions will bring the elbow slightly lower than the keys so that the finger action and consequently, the sound, can benefit from the release or suspension of weight.

When the elbow is too low below the level of the keys, the quantity of the arm and forearm weight resources is limited, due to the necessary suspension of the forearm in order for the fingers to reach the keys. As a result, the sound produced will be drier and more percussive. If the elbow is too high above the level of the keys, contractions that result in pressure will be more easily attained than the ones resulting in weight release, compromising the fingers' motility and resulting in a forceful sound.

8.2.2 The Free Fall

Free (*frei-Fall* – see section 7.1.3.5) or *caduta*, as it is commonly called by VVPS, refers to several instances under the umbrella of abandonment of weight.

- *Caduta*: The preliminary action to the Technical Drill exercises consists of the teachers guiding the arm of the student, from the student's lap to the keys, or any other surface. This is an exercise that serves to create awareness of the natural fall of the arm, and the weight available as an inertia resource.
- Caduta plus one or more articular flexion: This exercise involves *caduta* of the forearm from the lap of the student. The weight falls on the third finger to begin with, with suspension of weight occurring during the fall. Articular flexion (Brugnoli's prehensile articulation) of the finger then occurs in order to sustain the weight that is slowly released on the finger in conjunction with the energy produced by the finger to be able to sustain the weight. The purpose of this action is to create awareness of the sustaining role of the finger as well as to calibrate the amount of weight the finger structure can handle.
- Caduta during performance: Here, the *caduta* is effectuated on each approach of the hand to the keys; in each instance, the hand is lowered to a key. The weight suspension and release mechanism are initiated from the contraction and de-contraction of the profound flexor muscle of the forearm. Differences occur according to the height of the *caduta*, or whether the movement is derived from above or laterally, as in the case of separating a group of notes from another (commonly signalled with a *legato* slur) or whether the hand is changing the registers on the piano. The purpose of this type of *caduta* is muscular and musical and it is a resource for the full range of sound production. This kind of *caduta* may not even be visible to an observer when it is executed close to the keys.

In the Vitalian sense, a *caduta* can only be controlled in its weight release by the profound flexor of the forearm. Any other type of control is erroneous, and as such, does not represent the Vitalian methodology.

8.2.3 Articular Flexion and Pressure Touch vs Weight Touch

The articular flexion of the finger—part of the prehensile articulation as intended by Brugnoli—may enable the sustainment of pressure, although this is not advisable. Pressure touch and weight touch are not to be confused, although they are both the result of weight and force combined. Pressure touch arises from muscular action of all the muscles of the forearm, and of the shoulder, and any sound produced from pressure is always "squashed and hard" (Campanella, 2004b, n.p.). During a seminar given in 1982, Vitale emphasised that the accentuation of notes, whether occurring during an exercise or in a performance, "should not be the result of pressure from the forearm but the release of weight" (Ferrari, 2005, p. 173).

Weight touch results from the inert weight of the arm (weight produced by its mass). The weight is not pushed with a muscular action towards the finger. The sound produced through inertia weight is rounder and fuller in effect, it is also not heavy, and it may be variably *forte* depending on the height from which it is made to fall on the keys. The round timbrical round quality of the sound is in inverse proportion to the physical strain of the muscles. The levers of the keys, says Brugnoli (1926/2012), "function rapidly and regularly, and can transmit to the hammers the same *moto* as impressed by the finger on the key" (p. 53). Pressure weight touch—which is the result from muscular strain when both groups of flexors and extensors are contracted—will be violent in effect with the consequent sound produced by the hammer being equally brutal.

Given the importance of the energy of the fingers, the common saying “steel fingers” can easily be misinterpreted as a directive to apply pressure. However, in all Vitale’s written or spoken (and transcribed) accounts, there is no authorization of the use of pressure. As such, any teaching that implies that pressure is a force which can be used separate to weight release, is not in line with the Vitalian teaching.

8.2.4 First beginnings – elimination of the ‘Martelletto’ exercise

How should one start the study of piano playing? By “eliminating the traditional exercise for the martelletti” (Vitale, 1981 in Ferrari, 2005, p. 177). There are two reasons for this. Firstly, this exercise is a *held notes* exercise, requiring a student to work through it in a rational order to attain muscle control assimilation, ensuring the student develops the correct contractions. Secondly, preparing the articular flexion with *curved fingers* (second stage of the articular flexion with the third phalanx flexed on the second) results in the minimum distance between the fingertip and the key. This means that instead of arriving on the keys from a semi-circle motion, the fingertip arrives on the key in a straight line. Because both flexors and extensors of the finger are used, the finger is blocked, and pressure touch—with compromised sonority the result. Thus, any teaching that still uses the exercise despite knowing the consequences, can be considered not aligned with the Vitalian teachings.

8.2.5 The Technical Drill—Technical Matrix and the Rhythmical Variations

The Vitalian Technical Drill, commonly referred to by the Vitalian community of performers, teachers and students as “*la tecnica*”, is probably the school's most famous element. “It consists of a series of concise exercises arranged in a progression

that respects the assimilation of physiological difficulties" (Ferrari, 2009, p. 277). The complete Vitalian Technical Drill is the means to gaining awareness of how to use the two techniques (weight and percussion) in the various instances of the pianistic lexicon. As discussed in Chapter 7, this lexicon is divided into three mechanism techniques for the purpose of teaching: (1) the "single mechanism technique" includes the execution of the single note and single note successions, such as scales, arpeggios and trills; (2) the "double mechanism technique" includes the execution of double notes or a succession of double thirds, sixths, chords and octaves; the "composite technique" includes held notes and single or double notes played simultaneously.

Campanella (2004a) calls the cycle of technical exercises "an authentic digit gymnasium, intending to reinforce and render independent the fingers" (p. vi). It is a rational system aiming to develop the functional qualities of the correct muscles suitable for piano playing in a natural way. Vitale (1980) explains, "…if a muscle has a functionality, we need to obey it; we cannot force it to act differently from its natural action…" (Ferrari, 2005, p. 176). This led to the appellative of the Vitalian Technical Drill as a *natural* technique.

Furthermore, these fundamental technical exercises are sufficient for approaching all repertoire except for those pieces that require the pianist to act directly on the strings with or without external elements, as is sometimes needed in contemporary works. The reminder of the technical issues that may present themselves in piano repertoire must be treated singularly, but these will always fall into *cantabile* or *brillante*, single or double mechanism, and the infinity of combinations between these. For Vitale, the division between the practice of the fundamentals and the practice of passages in musical works was clear, as will be later discussed. Table 14 below,

contains all the exercises to be utilize in succession with technical skill justification and rhythmic formulae variations; these will be discussed in detail.

Table 14: The VVPS Technical Matrix

Exercises					Tools		Techniques							
Sequence	Exercise		Formulae		Rhythmic Variations		Single Note Mechanism			Double Note Mechanism				
					3	4	WT	PT	WTPT	WT	PT	WTPT	WT+PT	
					Notes		Technique			Technique				
							Pure		Hybrid	Pure		Hybrid	Composite	
I	a	Preliminary	1	1 freefall + 1 prehensile flexion	–	–	■	–	–	–	–	–	–	
			2	1 freefall + 1 percussion	–	–	–	–	■	–	–	–	–	
			3	1 freefall + 2 percussions	–	–	–	–	■	–	–	–	–	
	b	4 fingers	1	Fingers sequence 1 ÷ 4	–	■	■	■	■	–	–	–	–	
			2	Fingers sequence 2 ÷ 5	–	■	■	■	■	–	–	–	–	
II	a	5 fingers	1	4 note groups both hands ascending motion	–	■	■	■	■	–	–	–	–	
			2	4 note groups both hands descending motion	–	■	■	■	■	–	–	–	–	
			3	4 note groups contrary convergent motion	–	■	■	■	■	–	–	–	–	
			4	4 note groups contrary divergent motion	–	■	■	■	■	–	–	–	–	
			5	6 note groups both hands ascending motion	■	■	■	■	■	–	–	–	–	
			6	6 note groups both hands descending motion	■	■	■	■	■	–	–	–	–	
			7	6 note groups contrary convergent motion	■	■	■	■	■	–	–	–	–	
			8	6 note groups contrary divergent motion	■	■	■	■	■	–	–	–	–	
	b	Chromatics 5 fingers	1	As per Tausig exercise n. 1	–	–	■	■	■	–	–	–	–	
			2	As per Tausig exercise n. 2	■	■	■	■	■	–	–	–	–	
			3	As per Tausig exercise n. 3	■	■	■	■	■	–	–	–	–	
			4	As per Tausig exercise n. 4	■	■	■	■	■	–	–	–	–	
			5	As per Tausig exercise n. 5	■	–	■	■	■	–	–	–	–	
III	–	Trills	1	RH 1-2,2-3,3-4,4-5 LH 2-1,3-2,4-3,5-4	–	–	–	■	■	–	–	–	–	
			2	RH 1-3,2-4,3-5 LH 3-1,4-2,5-3	–	–	–	■	■	–	–	–	–	
IV	–	Repeated Notes	1	Two repeated notes	–	–	–	–	■	–	–	–	–	
			2	Three repeated notes	–	–	–	–	■	–	–	–	–	
			3	Four repeated notes	–	–	–	–	■	–	–	–	–	
V	a	Preparatory Scales	1	3-p1	–	–	–	■	■	–	–	–	–	
			2	3-1	–	–	–	■	■	–	–	–	–	
			3	3-1-2	–	–	–	■	■	–	–	–	–	
			4	2-3-1-2	–	–	–	■	■	–	–	–	–	
			5	2-3-1-2-3	–	–	–	■	■	–	–	–	–	
			6	4-p1	–	–	–	■	■	–	–	–	–	
			7	4-1	–	–	–	■	■	–	–	–	–	
			8	4-1-2	–	–	–	■	■	–	–	–	–	
			9	3-4-1-2	–	–	–	■	■	–	–	–	–	
	b	Scales	1	Alternate hands	–	■	■	■	■	–	–	–	–	
			2	Separate hands	–	■	■	■	■	–	–	–	–	
			3	Both hands	–	■	■	■	■	–	–	–	–	
VI	a	Preparatory Arpeggios	1	3-t1	–	–	–	–	■	–	–	–	–	
			2	3-1	–	–	–	–	■	–	–	–	–	
			3	2-3-1	–	–	–	–	■	–	–	–	–	
			4	2-3-1-2	–	–	–	–	■	–	–	–	–	
			5	4-p1	–	–	–	–	■	–	–	–	–	
			6	4-1	–	–	–	–	■	–	–	–	–	
			7	2-4-1	–	–	–	–	■	–	–	–	–	
			8	2-4-1-2	–	–	–	–	■	–	–	–	–	
	b	Arpeggios	1	Alternate hands	–	■	–	■	■	–	–	–	–	
			2	Separate hands	–	■	–	■	■	–	–	–	–	
			3	Both hands	–	■	–	■	■	–	–	–	–	
VII	a	Preparatory Double Thirds	1	Leap over 3rd on 4th finger within the thirds	–	–	–	–	–	–	–	■	–	
			2	As per Tausig exercise n. 30	–	■	–	–	–	–	–	■	–	
			3	As per Tausig exercise n. 31	–	■	–	–	–	–	–	■	–	
	b	Double Thirds Scales	1	Alternate hands	–	■	–	–	–	–	–	■	–	
			2	Separate hands	–	■	–	–	–	–	–	■	–	
			3	Both hands	–	■	–	–	–	–	–	■	–	
VIII	–	Double 16th Scales	1	Alternate hands	–	■	–	–	–	–	–	■	–	
			2	Separate hands	–	■	–	–	–	–	–	■	–	
			3	Both hands	–	■	–	–	–	–	–	■	–	
IX	–	Held Notes	1	One finger sustains and four fingers percuote	–	–	–	–	–	–	–	–	■	
			2	Two finger sustains and three fingers percuote	–	–	–	–	–	–	–	–	■	
			3	Three finger sustains and two fingers percuote	–	–	–	–	–	–	–	–	■	
			4	Four finger sustains and one fingers percuote	–	–	–	–	–	–	–	–	■	
X	a	Octaves Scales	1	Both hands four repeated notes of the scale	–	–	–	–	–	■	–	■	–	
			2	Both hands three repeated notes of the scale	–	–	–	–	–	■	–	■	–	
			3	Both hands two repeated notes of the scale	–	–	–	–	–	■	–	■	–	
			4	Scales	–	■	–	–	–	■	–	■	–	
	b	Octaves Arpeggios	1	Arpeggios	–	■	–	–	–	–	–	■	–	
	c	Octaves Chromatics Scales	1	Scales	–	–	–	–	–	–	–	■	–	
			2	Chromatic octaves leaps	–	–	–	–	–	–	–	■	–	

8.2.6 The Rhythmical Variations for Groups of Three and Four Notes
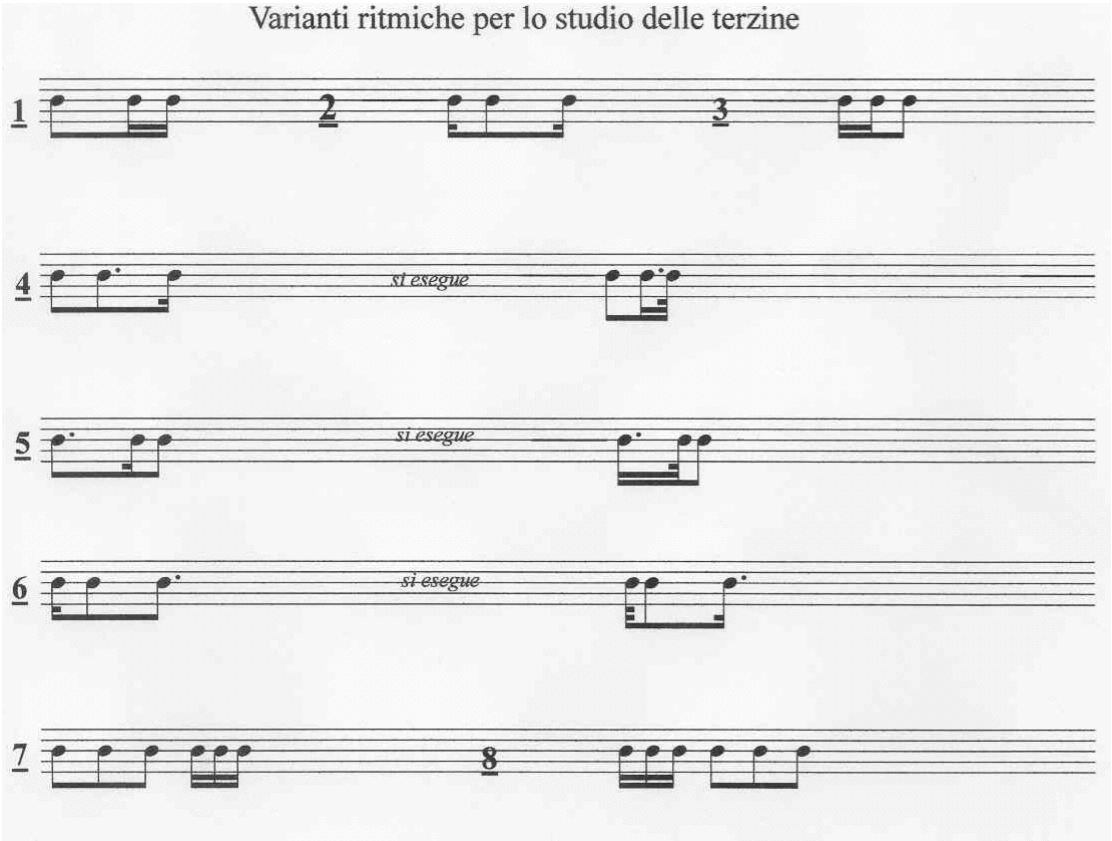
Rhythmical variations are an integral part of the pianistic tools together with the use of the metronome. These variations are to be used for passages of groups of three and four notes that maintain relatively constant rhythmical formulas (see Figures 29 and 30). The variations consist of segmenting the original passage into long and short notes in diverse sequences based on changing the metrical accent of the original passage by virtue of rhythmical variation. The long notes (such as notes duration with a *fermata*) correspond to stops (*fermate*) or/and accentuation depending on the velocity. The stops are necessary for the control of the state of repose of the muscles unnecessary to the action. The aim of such a practice is not to complicate the passage but to master piano playing in terms of sound and technique.

Complete attention and awareness are needed to control the equality of the sounds produced, and by necessity the choice of muscle coordination. Thus, such practice enhances the pianist's listening skills. This awareness training has direct implications for the student's expectations of their ability to control the quality and interpretation of musical performances. This type of practice allows for each long note to be played in the same manner as the previous one, with a psychophysiological state of release that favours those contractions which help to produce the Vitalian considered beautiful, round, long sonority. This also substantially diminishes the level of tiredness experienced by a pianist and increases the *promptness* of their playing.

Once the control mechanism is mastered, the long note must always be accentuated during the sequence of the variations. For the variations to be useful, the type of technique must not change during the practice. For example, the qualities of a *brillante* passage that requires a specific volume and velocity of percussive action must be maintained unchanged during the execution of the variations. Similarly, the long

notes, once executed with the same technique, are augmented, with the time in between the long and the short notes increasing for control purposes. In the practice of the passage with the progressive augmentation of tempo with the metronome, the duration of the stops is progressively shortened. If, erroneously, the percussive articulation is slowed, the use of the rhythmical variant is not only useless, but it may risk compromising the final result.

Figure 29: Rhythmical Variations for Groups of Three Notes



Note. From Ferrari, 2005, p. 100.

Figure 30: Rhythmical Variations for groups of Four Notes



Note. (Ferrari, 2005, p. 107).

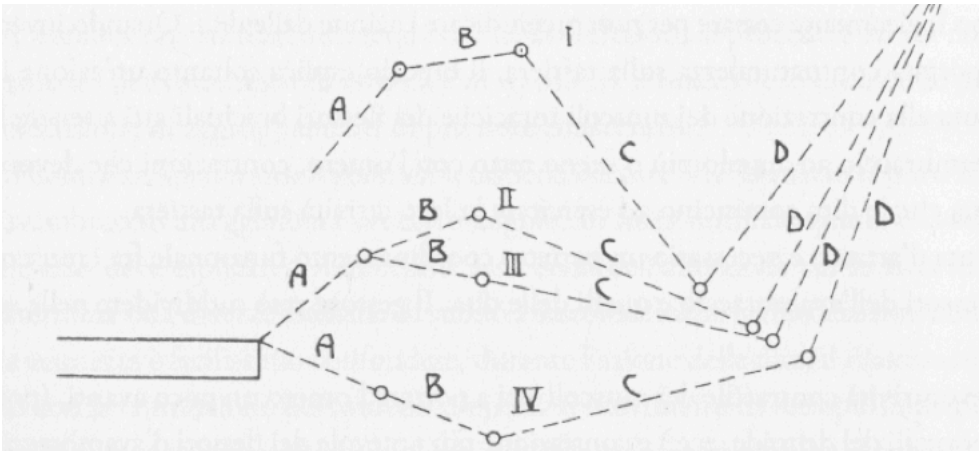
8.2.7 Single Note Mechanism

Piano playing is about the regulation of force derived from the energy released on the keys. *Articulation* of the notes, as it is commonly called, depends on muscular action. The *physiological articulation* instead depends on how the bones articulate between themselves – and is of a static consideration. The dynamism of action, the bones' motion and their articular direction (so important in weight and suspension mechanism) depend on the muscular structure.

Within a so-called articulation, there are many actual articulations (between the three phalanxes of the finger, two articulations exist). Thus, instead of articulation, it would make sense to consider a series of movements or gestures that make up the required action of the finger, be this the sustainment of weight or percussion on the key. What is essential for piano playing in general, is that the coordination of the articulations is done with the most effective and economical muscle action. The two

main gestures, the frei-Fall and the prehensile flexion (Figure 31), respond to this purpose.

Figure 31: The Caduta and Articular Flexion Exercise



Note: "(A) finger; (B) hand, (C) forearm; (D) upper arm" (Brugnoli, 1926/2012, p. 274).

The articulation, with its synonymous terms such as percussion, *brillante*, technique, touch, or mechanism as the Vitalians call it, is a gesture consisting of two actions: first, an extension of the finger (extensors used) and then an articular flexion (flexors used). No matter how high the extension movement, if the action is completed with a de-contraction of the extensors (an action commonly referred to as release, abandonment, or relaxation), the finger will return to its natural state, that is towards the palm. The energy produced by this action is minimal and not sufficient to depress the key. The energy production to more or less energetically extend and flex the finger results from the coordination of the lumbricals with the extensors and flexors of the finger phalanxes, as required in piano playing (Vitale, 1981 in Ferrari, 2005, p. 176).

The correct action of the extensors and flexors creates a semicircle (Brugnoli's articular flexion (see Figure 22). Moreover, the extension of the finger in a seemingly flat position does not mean one then plays with flat fingers, as the flexion then

intervenes, and will curve the finger as much as needed dynamically. The extension of the finger without purposeful attention given to the action of the lumbricals/flexors is faulty. Vitale was "displeased by the incomprehension" of his teaching and mentions in a seminar in 1981 the many young people who incorrectly pass on what they believe to be his teachings. Despite having seen him teach the correct articulation, they raise their fingers high, causing Vitale (1981) to express his frustration:

> Do not put much love in how they are lowering it ... I say that the flexion movement, that is, the movement for the attack of the key, must be more curated than the extension movement. It is clear that if I much extend the finger, then I must do a flexion movement (a contraction, a flexion) that is in proportion to the vastness, to the exertion done in the extension movement (Ferrari, 2005, p. 177).

Thus, the extension and flexion of the finger, with the relative energy it produces, is to be actioned purposefully so as to produce the intended sound. Once the mechanism has been understood, it then must be practised through exercises which must be done again and again until the mechanism becomes automatic. In piano playing, the pre-evaluation (of how much energy to produce) and the post-evaluation, is perceived as taking place in the same moment with the sound production.

When the finger sustains the weight on the key, it is the flexion that needs to be developed (note that the terms here are approximate, as some extension does take place, in the articular flexion as well). Vitale (1981) in the same seminar, demonstrates the articular flexion while explaining the action: having depressed a key by *frei-Fall*, he holds it depressed with the third phalanx (as per Brugnoli's articular flexion),

> Now I start to develop an action of the flexor tendon. This contraction of the flexor developing towards all the forearm serves to pull the forearm. I bring the forearm, but this is in the state of repose. The forearm is pivoted on the finger. The other fingers are in a state of repose. At this moment, I have a good position (Ferrari, 2005, p. 177).

He then goes to demonstrate that although he does seem to have a good position, if the palmar and dorsal muscles are contracted, as well as the forearm (extensors as well as flexors), he cannot move the fingers, but the position seems visually unchanged. Thus, internal control and coordination are more important than the visual aspect of a position. Specifically, there must be control over the equality of the sounds produced and necessarily over the choice of muscle coordination (Ferrari, 2005, pp. 177-188).

8.2.8 Preliminary exercises (see Technical Matrix Table, SIa1, SIa 2, SIa 3)

Once the student has defined his/her position at the piano; gained awareness of the state of arm weight abandonment; and mastered the articular flexion, he or she may proceed to the preliminary exercises, up to the four-finger exercise. The notes following the *caduta*, are to be with actioned with the percussive mechanism. The exercise implies two techniques to be applied in succession; the practice of both techniques is immediately initiated. The two mechanisms are presented and practised in succession instead of simultaneously as, for example, the case of the *martelletto* exercise. It is innovative compared to the traditional methods, as it allows the student to clarify the perception and connect more profoundly with the correct muscle contraction coordination. Fundamental to this is the control over the correct prehensile action in terms of the contraction of the necessary muscles; and the state of repose of the others is also fundamental. For this purpose, the *caduta* corresponds to long notes and the percussive to short.

8.2.9 Four-finger Exercise (see Technical Matrix Table, SIb)
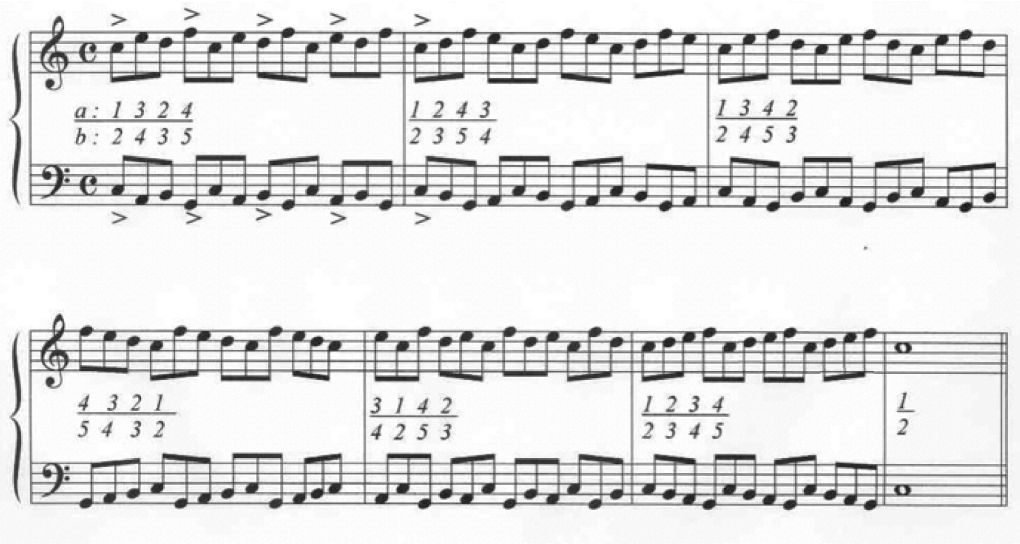
The designed by Brugnoli, was considered by Vitale (1981) to be a fundamental exercise for mastering piano technique. In substance, it consists of one *caduta* with prehensile action and three percussive actions. It is configured as four notes (the first four notes of each tonal scale) in diverse interval configurations in six groups written in six bars, in 4/4, in triplets, with the accent on the first of each triplet, in two fingering sequences: sequence a) 1st, 2nd, 3rd, 4th fingers, and sequence b) 2nd, 3rd, 4th and 5th. Each bar contains a different interval combination of the four notes without moving the axis of the hand. Vitale considered this exercise to be a perfect exercise (Ferrari, 2005, pp. 189-190), versatile as it allows the player to master the various mechanisms of weight, percussion and weight, and percussion; and due to the changes in speed and volume it is a concentrated finger dexterity exercise. The groups may be exercised one at the time or in succession. The use of the rhythmical variations for groups of three notes as well as the use of the metronome is fundamental to the success of the exercise.

Figure 32: Fingering Sequence for Brugnoli's Four-Finger Exercise

	Sequence a				Sequence b			
1st group	132	413	241	324	243	524	352	435
2nd group	124	312	431	243	235	423	542	354
3rd group	134	213	421	342	245	324	532	453
4th group	432	143	214	321	543	254	325	432
5th group	314	231	423	142	425	342	534	253
6th group	123	412	341	234	234	523	452	345
	1				2			

Note. From Ferrari, 2005, p. 99.

Figure 33: An Example of Brugnoli's Four-finger Exercise
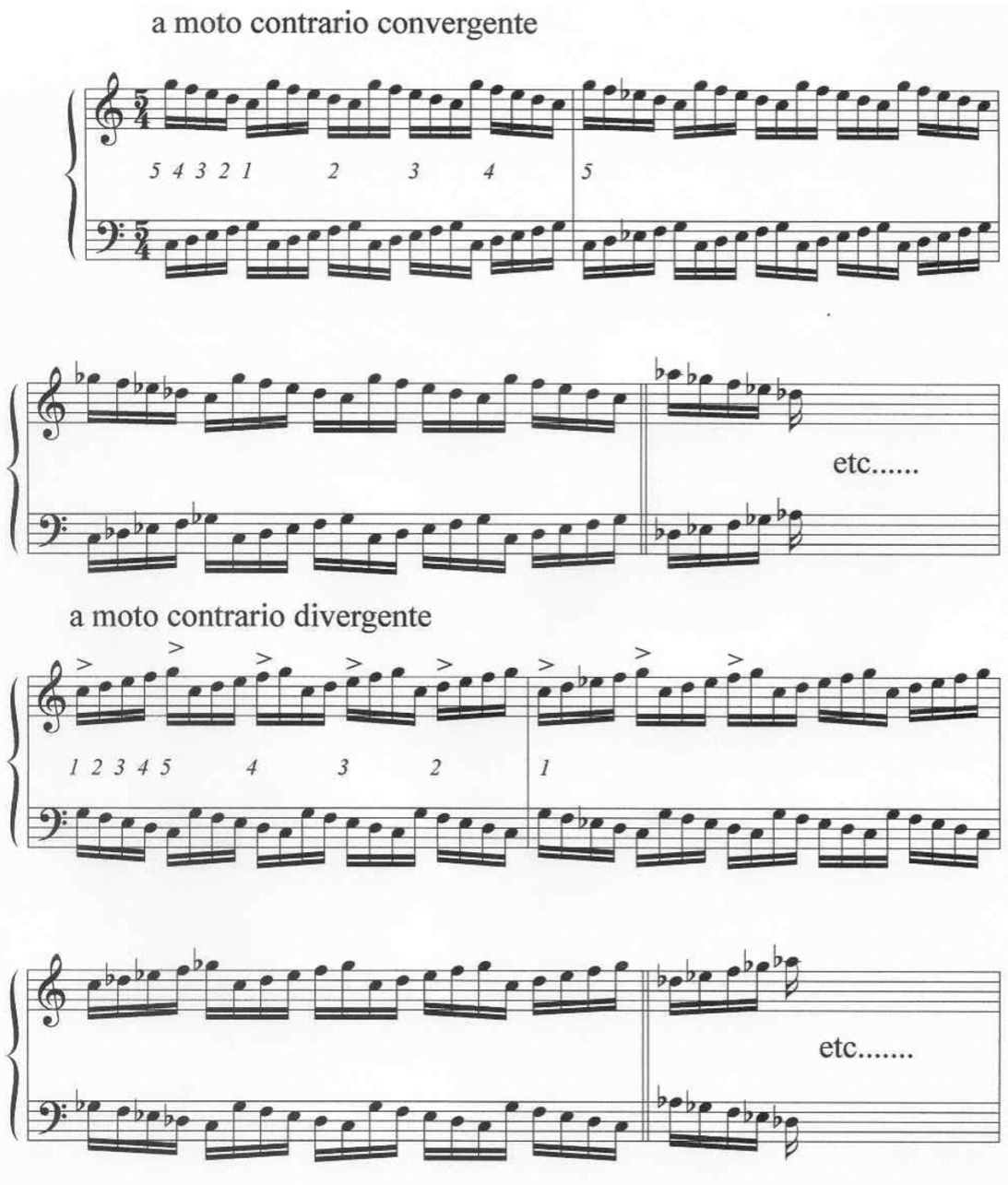


Note. From Ferrari, 2005, p. 98.

8.2.10 Five-fingers Exercise (see Technical Matrix Table, SIIa)

The five-fingers exercise follows the four-finger exercise and precedes the scales. If the above exercise was the reduction of many similar exercises to a functional sequence to be exercised on both sets of consecutive fingers 1-4; 2-5, the five-finger exercise went further. As the main aim of the exercise is the dexterity of the five consecutive fingers, and its feature was the accent on the first of the four semiquavers, it made sense to utilise the exercise to the maximum by giving an accent on every five notes. Thus, before the execution of the exercise in its traditional manner, Vitale used two different sequences: in groups of four semiquavers (see Figure 34) and groups of six semiquavers (see Figure 35). The exercise is to be practised, in the same way as for the four-finger exercise: in all tonalities, weight, percussion, and weight and percussion, from slow to fast tempos, with rhythmical variations for groups of three (for the six-note sequences) and four notes (for the four-note sequences), and in ascending,
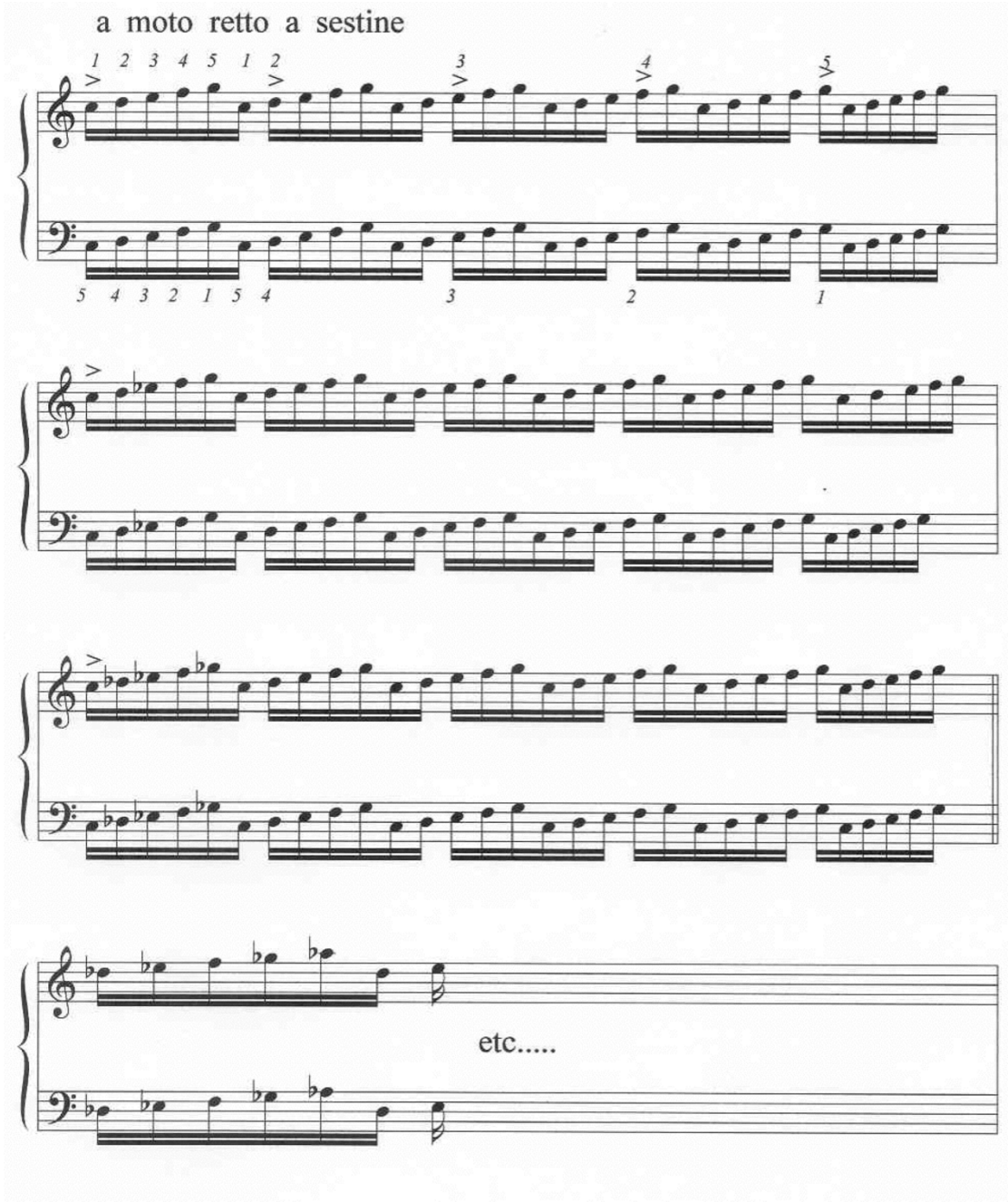
descending, contrary convergent, and contrary divergent patterns. Once these two sequences are mastered, the traditional five-finger exercise with the accent on the 1st and the 5th note is to be executed, followed by K. Tausig's 10th exercise.

Figure 34: The Five-finger Exercise in Groups of Four Notes in Contrary Convergent and Divergent Motions



Note. From Ferrari, 2005, p. 103.

Figure 35: The Five-finger Exercise in Groups of Six Notes, in Contrary Convergent and Divergent Motions



*Not*e. From Ferrari, 2005, p. 104.

8.2.11 Chromatic Five -Finger Exercises (see Technical Matrix Table, SIIb)

These exercises were introduced later as part of the training; however, it uncertain when this occurred. The older generation of students, such as Bruno Canino (2009) or Carlo Bruno (2009), stated that they did not practise these exercises during their training with Vitale. It is important to note that once the mechanism has been understood, these exercises can be abandoned. Nonetheless, Vitale's undated notes (Ferrari, 2005, p. 166) clearly mentions the practice of Tausig exercises 1-5 from the *Daily Exercises* (1873) consisting of accentuating each note per sequence as described in the five exercises. Vitale in the above drafted notes, refer to these exercises as more rational than the chromatic exercises devised by Brugnoli.

8.2.12 Trills (see Technical Matrix Table, SIII)

An exercise specifically for trills is necessary for three main reasons. Firstly, training is not complete without dominion over each fundamental part of the technique it aims to master. Secondly, when trills are present in piano works through the rapid repetition of notes always *brillante*, the attention of the listeners is augmented and any imperfection in the equality of sound will diminish the perceived quality of the entire passage or work as expressed by Campanella during a seminar at Chigiana Academy in 1987. Thirdly, due to the fast speed and high crystalline sonority expected, the practice of trills is useful in bringing awareness to the fine coordination between finger action in the suspension of weight. This exercise enables the player to experience how the force of the key, when released, may contribute to the finger's extension—which is helpful in fast passages. This awareness and coordination may come in very useful in terms of quality of sound and efficiency of contractions when executing fast *brillante* passages.

The trills exercise is in 4/4, and consists of the repetition of four groups of 1/16th notes repeating each finger sequence per bar: sequence 1: 1-2, 2-3, 3-4, 4-5 for the right hand, opposite for the left; sequence 2: 1-3,2-4, 3-5 for the right hand and the opposite for the left.

8.2.13 Repeated Notes (see Technical Matrix Table, SIV)

These may be practised using the five-finger exercise, in all tonalities, at a moderately fast tempo. The repeated notes with the 4^{th}, 3^{rd} and 2^{nd} fingers take place on a third of the scale (the same as for the chromatic single mechanism). This exercise necessary only needs to be practised until the mechanism has been mastered.

8.2.14 Preparatory Scales (see Technical Matrix Table, SVa)

The execution of scales presupposes the passage of the thumb, either as it passes under the palm, or as the other fingers pass over it (in scales the 3^{rd} or the 4^{th} passes over the thumb). The passing of the fingers over the thumb is less problematic as a vigorous launch of the passing finger will suffice to solve the problem. During the passage of thumb under the palm, the timely preparation of thumb and the limitation of its possible disturbance in sound equality with respect to the other notes are the common challenges.
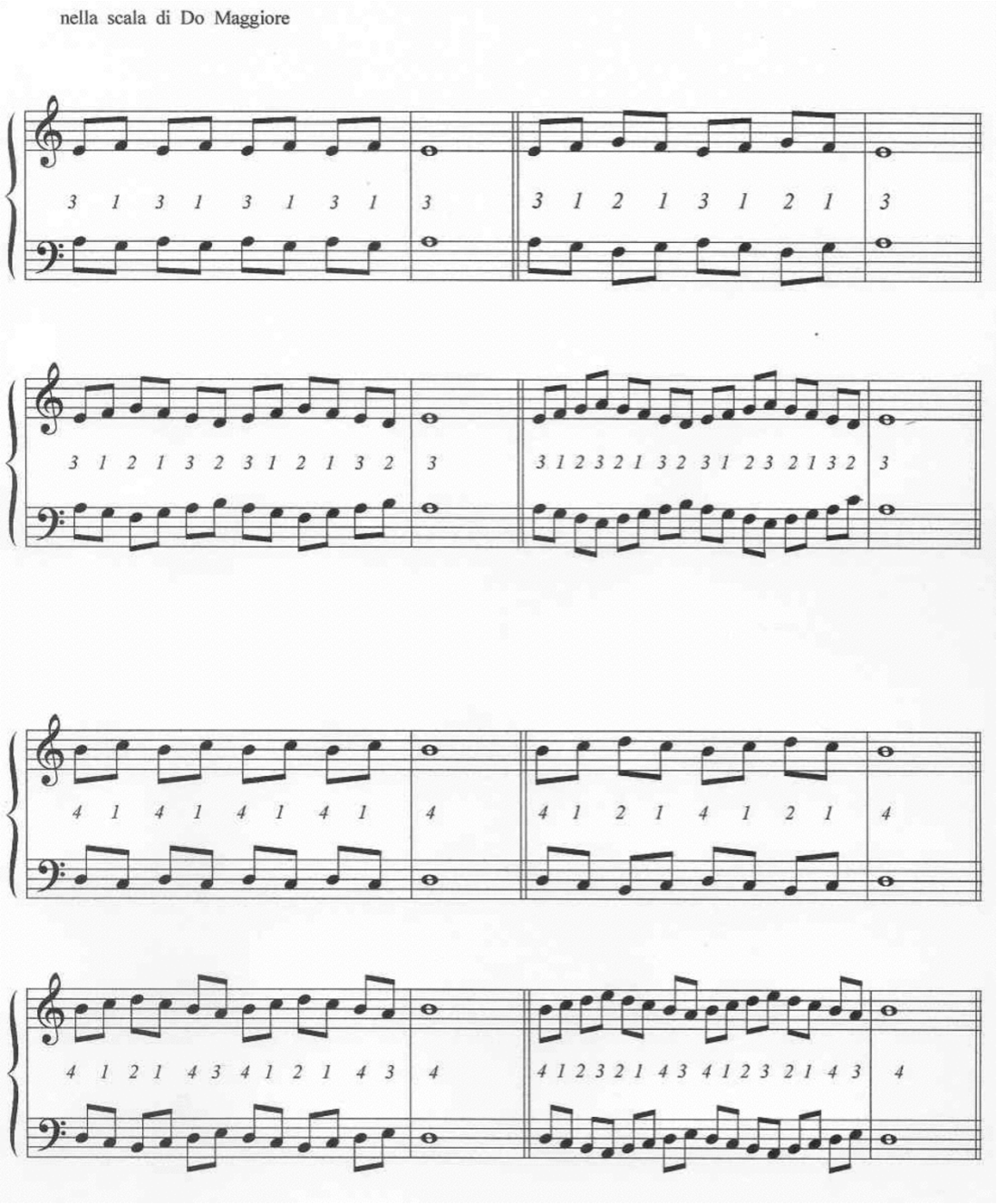
The thumb mechanism is one of the most difficult aspects of piano technique. Its mechanism is different from the other four fingers. Due to the thumb having two flexors instead of three, as well as its lateral position with respect to the other fingers, and the different articulation, a different mechanism is required. Vitale considered that the

thumb, during its passage under the palm, should be articulated in the most natural way possible, as already described in section 7.1.3.25.

The tip of the finger which is used prior to the movement of the thumb acts as the fulcrum, and due to the energy produced it will cause the hand to rise; at the same time the forearm, or the forearm and arm together (depending on the position on the piano register), will move laterally. Thus, the distance of the passage is relatively diminished, reducing the actual movement of the thumb.

Within the Vitalian system, the passage is practised before the execution of the entire scale and is always done separately at a slow tempo but with rapid and vigorous percussion action. For example, in C Major, right hand, the passage first will take place between 3-1 and 4-1 in the ascending scale and opposite in the descending. As such the 3-1-3 and the 4-1-4 fingering is practised as a sequence, with repetition of the passage group adding a note under, then a note above, until the next passage—as shown in Figure 36.

Figure 36: Thumb Passage Exercise



Note. From Ferrari, 2005, p. 116.

8.2.15 Scales (see Technical Matrix, SVb)

Scales are practised in the chromatic progression, in four octaves, ascending and descending. The contrary *moto* is unnecessary for technical development. The chromatic

progression (C Major, C Harmonic Minor, C Melodic Minor, followed by C Sharp Major, etc) allows for the momentum of the exercise to be maintained, especially in fast tempos. This in turn allows for the specific mechanism/auditory response pattern to be reinforced. The accentuation is here, too, a tool for control and awareness. Thus, the rhythmical variations for four-note groups and the use of the metronome are fundamental. Successions of at least three notes (nine scales) are usually performed in Bertucci's class, for example, and each group of three tonalities has a specific mechanism focus. Vitale (1980) during the seminar he advises to practice the scales in the following fundamental metronome speeds and type of mechanisms: "With a metronome speed of 100/minim; 120/minim and 144/minim, the key attack is robust and *brillante;* With a metronome speed of 160/minim and 176/minim, the mechanism is that of finger percussion and suspended arm weight" (in Ferrari, 2005. p. 193).
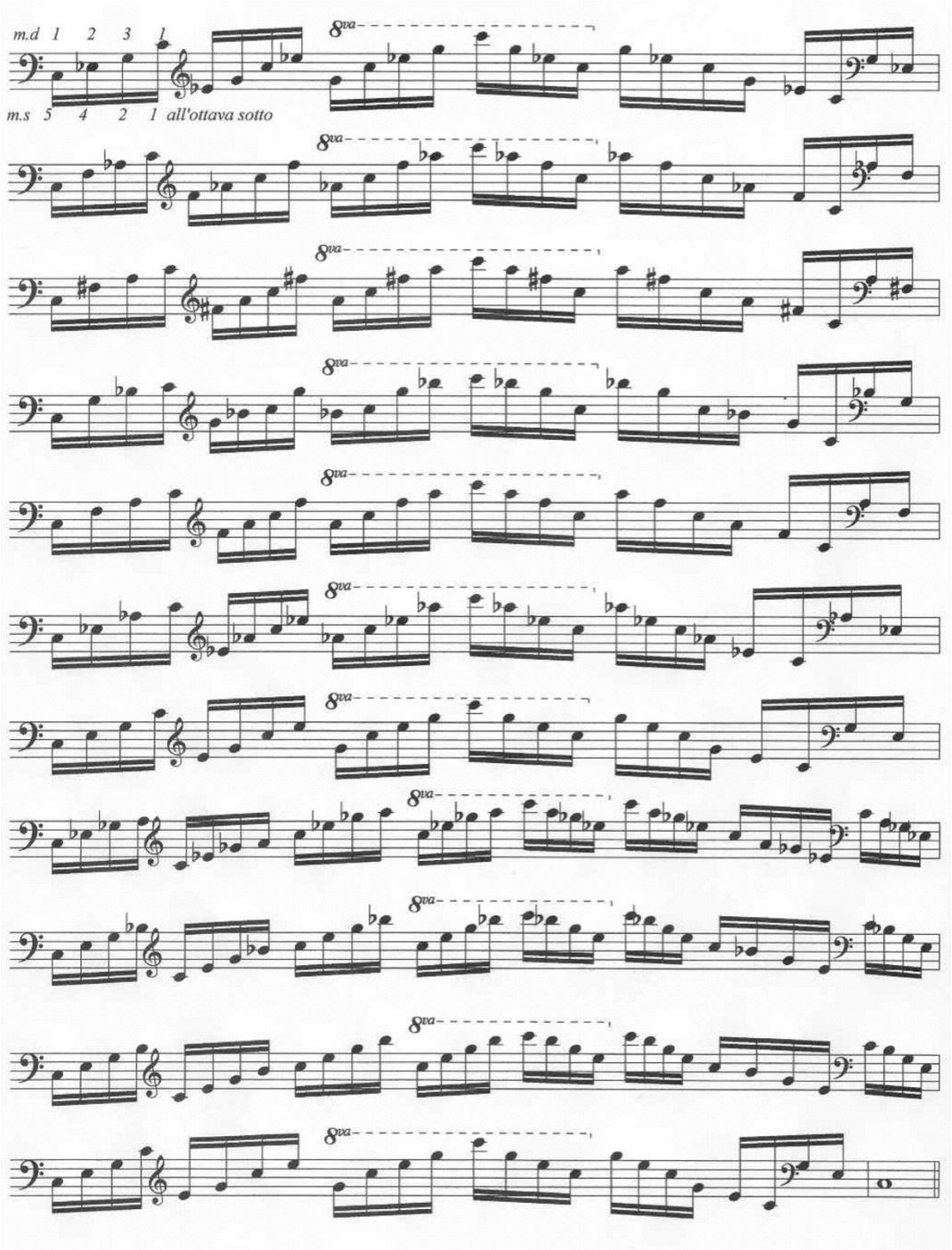
8.2.16 Preparatory Arpeggios Exercise (see Technical Matrix, SVIa)

The thumb passage is also challenging in the execution of arpeggios. They are even more accentuated than in the scales due to the larger distance to be covered during the passage. Vitale followed Cortot's suggestion to immediately anticipate the thumb's passage in the arpeggios as the movement initiated by the thumb would be followed by the raising of the hand and the lateral movement of the hand and forearm. The preliminary thumb passage exercises are as described for the preliminary exercise of the scales. Vitale also suggested Tausig's exercise N.19 as useful preparation.

8.2.17 Arpeggios (see Technical Matrix Table, SVIb)

The sequence of the exercises for the arpeggios is from Beniamino Cesi, integrated with four other groups based on the diminished and augmented seventh. The sequence is to be applied to each note of the chromatic scale, for four octaves. B. Cesi's *arpeggios* sequence (see Figure 37) was considered (Vitale, 1981) useful due to the logical, progressive distancing of the intervals (Ferrari, 2005, p.180). A forearm *caduta* on each starting note of the sequence with a stop on the arrival note for control was recommended, as well the attention to the precise movement of the forearm to ensure note precision. Needless to say, a vigorous key attack does not mean the "high raising of the fingers" (Ferrari, 2005, p. 61), as it may compromise speed and accuracy. Exercises were to be practised in the same way as scales: with the metronome, with rhythmical variations for groups of four notes, and with variation in weight and percussion.

Figure 37: The Arpeggio Sequence



Note. From Ferrari, 2005, p. 121.

8.2.18 Double Note Mechanism and its Difficulties

The double mechanism must be approached only after having mastered the single mechanism's central control, as the double mechanism increases the possibility of erroneous contractions leading to blocking motility. Although the aponeurosis ligament that connects the 3rd, 4th and 5th fingers in the forearm delimit these fingers' independence in the single mechanism, in the double mechanism, its limitations are more important, and training of the percussive action must be done within the physiological limits only.

A number of muscle contraction elements must be controlled and mastered (Vitale, 1981): the shoulder in a state of repose; the use of the weight of the forearm and the hand; a vigorous percussion articulation; and sufficient quality of the articular flexion to enable the keys to be depressed in their entirety and simultaneously to ensure that the resulting sound would not be weak and unequal. Of particular difficulty in the double-third scale is the extension of the 2nd on the 5th in the right hand as it presents itself in the 4th double third (in a C Major scale for example), which needs to be rapid and vigorous (Ferrari, 2005, p. 181).

In the double-sixth scale, the extension of the 3rd finger over the 5th and the consecutive execution of the 1-1 finger, are the main two difficulties (Vitale, 1981). The first is to be resolved as per the difficulties of the double-third scale; the second by ensuring that the thumb is free of unnecessary contractions (Ferrari, 2005, p. 124). The best way to achieve this state is to make sure that the articular flexion contraction of the thumb persists no longer than needed, and that the thumb movement is executed without the curving of the nail phalanx more than its natural state.

8.2.19 Preparatory Double Thirds Exercise (see Technical Matrix Table, SVIIa)

Due to the aponeurosis that connects the 3rd, 4th and 5th fingers in the forearm, the articular flexion of the 3rd finger over the 2/4 double-third in the right hand, and over the 4/2 double-third in the left, runs the risk of diminishing the sonority, resulting int a "blind third" (*la terza cieca*) as Vitale (1981) would call it (Ferrari, 2005, p. 178).

Vitale (1981) suggested practising this particular third by simulating the arrival third (Ferrari, 2005, p. 194); followed by the third actually being played (for example, 4 times simulated, once played, then 3 times simulated, and 1 played; then 2 times simulated then 1 played; then 1 simulated and 1 played).

The preparatory practice by simulation consists of the lateral movement effectuation inclusive of the percussion extension and flexion without the final prehensile articulation that enables the finger to develop the energy to grip the key. This practice aims to control the lateral movement of finger, hand, forearm, speed and distance. The simulation, which in Vitalian speech, is called "with preparation" (*con preparazione*), is a widespread practice useful in and in all displacements of notes that require precision in lateral movements.

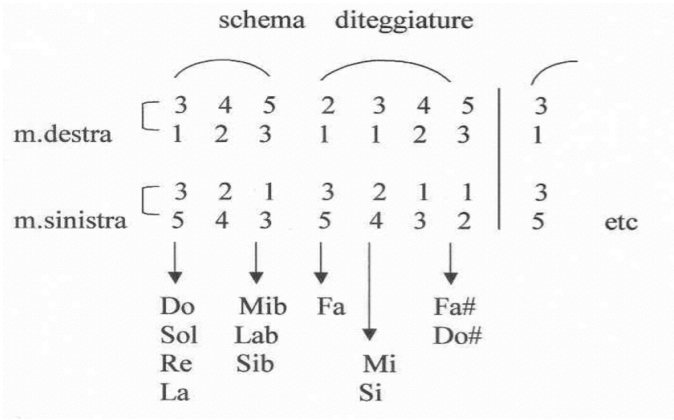
Double thirds are to be executed mostly in the brillante form with vigorous percussive articulation such as when encountered in Chopin's Etude (Opus. 25, No.6) for example. Vitale (1981) saw it as "absurd to use the weight of the forearm" as it would compromise the speed in percussion mechanism (Ferrari, 2005, p. 191). The weight-based thirds are encountered mostly in the polyphonic passages, where the *legato* effect is essential (Ferrari, 2005, p. 56).

8.2.20 Double Thirds Scales (see Technical Matrix Table, SVIIb)

Vitale (1981) suggested that the training of double thirds scales should be carried out with each hand separately in two octaves. In order for scale's difficulties to be mastered gradually, Vitale suggests practising the scale first—ascending left hand, descending right hand, and then the opposite. When confidence has been achieved, then the exercise can be done in four octaves, hands together, with different mechanisms and volume, and with the metronome and rhythmical variations for groups of four notes (Ferrari, 2005, p. 191).

Diverse fingerings are possible; Beniamino Cesi suggests a fingering useful in the polyphonic that ensues a good *legato*, although it is complicated in practice. Nonetheless, when such mechanism passages are required in the repertoire, fingering may change due to ad hoc expression exigencies. As such, Vitale (1981) suggested one fingering as the default fingering (see Figure 38) that works well for all tonalities (Ferrari, 2005, p. 181).

Figure 38: Fingering for Scales in Double Sixths

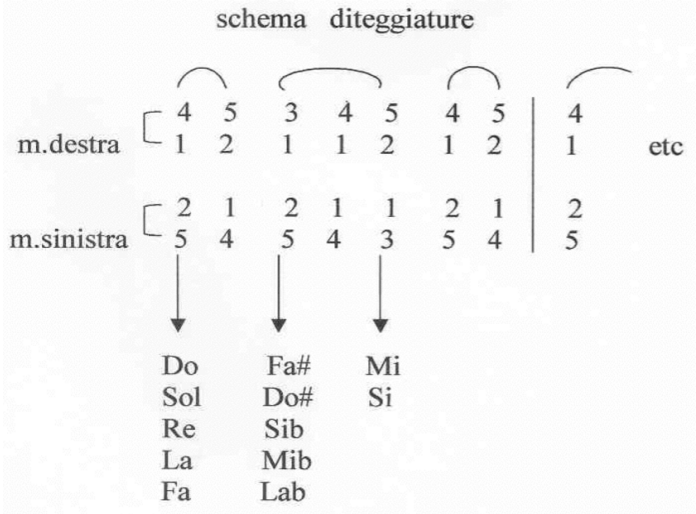


Note. "m. destra": right hand; "*m. sinistra"*; left hand; "*schema*:" schematic; "*diteggiatura"*: fingering (Ferrari, 2005, p. 123).

8.2.21 Double Sixths Scales (see Technical Matrix Table, SVIII)

These scales are to be prepared and executed as per the third double scale. The default fingering is in three groups instead of the two for the thirds. The various tonalities are to start as expressed and the fingering schema (see Figure 39) suggested by Vitale in 1981 (Ferrari, 2005, p. 191).

Figure 39: The Double Thirds Scales Fingering



Note. "*m. destra"*: right hand; "*m. sinistra"*; left hand; "*schema"*: schematic; "*diteggiatura"*: fingering (Ferrari, 2005, p. 125).

8.2.22 Double Note Mechanism Composite technique

The composite technique exercise is a perfecting one. Says Vitale (1980): "If I sustain a note, I sustain it with the weight of the arm [forearm]; If instead, I percuss the note, I cancel the weight of the arm [forearm], and I use only the energy of the flexor" (Ferrari, 2005, p. 185). Held notes must be studied when the two techniques (weight and percussion) have been brought to a high level of control. "I can do the exercise only if the arm is well in a state of repose", Vitale (1980) said while demonstrating the exercise during a seminar (Ferrari, 2005, p. 185). With the held note on the second, third, fourth

and stopping on the fifth, Vitale (1980) explained: “The flexor of the finger [the fifth] is in tension while the flexors of the other fingers serve in developing the energy to percuss the keys, thus two techniques [weight and percussion] combined” (Ferrari, 2005, p. 185).
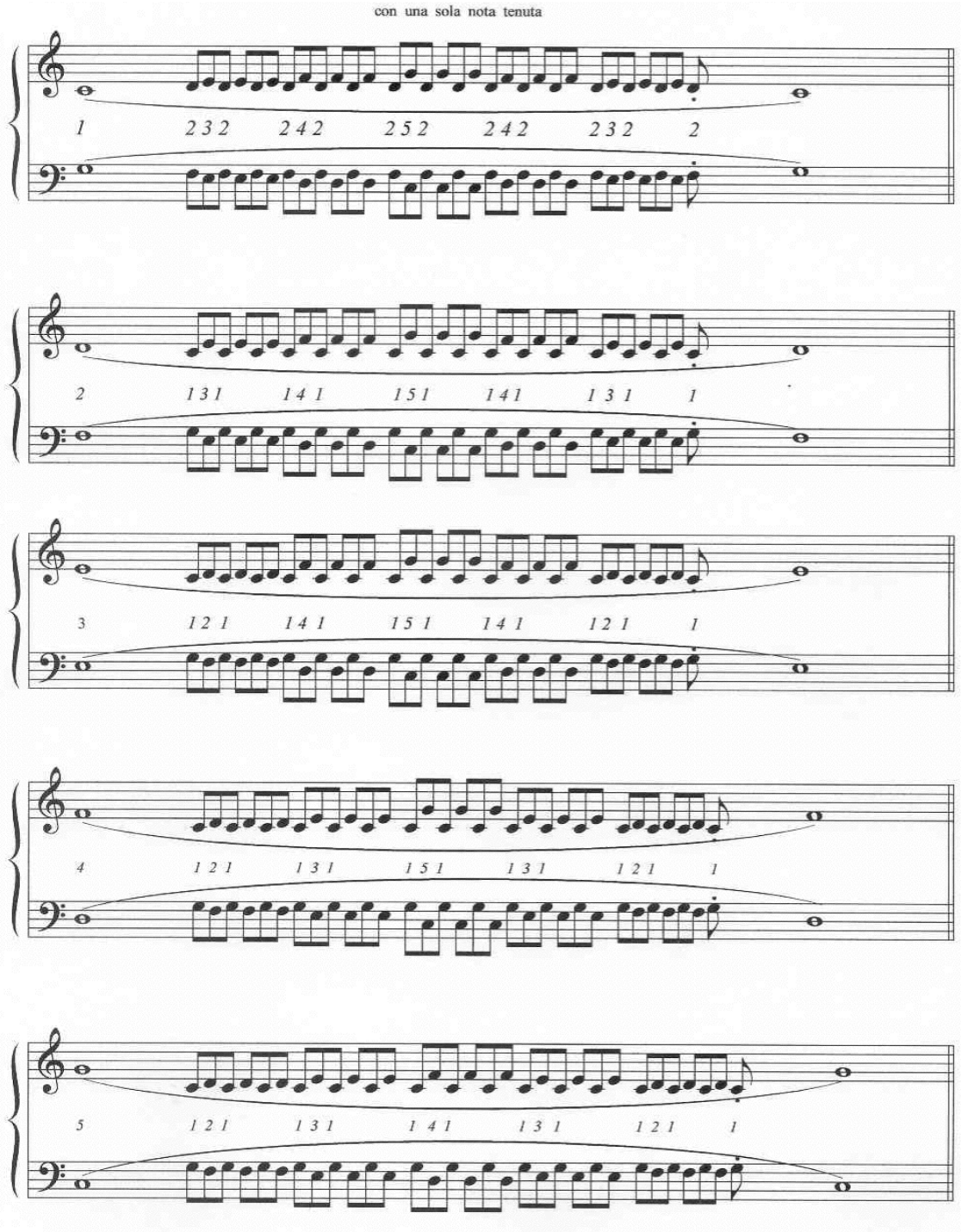
This composite mechanism is the most widely used in the piano repertoire; the quality of execution of the held notes denotes the functionally executive qualities apt for performance. Without control of the contractions inherent in each note’s execution, no “voicing” or colour or “accentuation”, as Vitale called it Valori, 1983a, p. 6), can be guaranteed. And here is the most personal confirmation of ethical practice: if the expression produced is only a guess or a false representation of the intended expression, how can the performer be true to ethics, professionalism, and aesthetics?

8.2.23 Held Notes (see Technical Matrix Table, SIX)

These exercises are based on the five-finger exercise, practised in all tonalities in chromatic succession, on the extension of the first five notes of each tonality. No metronome or rhythmical variations are here necessary. The structure of the exercise is mechanically dualist; the held note is always executed with a *caduta* and prehensile flexion, and this is as long as it is necessary for the control of the contractions (weight release of the specific finger(s) holding the note(s)). All or most of the weight is sustained by the finger holding the note, and the rest of the finger(s) use the percussion mechanism *brillante*. For these fingers to execute the percussion while weight is released on some parts of the hand, it requires awareness of dissociation of contractions (Vitale, 1980 in Ferrari, 2005, p. 192). The exercise is as follows: 1 finger held note and 4 fingers percussion (see Figure 40); then 2 fingers held notes, and 3 fingers percussion
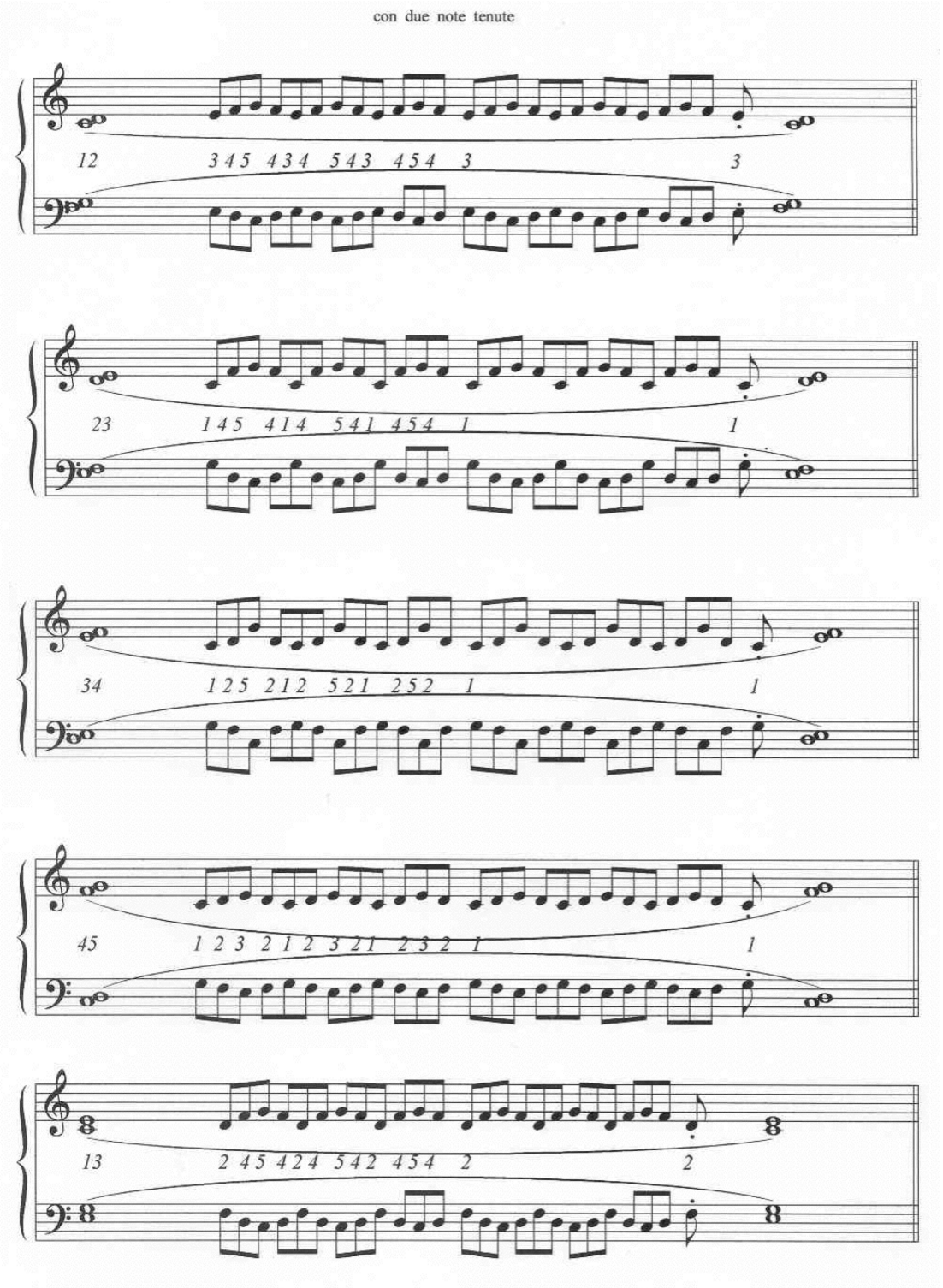
(see Figures 41 and 42); and finally, 3 fingers held notes, and 2 fingers percussion (Figure 43 and 44).

Figure 40: The Held Note Exercises—One Note Held, Four Notes Percussed
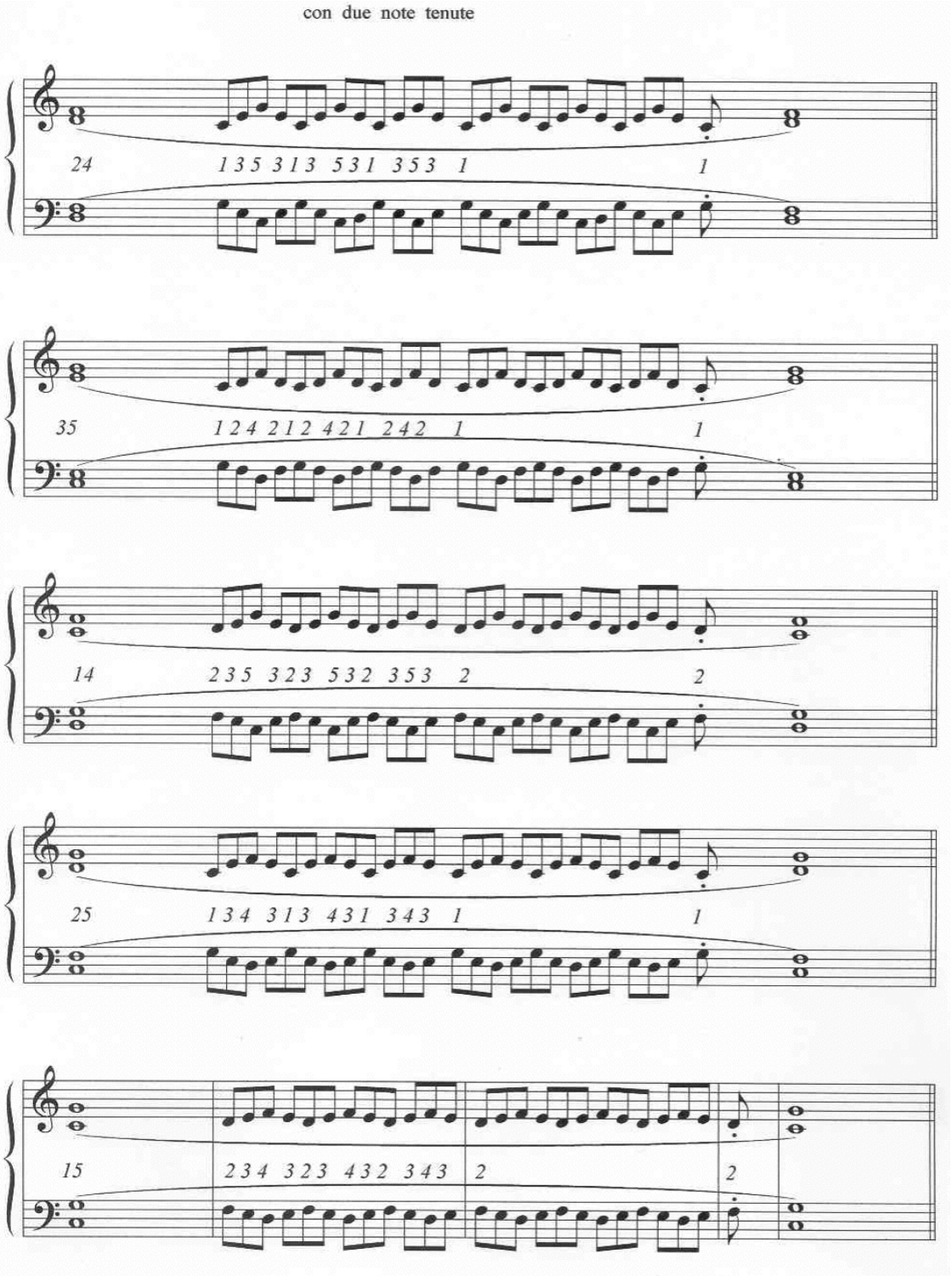


Note. From Ferrari, 2005, p. 126.

Figure 41: The Held Note Exercises—Two Notes Held Three Notes Percussed
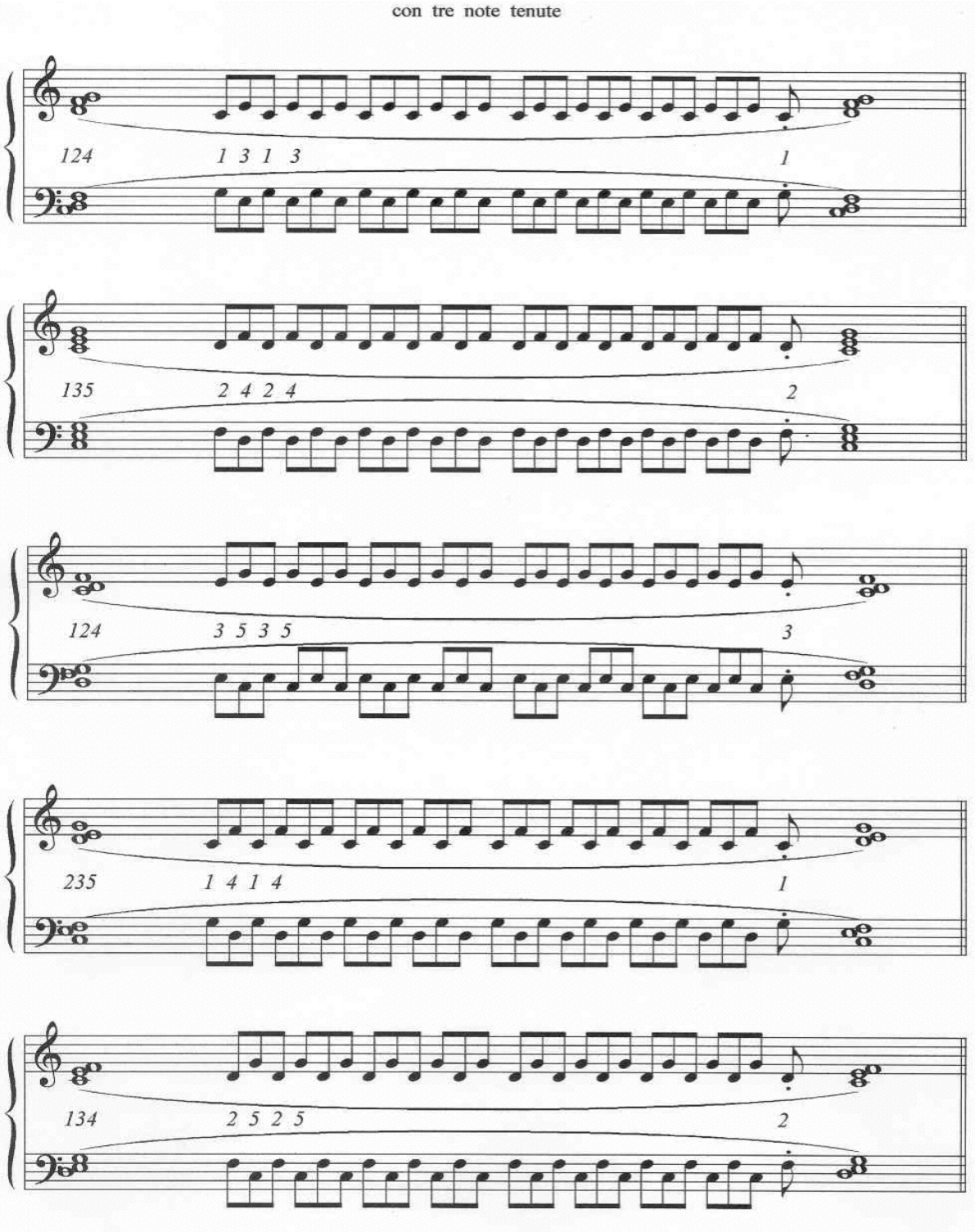


Note. From Ferrari, 2005, p. 128.

Figure 42: Held Notes Exercises—Two Notes Held Three Notes Percussed (continued)
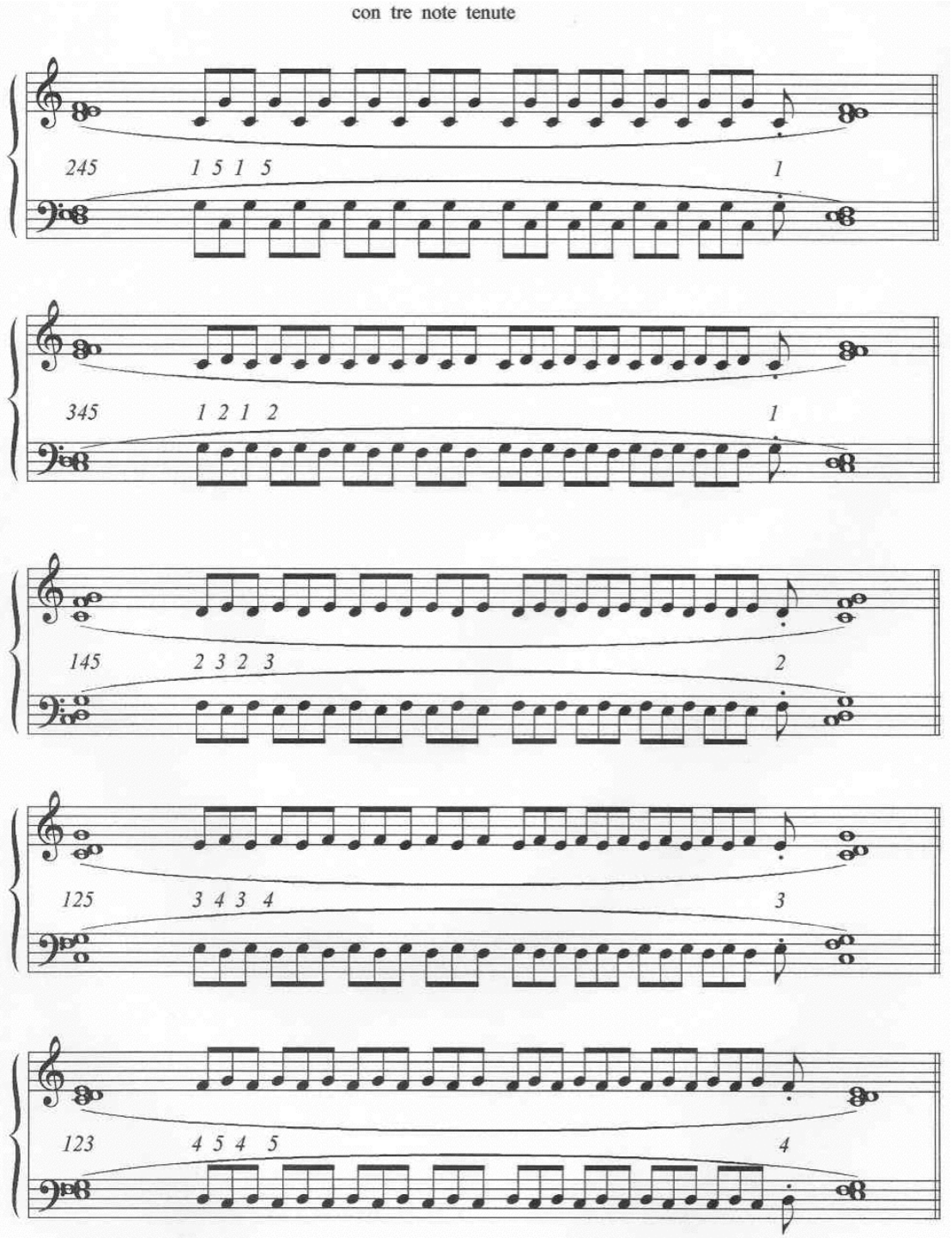


Note. From Ferrari, 2005, p. 129.

Figure 43: Held Notes Exercises—Three Notes Held, Two Percussed



Note. From Ferrari, 2005, p. 131.

Figure 44: Held Notes Exercises—Three Notes Held, Two Percussed (continued)



Note. From Ferrari, 2005, p. 132.

8.2.24 Octaves (see Technical Matrix Table, SX)

The basis for playing octaves is the forearm *caduta* for each octave, regardless of the speed. When executing octaves, it is best to use all the forearm action as *caduta* (*frei-Fall*); when the finger arrives in contact with the key, it does its prehensile action as discussed for the single mechanism notes. When fast octaves are required, there is a more pronounced movement in the wrist area, which is due to the reverberation effect after the key attack.

Although the mechanism to play scales in octaves is "elementary" (Vitale, 1980), it presents insidious challenges (Ferrari, 2005, p. 193). The risk firstly is that the fingers remain in the extension longer than is necessary for the articular prehensile action of the finger the instant the fingers reach the keys. Without a rapid contraction and de-contraction, these antagonistic muscles will act together with subsequent compromising of motility. Secondly, the executing the octaves from the wrist is erroneous as it shifts the control to an uncontrollable area.

The wrist does not have any of its own muscles that may be activated and controlled, and the VVPS therefore considers the playing of octaves from the wrist to be incorrect. The carpal tunnel is a tunnel constituted by fascia of tendons and ligaments and thirteen bones that allow coordination between the metacarpus and the forearm. The movement that may give the illusion of the use of the wrist is due to the articulation of the hand on the forearm. As we cannot articulate the elbow, we cannot articulate the wrist. The wrist was considered by Vitale (1978), as a "passage point, passive, without any autonomy" (Della Torre, 1978, n.p.).

8.2.25 Octave Scales (see Technical Matrix Table, SXa)

The octaves are to be executed in four octaves with the metronome and rhythmical variations for groups of four notes, in all 24 tonalities as per single mechanism scales. As Vitale (1981) suggests, the execution of the octave scales in succession is rendered possible with the integration of modulation formulae between each tonality (for example, in passing from C Major to C# Major (C-C-B-D-C#) (Ferrari, 2005, p. 193). The quantity of weight/suspension of weight depends on the tempo and volume of sound. As the forearm *caduta* is the basis of octave execution, the preparation exercise consists of repeating each octave of the scale by *caduta*: 4 times, then 3, then 2, then 1. It is essential that the control that the octaves are executed with weight and not pressure; this is difficult says Vitale (1981), as the "passing from weight to pressure may happen quickly" (Ferrari, 2005, p. 182).

8.2.26 Octave Arpeggios (see Technical Matrix Table, SXb)

The practise of arpeggios in octaves is as per single mechanism arpeggios formulae with the mechanism practice of scales in octaves. Because of the distance between intervals, when needed, the simulated octave preparation may be of use.

8.2.27 Octaves Chromatic Scales and Leaps (see Technical Matrix Table, SXc)

The chromatic octave scale is to be executed in chromatic scale succession for four octaves; it does not present any other difficulties than those discussed above. Octave leaps from one register to another may be practised as above with simulation of the arrival octave when needed. During the simulation of arrival practice, the use of metronome or diverse speeds is superfluous, as the preparation must always be as fast as

possible. Only precision in lateral movement and coordination of the articular flexion is here exercised.

8.2.28 Daily Technical Study and Exercises

Vitale suggested a diet of daily exercises for the development of technique. Vitale (1980) suggested the order of exercises and studies to be practiced everyday—and preferably in the morning—is as follows (Ferrari, 2005, p. 193):

- First of all, a slow scale with forearm weight—only weight technique without percussive technique—followed by the four-finger and the five-finger exercise and trills.
- Scales with various metronome tempos: fundamental metronome velocities are 100, 120, and 144 with a robust percussive key attack, as in the *brillante* technique; then 160, 176 with forearm suspension and percussive mechanism.
- The Arpeggios (at least six) and the Tausig's exercise No.19.
- After a break, the double mechanism must be studied. Double thirds scales are mandatory; double sixths only if needed for exams, as not all physiological structures can sustain a prolonged practise.
- Held notes
- Some octave scales, at least in six or seven tonalities.
- A few octave arpeggios
- Every day three or four studies from the following selection: from Clementi's *Gradus ad Parnassum* 100 Studies: No. 16, No. 17 (these two exercises to be practised with the more modern fingering as

> exemplified by Vitale in the booklet annexed to the LP album), No. 9 for the practice of scales and arpeggios and N. 65; from a selection of Czerny op 740 studies: No.2 for the arpeggios, No. 3 for the scales and agility, No. 17 for the scales. If practised daily and correctly, this exercised will ensure that the hand will not yield when needed.

As Vitale states in the introduction to Clementi's *Gradus ad Parnassum* album, these studies are "technique application", and the technique each study requires must be practised in order to achieve "the sound [production] technique" (Vitale, 1979, p. 3).

8.3 VITALIAN TEACHERS' VIEWS

In this section, material from the interviews and participant observation has been examined. The key elements sought were the commonalities and differences of the VVPS. Elements that are of interest within the four areas of the model discussed are combined due to the intrinsic nature of practices, and the application of the VVPS beliefs, principles, and values. To each recount, minimal commentary intervention was added for the purposed of explaining some concepts where needed. The aim was to guide the reader without detracting from the freshness of expression. Nonetheless, due to the processes of transcription and translation, some of the immediacies of speech may have been lost.

8.3.1 Campanella and Di Benedetto—Neoclassical cypher: no brushing of the note, no dusting of the keys

Michele Campanella is a pianist of the second generation of Vitalian students, Renato Di Benedetto of the first (Campanella and Di Benedetto, 2006)—categories

perceived widely in the Vitalian circle. Vitale also had a number of previous students, although the generational classification only starts in Naples. Campanella, as discussed in the previous chapters, has had and continues to have, an important concert career. Di Benedetto is an eminent Italian historian musicologist. He has written the introduction to the VVPS albums, dense with manifesto-like concepts. Campanella and Di Benedetto were interviewed together, in Naples, in 2006. This interview's to-the-point feel is due to both being aware of my previous knowledge of the VPPS and the anatomy of the hand.

8.3.1.1 Common Characteristics of the VVPS—Above all the Music

The common basis of the VVPS, says Campanella, is "the structuring of the hand position, awareness and mastery of the simple and composite techniques, and the study of how to adjust the technique for the requirements of the musical work" (para. 2). Di Benedetto adds that the "musical piece's intelligence" determines the approach, understood in its dual perspective of technique and interpretation (para. 2). Campanella explains that the works intelligence is given through the agogic and the equilibrium of the piece. Furthermore, "the way the interpreter reads this without altering this [the piece's intelligence] is personal" (para. 2). The reading of the text, says Di Benedetto, may even acquire a new musical meaning as long as is "correct" (para. 8).

Campanella (2006) emphasises that practising the exercises or pieces "without a vision is useless" (para. 5). During the practice of exercises, the aim is to achieve the right sonority with the specific technique at hand. Similarly, when practising pieces, achieving the musical meaning through the sound produced is the aim. In turn, without the proper fundamental preparation of technique, the application to music "serves no purpose" says Campanella, confirming the tight connection between technique and

interpretation (Campanella and Di Benedetto, 2006, para. 5). From a broader perspective, it is also clear that the VVPS system as a whole is complex and sophisticated, and a superficial understanding or application cannot be contemplated. Of course, by instinct, some performers develop the apt contractions for the apt sonorities (Vitale, 1980 in Ferrari, 2005, p. 188), but a school to be called so must be able to repeat the success with a multitude of students (Di Benedetto, 1974).

8.3.1.2 The Neoclassical Cipher—No, to Pressure, Clear Sonority and Rhythmical Emphasis

Interpretation of a musical work is the aim of all technical work. The particular Vitalian trademark sound, which is to be produced with weight instead of pressure, is based on an aesthetical cipher of Neoclassical imprint, in Campanella's (2006) opinion (para. 4). It is an imprint deriving from the ethos of classical music (intended by as the music composed from the baroque period to the end of tonality) (Campanella, 2004a, p. x). The classical realisation did not prescribe aggressive or rigid sonorities such as the customary execution of *ff* that could require the use of pressure instead of weight.

Due to Vitale's philosophy on the simultaneity of apt sonority and apt technique, he understood pressure as the product of 'cold' muscles. Even the use of a *crescendo* as an effect had to be meditated on, to be confident that it was not the result of unfiltered emotions, which could lead to the use of pressure. It may be understood that pressure on the keys is the result of pushed force (*a spinta*) on the keys deriving from the action of both flexors and extensors within the forearm and arm used together. The result is a cold and “squashed” sound(*schiacciato*) rather than a “leaning” sound (*appogiato*), that is round and rich of harmonics. Such a sound is produced from weight released on the key with the finger with prehensile flexion—a grasping of the key that allows for the

release of weight without the pushing effect. The main difference is a "leaning" of the weight instead of pushing by force.

Campanella (2006) says that the Neoclassical cipher (emphasis on the rhythm determining a clear and sharp sonority, often seen as a Cannovian sonority), combined with "Arturo Toscanini's lesson" (adherence to the musical text), places the musical text on a pedestal and is required to be served *in primis* (para. 4). The VVPS formed during the 1950s, says Campanella, when the aesthetical criterion was "different from that of the present time [2006], which is all about furor" (para. 7). "Back then, each note had to be played in its right place with the right sound in the right hierarchy–no brushing of the note, no dusting off the keys" (para. 7). The music had to be crisp, Vitale would say: "do not wrinkle the music". The "clean reading" of the text became the norm of VVPS.

Campanella (2006) says that the clear sonority comes from the rhythmical emphasis (para. 3). The rhythm is the element that drives the direction of the music; without an emphasis on the rhythm, the phrases cannot be shaped, thus the prominent role given to the apt accentuations. The flow of the piece must be natural, like breathing, and should be based on the natural rhythmical pulse—bringing in the discourse the implicit *L'Art du Chant*, the Thalbegian lesson with its emphasis of the vocal understanding in piano playing. Campanella adds, that the *rubato* should be an equilibrated give and take over the determined rhythm of the piece, "not a licence for a display of personal furor" (para. 6).

The reading of the text, says Di Benedetto (2006), in substance must be understood within the context of its creation. Vitale identified what he saw as good or bad taste in music expression, says Di Benedetto, which he saw as the result of cultural discourse. Vitale was a "cultural maestro" and developed his teaching gradually (para. 8).

In the 1930s and 1940s, Di Benedetto says that Vitale seemed more open. Liszt became part of the teaching curriculum during the 1950s and 1960s (para. 10). Di Benedetto studied the Liszt Sonata in class with Vitale at the age of 18 and reflected not only on the rationality of the teaching received but how the piece itself is useful for pianistic text and practice analysis. Campanella adds that Liszt's *Mephisto Waltz* is also a piece that can be rationalised in practice through a lengthy technical pondering. Liszt can be understood through his profound pianism that goes further than mere exhibitionism. Liszt's music contains the elements that than instigated the fracture with classicism and the development of Wagnerism (para. 10). It may be suggested that Clementi's and Liszt's music contain the seeds of epochal musical changes. Pondering their works allows for an equilibrated interpretation for the pianistic repertoire at large. As such these correspond to foundational lessons in piano playing, as VVPS demonstrated.

8.3.2 Laura De Fusco—In Search of Perfection (the Beautiful and Right Sound)

Laura De Fusco, a student of the second generation of Vitalians, is a musician whose piano playing has been highly regarded for over half a century. Her teaching was observed in 2009 in Naples at the Conservatorium (2009a) as well as the Vitale Academy in Naples (2009b).

De Fusco considers that there are two interlinked elements that the Vitalians have in common. Firstly, the search for the right sound, the beautiful sound: *la bellezza del souno*. Secondly, the search for finding the right technique to express it. "Maybe with different systems, but the result is the same," adds De Fusco (2009a, para.3). The fundamental Vitalian element that can be derived from this succinct statement is the

awareness inherent in the orientation of ethical, aesthetical and professional aims. Such awareness is apparent in all the knowledge transmission here observed.

8.3.2.1 Vitalian Imprint and Attitude—Atteggiamento

De Fusco also reflected on the teaching system and expressed her view that apart from the few elements common to all Vitalian piano teaching —the imprint—the rest is necessarily different. Each student requires a different approach as each student is different. "The [Vitale] method exists and is needed, says De Fusco, but he [Vitale] was different with each one of us in the approach" (De Fusco, 2009a, para. 2). Although the teaching tailored for each student is necessarily diverse, De Fusco reflects that if the student does not play like the teacher, what sort of teaching is it? "A student that is mine must play as I play, at least with the same attitude (*atteggiamento*)" (De Fusco 2000b, para.10).

Attitude is intended here as the overarching principal of the Vincenzo Vitale Piano School from ethics to phrase analysis and the two fundamental techniques. She adds that this type of teaching is challenging, and it can only be fully implemented with a small number of students. She remembers that Vitale did teach a great deal to the concert pianist students, and the difference in teaching was substantial. Furthermore, to be able to assimilate this Vitalian attitude, a student must approach their work with the right spirit and volition. An individual can only call themselves a student of Vitale if they truly devoted themselves to the work, not if they "just did a little course," says De Fusco. These "not true" students of Vitale, and these" seem to be thousands", have damaged the school because they have developed the teaching contrary to Vitale's aims (De Fusco, 2009b, para. 2).

8.3.2.2 Apt Choice of Mechanism—The Position and Fingers Above All

The search for the right sound is exemplified by the apt choice of mechanism (*giusto atteggiamento tecnico*), coinciding with the apt musical choice, and the choice of sound/technique/contractions/text in their ad hoc execution. This was observed to be the focus during the lessons of De Fusco.

The following transcription of a fragment of De Fusco's lesson elucidates some differences between the theoretical discourse and its interpretation and immediate application in practice. It reflects how some terms, such as pressure, may be misunderstood if not explained in the context of the knowledge system that underpins them. De Fusco's use of the term 'pressure,' for example, seems more practical then theoretically correct. She seems to refer to 'pressure' as the force depressing the key, not in the muscle-specific sense of pressure deriving from antagonistic muscles in the forearm used concomitantly with energy pushed towards the keys. "Articulation" too, as will be discussed later in this section, is a term which De Fusco uses in the practical sense to refer to the *brillante* percussive mechanism, more than just the physiological sense, where there is no playing at all without some articulation. As a whole, this fragment is also useful in providing an example of a typical Vitalian lesson where the teacher guides the student with concise suggestions during execution. Of note is that the musical solutions, through its phrasing, are guided through technical indications.

> [De Fusco indicates] shade (*sfuma*) the sound by lightening (*alleggerendo*) the pressure of the finger … [and immediately after] first of all the beauty of the sound, continuity, render it expressive, lean a bit more [the finger to the key], as this is *brillante*, articulate closer to the keys (*da vicino*); as [the technique at hand] is *brillante*, a minimum spring (*scatto*) [prensile action of the third phalanx] exists but minimal articulation … always give expressional value …

> [the piece] must be luminous, expressive and, in the same time *legato* … the thumb, you know, must we play as little as possible, it is a difficult finger, play it close to the keys otherwise, you will give an accent that it is not written … do not raise the thumb … the fingers [must play] present, must be equal (De Fusco, 2009a, para. 1).

On the importance of the position at the piano, the fingers and dominion of the keyboard, De Fusco (2009a) considers that one must learn to master the fingers because, "most of the repertoire (80-90%)", can be executed with the force of the finger alone. The weight is instead useful in the *legato*, where it is distributed to the whole hand, or passes from one finger to the next. To depress a key with the only force of the finger requires awareness, she says. The arm's force is an "optional," she says, that in the apt moment can add consistency to the sound, but "the fingers should give that sonority also without the arm, in fact "the shoulder must not move". To develop the motility and the force of the fingers, she explains, suspension of the weight is necessary, and this can only occur when "the position at the piano is correct" (para. 4).

De Fusco here describes the perception of highly trained pianistics. When the contractions of the tendon flexors of the fingers together with the lumbricals are very responsive. In these conditions, the need for extra weight of the forearm beyond the actual weight of the fingers and that hand, is "optional" as De Fusco expressed it, for expressive purposes. Simultaneously, because the majority of the active contractions are at the level of the fingers, the perception of stillness is strong.

De Fusco (2009a) remarks that other pianists from some schools seem to move the upper body a great deal during playing, which is different to the Vitalians who do not need to do this. She observes that within the Vitalian circle, the arms move rapidly at the level of the keys by lightening the arm (suspension) with the hand ready to lean on the keys. She believes that this is fundamental in playing; it is the finger that "acts as

a spring, and the arm follows" (para. 5). Furthermore, the finger must first have the initiative to arrive at the next note wherever it may be on the keyboard, with the fingers that have the dominion over the territory of the keys leading the lateral movement of the hand and arm.

8.3.2.3 Close to the Keys and the Sense of Dominion

The closeness of the hand and fingers to the keys (*da vicino*), is important as it favours attack control. During the performance, the pianist is taken by the "musical flow (*il fatto musicale*)", and does not focus on the technical control, but this closeness to the keys does, to the spectator, gives a sense of mastery of the piece's technical difficulties (De Fusco, 2009a, para. 2).

This specific closeness is exemplified from the first exercises, the *caduta* and prehensile articulation. Speaking from experience, De Fusco (2009b) says that the way she explains it practically to the students, works: "I tell them 'go down' [*caduta* then the finger hanging on the key by the third phalanx], then flexion, flex the finger [prensile articulation] and go a bit ahead [with the hand over the finger] arriving at the natural position" (para. 8). This exercise is crucial as it allows for understanding through awareness of the release of all the weight on one finger. To follow with the *brillante* mechanism, De Fusco (2009b) says: "first of all with my students I do the percussion with weight, and then through increasing the speed [the percussion through augmentation of tempo] the suspension comes by itself (…) in this way the *brillante* [mechanical attitude] remains, thus the sound [attitude] does not change" (para. 8). The *brillante* mechanism attitude cannot become *cantabile*, De Fusco (2009b) goes on to

say, as the *cantabile* lacks the spring of the prehensility, the spring that is useful in lateral movements. The *cantabile*, she adds,

> is difficult because first, one must gain finger independence; thus, this mechanism is to be approached only after the students control the *brillante*; otherwise, the students will never get it. If I do the minimum articulation, there is no more *cantabile*, at least in the classical *cantabile*" (De Fusco, 2009b, p. 9).

8.3.2.4 Arpeggios, Thumb, Chords—Regulated Contractions and Pedalling

The execution of arpeggios requires attention to fundamental movements; "[it] is not a difficult technical form," states De Fusco (2009b), if the approach to the key is precise. The imprecision in the lateral movements will result in the notes being imprecise or "dirty" (*sporcare le note*) (para. 4). Thus, the movements must be mechanised, explains De Fusco, through being aware of the distance, preparing the displacement, and maintain awareness in the spring and force release on each finger until they become "natural.' When it is done correctly, "the wrist must not be seen [moving in vertically]" (para. 4), an important visual control to consider during practise.

With regard to the thumb use in general, De Fusco (2009b) suggests that the "less it is used in playing the better", as its weight is harder to regulate, and an extra accentuation may unintentionally happen and compromise the continuity of the phrase (para. 1). Instead, in the arpeggios, it is better to arrive at the next note with the finger together with the thumb, and the hand will follow; although as a rule, its action must not impede the actions of the other fingers [its passage and its articular flexion can contract the interossei palmar muscles as this, in turn, will compromise the motility of the fingers] (De Fusco 2009b, para. 6).

With regards to the type of contractions expected in the palm during chord execution, De Fusco (2009a) considers that "it is not possible to play with the palm completely free when executing chords of three or four sounds" (para. 14). The contraction and de-contraction must be regulated as not impeding the execution of the next chord; more specifically, it is essential to de-contract the palmar interossei during the fingers' passage to the next chord.

Pedalling, says De Fusco (2009a), was a practice that Vitale was very attentive to, for example, "light pedal touches gives the sound a veiled effect–the pedal changes the sound" (para. 15). It is a resource to regulate, we may conclude.

Overall, some verbal inconsistencies regarding the weight of the forearm, the arm, and the role of the finger action were observed during the lessons. Inconsistencies occurred as a result of the practical use of terms instead of the use of physiological terminology. Such inconsistencies disappeared as soon as De Fusco exemplified the concepts at the piano. The students knew how to interpret these verbal suggestions into the correct contractions, as was demonstrated from the gestures and sounds produced.

Furthermore, those elements comprising Vitalianisms, which De Fusco expressed, are the synthesis of piano playing as per the Vitalian dictates as a whole from ethics to technique. Communication adjustments were necessarily needed in knowledge transmission, but the aims, scope, and processes observed in De Fusco's teaching were within reach of the founder. The elements were observed in terms of sound, technique and text interpretation, and De Fusco had mastery and experience in expressing these verbally; the control gestures of the contractions were common amongst the Vitalian students. The differences noted did not reflect the integrity of the teaching system itself, but rather variations in as the type of students being reached (for example a future concert pianist, or a piano teacher for secondary school), the type of performance being

prepared for (for example, an exam). Furthermore, highest level of pianism across all students playing and rare state of relaxed enthusiasm in the classroom was observed.

8.3.3 Bruno Canino, Rationality and Endurance—"Playing Piano is a Sort of Engineering"

Bruno Canino (2009) is a Vitalian of the first generation. He is a rounded musician, famous for his intensive career in chamber music. The interview was held at his residence in Milan.

"Technique must not be a punishment; it is a necessity," says Canino (para.1). Canino is convinced that a pianist must strive for virtues such as patience and continuity, which are the result of "resilience" (para.1). One must be able to concentrate for long periods, be capable of enduring shock, not be too excited in hard mental passages, or too relaxed in easy ones. It almost seems like "a type of engineering to play piano" (para.1).

Rationality is the quality that most succinctly encapsulated the Vitalian image. "More than just technique", says Canino (2009), rationality is manifested in the structural view on musical interpretation; this is rationality translated in pianistic practices (para. 3). Today, says Canino, "this means being out of fashion". To confess, adds Canino, "being rational is seen as a great handicap" (para. 4).

Furthermore, Canino states that "great technical ability in exercise, without being able to produce a page of Mozart is useless." The practice of technique can become a "schizophrenic fetish" (para. 13). Canino explains:

> Performers who state they cannot play without an hour of technique a day are very worrying. (...) The technique must serve Art; otherwise, it is useless (para. 13) ...I suggest doing the exercises, as it is important but with a grain of salt

> (para. 13). The Vitalian rhythmical variations are useful when used with intelligence. Those of Cortot are a folly (para. 17).

8.3.3.1 Knowledge Transmission

Although Canino studied with Vitale as a child in Naples before moving to Milan, at the end of WW2, he assimilated the Vitalian concepts, then lost part of them, and then regained them by following the examples of colleagues who were studying with Vitale. “The articulation technique was not practised then, and it came later”, says Canino (2009, para. 5). “Vitale later said that the repertoire is formed of 70% percussion actions. In my times, the teaching was about playing with weight —"down the arm, down the shoulders”—the transmission of weight, and the analysis of the problematic passages; rhythmical variations, the technical formulas for preparation, and above all, the musical discourse” (para.5). “An aristocratic musical sense, non-sentimental, rational. Vitale succeeded in transmitting this, and Carlo Bruno agrees, too”, says Canino, “by example, physically. Vitale’s students would try to do the same things, but the result was different”. Thus, says Canino,

> the capacity of a great teacher is to not only say something [suggestions] but the capacity to get the students to do them; and he could do that. He could modify the [pedagogical] thought in relation to the human and physical material he had in front of him (para. 5).

When asked about Vitale’s influence in the pianistic filed, Canino (2009) replied:

> Vitale was influential to all whom he met but this is not enough; he did not teach enough international students. Then there were students that after two years of study with him changed teachers and became unfaithful to him to gain the favours of the new one. Certainly, if he would have written the method, it would have been different. His text would not have been superficial but concise (para. 17).

8.3.3.2 Articulation and closeness to the key (da vicino)

"When I play a Mozart passage [says Canino (2009)] the first time I do not articulate, the repetition will be played with a little movement in the fingers. Instead, if I play Schubert, I do not articulate" (para. 8). Canino (2009) refers to the percussive action as articulation. He defines "articulation" as characterised by "the launch of the finger [more or less high extension of the finger then the articular flexion], when the finger does not play from the key" [not closeness to the keys], and when there is a visible articulation "when the finger is raised before the launch" (para. 6). This is

This type of articulation he uses for approximately "5% of the repertoire" (para. 5), the rest is "from the key (*dal tasto*)". Canino says that it is possible to play articulated and heavy (*pesante*), but from the key (para. 6). In substance, Canino (2009) says he plays close to the keys (*da vicino*), and "pulls (*tiro*)" with the finger (para. 8); in other words, he describes the prehensile articular flexion, which is the third phase of the act of prehensility. This type of mechanism allows for a "diverse speed in key attack", says Canino, "the volume would be given by more luminosity when the key attack is faster and more *cantabile* when it is slower" (para. 6). In view of thumb use, Canino says that he prepares the thumb during the thumb passages as soon as possible: "as long as the hand does not need to open, the thumb commences the movement, without any jumps of the hand. Importantly, the passage will be successful if the finger playing before has good contact with the key" (para. 15.)

When the key attack is slower, Canino (2009) adds, "one must compensate with something, that could be the weight" (para. 6). Canino remembers that years later after his apprenticeship, he observed that Vitalians "after playing by pushing (*la spinta*), they would follow [the depression of the key] with a quick movement for the successive release. "When I was a student, this was not done." Canino adds, "after the depression

of the key, the following gesture would not occur if the *caduta* is done from above. [The movement can] only be done from close to the keys—and this is how I teach it to my students [to do it]" (para. 6).

Presumably, Canino (2009) teaches the prehensile articulation to the students by effectuating the prehensile flexion without weight, "till the tip of the finger goes numb, then release" (para. 9). These instructions may indicate a practice where a certain rigidity in hand is necessary. In fact, Canino sees the Vitalian mode of playing similar to Scaramuzza's. An interesting remark should be investigated further, as Scaramuzza predicated the "armed hand" (*mano armata*), while Vitale the "boneless hand" (*mano dissossata*), positions that could be seen as theoretical opposites. However, if one observes the leaning on the keys (*appoggio),* Canino schematically says that Vitale's modality was in playing with weight, in contrast to the Russian school that plays through pushing (*di spinta*) (para. 7). Most schools, says Canino, "discuss the weight of the arm, although the weight of the forearm is most often sufficient. Generally, someone who is positioned low at the piano uses the weight of the forearm" (para. 15).

8.3.3.3 Confronting a new musical text—Fashions and Traditions

Canino emphasises the need to firstly get to know a new musical piece; a pianist should not listen to any recordings—a "blackout of all recordings of the piece" (para. 10) before commencing this process.

> One must try to respect the musical signs, a *forte* is a *forte*; then slowly, one explores the text to see how this text lives. Then one starts to look at the mechanical difficulties; these get these isolated, and then also the technical behaviours are catalogued; simultaneously and successively, the memorising work takes place (para. 10).

Canino calls the *penetration* of the work, through numerous readings, the "grinding" (*il macinamento)*. He sees respect for the text as dogma. The text contains the notes, the tradition and the "DNA" of the first Masters, says Canino (2009, para. 11). He adds,

> one cannot negate any of these. Then there is an adjustment of one's own psycho-physiological state to one's sentiments. And of course, there are the fashions. Times when all playing is done faster, or slower; gesticulating with the hands as bells; with more or less pedal. All of these create instability in the way all performers play. One can play in a certain way until he gets bored, then he changes, but the spectators cannot recognise the player, and destabilisation follows. Gesticulations, in particular, serve the show. It is essential to learn to play without these (para. 11).

Most importantly, adds Canino,

> one has to be a serious person, a professional (para. 12). In piano playing as a whole, there is a certain syncretism: first the French, then the German, the South American, etc. There is now the international mode of playing where each school takes elements from the other and also excludes some (para.14). Vitale today would be judged as out of fashion (para.16). The fidelity of the text is now directed by the baroque specialists (para. 11).

Although the important discrepancies in regards the terminology in discussing Vitalian technical principles, the Vitalian approach to the musical work interpretation was confirmed. It would certainly be of interest to observe Canino's lessons to see how the Vitalian principles are thought beyond the theoretical discrepancies expressed.

8.3.4 Monica Leone—The ear as much as the finger

Monica Leone (2009), studied with Massimo Bertucci. Monica Leone's teaching of the piano technique was observed through participant observation at the Vitale Academy in Naples, where students were participating in perfecting courses. The

lessons observed were focused on technique and were particularly heavy in content. due to the lessons only being undertaken sporadically. Eagerness to teach as much as possible in a short amount of time, coupled with the natural difficulty with which students could absorb the information, resulted in much frustration on both sides to surface.

Leone's teaching is Vitale orthodox in the use of fundamental vocabulary, exercises, and expected results, although her use of physiological terminology and definitions was approximate. During the lessons she required "force" in the finger's last phalanx (para. 1) and paid attention to the circular action of the fingers' articulation during scale execution (para. 6). The axis of the hand with its weight (para. 6), the command of the lateral movements of the forearm in execution (para.1), and accentuations (para. 7), were all attentively sought.

Requesting for "force" in the last phalanx (para. 4) is not dissimilar to requesting a specific *a priori* position. Force or strength is manifested on the key due to a series of apt contractions, particularly within the last phalanxes. This type of direction could seem contradictory to the Vitalian principles if extrapolated from the practise context. Moreover, requesting "force" can result in a pressure touch as this is generally instinctual. Leone (2009) suggested cues which could be helpful for students in learning how to judge the quality of articular flexion and the sound effect, such as "the [articular flexion] of the 4th [finger] was lazy because the previous one was weak" (para. 2).

Of extreme interest was observing how Leone shared with the student her mental imaging in finger movement as "geometrical" (para. 5). The guidance towards what to listen for during practice was expressed as "... through technique, you teach your brain to command and control the ear on the hand ..." (para. 2). This seems to

indicate Leone having focused her transmission of Vitalian principles by converging on the ear and the finger.

8.3.5 Aldo Tramma—The VVPS and the Art of Archery

Aldo Tramma, Vitale's second-generation student, was trained together with Campanella, De Fusco and Muti. His attention on the student's wellbeing has resulted in him experiment with several relaxation and awareness techniques that he successfully integrates in his Vitalian line of teaching. Tramma's teaching of the piano technique and repertoire was observed through participant observation at the Santa Cecilia Conservatorium in Rome.

8.3.5.1 Brugnoli four-finger exercise revisited

Aldo Tramma (2009), with his students, adopts a different criterion in technical work though exercises than the usual Technical Matrix. Firstly, during the lesson, every 10 or 15 minutes, he stopped the student and on a four-notes chord chosen on the spot from the repertoire. Based on the four notes of the chosen chord, Tramma would then require the student to complete all possible sequence of notes configurations in single and double mechanism. The exercise is executed for the duration of a few minutes using an accentuation structure as per Brugnoli's four-finger exercise. He considers that by practising the technique on any note structure, one can find "all exercises contained, which could be even more than present in literature" (para. 21) This exercising technique on passages from the repertoire seems more similar to Cortot's dictates then Vitale's.

Secondly, Tramma uses the Brugnoli's four-finger exercise based on the 1-3-2-4 or 2-4-3-5 sequences and adds a further three sequences: 1-3-2-5, 1-4-2-5, 1-4-3-5. Tramma questions the claim of the VVPS that the four-finger exercise in two sequences comprises all possible combinations necessary for fundamental training. Adding extra fingering sequences might certainly increase the probability of sound formulae formations, but it does not seem to bring substantial benefice to the training of fundamentals of technique. The training with extra sequences might serve an ad doc technical problem. If these were to be introduced as part of the Technical Matrix, these would take away from the conciseness of the Technical Matrix.

Thirdly, by Tramma asking the students to develop pressure in the finger—"still fingers (*dita d'acciaio*)" (para. 15) even away from the instrument (para. 23) "in air" (para. 17), may be problematic to reconciliate with the Vitalian principles on the use of weight and efficient fast contractions and de-contractions. The motions "in air" (para. 17), away from the instrument as such, the finger cannot be the pivot point on to which to release the weight, and the third phase of the prehensile flexion may then be compromised. It may be considered that his motion instinctively could lead to pressure not sustainment of weight. Conversely, this practise may be justified from a practical perspective to increase the readiness aware of the finger. Tramma sustains that the finger in tension in the air implies just a finger in tension not due to pressure or weight, but a finger with its fingertip ready for action. Furthermore, such an exercise may seem more similar to Scaramuzza's teaching of the *armed hand*.

8.3.5.2 Weight and Zen

Although Tramma controlled the student's weight release on the key in the typical Vitalian way, Tramma is polemically not convinced that the use of weight is a

priority in piano playing (para. 24). At a practical level this conviction is not so categorial as it seems, and Tramma still moves in the Vitalian territory while taking a more spiritual outlook on piano execution. Tramma directs his students to avoid tension of the muscles and of the emotion (para.2), and to control the contraction in the usual Vitalian way (such as the shoulder not being raised, the palm being in a state of repose, suspension of the forearm) (para. 14).

In fact, he considers that it is more important first to find an ideal "state of wellbeing (*stato di aggio*)" (para. 3), both before and within the playing. Based on the principle that there is an infinity of gestures (in the sense of techniques, mechanics, touches), the apt one for the determined use at the ad hoc moment may only spring from a state of wellbeing. Such a state, Tramma suggests, can be achieved by ensuring that the "stomach is loose" and focusing on the breathing (para. 4). Alexander Technique, Neuro-Linguistic Programming (para. 16.), Zen philosophies, as expressed in the *Art of Archery* by Eugen Herrigel (1948) (para. 10), are some of the principles he mentions. He believes that artistry can only be attained when the students allow themselves to go beyond physiological tension by training internal psychological distention (para. 17).

Tramma also stated that the most difficult aspect is finding the right rapport between weight technique and finger activity. In general, he considers that piano teaching is based more on prohibition and consequently, inhibition (para. 16). As such, there is a misunderstanding between "pressure and impression" (*pressione e impression*) and "force and strain" (*forza e sforza*) (para. 16). "Pressure should not be interdicted; it should be a choice", he stated. Instead of inhibiting possibilities, he emphasised the importance of widening the student's the horizon to the multitude of sound possibilities and life opportunities.

Most importantly, Tramma believes that one has only one duty, and that is the duty of pleasure. The strive for pleasure in Tramma's opinion, may allow for "internal equilibrium" that translates into aesthetical "beauty" (para. 25). In fact, he made reference to Oscar Wilde's interpretation of the myth of Narcissus (para. 9). It may be considered that Tramma sees a as priority this type of internal equilibrium in and through piano playing.

With regard to teaching students to manage the coupling of instinctual emotion and muscular pressure, it was observed that during lessons Tramma insisted and often repeated "press but without emotionally clasping" (*premere ma non spremerti*) (para. 14). Nonetheless, his requests to students to "press and relax" (*premi e rilassa*) (para. 21) coupled with the sound effect demonstrated, seemed to be a viable way to achieve awareness of the coordination necessary to direct the tip of the finger (the third phalanx) towards weight sustainment.

The positive effect of Tramma's teaching, apart from the direct de-contraction of the muscles not involved in the instant of the playing, is the motivation he may give the student, along with a possible means by which the student can become immersed into their own mysterious creative flair, the "magic" (para. 10). Although his fundamental interpretation (technical/music analysis) is of a Vitalian imprint, his communication of this is less orthodox, but his ethical responsibility towards all parties concerned, including the music, is truly Vitalian.

8.3.6 Vittorio Bresciani

Vittorio Bresciani (2009), together with Paolo Restani and Andrea Padova, is considered to be one of Vitale's last official students. As he was young at the time of Vitale's death, he has studied with other prominent musicians, such as Michelle

Campanella, Nikita Magaloff and Vladimir Ashkenazy. Importantly, he did this without losing the Vitalian principles and method, instead enriching it further. Campanella was his reference point after Vitale's death. The interview and participant observation took place in Verona during Conservatorium lessons. His opinions on the limitations of teaching were expressed mainly by other teachers interviewed or in conversation.

8.3.6.1 The VVPS, the real and the surrogate

What is common to the teaching across the school is a Vitalian philosophy that is applied differently depending on the student's level. Asked Bresciani (2009) on the essence of the school and what is important to transmit, he replied:

> The school [the VVPS] yes: one must know it, know how to teach it, and, when possible, teach it all, in all its notions, technical and musical. At the same time, one must be ready to opt for a compromise—a surrogate—and to transmit the essential concepts of our school, and most importantly, know how to transmit the most evident, practical results (para. 16).

The situation in the Conservatorium, says Bresciani, is that the students arriving at the age of twelve already have been formed, and the surrogate compromise is, in most instances, the necessary choice (para. 6). This is unlike Vitale's time, when all students had to go through technical preparation even before discussing music (para. 14). Bresciani's view is that it means working on the music; explaining and showing the students how to arrive at a musical result using finger activity and weight of the arm. It is important that the students do not form muscular blocks (para. 6). So, similar to oriental martial arts techniques, the emphasis is not on the stiffness but the relaxation. Interestingly it may be posited that although finger action and weight are discussed

when teaching starts from the mechanics to sound production, the focus is on gaining awareness of the apt contractions. Instead, when due to external reasons, the teaching must inversely start from the music, the teaching focuses on relaxation awareness (para. 6).

Bresciani, discussing Vitale's teaching while teaching in Rome at the Accademia Santa Cecilia, says that Vitale himself adopted a surrogate teaching style. His students were all mature students, who were already formed by other teaching systems. These students, after two or three years of teaching, would assimilate the main concepts of the school, while maintaining their foundational technical scaffolding. This type of teaching would result in an ameliorated sound quality, although these results were very different from those students considered "thoroughbred" Vitalians (para. 7). The so-called "thoroughbreds" must have studied for at least six to eight years with Vitale and have been trained from the start with Vitale. If they had not commenced as beginner pupils with Vitale, they needed to have their previous sound production scaffolding annulled, followed by a re-education of the means of sound production as per the technical matrix and a subsequent relearning of the repertoire according to Vitalian criteria (para. 7).

8.3.6.2 The Secret, the Enrichment of Harmonics and the Modality or Practise

Bresciani is convinced that playing with weight ensured the development of diverse harmonics, rendering the sound "richer, and of a much longer duration even without pedal" (para. 4). Furthermore, he adds that Vitale would discuss a particular psycho-physiological "attitude" of the pianist, an attitude which allowed for this particular enrichment of harmonics (para. 4). Bresciani explained further that

> maybe this is the secret of the school, the elasticity with which the hammer hits the keys. If the hammer hits the key slowly and with rough force, the sound will be darker and woody. With the awareness of the control of contractions, one knows what to expect in terms of the sound production, thus perceptively regulate the apt contractions for the apt sonority (para. 4).

This particular state implies Bresciani, developed from training the self to relax after each percussive contraction. When it is done correctly, "the sound produced will automatically sound different. It is big, grand sonority which is achieved with little effort" (para. 11).

In regard to the mountain of exercise available, Bresciani says, probably a half an hour of *caduta* and articulations [the percussive mechanism] is most useful, as it refreshes the muscular memory for the leaning of the weight [on the finger] and the rapidity of the spring of the finger." Even if this rapidity, during execution, is not used, the exercise enables a good gymnastic effect for the elasticity of the tendons and flexor and extensor muscular groups. As a whole, the Vitalian exercises are "simpler than those of Brahms," and those of Liszt's are "useless," says Bresciani. The important thing is how the Vitalian exercises get executed. The lesson is in the execution, not the repetition of notes" (para. 9).

8.3.6.3 Better the method, higher the risks

"I do not know of any other school with such a number of students mastering the same modality of playing," says Bresciani. There may be great teachers that succeed in developing the "individual qualities" of a student, but not with such a "developed method" (para. 5). Adds Bresciani: "The more a method is simple, standardized, more it applies to all, in opposition to a complex personalised method that may be used for some and not others" (para. 8). Due to this standardisation inherent in the few

fundamentals of the Vitalian piano teaching method, "clones have been created," says Bresciani (para. 8). Many Vitalian students seemed to have been created in "mass production" (*in fabbrica*); "these students all played in the same way and were also levelled out in their personality" (para. 8). This was the outcome for which Vitale and his method was most criticised.

> Vitale was a genius who succeeded in teaching also the non-talented. On these [specific] results, the school [the VVPS] was then judged. In reality, although non-talented under someone else's tuition, these successful players would not have played at all. The genius of a teacher, and the success of the teaching, you see in the mediocre students, not in the great, those can play anyway (para. 8).

Bresciani recalls Vitale saying, "the great talent doesn't make the school" (para. 3). He added that, "only a *caposcuola* [headmaster, intended as a leader of a movement] can transmit their concepts in such a clear and scientific way that a student can then re-transmit to their future students" (para. 3). Bresciani considered Vitale, and others such as Neuhaus, to be a *caposcuola;* and Vitale as "the only modern caposcuola that has entirely founded a school on physics and physiological concepts" (para. 3).

Bresciani's exposure to other schools of piano teaching enabled him to develop views regarding the relationship between the VVPS and other schools: "Although the Vitalian way is not the only way to play the piano, Vitale has habituated us to the idea that beyond our school's mode of playing, all the rest was considered dilettantism without a beautiful sound," says Bresciani. However, he adds,

> we know it is not true; there are great artists that have arrived at the beautiful sound by instinct. In fact, when we encounter other teachings based on similar technical and aesthetic common points, we recognise them. For example, Gerlinde Otto, from the Weimar Conservatorium, through intuition, empirically arrived at the notions of weight and prehensility; [she] has developed an understanding of the use of the weight that is not pushed, with the finger that

> grips to the keys. Her students all have in common the sound beauty idea that this gesture affords, with a *forte* that is not pressed but is open and flowing (para. 5).

In substance, concluded Bresciani, “there are two main categories of piano playing, with the sound produced by weight, or the other the sound is produced by “thrust (pressure).” According to Bresciani, Gerlinde Otto’s students produce the beautiful sound, while her “colleague’s students’ sound is ugly, is squashed” (para. 5).

8.3.6.4 A lesson Fragment

The following is a transcription of a fragment of a lesson on repertoire. For two years, the student has been in the process of being "zeroed" (Bresciani, 2009, para. 1) from previous pianistic knowledge and newly re-educated with Vitalian principles. The Vitalian procedure was evident, with Bresciani guiding the student during the execution with verbal suggestions for both technique and interpretation simultaneously, recommending control of the contractions and relaxation, and exemplifying the melodic line in the higher register.

> you attacked [the note] with a little push (*spinta*) ... activate the fifth finger ... in the arm nothing ... if you have it clear immediately [the incipit of the piece], you have fixed the characters of the piece ... think more to the finger than the arm ... do not remain contracted ... isolate the melody ... feel the two hands separately ... so they balance well ... I recommend you check the triceps ... more playful here, suspend your arm, do not give it more weight and use your fingers ... now we arrive at a *forte* and then back to a *piano*. He [the composer] wrote it, but even if he had not written it, it would still have been our duty to understand that when we reach this first climax, a little climax, to get to the great climax we have to start slowly, which is a very nice effect, *forte-piano* with a pedal held ... when you get here, get used to practising creating a repose state: the arm will memorise that at that point you have to stop (fermata) because then you have to be fresh to play the next passage, as here you would have accumulated a bit of

> fatigue ... then you stop (*fermata*) ... check the biceps ... then continue ... as soon as you release the weight, release (de- contract) ... control and releases ... [the teacher refers to the structure of the melody resulting from the combined movement of the two hands] is an intellectual concept that translates into a very beautiful music although the changing hands game is not perceived as primary ... this design that is in the middle must be [intended as] a filler, a kind of connective tissue but I'm interested in the harmony, the rest must be something second, third [listening order] ... otherwise there is too much stuff and one thinks, how heavy this piece ... each chord contract and release immediately (para. 10).

8.3.6.5 Can the Wrist Save the Sound from Coldness?

Although Bresciani states that a key attack must be close to the keys (*da vicino*) even in the percussive mechanism, grasping the sound without ever pushing, some inconsistencies in the use of wrist would require further elucidation. The neoclassical aesthetical, pure sound, and essential classical phrasing caused Vitale to dislike any sorts of gestures that were not rigorous, says Bresciani, and because of this arm and particularly wrist rotation was not acceptable.

It may seem that this origin has influenced the heavily critical perception of the Vitalians as playing with coldness and objectivity in terms of sonority and interpretation. Relative to the sonority, Bresciani brings as an example: the execution of a chord, with a mode of execution that he considers a variant to the classical Vitalian style.

> Instead of executing a chord only by weight, some of us add after the execution of the chord, as a reaction, the movement of the wrist, and some rotation of the arm. The difference is that in the traditional Vitalian chord production, the sound is cold, ascetic, and metallic; the variant is more human, beautiful, and poetic (para. 11).

He is convinced that Vitale would have "hatted" this addition, although this act would "rescue" the sonority (para. 12). The problem of the sonority, Bresciani further adds, is that "often we Vitalians think, the sound is vertical, one at the time; instead it needs continuity of breath to create its spontaneity, due to the sounds manifested in groups, in phrases" (para. 12).

It could be argued that the reactive movements after a substantial key attack, as in the case of a *forte*, which are visible in the arm complex, including the wrist, are part of the natural act of playing as Vitale intended it. The reactive movements are more or less visible, depending on the actual weight of the performer with respect to the volume of sound requested. If instead, the performer aims to diminish the reactive movements, the often called controlled *caduta* is defective. This is because instead of weight from inertia acting on the key, the weight is from pushed pressure (resulting from contracting both groups of muscles extensors and flexors). Thus, a non-inertia *caduta* is not a *caduta* and can be without doubt categorised as deviating from Vitalian principles.

Furthermore, in this context, Bresciani remembers that Vitale had "large solid hands" (para. 4). Presumably, Vitale did not need much weight from his upper body to be released on the keys, as the weight of his hand and his forearm must have sufficed in most instances. The misunderstanding could occur when a student with a much smaller body tries to imitate the tranquillity of movements observed in the teacher's more significant body, without a full understanding of the mechanism at hand.

8.3.6.6 The School is Lost in an Allure of Vitale?

The "objective sound was the weak point of our school," says Bresciani, and this was exacerbated by the fact that "we all seem alike as we play with the same modality, [which] has labelled us the "little machines" (*machinette*)." Although Bresciani concurs

with Vitale—that all students would find their own way depending on their personality—Vitale would only give them the basis, the "starting point" (para. 12).

In the same breath, Bresciani laments the state of the school, that Vitale's absence has left a void in the sense of communion and has dispersed the shared energy and passion for the art he created. Vitale, with his charismatic personality, "was a centrifugal figure of the school" (para. 13). Without his presence, the students maintained some generational social and professional relationships but without unity as a whole. The void resulted in "losing the school", though not being able to enrich one another with the teaching received (para. 13).

As a teacher, Vitale, with his strong personality, would even question the interpretative taste of his students, and this could "castrate" their personality, says Bresciani (para. 14). Many students are still living in the past, have not gone beyond because they remained so attached to Vitale's figure. Vitale, states Bresciani,

> Vitale was like Jesus Christ, who said to his Apostles: go and make disciples; he did not tell them 'say equally to me'. Vitale encouraged freedom but was misunderstood. Many remained faithful to stereotyped teaching and continued it in the same way—any integralism finishes in fanaticism. Vitale taught … as with colours, with such a base, many nuances could be created, particularly when it comes to the musical taste (para. 14).

Due to Vitale's rigor towards the musical composition, Bresciani says, he was against the musical taste of his time; the phrase had to be pure in sound and form—classicist. "Vitale would forge each note we played; he would perform through us" (para. 14). It may be implied that beyond Vitale's position as role model, his pronounced generosity and empathy displayed in his teaching and demonstrated by his vigilance over each detail of the student's performance, might have been misunderstood. It may seem that these misunderstandings point to Vitale having

nurtured surrogates for his personal interpretations. This subtle connection between the surrogate Vitalian performers' underlying loss of agency should be further investigated for its implications for the school's value and continuity.

Bresciani says he likes to follow Liszt's mentality with respect to interpretation: "as all new wine necessitates new bottle, each piece necessitates a new form, a new identity" (para. 15). He considers it essential to guide the student to find a way to develop his/her qualities without imposing one's own personality. The most crucial element learnt form Vitale, says Bresciani, was "to love the piano as a philosophy, a religion, and not to muck up—be responsible" (para. 16).

8.3.7 Massimo Bertucci, the Humble teacher—the Hope

Massimo Bertucci (2009) is the natural continuity to Vitale's teaching. A student of Vitale since the 1940s, he then went on to assist Vitale in his teaching before making his own teaching his main priority. This short interview was completed over the phone, but he concisely and authoritatively clarified some misunderstandings still present in musical circles about the Vitale school.

8.3.7.1 Controversies - Wrist, Uvula, Boneless and Armed hand

With regard to the wrist, Bertucci (2009) says:

> The wrist is only a passage for the tendons. Of course, in fast Lisztian octaves, the wrist will move, but this is due to the articulation of the hand on the forearm, one does not train the wrist. If the tendon fascia is disturbed too much, serious problems will follow. Kullack's [Op. 48] three volumes of training the octaves with the wrist did nothing but harm (para. 2).

With regard to the "boneless" and "armed" hand, both are confused concepts, says Bertucci:

> It is not possible to play the piano without contractions, as it is impossible to play with the arm relaxed. There are always contractions, especially in playing a chord in *pianissimo*, finger, hand, forearm, and forearm; without contractions, the chord would be as an arpeggio. We of the VVPS do not play relaxed; it is an erroneous concept we know how to control the contractions. The contractions must last a fraction of the second then follows relaxation (Para. 2).

Most importantly the attention should be on the function of the profound flexor tendon of the forearm. This is for the pianists, like for the singer's the uvula: the equilibrator, as Brugnoli described it, of all our pianistic activity," states Bertucci. He adds firmly, "it is the tendon that allows for the release of the forearm's weight, not the arm, as Deppe suggested (para. 5).

Asked to comment on the origins of the VVPS as being from the Neapolitan school. Bertucci replied, "the Vitale school, yes, comes from the Neapolitan school, but it owes most to Brugnoli. The *Dinamica Pianistica* was revolutionary, but it needs expert hands to be able to decipher it (para. 4) .

8.3.7.2 From successful application to superficial teaching

With regard to the question of the Vitalian teaching priority, Bertucci suggested that it was impossible to separate and prioritise Vitalian sonority over a Vitalian reading of the text, or vice versa: "One is tied to the other," replies Bertucci (para. 11), confirming the concept that a compromised technique will give a compromised interpretation.

When asked if the VVPS still exists today, Bertucci replied: "I continue the Vitalian discourse—but on a larger scale, who knows?" He went on to elaborate on whether any student who knows and applies Vitalian principles can be considered

Vitalian: “Who knows how to apply these principles 100%,” replied Bertucci. “All the Vitalians know how to apply these notions of weight and contraction to their playing, but teaching it is a different story,” says Bertucci. Summarising the difficulty in teaching, Bertucci states,

> I have noticed a particular superficiality in teaching the fundamentals by the colleagues. Superficiality that derives from not knowing well enough the technique and the rational principles (para. 2). Vitale, too, was disappointed with how his students were transmitting the knowledge. He was furious, and he would vent it out only with me (para. 3).

On the question of the danger of re-educating a student who has been taught elsewhere, Bertucci responded: “There is no danger at all if the teacher knows what he or she is doing. In two years, one can change their mode of playing, even mature students who have never played before” (para. 8).

8.3.7.3 Is a comparison and Integration possible with other schools?

Bertucci indicated that a comparison of the teaching of other schools would be difficult, because of the cultural context in which they have developed and continue to exist. His perspective hints at a direction for further inquiry and research of this thesis.

> There are great talents in the Russian, American, and Chinese schools, but it is dispersive, we do not know what will come out. We cannot compare the schools, because we do not know how the other schools’ function from the inside. If we would know, we could create Russian pianists, for example. The other schools do not know the Neapolitan reality from a social, historical and local point of view. We only identify the schools through the performers. There are great pianistic talents around the world; maybe they have a more tranquil life than the one we now have in Italy, without the spasmodic urge to profit … I see great talents in competitions; the issue is that most decline when they reach 25-30 years old because their muscular control is unsustainable. Instead, our

> school knows how to control the contractions, the Vitalians with age can only get better (para. 11).

Furthermore, with regard to integration of piano methods, Bertucci suggested that it would be difficult for other piano methodologies to adopt the Vitalian technical and interpretative approach, "Difficult because of the different cultural background and expectations. There must be great motivations that usually come from disappointment, and willingness to overturn all own principles" (para. 11).

8.3.8 Alexander Hintchev—Trust has vanished as did the piano

Alexander Hintchev (2009), of Bulgarian origin, studied with Vitale initially in Rome at the Accademia Santa Cecilia, where he assimilated the Vitalian principles and combined them to his previous knowledge. He breathes Vitalianisms into each note. The interview and participant observation were held in Naples at his residence in 2009. The private lesson observed was given to a mature student, whose proficiency was unclear.

8.3.8.1 Coherence and Rationality Above All

Similar to Bertucci, Hintchev believes that articulation and arm abandonment in its various connotations is part of most piano schools' discourse. The difference is the conceptualisation and the method of teaching of these. Coherence and rationality which have been influenced by Vitale's "intellectual attitude" may be observed even in the rhythmical variations (variante) of the technical sequences, says Hintchev (para. 1). The difference between the Vitalian exercises and those of others, such as Tausig, is that there is a logical sequence also in the type of articular flexion from one exercise to the

next (para. 1). Like Bertucci, Hintchev suggests that this type of work ensures that the notions will stay with the student all their life.

8.3.8.2 Vitale, School, and Influence on Students and Culture

Knowing that Hintchev came from abroad to study with Vitale and subsequently continued his career in Naples, it was valuable to ascertain his opinion on Vitale's influence and the VVPS in the wider pianistic field. "It is possible to discuss Vitale's teachings, but not the school's teachings" said Hintchev.

> [Vitale] taught how to sacrifice the ego for the music, without being presumptuous or aggressive, by finding the essence even in the basic things, towards an Art that is more Apollonian. The Russian school [compared to the VVPS] is more emotional, even more anarchic; here, it is more [like] Antique Greece. [Vitale] was right in many ways; he saw the end of Italy's musical culture. It happened, [the musical culture] is zero at this moment (para. 2).

Taking Hintchev's view, we may postulate that Naples, the Parthenopean cradle, was both the generative and the limiting power to Vitale's success, fame, and legacy.

> Unfortunately, Vitale was not known enough outside of Italy, because he could not stay away from his Mergellina [the suburb where Vitale lived in Naples]. Within Italy, Vitale did not have a significant influence on the pianistic cultural entourage in general due to the presence of many other great piano performers and teachers that were all operating on the same territory, such as Michelangeli, Paolo Denza (a student of Brugnoli), Finizio [and] Fiorentino in Naples, Agosti, [and] Capporalli in Rome. In those times, there were great figures whom you could trust. Trust that slowly disappeared. Trust is required in order to do a particular technical work without not knowing why but having the trust that it will bring good results. The piano went out of the public favour, and the type of teaching that takes place today in the conservatoriums is deplorable (para. 4).

To conclude the interview, I asked Hintchev whether the Vitalian method could be considered useful. Hintchev replied: "always" (para. 4).

8.3.8.3 Weight Scale—The Ear and the Finger Training Ritual

During the lesson, Hintchev discusses the importance of doing a slow weight scale in the morning and the afternoon, almost every time one starts a study session. Hintchev considers that scales are particularly useful to train *legato* playing due to their succession of notes. Even more, this type of exercise 'helps the ear to tune in" and penetrate the sound and simultaneously stimulate the choice of the apt mechanism for best weight release (para. 5). The knowledge transmission of the transferal of weight from one finger to the other was of particular importance for Hintchev, as expressed in the following passage:

> The leaning on the keys (*appoggio*) must not always be heavy in weight; it is about the passage of volume from one note to the other [The weight transference from one finger to next, intended as a weight volume of the forearm] ... Even without all the weight, the leaning (*appoggio*) remains … Between the notes, the weight of the hand and the arm is liberated … important to release the finger from the keys without interference in the forearm … Is the finger that controls the sound, the ascend, and descends of the key, it accompanies it … this you can find all over in Mozart ... but if the sound is accompanied by the hand, it will suffer (para. 9).

"First the ear, then the posture" says Hintchev. "This exercise helps find the "natural position of the hand; the hand must find it by itself." Hintchev's preferred channel for the transmission of the knowledge is through encouraging the student's awareness of listening and of the finger's action (para. 7). "The fingers must be trained to have their mechanism" says Hintchev, "these must not obey" (para. 7). By this he refers to the need to automate the mechanism to the point that there is no longer a need for a conscious command, a necessary state in performance. As a rule, says Hintchev, "it is also important, especially with teaching children, to not keep two fingers on one key,

when only one [finger] plays" (para. 8). Hintchev is suggesting that by maintaining the distance so that only one finger is placed on or above the keys, the divarication of the crown of the hand, the positioning of the arches of the fingers, and the hand, can "develop naturally" (para. 7).

The thumb "is only a passage" asserts Hintchev—most likely referring only to a useful metaphor for the action of the thumb during its passages under the palm. "It [the thumb] must never articulate; there is no articulation of the thumb (…) it does not serve" (para. 8). In the thumb passage under the palm, Hintchev suggests preparing the thumb concomitantly with the pensile articulation of the antecedent finger to the thumb in its passage. When making the passage of fingers over the thumb, then the successive finger to the thumb, the performer must make a substantial percussive articulation. The movement's size helps to pull the hand, and the force of the percussion is dispersed by the entity of the movement; thus, what arrives in terms of force on the keys is equilibrated.

The *caduta* is a "free movement" (para. 9), that Hintchev states that "can only occur when the hand is raised from the keyboard. It is a movement without the [volition of participation of the] hand" (para.9). What regulates the sound produced by the *caduta*, is the finger that he calls "Him" to emphasise that the finger is so independent as it would have a brain, a volition of its own (para. 9).

8.3.8.4 Pedal—The Timber Creator

"Only with the pedal can the sound be modified in its timber," states Hintchev (para. 10). He most likely refers to the resultant development of harmonics which comes as a result of the dampers not entirely stopping the strings' vibrations. When the notes are played with pedal and the leaning of the finger (*appoggiato*) so that the key is

depressed completely, greater development of harmonics can be envisaged. The pedals are emphasized by Hintchev as the timber creator collaborating towards the aim of piano playing—the *cantabile* (para. 10).

8.3.9 Carlo Bruno

Carlo Bruno is a first generation Vitalians. A solid performer, he is famous for his round sonorities, and executions both solo and chamber music performances. Conversation (2006), interview and participant observation took place at his residence in Rome (2009). His particular round sonority may have been the one closest to Vitale's.

8.3.9.1 Oral Transmission

One of the big dilemmas of the school is the reproducibility of the method. What may be the best solution to ensure the transmissibility of knowledge from one generation to the other? This was discussed at length with Bruno, who was of the same idea as Vitale. Their faith was in the students' capacity to absorb and transmit. Vitale would always state, says Bruno (2006),

> that writing about the piano technique is very difficult if not impossible. One can be misunderstood. Of such practical things as technique, one must discuss the practical application at the moment, at the piano with the teacher. Only reading and then trying things out on the piano will never bring to any good results. You need the other person [teacher] nearby to confirm that you are doing it well (para. 2).

8.3.9.2 Timber and Force

Having discussed with Campanella and Di Benedetto (2006) their evaluation of the main priority of the Vitale school—whether it was the sound quality or faithfulness to the text that was more important—the question was posed to Bruno (2006) as well. For Bruno (2006), the practical stance is important. His focus is on what is possible to act on and evaluate, specifically, the "pressure on the key" (para. 2). The pressure is not here intended as resulting from a push on the keys, as is generally intended in the Vitalian sense, but as the resultant pressure that moves the key. The resultant timbre must not be an *a priori* entity, but it must serve the artistic purpose at hand. Bruno explains the connection between sound and gesture:

> A timbrical quality on the piano can only derive from the pressure on the key. If the finger functions well, it means that all the rest is completely relaxed, and the weight is released on the tip of the finger. If I raise the shoulder, there is less force on the finger. With the shoulder relaxed, there will be more force in the pressing of the finger (para. 2). This is the basis [of the school]. Conversely, there is the technique of the suspended arm that is used in playing with velocity, the *jouet perlé*. The palm must not tighten. All must be in the function of the finger (para. 3).

With regard to the concept of the beautiful sound (*la bellezza del sono*), Bruno (2006) says that "it was not the priority" for Vitale. What was interpretational priority instead, was achieving the apt sonority in relation to the musical work— "the particular sound" (para. 18) . For example, says Bruno (2006):

> a beautiful sound in Debussy … would be different from one in Chopin ... He [Vitale] would often, during the lesson, to aid in explaining the execution of a phrase, compare the phrase with the execution of the instruments of the orchestra (para. 19). It is all about the *legato*; to give the illusion of the *legato* all notes must be struck in the same way [with the same energy], to do it well,

> the palm must be in a state of repose, the arm [forearm] a bit more suspended or a bit weightier (para. 20).

8.3.9.3 On frei-Fall and the Prehensile Contraction

Bruno (2006) says that Vitale developed the technique because he had frail fingers due to his articulations being too flexible (para. 5). He was disappointed with Cortot's lack of rational technical teaching (para. 4) and was also disappointed with Brugnoli's [majority of] "useless exercises" and his theories' that were of "problematic applications". Brugnoli's "flexion and the rotation on the fingertip would have been sufficient", says Bruno (para. 6).

Bruno (2006) recalled that the first exercise he ever did with Vitale was the *caduta* on the table in 1945: (para. 7).

> Push with the tip of the finger towards the palm, and then try to raise [the hand on the finger]; then we would pass on to the piano. He [Vitale] would say that all four keys would have to be depressed when doing the caduta, without the thumb, then the execution (caduta and articular flexion) with just one finger. [At the piano, Bruno executes a serious of notes with weight technique]. The sound seems *legato* because I pressed with the same intensity all the notes of the melodic line; the piano does not have a long sound (para. 8). The weight moves from one finger to the next; otherwise, there would be no legato without the hand too curved; otherwise, it is easy to develop other contractions … using more fingertip is better than using less, which allows for more prehensility … the finger leans (*appoggiato*) on the key then with the transferral of passage one effectuates the legato (para. 9). If one is born to play the piano, he [she] will immediately do this ... a base of musical temperament is necessary … not all can do this (para. 9). [Teaching this to young 10–12 years old students], it is important that they have some musical instinct, and that they like what they are doing (para. 10).

8.3.9.4 Evolution of the school—To Be does not Mean to Appear

"Do what is written," that is what all Vitalians do, says Bruno (2006, para. 12). "The sonority not so much; take four to five players, they will, fortunately, all sound different (para. 11)." What is important is not to appear but to be" (para. 12) states Bruno. "I play because I like to, not for others. With Vitale, we all had in common the love for music; ... if a *rallentando* were written, we would execute it" (para. 12). The great gift of Vitale as a teacher, says Bruno, is that "he made you play well without losing time in explaining. I too would follow without questioning. He taught us all the same basis; it was up to us to apply it" (para. 16).

"In today's times, students that play well exist, but most don't, I feel that more students played well in the past, maybe because today the society is less used to sacrifice" (para. 13). The state of decay is also seen with modern Vitalians, he adds. "These do not follow all the principles, maybe because these have not been well understood, and each one adds their own on the top" (para. 16), says Bruno confirming De Fusco and Bertucci's statements in this regard.

The evolution within the Vitale school is not to modify the technical basis but to enrich the application by further deepen the understanding, says Bruno. **"**Trying to change the basis, as some have done, resulted only in distorting the content" (para. 20). "There can be no evolution", says Bruno, "except if one knows something that others did not" (para. 21).

PART III—CONCLUSIONS

9 CHAPTER IX—CONCLUSIONS

This final chapter draws from the findings of the thesis as a whole and presents with a succinct overview of the state of the school and the state of its method. It commences with a summary of the outcomes of the thesis. It follows with a reflection on the efficiency of the Ferrari Model as a vehicle for documenting and representing the VVPS and it concludes this thesis by noting some of the limitations of this study and directions for further research.

9.1 OUTCOMES OF THIS INVESTIGATION

The dual aims of this thesis were to firstly to reconstruct the VVPS, an orally transmitted educational phenomenon, as a means of leaving a written account of its existence and secondly, to develop a model suitable for documenting this phenomenon in its depth and breadth as a means to facilitate future studies in comparative music education. Reconstructing the VVPS phenomenon in written form was considered essential to the establishment of a frame of reference for exponents of the school and essential for individuals who had come into contact with aspects of the school. It is also beneficial for individuals involved in the field of piano pedagogy who have never come into contact with the school but could draw benefit from its methods. In addition, a written account of the VVPS was considered a fundamental first step towards initiating and maintaining future communication both among exponents of the school (intra-School communication) and between exponents of the school and piano pedagogues adhering to different pedagogical practices and traditions (inter-school communication)

Documenting and representing the VVPS through the use of a conceptual model capable of capturing the complexities of an educational phenomenon was considered

fundamental for allowing for the progression and development of the school. The Ferrari Model was intended to contribute a framework of engagement for future studies seeking to capture the complexities of an educational phenomenon. This Model was established in order to allow for comparison of the VVPS with other educational phenomena of its kind and most crucially, for their evaluation. As a means to foster this type of dialogue, the Ferrari Model sought to incorporate the multi-faceted and contextually bound aspects of the VVPS via the four broad, umbrella categories of identity, values, principles and practices—categories envisaged as sufficiently broad to be rendered applicable to any educational phenomena.

In light of these objectives, it is considered that this thesis has:

- Established the richness Vincenzo Vitale's musical activities which were previously unknown. This was achieved by the construction of a comprehensive chronology of Vincenzo Vitale's activities as both performer and pedagogue (see Appendix D).
- Established the existence and size of the VVPS by compiling evidence with respect to the students continuing the Vitalian legacy and by compiling a quasi-exhaustive list of articles referring to the VVPS. These articles stand as evidence of recognition of the school (see Appendix C).
- Dispelled the aura of myth surrounding the VVPS as a consequence of the brand effect bestowed on the school.
- Established the solid practical foundations of the School that can serve the pedagogical needs of piano playing today. This was achieved by documenting and translating VVPS pedagogical material into English, adapting the delivery of the material for a different audience than the

previous work (The Bologna Thesis); and by presenting illustrations of the sound production, techniques principles and Technical Drill Matrix, followed by relevant discussions.

- Clarified the technico-interpretive principles of the school by translating, interpreting and describing the influence of Brugnoli's 1926 treatise on the formation of Vitalian pedagogy.
- Unveiled and clarified the ethical and philosophical values underlying the VVPS's conception of *suono* and its production via the maintenance of a profoundly ethical attitude towards interpreting the musical text.
- Established that although the Vitalian participants who were observed and interviewed profess adherences as well as differences to the Vitalian approach in words, they all, without fail, apply Vitale's fundamental criteria in practice. These participants each exhibited difference in quality and quantity of conviction and motivation, and a different degree of understanding of the Vitalian principals but could still be called Vitalians. This observation suggests that once an individual develops mastery of skills through the VVPS, the system becomes completely assimilated within the psychophysical entity of the individual and is expressed as embodied knowledge.
- Established the fragmented reality of the school today due to its lack of written material to facilitate debate and enrichment. Each participant practises the knowledge based on their memory of their lessons with Vitale and their own idiosyncrasies. A greater or lesser knowledge of the

big picture in terms of identity, values, principles and practices of the collective was observed among the participants.

- Established the efficacy of the Ferrari Model as a conceptual means through which to reconstruct of an expansive, orally transmitted educational phenomenon.

9.2 DISCUSSION OF THE OUTCOMES OF THIS INVESTIGATION

The collection and compilation of historical data concerning Vincenzo Vitale proved that he dedicated his life's energy and resources to profoundly contributing to the musical field. The richness of these contributions had previously been undocumented. These biographical findings, beyond their contribution to the rich history of the Neapolitan Piano School, serve to contextualise and define the identity of the VVPS. As such, this knowledge may be instructive for participants of the school. It is further considered that such an exercise may be a starting point towards the ignition of debate and discourse on the VVPS.

The compilation of the list of VVPS students (see Appendix B) demonstrates the extent of the School's area of influence. It also distinguishes between the diverse levels and settings of the students' interaction with the Vitalian teaching. These findings may be helpful for future research in choosing participants for focused research on the multitude of areas of the VVPS. It is also hopeful that the list may be further extended by information yet to be found.

The collection and compilation of the list of articles about the VVPS elucidates the third-party recognition of the school. It also demonstrated the level of fame of the school and how the fame diminished over the decades after Vincenzo Vitale's death. These findings stand to show the central role Vitale's figure had in the school's

foundation and cohesion. These findings also demonstrate that the void left in the VVPS after his death was not resolved primarily due to the lack of a written legacy.

9.2.1 The Validity of VVPS, its Fragmentation and the Effects of the VVPS Brand and Myth on the Present State of the School

The validity of the VVPS method stems from the longevity and success of the phenomenon; and the historically purposeful, clear technical/interpretative principles and guidelines. When Brugnoli wrote the *Dinamica Pianistica* in 1926, the piano as the instrument we play today was already accomplished in its development. Thus, as Brugnoli intended his treatises, it covers what is needed to know about how to master the specific instrument. While the instrument remains the same without major technological changes, the efficiency of the concepts remains valid. Vitale's contribution was to render the system of pedagogy exposed in Brugnoli's treatises feasible in a concise way. Besides the nature of the instrument, the technical skills exercises—some predating Brugnoli (for example, the five-finger exercise or scales)—were intended to satisfy the mastery of the pianistic repertoire as known to them.

If by pianistic repertoire we mean a piece composed to be played by human fingers on the keys, Brugnoli's treatise and Vitale's sequence of exercises, the Technical Drill, remain actual and efficient. Their efficiency would be in doubt if we consider electric pianos with keys of diverse dimensions, weight and structure. It would also be in doubt if the repertoire requires other acts of the performer aside from playing the piano keys with the fingers, such as striking the strings. Brugnoli's treatises or Vitale's Technical Drill do not contain norms for such actions.

In spite of the concise and explicit nature of the guidelines, the application of the VVPS method today is delimited by each teacher's knowledge structure, in terms of

conceptual, procedural, social, and emotional knowledge schemas. Furthermore, Vitale's oral-tailored teaching approach was suitable in his lifetime but also contained the seed for the school's fragmentation. Vincenzo Vitale, the founder, developed the method though years of research, then passed it on to the students through tailored teaching to assist their needs in that specific moment.

In light of the Neapolitan conservatorium's traditional teaching method (based on the individual lesson as part of a class lesson, and the pseudo adoption model of education as the one exemplified from Thalberg to Beniamino Cesi), it was assumed that a space would be created for the ampler set of notions to be transmitted. This model of knowledge transmission, relying heavily on trust and faithfulness to the Maestro and consequently to the method—was and is strongly felt within the school. With his charismatic and generous personality and overarching profound knowledge, Vitale gained his students' trust in assisting them in their mastery and overall growth. Confident of the bases received—their piano playing, not only well, but better than most around them—in various degrees, the students spent more time personalising the teaching system instead of first understanding its foundation. The fragmentation of knowledge followed.

The findings discussed above, together with the interviews conducted during field work, confirmed the Vitale brand formation. As the brand aged, the myth of the VVPS began to emerge. As both the brand and the myth are a social-context reality based on stereotyped ideals, without the central figure (Vincenzo Vitale) and new outputs of the same intensity, the VVPS brand was slowly mythicised.

The reactions of participants such as Lattes and Bresciani to the increasing imposition of the VVPS brand by the social context was clearly exacerbated by the contradictory views of the general public and the media about the school. The positive

view regarded the playing of VVPS students as infallible while the negative view regarded all Vitalians as sounding the same and as bearing the factory stamp. These views derive from tacit socio-historical expectations that the stage pertains to the super talented virtuoso only. As such, the general critic's measuring tools were often unfit for the task, resulting in views such as "clean playing equates to cold playing", or infallible executions equate to "factory" production.

It was clearly evident during the interviews that the Vitalian students felt the weight of the Vitale brand on their shoulders. It may even be postulated that in part the void left by Vitale's death seemed too arduous to overcome, not so much due to the non-substitutable figure of Vincenzo Vitale but due to the lack of wider understanding about the school.

The collective understanding of those close to Vitale is that while he was alive, he fought the misinformed critics like a lion. After Vitale's death, the school relied on a few to lead the group, but no one could fit into Vitale's shoes. This was especially in light of the hierarchy inherent to the master–apprentice relationship which all VVPS students invariably subscribed to. It came naturally within the social context and the school as a whole to choose between the participants as the model exponents of the school. Michele Campanella, Laura De Fusco, and Paolo Restani—the lions of the keyboard; Carlo Bruno—the Beethoven specialist; Bruno Canino—the chamber musician pianist; Ricardo Muti the conductor, musician *tout court*; Renato di Benedetto—the intellectual, the historian; Massimo Bertucci—the new master teacher; Paolo Isotta—the music critic. The schools' voices were limited by further internal fragmentations exacerbated by lack of a unified, encoded written method.

Furthermore, some of the participants (e.g., Lattes and Bresciani) voiced the opinion that the seed for the staining of the reputation of the VVPS lay in its core value.

It was a method not only for elite-level pianists, but suitable for teaching anyone. Its application resulted in forming an array of excellent performers that could interpret correctly but did not possess much artistic intent. Overt fractions between Vitalian students were then gradually formed. During the last years of his life, Vitale himself was very keen to mention that the so-called Vitale students, indirectly authorised, were only those that regularly received his teaching for six to eight years. Furthermore, the students imposed additional internal classifications. These classifications included the "pure" students (who were trained in the system from the beginning); the "zeroed and re-educated students" (the ones that for two years absented from performance and were retrained in the system); and the "bastardizing" (students who modified the teaching received). Such classifications contributed to a greater segmentation of the school and consequently to the weakening of the VVPS voice as a whole.

Every ten years, Vitale's death is commemorated with concerts and articles and round tables. These events, although important, exist as isolated voices for the Vitalian method. This is due to the discontinuity of discourse about the school; the variations in understanding between the larger cohort of Vitalian students; and the lack of intent for the rebirth of the VVPS.

9.2.2 The Contribution of the Ferrari Model to this Investigation

The representation and discussion of findings in the four categories of the Ferrari Model: Identity, Values, Principles and Practices, allowed for the compartmentalisation of VVPS elements in order to tackle them in the specific category frame of reference. The inseparability of technique and interpretation, VVPS's first principle, takes effect in the immediacy of sound production and accordingly is

perceived holistically. In discussing what underpins the actual sound production, the delineation of the terms is difficult as the concepts are nuanced.

The theoretical principles and the directed practice contribute simultaneously to the delivery of the intentions, concepts and actions of the VVPS. For example, although the effects of the use of the fingers on the piano, are taught in seemingly the same fashion by all Vitalians, minor to substantial differences can be noted between what Brugnoli, Vitale and the participants state, as described in this thesis. Without understanding the parameters exposed in the four categories, one may wrongly describe some practices as heresy, such as Tramma's "oriental" themed teachings. Furthermore, some teachings may be viewed as physiologically wrong, such as the colloquialisms as expressed by Leone as she insisted on "hardening" the tip of the finger; or by Canino, Campanella and Bruno who claimed to have almost "no articulation" in their playing. The same applies for the common colloquialisms evident in the use of terms such as "relaxation" or "articulation". As such, to give only one account would have meant misrepresenting the school in general, and the participants in particular. In this way, conceptions and beliefs can instead be negotiated against their proper categorical setting.

If the connection between principles and practices is more direct, the connection between piano playing practices and interpretive values is more elusive. Interpretation is here intended to refer not only to the act of how to interpret the written sign, but how to direct one's volition to investigate and respect the artistic work for the purpose of its interpretation in the historical continuum, as described under the concept "to serve art" by Vitale (Ferrari, 2005, p. 168).

It may be suggested, that the conscious understanding of the profound values that underpinned the VVPS would further stimulate the young Vitalians towards a

continuation of Vitalian teaching. Such an outcome would be preferable to Vitalian students blindly following the fashion which views art as something for immediate satisfaction, consumption and self-glorification. This may also motivate the students to practice "religiously" instead of hedonistically or leisurely. In turn, the Vitalian teachers would be more encouraged to share the profound Vitalian heritage rather than focussing on the deficiencies of other teachers or the students' lack of focus.

The interviews and participant observation revealed that the shadow of Vitale's mastery—and perhaps even tyranny—is still felt, in more or less measure. This is exemplified by the reverential tone of some participants (e.g., Grauso, Bruno, Hintchev), or by the challenging tone of others (e.g. Chiofalo, Tramma). Vitale's tyranny was epitomised by his intransigence with respect to the musical text. If the Vitalian values could be finally understood, it may liberate the false constrictions of the rigid neoclassicistic reading of the repertoire. Such an understanding would situate the neoclassical approach specific to Vitale's reading of the musical text within Vitale's specific historical continuum, that pertains to today's continuum only as part of the tradition. Following Vitale's line of values and actions, one is free to engage with the artistic work in their own period as long as the interpreter does so with the ethical responsibilities aforementioned.

The Vitalian sonority can be expressed in the array of precise and clear synonyms—such as pure, brilliant, accurate and precise—and these are intended both in a positive and negative light, depending on the frame of beliefs of the observer (Timothy et al., 2010). In light of the findings, a continuation of discussion of whether the Vitalian sound is good or bad, appropriate for the repertoire or not, would be obsolete. It has been proven that the VVPS teaching can master any sonority suitable for the traditional piano repertoire and the instrument. That the Technical Drill continues to be the bread

and butter of Vitalians for over half a century with no substantial modifications demonstrates this.

9.3 THE BENEFITS OF THE VVPS METHOD AND THE FERRARI MODEL

In relation to the precise classification of elements, the VVPS method has contributed to the demystification of concert-level piano playing. The VVPS has demonstrated that a high level of piano execution is accessible not only to the virtuoso. The student no longer needs to win the teacher's trust to gain the secrets of piano playing. It is a method that not only ensures a correct reading of the music text, accounting for the major aspect of interpretation, but will also ensure a physiologically healthy piano execution. Piano playing at a high level is in reach for any student who willing follow the process. The level of success in piano execution following the method will depend on the teacher's preparation and the student's motivation and patience.

In light of the findings of this thesis, it can be stated that correct use of the Technical Drill (whether one intends to use it as a whole or in combination with other methods) requires an understanding of the Vitalian method as a whole. It is the fruit of the VVPS and its parts and is the fruit of the dynamic of piano playing in relation to how the two fundamental techniques elucidated by the VVPS which are able to respond to today's cultural and pianistic exigencies.

All phenomena, intended as a constellation of complexities, similar to the *ad hoc* paradigm expressed earlier, require perception as a whole and simultaneously acknowledgment of the constitutive parts and their intersections. As such, the Ferrari

Model, in its treatment of the identity, values, principles, and practices of this phenomenon has allowed for a rational reconstruction of the constitutive elements of the VVPS and their intersections.

Through analysis of the elements, with their intersecting meanings, the socio-historical course of the VVPS could be unveiled. First of all, the Ferrari Model allowed for the documentation of large-scale data in an accessible format. Secondly, it allowed for different voices to be heard (both external and internal to the school), thus enabling a present or future reader to interpret these meanings without authorial interference. Thirdly, it allowed for the generative elements of the school to surface, and as a result it will continue to allow for the possibility of new developments concerning the school (as seen from the wider greater community), and within the school (for the VVPS participants).

9.3.1 Internal to the School Social Delimitation and the new lead

While Vitale was alive, he fought his critics like a lion; afterward, the school relied on a few to lead the herd, but none were suitable. The hierarchy inherent to the master–apprentice relationship made it difficult for another to take his place. It came naturally to the school as a whole to tacitly choose the students who could continue his legacy. The chosen ones include: Michele Campanella, Laura De Fusco, and Paolo Restani—the lions of the keyboard; Carlo Bruno—the Beethoven specialist; Bruno Canino—the chamber musician pianist; Ricardo Muti—the conductor, musician *tout court*; Renato di Benedetto—the intellectual, the historian; Massimo Bertucci—the new master teacher; Paolo Isotta—the music critic. The school's voices were limited by further internal fragmentations exacerbated by lack of a unified, encoded method.

The value of the Vitale system was that it was a method suitable for all levels of proficiency and was able to develop an array of excellent performers who could interpret correctly although sometimes without much artistic intent. Although all students studying with Vitale or with the Vitalian method were predominantly considered under the umbrella of the VVPS, overt factions were gradually formed.

9.4 POSSIBLE DIRECTIONS FOR FUTURE RESEARCH

An array of further studies could be considered. Suggestions for future directions include:

- Using the Vitalian framework established here, a more detailed investigation into aspects of the VVPS could follow. This might take the form of a comparative study that would foster the participation of Vitalians in discussions about how they solve piano interpretation challenges today. Such a study would be of benefit to the VVPS and to the piano community more broadly.
- A biographical study of Vincenzo Vitale could be undertaken to further elucidate his contribution to piano teaching.
- It is clear from the findings that Vitalian teachers use terminology that is at times different from that of Vitale's. The different terms used, as exemplified in chapter 8, may lead to misunderstandings, further fragmentation of the school, and a loss of validity of the method. Further inquiry is needed to clarify the meanings of terms and to understand in what ways these different meanings add to or subtract from the original method. It is envisaged that it can be done by focus group interviews and participant observation.

- Additional research in conjunction with experts in physiology and sound acoustic physics should be undertaken to understand further the connection between the apt technique and apt sonorities.
- Because of the Vitalian mastery of skills and the ability to play the piano with what Brugnoli called “muscular dissociation”, a significant contribution to the field of scientific knowledge could be made by studying these remarkable skills present in Vitalians with the knowledge and technologies available today. Such studies might even be able to prove the perceptual understanding of the Vitalians that the diversity of piano touch influences the hammer not only in terms of speed, an area of study that is yet to develop.
- The Ferrari Model may be considered for other instrumental school investigations within the area of comparative education due to its ability to capture realities in their complexities.

9.5 THE VVPS NOT A MYTH, BUT A METHOD OF DEMYSTIFICATION OF PIANO EXECUTION

The above fragmented reality and perceptions shared by the group are in stark contrast with Vincenzo Vitale’s original trajectory. Although the Vitalian system developed in the localised Neapolitan circumstances and was embedded in Neapolitan philosophies, the piano playing, and the pianistic repertoire is connected to a European and then international historical and cultural space. Because the method relates to the piano, its internationality is guaranteed. The adherence to the Art of piano interpretation, the system of teaching, the method through which the teaching is

transmitted, and the Technical Drill—taken as the resources of the school as a whole—are intrinsically international. It is considered that Vitale must have been fully aware of the international potential of the method. He actively taught students from other countries. He also made sure that the international libraries and influential people in the piano field of his time would receive the VVPS sound legacy through the LPs, and the historical context through his volume *Il Pianoforte a Napoli nell' 800*.

In conclusion, the VVPS phenomenon, in all its facets and their inner connections, as shown through the use of the Ferrari Model (2019) is a dynamic living reality, not a myth. Although now in crisis due to its fragmentation, the VVPS contains the vital elements and resources to impact further the historical course of making music through piano playing if adequately understood and applied.

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Vitale, V. (1956f, May 13). Inaugurata al San Carlo la stagione dei sinfonici: Per la prima volta, con pregi e difetti, "Il Diluvio" di Saint-Saens [Symphonic season inauguration: For the first time, with merits and defects, Saint-Saens "Le Dèluge"]. (D. 481). *Il Quotidiano,* n.p.

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APPENDICES

Appendix A

Vincenzo Vitale's Institutional and Administrative Positions

LEGEND

Horizontal coloured cells - each colour connect the event with the comments on the same column
Vertical colours cells - indicate the duration of the one activity

Year 19--	Studies	Main Piano Teaching	Academic year Courses	Short Courses	Seminars	Founder	Record Producer	Administrative Position	AWARDS	Relative Documents
?	unknown									
?	Florestano Rossomandi									
29-30	Sigismund Cesi									
									1929, Naples, won competition Naples, "Accademia Napoletana dei Concerti"	See Biographical Notes for VV's concert Amici della Musica Palermo, 14/05/37
29-30									Diploma di Pianoforte, Naples, San Pietro a Majella	Precise date yet to be confirmed (between 1929 - 1931)
30-31		1930 Naples, Liceo Musicale								Vitale confirms this position in an anrticle written by Patera Sara, Vincenzo Vitale Ricorda, Dalla sua scuola sono usciti pianisti famosi, in Gionale di Sicilia, 31/03/1981. VV: "Ho cominciato [a insegnare] nel '30, al Liceo Musicale di Napoli..."
31-32	Ecole Normale de Musique, Paris, Studied with Cortot								Diplome d'Esecution Piano	D. 286, 287, 288 Letter - [Exam Notes from the Institute dated July 1932 sent to Vitales parents to Riviera di Chiaia 287 Naples by Ecole Normale de Musique]"Deja virtuose. Repertoire assez etendu. Beaucoup d'enthousiasme Nature sympathique promettant d'evoluer en une persolaite tre interessante (degre superieur)" [Valutation] 15/20; And the notes for all the subjects are: 16.5/30 piano execution ; 8/10 harmony; musical constrution, not clear if theory as a whole or just piano accompanying 8/10; Chamber Music 8.5/10 - for a total of 41/60 with recomendation.
	Lessons in Paris with Wanda Landowska									Vitale confirms this position in an anrticle written by Patera Sara, Vincenzo Vitale Ricorda, Dalla sua scuola sono usciti pianisti famosi, in Gionale di Sicilia, 31/03/1981.
									1931, Udine, won the teaching position for Udine musical institute, against 41 candidates.	D. 530 - Il Mattino article, 1/10/1970 states he won the position contest for the position in 1930
32-33		1932-36 Udine – Istituto Civico Musicale "Jacopo Tomadini"; piano								The VVPS LP's and the vast articles, consider 40 years since the teaching in Udine. (see D.427 for example)
33-34										
34-35										
35-36									1935, Rome, Concorso Titolare di cattedra di Pianoforte Principale,	D. 238 - CV artist advertising page in the Annuario Concertistico, p. 118, 1936 or after (the media notes are all from 1935, the earliest from 24 December 1935). The docuemts sates: "Pianista Vincenzo Vitale, Tutilare della Cattedra di Pianoforte principale nell'istituto Musicale pareggiato "I. Tomadini" di Udine, Vincitore della Cattefdra di Pianoforte principale presso il Liceo Musicale N. Piccini di Bari. Recentemente e stato classificato nella "terna" degli eliggibili per la stessa Cattedra preso il R. Conservatorium S. Cecilia in Roma. D. 397 Letter from Vitale to his father, n.d, d.l.
									1935, Bari, won the competition towards a teaching position in principal piano at the Liceo Musicale "Piccinni" in Bari, although Vitale still teaching in Udine. Position most likely never taken.	See Biographical Notes for VV's concert Amici della Musica Palermo, 14/05/37 He won the position but did not seem to take the position. The Biographical Notes for VV's concert Amici della Musica Palermo, 14/05/37 says that he had the position; the Biographical Notes fro VV's concert Lecce, 19/12/35, it mentiones that he won the position but is teaching in Udine . The Biographical Notes for the VV's concert Catania, 10/05/37, sates that he did teach in Bari before Palermo. The Ricordi Encyclopedia, ed. Sartori, 1964, under Vitale, voice if not written by him, maybe by him authorised? says that he had the teaching positions in Udine, Padova, Bari and Palermo (supposedly is considering that he won the titles to do so or did he actually teach in Padova and Bari as well?) D. 484
36-37		1936-42 Palermo Conservatorium "V. Bellini"; piano								
37-38										
38-39										
39-40										
40-41										
41-42										
42-43		1942- 1968 or 69, Napoli - Conservatorio "S. Pietro a Majella"; piano class								
43-44										
44-45						1944, Naples, "Orchestra da Camera Napoletana"		- 1944 (July), Naples, Radio d'Italia, PWB. Program Director		D. 295 - 237 - 153 - 152 for 2 weekly broadcastings of chamber music from 20.45 to 21.15 (the organisation is free of charge, as an artist the payment is same as others - 5000 Lire per week
45-46										
46-47								- 1944 Naples, Artistic Director, "Orchestra da Camera Napoletana"		Position assigned:29/08/1944 resigned: 05/07/1947 - D. 291 - 289 - 294- 295 - 296 - 301 - 321 - 322 - 323 - 153 - 154 - 309 - 310 - 298 - 299 - 324 - 297 - 302 - L. Valente, 'Burlesca'. un inedito per ricordare il maestro, in La Repubblica, 05/10/2004. - L. Valente. Concerto all'Auditorium Scarlatti tutti in piedi all'Inno di Mameli, in La Repubblica, 24/10/2005.
47-48										
48-49										
49-50										
50-51								Vice Artistic Director of the D. Scarlatti Association, Naples		D. 411 - Vincenzo Vitale, I Concerti a Napoli, in Gazzetta Musicale di Napoli", Napoli, anno III, n. 1, pp. 14- 16. January 1957.

Year 19--	Studies	Main Piano Teaching	Academic year Courses	Short Courses	Seminars	Founder	Record Producer	Administrative Position	AWARDS	Relative Documents
51-52										
52-53										
53-54										
54-55										
55-56						1955 - 58, Naples, Musicological Journal:"Gazzetta Musicale di Napoli". pub. in coll. with G. Pannain, A. Mondolfi, e R. Parodi		Editor		D.531 Alfredo Parente, Musica e Cultura, in Il Mattino, 13/04/1956. D.534 - 535 - 467 (articles nominating the Gazzetta Musicale)
56-57										
57-58										
58-59										
59-60										
60-61										
61-62										
62-63		1962-63 Indiana University, piano & piano history Fulbright Scholar								
63-64								1964, RAI Radio Italiana, Naples. V.V. member of the comission for musical programing. Start and finish dates yet to confirm		Uncertain when the position started and when ceased and how D.97 is connected. In regards radio programme dedicated to the piano "In veste di ospite ha parlato dell'insegnamento e del riconoscimento strumentale che si è andato operando tra la seconda metà del 700 e primi anni del'800 (...) le garantisco che il suo insegnamento verrà tenuto presente non solo da quelli che lo hanno ricevuto direttamente ma anche da quanti, meno fortunati, negli anni futuri vorranno capire la letteratura pianistica <alla luce della><musica>"
64-65										
65-66			1966 -1969?, Rome, Conservatorium "S. Cecilia", Course for Foreigners; piano history (corso straordinario di letteratura italiana pianistica per stranieri diplomati) - Duration of the course - 8 months starting 21/02/66							D. 549 - 548 - 493 - 550 - 179 - 180 - D. 493 Letter from the Conservatorium S. Cecilia, letter dated 16/02/66 - for AS. 1965/66 - 12h/week lessons - starting 21 February 66 (no final date) 12 hours / week - D. 548 Letter from the Conservatorium dated 29/09/67 - for AS. 1966/67 - whole academic year starting 1 October 67, 12 hours / week - D. 179 - 180: Document from the Conservatorium signed Fasano Renato, the President, to the Ministry of Education, Artistic Eduction Inspection, dated 21/06/67.." - D. 549 Students of the 66/67 Literature course concert held, 1/06/67 with Clementi Sonatas: Pauniva, Turkenich, Samardjeva, ciuchkof, lucas, Drenikov.
66-67				1966, Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1966".						D. 427 D. 556 - Official letter from Centro Internazionale di Studi, dated 28/06/69 signed by Renato Fasano the Director and the President Arrigo Usigli. The course is 4 (68') or 5 (69) months inclusive of the Musical Vacation (Summer Course) in Venice Maximumstudents to take in are 12 effective students. Not less then 40 lessons.
67-68				1967, Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1967".					- 1967 (02/06), Rome. Diploma al merito dei 1a classe (Gold Medal); I for the Contribution to the Culture and the Arts. D. 481, 482, 483, 484, 427 - 1967 (31/10), Rome. Title: *Chevalier of the Italian Republic.* D. 480	- D. 480 - 481- 482 - 483 - 484 - 427 -D. 480 Oficial Letter from the Minister of Education, 31/10/67, communicating the award: Cavaliere Ufficiale dell'Ordine " Al Merito della Republica Italiana" . - D. 481 Official Letter from the Ministery of Education, Dr. Mario Rossi, 14/07/1967 communicating that the decision of the award - Diploma al merito dei 1a classe (Gold Medal) - D. 482 Gazzetta Ufficiale della Republica Italiana N. 297 dated 28/11/67, N. 141/150. - D. 483 - 2 Official Telegrams dated ?22/07 & ?05/10 from Gui Education Minister, this telegram dates the award to 2/06/1867 - "PUNTO LIETO COMUNICARLE CHE CON DECRETO TRESIDENTE REPUBBLICA 2 GIUGNO 1967 EST CONFERITO AT SIGNORIA VOSTRA SU MIA PROPOSTA DIPLOMA MEDAGLIA ORO BENEMERENZA SCUOLA CULTURA ET ARTE PUNTOVIVE CONGRATULAZIONI ET DISTINTI SALUTO-GUI MINISTRO ISTRUZIONE Decreto presidente - D. 484 Article in Radiocorriere TV, dated: Napoli, December, signed I. pad ?(Laura Padellaro).
68-69				1968, Rome, Venezia Centro Internazionale di Studi per la divulgazione della musica italiana, "Corsi superiori di studi musicali per i stranieri", 01/07– 31/10						D. 558 - 559 - 560 - "Le vacanze musicali"M.M [Massimo Milla] Il Gazzettino 30/08 - "Concerto al museo Correr" Anon. Il Gazzettino 31/ 08 - "Concluse le vacanze nel nome di Rossini" F.L.Lunghi D. 561 - 562 - "alle vacanze musicali appuntamento per i giovani F.L Lunghi 06/09/1968 D. 557 - Letter, 18/07/1968,Rome, from Renato Fasano (director of Centro Internazionale di Studi per la Divulgazione della Musica Italiana and the President of the Institute Arrigo Usigli; The official letter engages Vitale for the course to be held in Venice and in Rome, 1/07 - 31/10 1968; and Vacanze Musicali 1/08 - 14/09. 800.000 Lire will be payed for transport and hotel to be distributred through the 4 months. The total hours of the course to be no less then 40 hours. The students in Venice will be autimatecly inserted in te Vacanze Musicali. The effective number of students to be no more then 12. During the course in Venice, a few concert-lectures to be held.
69-70		Rome, Conservatorium S. Cecilia - piano class		1969, Rome, Venice Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1969", 01/08 - 15/09						- D. 427 article in Il Mattino, 14/03/75, anon author, states he taught at the Naples Conservatorium untill 1968 and Rome from 1969 - 1971. - D. 435a CV hand writen by Vitale, states that he taught in Naples till 68; and taught in Rome from 1969 to 1971, then sent to Avellino by the Rome Conservatory to form the new institution. - D. 585 Anon, Le <Vacanze Musicali>> a Venezia, 24/08/69 "... I corsi concernano particolarmente le gloriose scuole veneziana, napoletana e romana dei secoli XVII e XVIII, con prevalente riferimento a Vivaldi, Galuppi, Cavali, Gesualdo da Venossa, Domenico Cimarosa, Valentino Fioravanti, Domenico Scarlatti, e Muzio Clementi. - D. 69 Anon, <<Le Vacanze Musicali>> a Venezia, La << Juditha di Vivaldi eseguita nel testo originale 24/08/1969. -D. 556 Letter, 28/06/1969, Rome, from Renato Fasano (director of Centro Internazionale di Studi per la Divulgazione della Musica Italiana and the President of the Institute Arrigo Usigli; The official letter engages Vitale for the course to be held in Venice and in Rome, 15/07 - 15/12/1968; and Vacanze Musicali 1/08 - 15/09. 1000.000 Lire will be payed for transport and hotel to be distributred in 5 months. The total hours of the course to be no less then 40 hours. The students in Venice will be autimatecly inserted in te Vacanze Musicali. The effective number of students to be no more then 12. During the course in Venice, a few concert-lectures to be held.

Year 19--	Studies	Main Piano Teaching	Academic year Courses	Short Courses	Seminars	Founder	Record Producer	Administrative Position	AWARDS	Relative Documents
76-77			- Corso di perfezionamento di pianoforte 02/1977 - 06/1977; £. 1200.000 for the course (D. 498)	- 1977, Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1977", 22/08 – 25/09.	1977, Dubrovnik, ex-Yugoslavia, s.d..				D. 509 V.V. nominated Emeritus Professor ...per le speciali benemerenze acquisite nell'insegnamento e nell'arte (Ministero della Pubblica Istruzione) 1976	D. 523, D. 509, D. 498 Letter from the Academy signed by Zafred the President,, dated 9/12/76 stating the position of Emeritus Professor and the teaching of the 1977 perfectioning course for 1200000 Lire. D. 501 - 503 in VV letter of resignation, signed 14/02/77 Vitale reasumes his battle to teach at the S. Cecilia, Conservatorium and Accademy. "... Mi risulta solo che la mia pazienza, il mio potere di reazione, il mio sentimento del dovere verso alunni affezionati ed amici fiduciosi decono ormai al disgusto e mi spingono a riconquistare quella liberta nella qualle ho lavorato silenziosamente alcuni decenni con efficacia di risultati ed assicurando l'avvenire professionale a molti studiosi del pianoforte."
77				**Barga**, Corso D. 136, and letter from Isabella Masini (student) July, ? dates1977			1977/79. Naples, Rec. Phonotype Studios, Fonit- Cetra Release 5 L.P.set M. Clementi, *Gradus ad Parnassum* - Incisione Integrale dei 100 studi			D. 136, and letter from Isabella Masini (student)
77				-**Amalfi**, Corso di Perfezionamento Pianistico - n.d. **1977**						D. 136, and letter from Isabella Masini (student)
77				**Ravello** (NA), Perfectioning Course, n.d. 1977						
									Accorded but refused role Collegiumm Musicum Itacicum "supporter"	D. 186 Letter from College Musicum Italicum, signed President, Antonio Orru', Rome, 21/01/1978. Support in 2 publications (Ricordi): Antica Musica Italiana; La Musica Sacra di Antonio Vivaldi. D. 234, Draft letter from Vitale to the President of the association, Naples, 27/02/1978, Vitale refuses the role due to his health, he clearly says that he can not travel .
78			Rome, Accademia "S. Cecilia", Corso di Perfezionamento Di Studi Musicali - pianoforte 02/1978 - 06/1978 50 lessons (D. 492) Lessons VV interupted in March 78							D. 525-527. Relazione del Consiglio Accademico alla Assemblea Generale del 29/06/78 states that during Vitale's absence due to sickness, the lessons were temporarely held by Renzo Silvestri. D. 234, Hand written draft of the letter for resignation of the position dated 27/02/78. D. 181, Letter from the Accademy confirms receiving the resignation, 04/03/78. Mario Zafred,
78					-1978, **Rome**, Conservatorio "S. Cecilia",					D.49 - Received payment for the seminar, £1.764.705 -1978, **Rome**, Conservatorio "S. Cecilia", 18/07 - 05/08, Centro Internazionale di Studi per la Divulgazione della Musica Italiana, Seminario Straordinario, Fondamenti della Tecnica Pianistica
78					-1978, **Buenos Aires** (Argentina), Centro de Estudios Pianisticos, 16/10/ - ??					See newspaper article in La Nation Convincion, Buenos Aires, 29 October 1978. (see photo9564) D. 129. Letter from Maria Rosa Oubina de Castro, Buenos Aires, 19/12/77; the duration of the course - e weeks, 10 lessons of 3 hours each.
79										
79							La Scuola Pianistica di Vincenzo Vitale and set of 5 LPs			articles related to the event in VVPS Activity table
80					- 1980, **Udine**,					*- Parts of the event have been video recorded (unknown operator) and transcribed (in Ferrari, 2005)* - 1980, **Udine**, Istituto musicale "Jacopo Tomadini." Accademia di studi pianistici di Udine "Antonio Ricci". *Fondamenti della tecnica pianistica*. 5 lessons May
80					- 1980, **Catania**.					- 1980, **Catania**. Liceo Musicale. *Fondamenti della tecnica pianistica*
81					- 1981 (03), **Palermo**,					1981 (03), **Palermo**, Accademia D'Astorga. *I Fondamenti della tecnica pianistica*. -Arti
81					- 1981 (03), **Catania**,.					-Salmeri, Giovanni, Conferenza del maestro Vitale presso la Galleria Mendola, Padronanza e tecnica di uno strumento, Giornale del Sud, 01/04/1981 Salmeri mentions an article of the same paper dated 28/03/1981 by Dario Miozzi
81					- 1981 (02/04 - 06/04), **Pescara**,					- 1981 (02/04 - 06/04), **Pescara**, Ass. Musicale Pescarese, aula magna Univ. "G. D'A
81					- 1981 (10/09 - 16/09), **Naples**,					Naples. Villa Pignatelli, Il pianoforte Oggi, Vacanze Musicali Napoli '81. *Fondamenti*
81					- 1981 (11/10 - 16/10), **Ravenna**,					- Comune di Ravenna, Teatro Rasi, Assc. "Angelo Mariani", Ottobre Musicale 1981. *I Fondamenti della tecnica pianistica*. With concert music by Liszt, played by members of the Associazione "M. Clementi", Naples.
82					1982, **Teramo**,					1982, **Teramo**, org. Centro Servici Culturali di Teramo in collaboration with l'Istituto "G
82									*1982, First prize, of the music critiques for the Gradus ad Parnassum recording*	Cella, Carlo M., Ai critici piace sopratutto il prodotto italiano, in La Stampa, [Torino], p.7.
83					1983, **Sermoneta** (LA). Piano Seminar; 18 - 23/ 07					

Appendix B

Students of the VVPS

LEGEND

Pool N.1: Students who studied with Vitale at the Naples Conservatorium, and are considered within the Vitalian community as the first generation; these are referred to within the community as the disciples.

Pool N.2: Students who studied with Vitale not at the Naples Conservatorium but in the courses, all-year courses, perfecting courses and masterclasses. Students who only participated to Vitale's courses on the Fundamental of Technique were not included as these were only part of the audience.

Pool N.3: Students who have studied with Vitalian teachers.

VITALIAN STUDENTS

Surname	Name	Pool #1	Pool #2	Pool #3	Seminars only	Private lessons only	Years of study	Institute or Vitalian Teacher	Type of course	Doc#
ALIQUO	Tommasina	x						Palermo	Diploma	D. 231
ARCIULI	Emanuele		x	x				Canino	perfectioning course	
AMADESI	Carlo									
ARGENTIERI	Mario		x					Venice		D.24, D.219-220
ASTERS	Sergio									
AUGIAS	Corrado		x							
Bolle	Luis						1974	Uruguay		
BALLISTA	Antonio					x				
BARBALAT	Florenta		x				1976	Rome Acc. S. Cecilia		D. 523
BELUCCI	Gianni			x				Medori, Campanella		
BELTRAMI	Roberto			x				Trabucco		
BERNASCONI	Kiki	x						Naples Conservatorium	Diploma	D. 231
BERTACCA	Patrizia		x							
BERTUCCI	Massimo	x						Naples Conservatorium		D. 794, D. 815
BIANCO	Luciano			x		x	1977	Antonio Ballista		D. 58, D. 189, D. 220-221
BOLDARINI	Rafael									D. 108-109
BONUCCI	Arturo									D.800
BRUNO	Carlo	x						Naples Conservatorium		D. 120-121
BUONOMO	Elena	x						Naples Conservatorium	Diploma	D. 231
BUONOMO	Pina	x							Diploma	
C	Lina	x						Naples Conservatorium	Diploma	D. 231
CAFARO	Stefania			x				Ferrari Anna, (Agatella Catania)		
CAGGIANO	Cynthia		x				1969	Rome, Venice (Vacanze Musicali)		D. 554-555
CAMPANELLA	Michele	x						Naples Conservatorium	Diploma	
CANDUZZIO (?)	Maria Luisa	x						Udine	Diploma	D. 231
CANINO	Bruno	x	x					Naples Conservatorium		D. 120-121
CANNAVACCIUOLO	Elisa	x						Naples Conservatorium	Diploma	D. 231
CANTONI (?)	Anna Maria	x						Udine	Diploma	D. 231
CARAMIELLO	Francesco			x			IT	Massimo Bertucci		
CARDACI	Anna	x						Naples Conservatorium ?	Diploma	D. 231, D. 437a
CARDINALE	Nunzia	x						Naples Conservatorium	Diploma	D. 231
CELERINO	Maria Pia			x	x			De Fusco		
CENTAURI	Roberta		x				1975	Rome Acc. S. Cecilia		D. 71, 506-507-508
CHIOFALO	Angela			x	x			Carlo Bruno		
CIUCHKOF (CHOUCHKOV)	Victor		x				1969-1972	Rome Acc. S. Cecilia		D. 549
COEN	Mara (Bianca?)	x						Naples Conservatorium		D. 794, D.122-123
CYRULNIK	Omar					x	1989?	Rozen, Alba		
D'AMBROSIO	Carol		x				1975-1977	Rome Acc. S. Cecilia		D. 506-507-508
D' ASCOLI	Luigi									
D'AVALOS	Francesco	x								
DAINA	Roberto		?							D. 196 - 199
De Ascaniis	Massimo		x			x	1977-1984			
DE CONCILIIS	Marta	x								D. 484
De FUSCO	Laura	x						Naples Conservatorium	Diploma	D. 85
DENIS	Micheline L.		?							Field Book 1
DE ROBERTIS	Luisa	x						Naples Conservatorium	Diploma	
DE PALMA	Sandro		x							
DEVASTATO	Giuseppe							La Pegna		
Di BENEDETTO	Renato	x						Naples Conservatorium	Diploma	
DI CHIARA	Giuseppe		x					Rome Conservatorium?		
DI NATALE	Ela									D. 814a
DRENIKOV	Ivan		x				1966	Rome Conservatorium, Venice		D. 549, D. 57, D. 45, D. 86-87, D. 137; D.41, D.36
FAES	Filippo					?	1980			D.59; D.203

Surname	Name	Pool #1	Pool #2	Pool #3	Seminars only	Private lessons only	Years of study	Institute or Vitalian Teacher	Type of course	Doc#
FAGNONI	Enrico					?	1976			D.67A
FERRARA	Maria Luisa	x							Diploma	D. 231, D. 437a
FERRARA	Pia	x							Diploma	D. 231, D. 437a
FERRARI	Anna	?								
FERRARI	Viviana Nicoletta			x				Bertucci/Tramma/ Campanella/ D'Ascaniis/ Martegiani		
FIAMINGO	Paolo		?	x				Massimo Bertucci		
FINZI	Ghinka		x					Rome, Venice (Vacanze Musicali)		D. 563
FIORILLO	Marcela			x			1981	Carlo Bruno		
FRISARDI	Nicola			x				Marisa Somma		Photo9548-51
GARAU	Lucio		?							
GENTILI PUCCI	Gina	?						Udine Liceo Musicale		D.54
GRAUSO	Maria Grazia	x								
GEKOV	Ivan Kostantinov		x				1968	Rome, Venice (Vacanze Musicali)		D. 563
GENNARO	Maria	x						Palermo Conservatorium	Diploma	D. 231
GIAMMARUTO	Maria	x						Naples Conservatorium		D. 794, D. 231
GIAMPA	Lorrein K.		x							
GINI	Gustavo			x				Vetre/Campanella		
GIUSTOLISI	ANGELA				?					D. 146 - 147
GON	Massimo					?				
GRAPPASONNO	Lelio				?					D.211A
HALL	Filipe		?				1980			D. 52
HINTCHEV	Alexandre		x					Rome Acc. S. Cecila	Diploma	D. 38. D. 423
LAZAROVA IGNATOVA	Rumiana		x				1968	Rome, Venice (Vacanze Musicali)		D. 554-555, 563
ISOTTA	Paolo	x						Naples Conservatorium		
JIENESCU	Stefania		x				1976	Rome Acc. S. Cecilia		D. 523
KOCIAUCIC	Mariya		x				1968	Rome, Venice (Vacanze Musicali)		D. 563
LAPEGNA	Alessandro	x						Rome Acc. S. Cecila		D.136
LAPEGNA	Carlo		x				1973	Rome, Venice (Vacanze Musicali)		D. 423
LATALLADE					x		1978?	Buonos Aires		D.? ; D. 10, D. 226-227
LATTES	Sergio	x						Naples Conservatorium	Diploma	D. 67, 112
LEE	Dennis		?					Rome, Venice (Vacanze Musicali)?		D.800
LEE	Sun Kiang		x				1969	Rome, Venice (Vacanze Musicali)		D. 554 -555
LESSONA	Franca	x								
LUCAS	Licia		x					Rome Accademia di S Cecila		D.549, D.83, D. 83A, D.17, D.33
LONGO	Miriam	x								D. 484
LORENZINI	Danilo					x				D.212 - 213
M (?)	A	x							Diploma	D. 231
M (?)	C	x							Diploma	D. 231
M (?)	L		x					Venice		D. 186
MAGRASSI	Clare									D.140
MARCOTTI-RECCHIONI	Valeria							Udine ?		D. 173, 174, D. 48
MARTEGIANI	Guglielmina			x				De Ascaniis		
MANNARA	Adriana			x				Pina Buonomo		
MARIANI	Maria Gabriella			x				Aldo Tramma		
MARINO	Loredana	x						Naples Conservatorium		D. 231, D. 437a
MARTUCCI	Francesco		?					Rome Acc. S. Cecila		D. 794
MASCIA	Lucio		?							
MASINI	Isabella		x				1977	Rome Acc. S. Cecila		D. 190 - 191 D. 65, D.18
MATTARAZO	Cinzia			x	x			Marissa Somma		
MAZZA	Marisa	x						Naples Conservatorium		D. 231
MEDORI	Franco		x					Rome Acc. S. Cecilia		D.512
MICAILOVA	Nicola Dobrana		x				1968	Rome, Venice (Vacanze Musicali)		D. 563
MONTOREANO	Maximo				x		1977	Argentina		D.210A
MORACE	Federica			x				Bruno/Bertucci		
MORMONE	Antonio	x						Naples Conservatorium	Diploma	
MOSCA	Maria	x					1969	Rome, Venice (Vacanze Musicali)		D. 94, D.99, D. 100 - 101
MUTI	Riccardo	x								D. 145 - 146
NEGRO	Lucia	x						Naples Conservatorium		D. 794
NICOLOVA	Dobrana		x				1969	Rome, Venice (Vacanze Musicali)		D. 554-555
NICOLOSI	Francesco		x					Rome/ Venice/ masterclasses 1973, RomeAcc. S. Cecilia		D. 815, D.136
ORLANDO	Bianca Maria		x				1973	Rome, Venice (Vacanze Musicali)		D. 423
PADOVA	Andrea					x				

Surname	Name	Pool #1	Pool #2	Pool #3	Seminars only	Private lessons only	Years of study	Institute or Vitalian Teacher	Type of course	Doc#
PADULA	Simona					x				
PALERMO	Palma		x				1977			D. 113, D.115
PAUNOVA	Mariana		x				before 1973	Rome, Conservatorio Santa Cecilia; Rome Acc. S. Cecila		D. 549, D. 33, D. 93
PELL	Oscar Hector		x				1968	Rome, Venice (Vacanze Musicali)		D. 563
PEDOLE	M. Lucrezia		x				1968	Rome, Venice (Vacanze Musicali)		D. 563
PEDRINI	Beatrice				x		1978			D. 63
PISTOJA	Anna Maria			x				Coen		D. 122
POLICCE	Paolo				x			Massimo Bertucci	?	
POPOVIC	Nevena		x				1976	Rome Acc. S. Cecilia		D. 9, D. 15-16, D. 523
PRESTIA	Giovanna		x					Rome Acc. S. Cecila		
PUCA	Maria		x					? Rome/ Venice/ masterclasses		
RASINI	Graziella		x				1968	Rome, Venice (Vacanze Musicali)		D. 563
RASTELLI	Anna				x		1976-1977			D.13, 21
RENNA	Enrico		x				1973	Rome, Venice (Vacanze Musicali); Buonomo		D.423
RESTANI	Paolo					x				
ROSCIGNO	Fermo	x						Naples Conservatorium		D. 437a
ROZEN	Alba				x			Argentina Seminar?		Photo9562, D. 506-508, D. 71-72; D. 210-211
RUGGIERO	Rosario			x				De Robertis, Luisa		
SAMARDJEVA	Maja		x				1967	Rome Acc. S. Cecila, Vacanze Musicali Venice		D. 549, D. 177, D. 558-559
SANGIORGIO	Victor					x	1971			D.90
SILIC	Ingrid		x					?		
SIMONELLI	Fabrizio	x						Naples Conservatoriumervatorium	Diploma	
SOMMA	Marisa	x								
SOPRANO	Fabrizio			x				Aldo Tramma		
SORACI	Pietro		x	x				Massimo Bertucci		Interview D'Ascaniis/ Marcheggiani
SOURSOU	Elie				x					D. 91-92, D. 70; D. 209
STEUERMAN	Jean Louis	x	x				1967	Naples Conservatorium		D.134, D.135, DSCN9173.JPG
TORCHIANI	Alessandra				x			Medori/Tramma		
TRABUCCO	Franco		x				1968 ? 1969-1974	Rome, Venice (Vacanze Musicali) ; Siena, Accademia Chigiana		D. 563
TRAMMA	Aldo	x						Naples Conservatorium	Diploma	D.34
TRAMMA	Marzia			x				Massimo Bertucci		
TRAVERSA	Margherita		x					Rome Acc. S. Cecilia		D. 126
TURKENICH	Ester		x					Rome Acc. S. Cecilia		D. 549
TZAMBIRA	Maria							Rome?		
VALDES	Maximiano		x							
VALENTI	Vincenzo									
VESTRONI	Eugenia		x				1968	Rome, Venice (Vacanze Musicali)		D. 563
VESSELIN	Stoyanov		x					Rome Acc. S. Cecila		
VETRE	Oscar		x				1976	Rome Acc. S. Cecila		
ZADRA	Riccardo							Marisa Somma		
van PEilJPE	Mascia		?							D. 125-126, 107-108
WORONIECZE	Teresa Maria						1968	Rome, Venice (Vacanze Musicali)		D. 563

Appendix C

Publications Referring to the VVPS

LEGEND	
Symbol	**Meaning**
V	Volumes
N	Newspapers
J	Journals
W	Website
P	Program

	Year	Date	V	N	J	W	P	Author	Title	Source
1	1956	13/04		N				Alfredo Parente	Musica e cultura	Il Mattino
2	1957	13/02		N					Le celebrazioni di Domenico Scarlatti	Il Mattino
3	1965				J			Walter, Robert	The Organization of Italian State Music School: A Comparison	Music Educators Journal, V.51 (4), 78-80+148+150+152+158.
4	1967	7-8/06		N				Braga, Antonio	La <classe> del M. Vitale al Conservatorio di Roma. L'iniziativa s'inquadra nel vasto movimento di rivalutazione di Muzio Clementi, il padre del pianoforte>	Il Corriere di Napoli
5	1967	10/07		N				Pannain, Guido	L'orecchio di Dionisio	Il Tempo (Rome)
6	1967	Dec			J			l. pad. (Laura Padellaro)	Una medaglia d'oro che premia 34 anni d'insegnamento musicale: I <<poveri ragazzi>> del maestro Vitale	1967 Radiocorriere TV, N. 50, p. 72
7	1968	Jan			J			l. pad. (Laura Padellaro)	I Dischi. Musica classica, Nove <<Sonate>>	1968 Radiocorriere TV, N. 2, p. 10
8	1968	Feb			J			Fait, Luigi	Ha raggiunto a 21 anni il successo della maturità	1968 Radiocorriere TV, N. 7, p. 42, 43
9	1968	Mar			J			Fait, Luigi	La musica questa settimana, Michele Campanella interpreta Liszt	1968 Radiocorriere TV, N. 10, p. 32
10	1968	Sep			J			Anon. (L. Padellaro or L. Fait ?)	Radio, Nel concerto di Aldo Ceccato	1968 Radiocorriere TV, N. 38, p. 77
11	1969	24/08		N				Anon.	Le <<Vacanze Musicali>> a Venezia, La <<Juditha>> di Vivaldi eseguita nel testo originale	
12	1969	Oct			J			gual.	Contrappunti, Muti (ma non sordi)	1969 Radiocorriere N. 44, p.10
13	1969	Dec			J			gual.	Contrappunti, Fondo Respighi	1969 Radiocorriere N. 51, p.12
14	1970	01/10		N				Anon.	Vincenzo Vitale Accademico di Santa Cecilia	Il Mattino [Naples]
15	1970	May			J			a cura di Padellaro, Laura & Fait, Luigi, con la collaborazione di Gastone Mannozzi	Alla radio, Michele Campanella	Radiocorriere N. 22, p. 95
16	1970	Sep			J			a cura di Padellaro, Laura & Fait, Luigi	Alla radio, Dohnanyi-Campanella	Radiocorriere N. 39, p. 97
17	1970	Oct			J			Padellaro, Laura	Hanno scelto il Beethoven più intimo e profondo	Radiocorriere N. 40, p.117 - 118
18	1970	Nov			J				Concerto del pianista Michele Campanella	Radiocorriere TV, N. 44, p. 93
19	1970	?		?	?			Anon.	I <<ceciliani>>	?
20	1971	Jun			J			a cura di Padellaro, Laura & Fait, Luigi	Alla Radio, Concerti, Inbal-De Fusco	Radiocorriere N. 23, p. 89
21	1971	Oct			J			Messinis, Mario		Radiocorriere, N. 42 p. 128, 130, 132.
22	1971	Dec			J			Padellaro, Laura	Dischi Classici, Artisti Italiani	Radiocorriere, N. 51 p. 14
23	1972	Apr			J			a cura di Padellaro, Laura & Fait, Luigi	Alla radio, Baudo-Campanella	Radiocorriere, N. 19 p. 85
24	1972	Aug			J			a cura di Padellaro, Laura & Fait, Luigi	Alla radio, Baudo-Campanella	Radiocorriere, N. 33 p. 65
25	1972	Oct			J			a cura di Padellaro, Laura & Fait, Luigi	Alla radio, Feist-Tramma	Radiocorriere, N. 42, p.105
26	1973	?		N				Mila, Massimo	Thomas Schippers direttore pianista. Con Campanella - Diaz al centro Fiat	La Stampa, [Torino]
27	1973	?			J			Bianconi, L.	Le <Sonate> per il forte-piano di Domenico Cimarosa	Rivista Italiana di Musicologia v. VIII, nr. 2, [Firenze], Olschki ed.,
28	1973	14/03		N				Anon.	I 40 anni d'insegnamento del pianista Vincenzo Vitale	Il Mattino [Naples], p.10
29	1973	Aug			J			Padellaro, Laura	Dischi Classici, Clementi e Spada	Radiocorriere N. 32, p. 8
30	1973	21/11		N				Anon.	London debuts	The Times
31	1974				J			Salter, Lionel	Review: 18th-Century Keyboard Reviewed Work(s): Cimarosa 31 Sonatas for fortepiano, ed. V. Vitale. Carisch/Hinrichsen, 2 vols	*The Musical Times*, Vol. 115, No. 1579. (Sep., 1974), pp. 758-759
32	1974	15/05		N				Pinzauti, Lorenzo	Campanella poderoso. Entusiastico successo del giovane pianista napoletano nel concerto per il <Maggio> - Virtuosismo al servizio della poesia - due fuori programma.	La Nazione
33	1974	24/07		N				L. M. H.	Buen recital del pianista italiano Franco Medori	La Prensa (BuenorAires, Argentina)
34	1974	Aug			J			Fait, Luigi	dalle regioni italiane più ricche di compositori e cantanti; non va in ferie	Radiocorriere N. 32, p.17, 18
35	1974	Aug			J			Fait, Luigi	I concerti alla radio - L'amore stregone	Radiocorriere N. 32, p.65
36	1974	01/08		N				J.N.	Inaginacion, Talento y also mas	La Manana [Montevideo, Uruguay]
37	1974	Oct			J			Fait, Luigi	Sabato, Concerto della sera	Radiocorriere N. 42, p.105
38	1974	Nov			J			Fait, Luigi	I concerti della radio, Antico e moderno	Radiocorriere N. 44, p.121
39	1974	04/11		N				Fait, Luigi	Nel mondo dei 33 giri	L'Osservatore Romano [Città del Vaticano]
40	1974	05/11		N				Canessa, Francesco	Tutti in disco gli allievi di Vitale	Il Mattino [Naples], p.13
41	1974	30/12		N				Pannain, Guido	Una scuola pianistica	Il Tempo [Rome]
42	?	?			J			Anon.	I quarant' anni di attivita della scuola di Vincenzo Vitale	?
43	1975	Jan			J			Schott, Howard	Review: Piano Solo Reviewed Work(s): *31 Sonatas* by Cimarosa; Vincenzo Vitale; Carlo Bruno	*Music & Letters*, Vol. 56, No. 1. (Jan., 1975), pp. 114-115.
44	1975	Jan			J			P. B. (Pietro Berri)	La scuola pianistica di Vincenzo Vitale	Musica e Dischi [Milan], No. 1, 1975
45	1975	Jan/Feb			J			Rattalino, Piero	La scuola pianistica di Vincenzo Vitale	Discoteca Alta Fedelta No. 147, Jan/Feb, p. 74
46	1975	05/02		N				Gori, Gianni	Pianoforte a Napoli	Il Piccolo [Trieste], p.3
47	1975	27/02			J			Voltolin, Aldo	Affettuoso omaggio a Vincenzo Vitale	Giorni Veneto, 27 Feb. 1975
48	1975	Mar			J			Fait, Luigi	I concerti della radio, Qualche sorpresa	Radiocorriere N. 11, p.80

	Year	Date	V	N	J	W	P	Author	Title	Source
49	1975	31/03		N				D. G.	La Scuola Pianistica di Vincenzo Vitale	Notiziario Lirico Internazionale Deliliers [Milan]
50	1975	02/04		N				Gatti, Dino	Testimonianza di es allievi al maestro Vincenzo Vitale	Gazzetta di Mantova, p.3
51	1975	11/04		N				Canessa, Francesco	Tutti in disco gli allievi di Vitale – Omaggio al comune maestro	Il Mattino [Naples]
52	1975	11/04		N				Parente, Alfredo	Il pianista Vitale: l'arte d'insegnar musica	Il Mattino [Naples], p. 3
53	1975	21/04		N				Escoffier, Giampiero	Isola viva	Lettera da Ischia, Trimestrate di Cronache ed Informazioni per gli amici dell'isola
54	1975	26/05		N				L. Pin.	Musica, Book Review: Vincenzo Vitale, <<Pianoforte>>, Marteletti e Smorzattori, Napoli, 1975	La Nazione
55	1975	06/06		N				N. F. (Nino Fora ?)	Tecnica e Poesia del Piano nel concerto di Maria Mosca	L'Unione Sarda
56	1975	9/10 ?			J			Casini, Claudio	La scuola pianistica di Vincenzo Vitale	Discoteca classica
57	1975	Nov			J			Padellaro, laura	Vincenzo Vitale - Creatore d'una scuola pianistica famosa nel mondo	1975 Radiocorriere, N. 46, p. 129, 132 FIND THE MISSING PAGE
58	1975	Dec			J			Fait, Luigi	Il fortepiano di Cimarosa	1975 Radiocorriere, N. 49, p. 109, Cameristica
59	1976	25/02		N				a. b.	Nel concerto tenuto all'Auditorium Pedrotti, Successo del pianista bulgaro Ivan Drenikov	Corriere Adriatico [Pesaro]
60	1976	18/05		N				Ravel, Antonio	Vincenzo Vitale	Il Mattino [Naples],
61	1976	27/05		N				L. Pin. (Leonardo Pinzauti ?)	Musica, Vincenzo Vitale, <pianoforte>. Martelletti e Smorzatori, Napoli 1965 ?	La Nazione [Firenze]
62	1977	?		N				Isotta, Paolo	I Dischi. Musica classica.	Il Giornale Nuovo
63	1977	May			J			Riccardi Raffaele	Vincenzo Vitale e il pianoforte	?
64	1977	28/05		N				m. m.	Un virtuoso a Vienna	La Stampa, [Torino], p. 8.
65	1978	Jun/Jul			J			De Santis, Giacomo	Dischi	Sipario (Il Mensile Italiano dello Spettacolo)
66	1978	21/10		N				Ciampo, Marco;	Il collettivo della tastiera	Il Mattino; Il Mattino illustrato, Anno 2, No. 42, pag. 16-19
67	1978	21/10		N				Di Bianco, Giuseppe	Chi e' il maestro dei pianisti dell'Associazione Thalberg: Vincenzo Vitale - Martelletti e Smorzatori	Il Mattino; Il Mattino illustrato, Anno 2, No. 42, pag. 16-19
68	1978	29/10		N				n.a.	El Paso por Buenos Aires de un Maestro de Maestros del Piano, Evoca la Nobleza y los Secretos del Taclado	Conviccion [Buenos Aires, Argentina] (29 October 1978), 13.
69	1979	20/04		N				Anon.	Pollini si e infortunato, Suonera Campanella	La Stampa, [Torino], p. 44
70	1979	22/04		N				Mila M.	Campanella: poesia di un grande virtuoso.	La Stampa, [Torino]
71	1979	08/07		N				M. L.	Pianisti Napoletani al festival di Spoleto	Il Mattino [Naples]
72	1980	02/03			J			D' Amico, Fedele	Per cosmonauta e orchestra	L' Espresso p.124 - 127
73	1980	29/04			J			Bortolotto, Mario	E' la tecnica che fa l' arte	L' Europeo
74	1980	30/05			J			Gugliemi, Edoardo	All'Accademia di Studi Pianistici di Udine, Una rara lezione con Vincenzo Vitale	Il Piccolo di Udine [Udine] p.8
75	1980	May/ Jun ?			J			Della Torre, Renato	Studiare pianoforte con Vincenzo Vitale	Udine ?, n.d.
76	1980	Jul			J			Anon.	Ottava Nota, Doverosa Precisione	Radiocorriere TV, N. 28, p. 87
77	1980	03/12		N				Canessa, Francesco	In marcia con Mozart	Il Mattino [Naples]
78	1980	10/12		N				G. Fer. (Giovanna Ferrara)	Piano per quattro	Il Mattino [Naples]
79	1980	11/12		N				G. Fer. (Giovanna Ferrara)	Otto mani per Beethoven	Il Mattino [Naples]
80	1981	Jan			J			De Vivo, Vincenzo	Accardo e Muti per un atto d'amore	Radiocorriere TV, 1981, N. 3 p. 43
81	1981	29/03		N				Miozzi, Dario	Un omaggio agli allievi. In dieci LP la "Scuola pianistica di Vitale".	Giornale del Sud (28/03/1981)
82	1981	30/03		N						
83	1981	31/03		N				Patera, Sara	Vincenzo Vitale Ricorda, Dalla sua scuola sono usciti pianisti famosi	Giornale di Sicilia
84	1981	01/04		N				Salneri, Giovanni	Conferenza del mastro Vitale presso la Galleria Mendola, Padronanza e tecnica di uno strumento	Giornale del Sud (01/04/1981)
85	1981	05/04		N				Canessa, Francesco	Un concerto su tre piani	Il Mattino [Naples]
86	1981	Jul		N				Rossi, Gianni	TV3 regioni, Abruzzo	Radiocorriere TV, 1981 N. 28, p. 119
87	1981	26/07		N				Canessa, Francesco	Se Socrate diventa pianista...	Il Mattino [Naples]
88	1981	Aug ?			J			De Vivo, Vincenzo	La Notizia, Una Vacanza col pianoforte	Radiocorriere TV
89	1981	Aug ?		N				Musi, Aurelio	In 'vacanza' col maestro Vitale, Meeting di tecnica pianistica	Naples local newspaper (unknown, date unknown)
90	1981	01/09		N				Sbisà, Nicolò	Nella fabbrica dei pianisti. Incontro a Napoli con VV che a 73 anni continua la sua preziosa iopera di maestro, il più noto in Italia e tutta (o quasi) una questione di braccio, dita e busto.	La Gazzetta del Mezzogiorno
91	1981	10/09		N				Canessa, Francesco	Da oggi a Villa Pignatelli una Rassegna di Concerti e Conferenze, Vacanze in Music per Piano e Solisti	Il Mattino [Naples]
92	1981	12/09		N				Canessa, Francesco	I musei napoletani invasi dalla musica	Il Mattino [Naples]
93	1981	13/09		N				Rossi, Sandro	Vacanze Musicali ma soprattutto per i giovani - L'iniziativa si svolge a Villa Pignatelli Alla ribalta la tecnica del pianoforte	L'Unità [Naples]
94	1981	16/09		N				Ferrara, Giovanna	Dopo l' avanguardia i <<Cento Studi>>	Il Mattino [Naples]
95	1981	26/09		N				Mila, Massimo	Un mago e 8 pianoforti per eseguire gli studi di Clementi	La Stampa [Torino], p. 6
96	1981	27/09		N				Buscaroli, Piero	Michele Campanella alla Sagra Musicale Umbra. E' il maggiore pianista della nuova generazione.	Il Giornale Nuovo [Perugia]
97	1981	01/11		N				r. l. (Roberto Iovino ?)	Campanella e molto bravo ma aggredisce troppo Brahms	La Stampa, [Torino], p. 42
98	1981	15/12		N				G. Fer. (Giovanna Ferrara)	Pianoforte da salotto	Il Mattino [Naples]
99	1981	Dec			J			Rattalino, Piero	Una provocazione culturale	Musica Viva, Speciale, (Dec. 1981), 28-31
100	1981	Dec			J			Canessa, Francesco	Vincenzo Vitale: un grande didatta	Musica Viva, Speciale, (Dec. 1981), 31
101	1981	?		N				?		Radiocorriere TV, N. 52, 0. 103
102	1982	Jan ?		N				Vannucchi, Giuseppe	Monumento alla perfezione	Radiocorriere TV, N.1, p. 80
103	1982	12/02 ?		?				Scillone, Franco	Clementi, didatta-bussola dalla mente vulcanica	Bari newspaper ?
104	1982	21/02 ?		N				Buscaroli, Piero	Concerto a Palazzo Grassi i cinque formidabili pianisti; Il pianoforte napoletano ha espugnato le roccaforti mususicali sul Canal Grande	Il Giornale dell'interno [Venice]?
113	1982	22/04			J			Canessa, Francesco	Pianoforte Collettivo; Tasto Magico	Il Mattino [Naples]
106	1982	Apr			J			Valori, Angelo	Incontro con ... Michele Campanella	Prospettive musicali [Pescara]

	Year	Date	V	N	J	W	P	Author	Title	Source
107	1982	21/07		N				Isotta, Paolo	Clementi, quarto uomo dello <<stile classico>>	Corriere della Sera
108	1982	02/10		N				Cella, Carlo M.	Ai critici piace sopratutto il prodotto italiano	La Stampa, [Torino], p. 7
111	1982	17/12		N				Anon.	Conquistata la vetta del Parnassum, Il maestro Vincenzo Vitale ha inciso a Napoli i cento Studi di Muzio Clementi, il musicista italiano che gareggio nel clavicembalo con Mozart	Il Mattino [Naples]
109	1982	?			J			Vidusso, Giorgio	La coperta perfetta di Vitale	Radiocorriere TV, N.44, p. 164
105	1982	?			J			P. Rattalino ?	Dischi	Musica, Marzo ,1982, pp. 73-75
106	1982 ?	?		N				Canessa, Francesco	Toccata e fuga del genio	? Il Mattino [Naples]
107	1983	24/03		N				Restagno, Enzo	Campanella, estri pianistici per Scarlatti	La Stampa, [Torino] p. 59
108	1983	27/03		N				Pestelli, Giorgio	Campanella al pianoforte ruba pezzi al clavicembalo. Scarlatti, Mozart e Mussorgsky per l'Unione musicale.	La Stampa, [Torino], n. 72 anno 117
109	1983	?		N				Mila, Massimo	Il bravo Campanella si è diretto da sé	La Stampa, [Torino]
110	1983	28/03		N				Anon.	Convegno - confronto tra i big dellla musicologia napoletana	Il Mattino [Naples], Napolinotte
111	1983	28/03		N				Rossi, Sandro	<<Napoli Musicale>> - interessante dibattito	L'Unità [Naples]
112	1983	30/03		N				Ferrara, Giovanna	"Solo uniti si supera la crisi della musica"- Il Maestro Vincenzo Vitale traccia un bilancio interessante: convegno - dibattito che ha presieduto per i "Lunedi Culturali del Banco di Napoli"	Il Mattino [Naples]
113	1983	31/05		N				Soprano, Franco	Vitale, omaggio al pianismo napoletano	Il Mattino [Naples]
114	1983	Jun/Jul ?		N				Amato, Dora C.	Primo Piano: Vitale ovvero Pianoforte a Napoli	Avvenire [Milan]?
115	1983	Jun/Jul			J			Di Benedetto, Alessio	Incontro con Carlo Bruno	Prospettive musicali [Pescara], anno II - n. 6-7 p. 6-9
116	1983	06/07		N				p.gal.	Delman al Regio, Virtuosismo ed energia per Chopin	La Stampa, [Torino], p. 15
117	1983	?		N				Ciarnelli, Marcella	Quella casa a Mergellina è un'accademia del piano	L'Unità [Naples]
118	1983	01/09 ?		N				Mila, Massimo	Un ricordo dello scomparso pianista napoletano: Vitale, un maestro da ascoltare attraverso gli allievi	La Stampa [Rome] ?
119	1983	20/09/		N				Ferrara, Giovanna	Provando e riprovando, cosi nasce un artista	Il Mattino [Naples]
120	1983	29/09		N				Ferrara, Giovanna	Carrellata cameristica	Il Mattino [Naples]
121	1983	29/09		N				m.l.i.	Il Musica di Lacco Amebo, Una promessa per la classica: si chiam Paolo Restani	Napoli Oggi
122	1983	Oct			J			Valori, Angelo	Incontro col Vincenzo Vitale, 1a parte	Prospettive Musicali [Pescara] , II - n°9 (Oct. 1983), 5-13
123	1983	Nov			J			Valori, Angelo	Incontro col Vincenzo Vitale, 2a parte	Prospettive Musicali [Pescara], II - n°10 (Nov. 1983), ?
124	1983	Nov			J			Rossi, Sandro	Vincenzo Vitale, Il pianoforte a Napoli nell'Ottocento, ed. Bibliopolis	Prospettive Musicali [Pescara] ?
125	1983	11/12		N				Canessa, Francesco	Storia su libro (e su tastiera). <Il pianoforte a Napoli nell'ottocento>: così VV rivaluta una vicenda dimenticata.	Il Mattino [Naples]
126	1983	11/12		N				Rattalino, Piero	Ritratto di un maestro che rende possibile la sopravvivenza sul pianoforte moderno di una concezione del suono nata con quello romantico.	Il Mattino [Naples]
127	1983	14/12		N				Rossi, Sandro	A Villa Pignatelli presentato libro sul pianoforte del maestro Vitale	L'unità, Napoli-Campania,
128	1984	12/01		N				Pinzauti, Lorenzo	Ami il pianoforte? Passato e presente dell strumento studiati da autori di grande valore	La Nazione [Firenze]
129	1984	16/02			J			Isotta, Paolo	Il pianoforte nell' 800: da Napoli con amore	Domenica del Corriere
130	1984	Feb			J			Padroni, Umberto	Nostra intervista esclusiva a Michele Campanella	Piano Time 2-84
131	1984	Mar			J			Rattalino, Piero	Piano Story	Piano Time, march 1984, p. 20
132	1984	05/04		N				S.V. (Stefano Valanzuolo)	Pianofortissimo	Nuova Stagione
133	1984	10/04		N				R. S.	A Napoli, Ischia ed Anacapri i concerti dell'Associazione Thalberg che inaugura domani la sua stagione, Gioventu e tecnica al pianoforte	Il Mattino [Naples]
134	1984	31/05		N				Ferrara, Giovanna	Big e giovani promesse	Il Mattino [Naples]
135	1984	?					P	Michele Campanella	Presentazione del libro di VV <<il pianoforte a Napoli nell'800>>, a Villa Pignatelli	?
136	1984	Jul ?		?	?			Imbruglia, Girolamo	Book review: Il Pianoforte a Napoli nell'Ottocento by Vincenzo Vitale	?
137	1984	22/07		N				L. P. (Laura Paddelaro ?)	Addio Vitale, Grande maestro odi grandi pianisti	?
138	1984	22/07		N				Isotta, Paolo	Vincenzo Vitale, ultimo maestro del pianoforte	
139	1984	22/07		N				Pestelli, Giorgio	Morto Vitale, meastro per i grandi del piano	La Stampa, [Torino], p. 20
140	1984	23/07			J				Servizio sulla scomparsa del Maestro	Radio della Svizzera Italiana
141	1984	?		N				De Simone, Roberto	Era l'immagine della Musica	Il Mattino [Naples], p. 16
142	1984	?		N				Ferrara, Giovanna	Da pochi giorni a completato un libro dedicato a <<Di Giacomo e la musica>>	Il Mattino [Naples], p. 16
143	1984	Aug			J			Anon.	...Vitale	Le Figaro [Paris]
144	1984	08/09		N				Mila, Massimo	Vitale, un maestro da ascoltare attraverso gli allievi	La Stampa, [Torino], p. 7
145	1984	11/09		N				Anon.	Arte nella Natura	Il Mattino
146	1984	11/09		N				Anon.	Napoli, i giardini e la musica	Napolinotte
147	1984	12/09		N				Canessa, Francesco	<<Napoli: la musica e il giardino storico>>, un'inchiesta dedicata alla figura di Vincenzo Vitale e che punta al rilancio di luoghi monumentali attraverso 6 spettacoli; Nel ricordo di un Maestro lungo i viali dell'armonia	Il Mattino [Naples]
148	1984	17/09		N				Fiore, Enrico	Quel maestro che sapeva scorpire anche il fondo segreto dell'anima	Il Mattino [Naples]
149	1984	17/09/		N				Ferrara, Giovanna	<<Jeu perle>> alla memoria	Il Mattino [Naples]
150	1984	18/09		N				Anon.	E' musica magica	Napolinotte
151	1984	19/09		N				Ketoff, Landa	Rossini? Meglio a Santa Chiara	La Repubblica
152	1984	22/09		N				Ferrara, Giovanna	Restani, un diciassettenne che e già artista maturo	Il Mattino [Naples]
153	1984	Nov			J			L.A.	Napoli: omaggio a Vitale	Musica Viva, Speciale, (Dec. 1981), 28-31
154	1985	26/03		N				Alessi, Rino	Michele Campanella: Liszt resta il migliore	La Repubblica
155	1985	30/03					P	Fargnoli, Massimo	Concert Season Booklet: Introduction	

	Year	Date	V	N	J	W	P	Author	Title	Source
156	1985	13/04		N				Cavallo, Gino	Cosi Vitale m'insegno ad amare la musica	Il Mattino [Naples]
157	1985	15/04		N				Anon.	Con <<l'emozione della scoperta>>	Il Mattino [Naples]
158	1985	16/04		N				Anon.	Diserta il baritono Desderi, ma entusiasma Campanella	Napolinotte
159	1986	22/02		N				l.o.	Stasera concerto a Sommariva BoscoViolino e pianoforte	
160	1986	Apr			J			Methuen-Campbell, James	Book Review: A Dictionary of Pianists by Wilson Lyle (1985) London: Hale	*The Musical Times*, Vol. 127, No. 1718. (Apr., 1986), pp. 211-212.
161	1986	Dec			J			Keller, Marcello Sorce	Book Review: Il Pianoforte a Napoli nell'Ottocento by Vincenzo Vitale	*Notes*, 2nd Ser., Vol. 43, No. 2. (Dec., 1986), pp. 306-307.
162	1986	?		N				Pinzauti, Leonardo	Quadri di un'apoteosi. Campanella: Liszt e Mussorgsky	La Nazione (aggiungere link)
163	1987	08/02		N				l. o.	Novi, il pianista Campanella chiude la stagione musicale	
164	1987	27/03		N				Roberto Iovino	Con Campanella un Liszt trascedentale	La Stampa, [Torino], p. 46
165	1987	11/07		N				m. m.	La De Fusco galoppa fra le note	La Stampa, [Torino], p. 19
166	1987	18/07		N				m. m.	Al Regio vince Brahms per Saint-Saëns e il crollo	La Stampa, [Torino], p. 43
167	1988	?		N				Rossi, Sandro	Giovani pianisti	L'Unità [Naples]
168	1988	03/02		N				Doglia, Vittoria	Intervista/ Il napoletano Michele Campanella, Vulcano sotto il Frac	La Stampa, [Torino], p. 21
169	1988	Friday the 24th ?		N				Canessa, Francesco	Maratona per Busoni con cinque pianisti	Il Mattino [Naples]
170	1988	11/03		N				Caruso, Armando	Bruno Canino, un pianoforte sensuale	La Stampa, [Torino], p. 4
171	1988	03/08		N				g. p.	Incontri di Bardonecchia, Cannino , cattedra e pianoforte dialogo con i suoi magnifici cinque	La Stampa, [Torino], p. 31
172	1990	14/07		N				Augias, Corrado	Muti, il Pigro Scatenato	La Repubblica
173	1993	10/07		N				Bentivoglio, Leonetta	Un inedito Muti seduto al piano	La Repubblica
174	1993	17/08		N				Arbasino, Alberto	Fortissimo al pianoforte	La Repubblica
175	1993	22/09		N				Leonardo Osella	Musica e Solidarieta	La Stampa, [Torino] p. 120
176	1994			N				Tarozzi, Giuseppe	Accardo e Campanella; Duo alla napoletana	Il Sole 24 Ore [Milan], Domenica, Musica, p. 33.
177	1994	21/07		N				Spini, Daniele	Un grande musicista nato per insegnare	Il Mattino [Naples]
178	1994	21/07		N				Longobardi, Donatella	Campanella: lezioni di piano, anzi di vita	Il Mattino [Naples]
179	1994						P	Braga, Antonio	Il grande pianismo della scuola di Napoli	Autunno Musicale (booklet next to the concert commemorating 10 years of Vitale's death)
180	1994						P	Campanella, Michele	Un rapporto solare con la tastiera	Autunno Musicale (booklet next to the concert commemorating 10 years of Vitale's death)
181	1995	23/01		N				Spini, Daniele	Se insegnare è una scienza	Il Mattino
182	1995	23/01		N				Longobardi, Donatella	Intervista. Riccardo Muti <<La mia lotta per Napoli e la sua cultura>>	Il Mattino [Naples]
183	1995	25/01		N				Isotta, Paolo	Una luce nel Notturno. Carlo Bruno non raggiunge Vitale ma ne conserva tutta l'impronta	Il Corriere della Sera
184	1995	29/01		N				Leonardo Osella	Concerto al Chiabrera con il pianista Restani	La Stampa, [Torino], p. 154
185	1995	04/06			J			m. c.	Roman Vlad 'Come pianista è un Rubinstein	La Repubblica
186	1995	17/12			J			Bentivoglio, Leonetta	Muti 'Pianista per Pavarotti'	La Repubblica
187	1996	16/02		N				Ferrero, Alfredo	Laura de Fusco per Ravel	La Stampa, [Torino], p. 11
188	1996	22/03		N				Ferrero, Alfredo	L'Ottocento di Schumann e Grieg secondo Uto Ighi e Bruno Canino	La Stampa, [Torino], p. 13
189	1996	01/06		N				Valente, Erasmo	Classica, Trionfo per il grande pianista	L'Unità [Roma] p. 25
190	1996	Sep			J			Viale, Arturo	Suonare News, Sapori di Mare	Suonare, Sept., 1996
191	1997	12/01		N				r. i.	Gog: piano e violoncello con Campanella e Filippini	La Stampa, [Torino], p. 100
192	1997	05/03		N				d. bo.	Concerto per Amnesty International, …invito ad una riflessione sul tema << I diritti delle donne, donne senza diritto>>	La Stampa, [Torino], p. 112
193	1997	22/03		N				r. s.	Stasera concerto di Bruno Canino, C'e un maestro della tastiera	La Stampa, p. 100
194	1997	20/11			J			Bortolotto, Mario	Bruno Canino Pianista Canguro	La Repubblica
195	1998	29/03		N				Leonardo Osella	Canino, pianista d'alta classe	La Stampa, [Torino], p. 80
196	1998	29/03		N				l. o. (Leonardo Osella)	Canino viaggia sulla tastiera	La Stampa, [Torino], p. 143
197	1998	20/11		N				l. o. (Leonardo Osella)	Sandro De Palma al piano con Beethoven e Chopin	La Stampa, [Torino], p. 82
198	1999	05/07			J			Foletto, Angelo	Ravenna, Muti dirige Mozart e suona il piano	La Repubblica
199	1999	10/12		N				l. o. (Leonardo Osella)	Omaggio a Chopin; Con Laura De Fusco e Gerd Albrecht il 16 e 17 per i concerti della Rai	
200	2000	22/01		N				Osella, Leonarda	Restani, il sole di Spagna e le dense brume del Nord	La Stampa, [Torino], p. 40
201	2000	Mar			J			Garberini, Umberto	All'inizio fu la banda	Suonare
202	2001	Sep/Dec			J			Di Benedetto, Roberto	Cronache di una stagione eroica: nascita, splendore, dissoluzione dell' *Orchestra da camera napoletana*	Napoli nobilissima. Quinta serie - vol II fascicoli V-VI
203	2002	Apr			J			Garberini, Umberto	O maestro!	Suonare
204	2004	29/01			J			Fargnoli, Massimo	Causa e Vitale due grandi napoletani da ricordare	La Repubblica
205	2004	17/03			J			Di Fronzo, Luigi	Vittorio Bresciani in concerto	La Repubblica
206	2004	25/04/			J			(Landa Ketoff) ?	Il pianoforte di Restani per i virtuosismi di liszt	La Repubblica
207	2004	04/06			J			Valente, Laura	Lezioni di piano ventinove virtuosi nel nome di Thalberg	La Repubblica
208	2004	20/06			J			D' Amico, Michele	Muti dedica Haydn al suo maestro Vitale	La Repubblica
209	2004	27/06					P	Fargnoli, Massimo	Da Thalberg a Vitale	Article in Programma di Sala Concerto Omaggio a Vincenzo Vitale, Teatro Alighieri, Ravenna, 27/06/ 2004
210	2004	27/06			J			Valente, Laura	Muti a Ravenna rende omaggio al maestro Vitale	La Repubblica
211	2004	24/06			J			Festa, Fabrizio	Muti e le Feste Romane sulla via di Damasco	La Repubblica
212	2004	27/06			J			Failoni, Helmut	Gli allievi Muti e Restani rendono omaggio a Vitale	La Repubblica
213	2004	23/07			J			Valente, Laura	Armonie per Sorento con Nicolosi e Accardo	La Repubblica
214	2004	15/09			J			Valente, Laura	Ravello la snob celebra Campanella il pianista di Liszt	La Repubblica
215	2004	06/11			J			Moppi, Gregorio	Perle liriche e il Wagner di Korsten	La Repubblica
216	2004	11/12			J			Valente, Laura	Il recital di Restani per il maestro Vitale	La Repubblica

	Year	Date	V	N	J	W	P	Author	Title	Source
217	2005	08/04		N				Lambiase, Sergio	Gli anni di apprendistato del famoso pianista alla scuola del mitico didatta napoletano, Canino , <<Il “mio” Vitale, dolce e irascibile>>	Corriere del Mezzogiorno
218	2005	10/07			J			Anon.	Paolo Restani all’assalto delle Clarisse	La Repubblica
219	2005	27/05			J			Caroli, Gianni	una buona causa	La Repubblica
220	2008	08/05			J			Valente, Laura	De Fusco e Pieranunzi per Schumann e Brahms al Maggio della Musica	La Repubblica
221	2010	17/11			J			Isotta, Paolo	Ricordo Muti il suono di Napoli	Corriere della Sera
222	2011	23/10			J			Tinaro, Giovanna	Michele Campanella suona Liszt	La Repubblica
223	2011	26/07	V					D’Avalos, Francesco	Da i primi anni della mia formazione 1930-1957 in L’interpretazione musicale	Email sent by D’Avalos to the author (unpubled material)
224	2012	07/10				W		Parri, Paola	Intervista a Michele Campanella	Pianosolo, il primo portale sul pianoforte
225	2013	30/01			J			Valente, Laura	Il ricordo di Vitale, il pianista gentile	La Repubblica
226	2013	08/03			J			Cepollaro, Anna	La lezione del dottor Muti	La Repubblica
227	2014	17/06			J			Anon.	Concerto per Vitale a 30 anni dalla morte	La Repubblica
228	2014	03/07				W		Lory-19	pensieririflessi	Posted on Virgilio Forumfree
229	2014	21/07					P	Anon.	Ricardo Muti e la figura del Maestro: “Ricordo quando mi mise a pane e acqua”	corriereuniv.it, giovani nel quotidiano
230	2014	14/09			J			Basile, Mario	Il virtuoso del flauto musicista per “nascita”	La Repubblica
231	2014	04/12			J			Fargnoli, Massimo	L’eccelenza della scuola napoletana lungo tre secoli di pianoforte	La Repubblica
232	2014	09/12			J			Valente, Laura	Riccardo Muti con Schubert per i diceci anni della Cherubini	La Repubblica
233	2014	?				W		Ruggiero, Rosario	Vincenzo Vitale, un grande maestro?	Zapping on line, periodico di politica cultura informazione
234	?	?		N				Isotta, Paolo	Stasera al teatro Bellini la <Petite Messe>. Ascoltate il maestro Campanella	?
235	?	?		N				Isotta, Paolo	Splendido Prokofiev solista Campanella. Il pianista ha eseguito alla perfezione il difficile <Concerto> del compositore russo - Direttore Claudio Abbado.	?
236	?	?		N				Pestelli, Giorgio	Liszt, con Campanella magico <Mephisto>	La Stampa, [Torino]
237	?	?		N				Pinzauti, Leonardo	Campanella e Rossi, che duo. Concerto benefico nel chiostro di San Lorenzo a firenze	?
238	?	?		N				Isotta, Paolo	Gli impervi studi di Schumann nell’esecuzione di Campanella	?
239	?	?			?			Campanella, Michele	Il genio senza memoria. Inghilterra: il caso del grande pianista che non sa chi è	?
240	?	?		N				Isotta, Paolo	Tutto Beethoven: Oren e Campanella. Con l’orchestra della RAI	?
241	?	?		N				Isotta, Paolo	perfetta fusione musicale. Provenienti entrambi dalla scuola napoletana di Vitale, hanno interpretato per la stagione RAI il Concerto per due pianoforti e orchestra di Poulenc - Berlioz diretto da Ceccato.	?
242	?	?		N				Isotta, Paolo	Concerto per pianoforte e declamazione poetica. I <melologhi> con Michele Campanella	?
243	?	?		N				Buscaroli, Piero	Campanella strordinario nelle parafrasi di Liszt. Il programma era composto da trascrizioni su melodrammi famosi dal <Dongiovanni> al <Rigoletto> - Il pubblico prima scettico poi ammirato dalla tecnica e dal senso critico dell’esecuzione	?
244	?	?		N				Bortolotto, Mario	Le piace Liszt? Si, e anche Chopin. Michele Campanella in concerto	?
245	?	31/03			J			?		Rassegna Melodrammatica [Milan]
246	?	?			J			D.G. ?	La scuola pianistica di VV	Notiziario lirico Internazionale DELILIERS

END OF DOCUMENT

Appendix D

Vincenzo Vitale's Activities

LEGEND	
Symbol	**Meaning**
S	Solo performance
C	Chamber music performance
R	Recording (TV, Radio, Lp's)
P	Producer (Lp's, Radio)
F	Founder/Director/Administrative role
L	Lecture, lecture/concert, presentation
X	Seminars
V	Volume, book, chapter of book, programme notes, voice in dictionary
A	Article (musicological journal, critique, music journal)
M	Music score revision
J	Piano competition Jury Member
n.f.	Not found
n.a.	Not applicable
Info ? or ?	Possibly correct data unconfirmed or writing hard to decipher
date ? or ?	Unknown/uncertain date, unknown/uncertain event date or in between dates
Green text	Published material
Red text	Information not found or incomplete or without confirming document
pf.	Piano
vl.	Violin
vla.	Viola
vlc.	Violoncello
v.	Voice
cbs.	Contrabbasso
VV	Vincenzo Vitale

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
1	**1928**	14/03		C										Naples, R. Scuola Complementare della Porta. Quattro Concerto culturali Teresa Serrao (sopr.) Strano Alfredo (vl.) Carro Giuseppe (vl.) Piccio Massimo (vla) Profili Aldo (vlc)	L. Boccherini: Quartet (allegro, Adagio, Minuetto in Rondo) A. Scarlatti: Come va din fiore in fiore N. Jomelli: La calandrina A. Vivaldi: Sonata in A (vl.) G. Donizetti: La gondoliera G. Rossini: La danza	
2	1928	24/03		C										Naples, Sala degli artisti, Via Franceso Crispi Jolanda Calabi (vl.)	Vivaldi: Sonata in D min Goldmark: Concerto Korsakow-Kreisler: Le coq: Inno al Sole Pick-Mangiagalli: Serventese Fritz-Kreisler: Li Gitana de Falla-Kreisler: Danse Espagnole Sarasate: Caprice Basque	
3	1928	31/03		C										Naples, Conservatorium. Maria Luisa D'Errico (vl.)	Wieniawsky: Concerto in D min Persico: Nocturne Moszkowsky: Guitare Debussy: En bateau Hubey: Zephir	
4	1928	12/04	S											Naples, R. Liceo-Ginnasio "G. B. Vico"	Mac-Dowell: E min Prelude Pick Mangiagalli: La Danse d'Olaf Chopin: Study in A flat major Liszt: Concert Study, Gnomereigen	Part of concert. Programme signed concert n.1.
5	1928	15/04		C										Avellino, Società del Quartetto Arrigo Serato (vl.)	Vivaldi: Concerto in A min Wieniawsky: Concerto in D min: Romanza e finale alla zingara Gluck: Melodia Brahms: Waltzer Beethoven: Rondino Veracini: Largo Schumann: Canto della sera Pugnani-Kreisler: Prelude & Allegro	
6	1928	17/04		C										Naples, R. Istituto Magistrale "Margherita di Savoia. "Quattro Concerto culturali" Teresa Serrao (sopr.) Strano Alfredo (vl.) Carro Giuseppe (vl.) Piccio Massimo (vla) Profili Aldo (vlc)	L. Boccherini: Quartet (allegro, Adagio, Minuetto in Rondo) A. Scarlatti: Come va din fiore in fiore N. Jomelli: La calandrina A. Vivaldi: Sonata in A (vl.) G. Donizetti: La gondoliera G. Rossini: La danza	
7	1928	19/04		C										Naples, Conservatorium. Pia Variale (piano)	Sgambati: Concerto op.15	
8	1928	22/04		C										Benevento, Teatro Comunale "Vittorio Emanuele" part of concert Trio: Vitale (pf.), Cantani (vl), Rocca (vlc.)	Beethoven: Trio op.70:1st Tempo Martucci - Quaranta: Nocturne op. 70 Vidor: Serenata	
9	**1929**	10/04		C										? Circolo L'Unione part of concert Trio: Vitale (pf.), Cantani (vl), Rocca (vlc.)	Mozart: Trio (Allegro, Andante, Allegretto)	
10	1929	21/12		C										Reggio Calabria, Conservatorium, "F. Cilea" Accademia Filarmonica Reggina Antonio Abussi (vl.)	Tartini- Hubay - il trillo del diavolo D'Ambrosio: Concerto in B min. op. 29 Schubert- Wilhelmy: Ave Maria Debussy: La fille aux Cheveax de lin Sarasate: Celebre zingaresca	

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
11	1929	22/12		C										Reggio Calabria, Conservatorium "F. Cilea" Accademia Filarmonica Reggina Antonio Abussi (vl.)	Porpora: Sonata Paganini: Concerto in D Chopin: Nocturne Sarasate: Romanza Abussi: Arabesca Paganini: Campanella	
12	**1930**	16/01		C										Rome, Sala Sgambati (via Ripetta 104) organised by SAI "propaganda Musicale" Luisa Principe (vl.)	Handel: Sonata in D D'Ambrosio: Concerto in B min Bach: Ciaccona Beethoven-Kreisler: Ronino De Falla-Kreisler: Danza spagnola (La vita breve) Pugnani-Kreisler: Prelude & Adagio	
13	1930	15/03	S											Naples, Sala Maddaloni, Accademia Napoletana di Concerti	Frank: Prelude Coral and Fugue Schumann: 4 Intermezzi Martucci: Preludio; Toccata; Giga Ravel: Jeax d'eau Liszt: Study "La Leggerezza"; "Gnomereigen" Chopin: Studies E major op. 10; C minor op. 10; A minor op. 25	V. Vitales's debut concert in Naples. Signed: concert n. 2 - Anon., A.p. (Alfredo Parente?), I concerti, Vitale all'Accademia in s.n., 16?/03/1930. - Anon., Concerto Vitale, in s.n., 16?/03/1930. - Anon., Vitale all'Accademia Napoletana, in Propaganda Musicale, 16?/03/1930
14	1930	dd/04 *[no specific date found]*		C										Naples, Accademia napoletana dei concerti La propaganda musicale, III	Schumann: Quattro intermezzi (sic! recte Sei Intermezzi op. 4?); Martucci: Giga; Ravel: Jeux d'eau; "vari studi di Chopin e di Liszt"	
15	1930	30/04		C										Rome ? Palazzo Massimo. Amici della Musica Grogor Piatigorsky (vlc.)	Frescobaldi: Toccata Boccherini: Sonata in A Beethoven: Var. on a theme by Haendel Debussy: Sonata Granados: Intermezzo (Goyeskas) Sgambati: Serenata Napoletana Faure: Lamento; Papillon	b. b.)., Il violoncellista Grogor Piatigorsky agli Amici della Musica, in ?
16	1930	? 18/05		C										Ancona Nathan Milstein (vl.)		D.406 - 407 Undated letter from VV to his mother
17	1930	20/05		C										Teramo, Teatro Comunale, Istituto Musicale "La Cetra" Nathan Milstein (vl.)		The programme includes the cities of the tournèe.
18	1930	23/05		C										Bari, venue? Amici della Musica Nathan Milstein (vl.)		Programme missing.
19	1930	30/05		C										Bologna, Liceo Musicale, Società del Quartetto in Bologna Nathan Milstein (vl.)		
20	1930	n.f.		C										Trieste, ? Nathan Milstein (vl.)		D. 406 - 407
21	1930	n.f.		C										Venice, ? Nathan Milstein (vl.)		D. 406 - 407
22	1930	n.f.		C										Rome, ? Nathan Milstein (vl.)		D. 406 - 407
23	**1931**	13/02		C										Naples, Teatro del Dopolavoro Provinciale di Napoli, Opera Nazionale dopolavoro Antonio Abussi (vl.)	Corelli: Follia Wieniavsky: Concerto Debbusy: En Bateau Kreisler: Capriccio VienneseSarasante: Zingarensca	
24	1931	17/05	S											Reggio Calabria, Liceo Musicale "F. Cilea". Accademia Filarmonica Regina	Scarlatti: 3 Sonatas Bach-Busoni: Toccata & Fugue in D minor. Chopin: Balladen in F major. Ravel: Jeax d'eau Pick Mangiagalli: Prelude & Toccata; La Danse d'Olaf Liszt: Hungarian Rhapsody n.12	Program signed n.3.
25	1931	21/05	S	C										Catania, Lyceum di Catania Luigi Schininà (vl.)	Vitali: Ciaccona (vl. solo?) Tartini: Kreisler Fuga (vl. solo) Bruch: Concerto in G min Scarlatti: Two Sonatas Chopin: Two studies (pf solo) Bloch: Improvisations Debussy: La fille aux cheveax de lin; Minstrels Granados-Kreisler: Danza spagnola Moskowski-Sarasate: Guitarre	Program signed in pencil: n.4 - Anon., n.d (post 21/05/1931), Il concerto Schininà-Vitale al Lyceum, in ?, Catania.
26	**1932**	dd/04		C										Bari, Sala "Oriente". Amici della musica	Nathan Milstein (vl.)	- Anon., Il trionfo di Nathan Milstein, agli amici della Musica", in ? p.4, Bari, date ? 04/1932.
27	1932	02/05		C										Fiume (now Croatia), Teatro Comunale "G. Verdi". Società di Concerti Fiume	Nathan Milstein (vl.)	- Anon., Il caloroso successo del violinista Nathan Milstein, in ?, 03/05/1932.
28	1932	19/05		C										Paris, Pleyel/Salle "Debussy". L'Office International des Artistes	Orlando Barera (vl.) Mozart: Sonate B flat Vivaldi-Kreisler: Concerto in C D'Ambrosio: Concerto in B Szymanovsky: La Fontaine D'arethuse Mozart-Kreisler: Rondo	On the programme the name of the pianist Tasso Janopoulo is crossed out in pencil and VV's name in pencil is added. For this concert Vitale was called in at the last minute, see letters.
29	1932	24/05		C										Paris. venue? Concerts du Montparnasse (XXVII Concert) part of concert	Orlando Barera (vl.) V. Davico: Sonatina rustica Debussy: La fille au cheveax de lin Ph. Gaubert: Une chasse au ioin (scherzo) Masetti: Ave Maria Castelnuovo-Tedersco: Capitaine Fracasse	
30	1932	Jun/July ?	S											Paris, Ecole Normale	?	Nichols, Roger The Harlequin Years: Music in Paris, 1917-1929, California: University Press, p. 188 -189, p. 189-190
31	1932	08/12		C										Lucca	Grogor Piatigorsky (vlc.)	Programme missing.
32	1932	11/12		C										Modena	Grogor Piatigorsky (vlc.)	Programme missing.
33	1932	10/12		C										Venice, Civico Liceo Musicale "Benedetto Marcello". Società Veneziana del Quartetto	Grogor Piatigorsky (vlc.) Corelli: Adagio Lully: Corrente Bach: suite in G min Weber: Sonatina in C Schumann: 2 composizioni di fantasia; 2 composizioni su temi popolari Rachmaninoff: Vocalizzo Tchaikowsky: Valzer Sentimentale Scriabin: Romanza Moussorgsky: Hoppak	
34	1932	16/12		C										Rome, Accademia "Santa Cecilia"	Grogor Piatigorsky (vlc.)	The programme states that G.P. has also performed at the same venue for the 29/30 and 31/32 season. Q: with Vitale?
35	1932	18/12		C										Ancona	Grogor Piatigorsky (vlc.)	Programme missing.
36	1932	19/12		C										Venice, "Accademia Santa Cecilia"	Grogor Piatigorsky (vlc.)	Programme missing.

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
37	**1933**	09/03		C										Naples, Circolo della Stampa. Camerata Musicale Napoletana	Armando Lido (vl.) Vivaldi-Kreisler: Concerto in C Beethoven: Sonata in F Chopin-Wilhelmy: Nocturne in D Wienawsky: Schezo Taratella	
38	1933	before 11/04 ?	S											Udine, venue? Amici della Musica	Bach Liszt Debussy Ravel Riccardo Pick Mangiagalli Chopin	Part of programme?
39	1933	11/04 ?		C										Udine, Amici della Musica	Vittorio Fael (vl.)	The programme announces at the end the concert in question. Problem: 1. 11 April 1933 is not Thursday but Tuesday 2. Can not find the programme or other news
40	1933	04/05	S											Udine, Aula Magna, R. Ginnasio-Liceo, Amici della musica	Frescobaldi: Aria con variazioni Scarlatti: Two Sonatas Bach-Busoni: Toccata e Fuga in D minor Liszt: Variations on “Weinen Klagen” and “Crucifixus” from Bach B minor Mass Debussy: Voiles; Minstreles Ravel: Jeax d’eau Pick Mangiagalli: La Danse d’Olaf Liszt: Study La leggerezza; Gnomereigen Chopin: Balladen in F minor	P. signed n.5 The programme notes state that Vitale received his diploma in piano from the Naples Conservatory and that he studied with Rossomandi (no reference to Cesi) and Cortot. We also learn that Vitale won the teaching position in Udine against other 41 candidates. - (Zoe) Teatri ed Arte, Il concerto Vitale, 5? /05/33, Udine - (po) Il concerto del pianista Vitale, 5? /05/33, Udine - (s.m.) s.t., 5? /05/33, Udine
41	1933	08/12		C										Rome, “Accademia Santa Cecilia”	Nathan Milstein (vl.)	
42	1933	18/12		C										Madrid, Teatro de la Comedia. Asociacion de Cultura Musical	Nathan Milstein (vl.)	
43	1933	22/12		C										Barcelona, venue? Asociacion de Cultura Musical	Nathan Milstein (vl.)	
44	**1934**	20/04		C										Udine, venue? Amici della Musica	Antonio Abussi	- Anon., Udine Teatri ed Arte, Il violinista Abussi agli “Amici della musica”, in “Il Gazzettino”, Udine, 24/04/1934.
45	**1935**	10/02	S	C										Venice, Liceo Musicale “Benedetto Marcello”. Associazione musicale del dopolavoro	Frank: Prelude Corale and Fugue Schumann: 4 Intermezzi Montico: Impromptu Parodi: Slow waltz Ravel: Jeax d’eau Bach-Liszt: Variations on “Weinen Klagen” and “Crucifixus” from Bach B minor Mass; Gnomereigen	Signed n.6 Article: (z.) Due concerti per pianoforte, Vincenzo Vitale, 11?/ 02/1935, Venice
46	1935	25/02	S											Bologna, Circolo di Coltura Concerto (fuori Serie) Monday the 25th	Frescobaldi: Aria con Variations (la Frescobalda) Scarlatti: Two Sonatas Frank: Prelude, Corale and Fugue Schumann: 2 Intermezzi Martucci: Romanza; Giga Montico: Impromptu Parodi: Slow waltz Ravel: Jeax d’eau Liszt: Variations on theme from Cantata “Weinen Klagen” and from the choral “Crucifixus” from Bach B minor Mass	Signed n.7 - Articles: (s. r.) Il pianista Vincenzo Vitale, al Circolo di Coltura, L’Avenire d’Italia, [Bologna] 26/02/1935 - Anon., Concerto al Circolo di Cultura, Il Resto del Carlino [Bologna] 26/02/1935. - Anon., Il Pianista Vitale a Bologna, in ? (not in “L’Avenire d’Italia”, nor in “Il Resto del Carlino”) [Bologna] date post 26/02/1935. - Anon., Un concerto del pianista Vitale, in (Udine news newspaper) [Udine] date post 26/02/1935.
47	1935	n.f.	S											Castelvecchio Salone di Castelvecchio. Istituto Fascista di Coltura and Amici della Musica, Castelvecchio	Liszt: Variations on theme from Cantata “Weinen Klagen” and from the choral “Crucifixus” from Bach B minor Mass Scarlatti: Two Sonatas Schumann: 6 Intermezzi Pick Mangiagalli: La Danse d’Olaf Mario Montico: Impromptu Parodi: Slow waltz Ravel: Jeax d’eau	1st concert of the organisation. Held one week before or after the Bologna concert (25/02/35) Articles: - Anon., Concerti, Salone di Castelvecchio, Concerto del Pianista Vitale, (date Tuesday) - (p. b.), Il Pianista Vitale all’Istituto Fascista di Coltura, (n.d., and probably after Tuesday?).
48	1935	05/05	S											Trieste, Sala “Littorio” Confederazione Fascista dei Professionisti e degli Artisti, Sindacato Interprovinciale Musicisti con sede in Trieste	Bach-Liszt: Variations on theme from Cantata “Weinen Klagen” and from the choral “Crucifixus” from Bach B minor Mass Scarlatti: Two Sonatas Schumann: 2 Intermezzi op.4 Ravel: Jeax d’eau Mario Montico: Impromptu E. Russi: Chanson passionnée Parodi: Slow waltz Pick Mangiagalli: La Danse d’Olaf Martucci: Romanza Chopin: Two Studies	Signed n. 8
49	1935	19/12	S											Lecce, Teatro “Paisiello” Opera Nazionale Dopolavoro, Dopolavoro Provinciale di Terra d’Otranto, Gruppo “Amatori della Musica” Lecce	Liszt: Variations on theme from Cantata “Weinen Klagen” and from the choral “Crucifixus” from Bach B minor Mass Scarlatti: Two Sonatas Schumann: 6 Intermezzi op.4 Ravel: Jeax d’eau Mario Montico: Impromptu Parodi: Slow waltz Pick Mangiagalli: I piccoli soldatini; La Danse d’Olaf	Signed n. 9 Notes: The programme notes states that Vitale has won the competition towards a teaching position in principal piano at the Liceo Musicale “Piccinni” in Bari, although Vitale still teaching in Udine. Articles: - Anon., L’inaugurazione dei concerti degli Amatori della Musica a Lecce, Lecce, 21/12/1935. - Anon., Il Concerto Vitale - Anon., L’inizio della stagione concertistica a Lecce, 21/12/1935.
50	**1936**	27/01	S											Milan, Sala R. Conservatorio “G. Verdi” Associazione Italiana di Amici della Musica, Milan	Liszt: Variations on theme from Cantata “Weinen Klagen” and from the choral “Crucifixus” from Bach B minor Mass Scarlatti: Two Sonatas Cimarosa: Sonata Schumann: Intermezzi op.4 Ravel: Jeax d’eau Mario Montico: Impromptu Renato Parodi: Slow waltz Emilia Gubitossi: Nostalgia Pick Mangiagalli: I piccoli soldatini; La Danse d’Olaf	Signed n.10 Articles: - Anon., Agli Amici della Musica, (Milan newspaper), 28/01/1936 - Anon., (Milan newspaper), date post 28/01/1936 - Anon., Agli “Amici della Musica”, (Milan newspaper), 28/01/1936 - Anon., I Concerti, Agli Amici della Musica, (Milan newspaper), 28/01/1936 Comments: implicit not negative critics; all 4 Milan’s critics seem to agree.
51	1936	10/03	S											Udine, Teatro “Puccini” Amici della Musica	Liszt: Variations on theme from Cantata “Weinen Klagen” and from the choral “Crucifixus” from Bach B minor Mass Scarlatti: Two Sonatas Cimarosa: Sonata Schumann: 4 Intermezzi op.4 Mendelssohn: La filatrice Mario Montico: Impromptu Pick Mangiagalli: Preludio e toccata; I soldatini Chopin: 2 Studies	Signed n.11 Articles: - Anon. Il concerto del pianista Vincenzo Vitale, Il Giornale [Udine] 14/03/1936.
52	1936	30/04	S											Pola (now Croatia), Circolo Savoia Amici della Musica O.N.D. Istituto Fascista di Cultura	Liszt: Variations on theme from Cantata “Weinen Klagen” and from the choral “Crucifixus” from Bach B minor Mass Scarlatti: Two Sonatas Cimarosa: Sonata Schumann: 2 Intermezzi op.4 Chopin: 2 Studies Mario Montico: Impromptu Ravel: Ravel: Jeax d’eau Pick Mangiagalli: I soldatini; La Danse d’Olaf	Signed n. 12 Articles: - Anon. L’ottimo successo del pianista Vitale,? (Pola newspaper). Date post 30/04/1936.

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
53	?	n.f.		C										Naples, Sala Maddaloni. Propaganda (O.N.D.)	Antonio Abussi (vl.), Bianca Rossi (voice)	Programme missing. - Anon., Concerto Rossi-Abussi alla Propaganda (O.N.D), in ?, Naples, date?
54	**1937**	10/03	S											Catania, Catania, Castello Ursino, Sala "dei Parlamenti" Società Catanese per la Musica da Camera	Liszt: Variations on theme from Cantata "Weinen Klagen" and from the choral "Crucifixus" from Bach B minor Mass Scarlatti: Two Sonatas Cimarosa: Sonata Schumann: 2 Intermezzi op.4 Martucci: Fantasia Sangiorgio: Preludio Pilati: Barzelletta; Rococò Savasta: Capriccio in E major Ravel: Ravel: Jeax d'eau Chopin: 2 Studies	Signed n. 13 Articles: - (pastura), Il pianista Vitale al Castello Ursino, in (Catania newspaper), 11?/03/1937
55	1937	14/03	S											Palermo, Conservatorium "V. Bellini", Sala "Scarlatti" Associazione Siciliana "gli Amici della Musica"	Liszt: Variations on theme from Cantata "Weinen Klagen" and from the choral "Crucifixus" from Bach B minor Mass Scarlatti: Two Sonatas Cimarosa: Sonata Schumann: 2 Intermezzi op.4 Martucci: Fantasia Sangiorgio: Preludio Pilati: Barzelletta; Rococò Savasta: Capriccio in E major Ravel: Ravel: Jeax d'eau Chopin: 2 Studies	Signed n. 14 Notes: Sangiorgio, Pilati, Savasta: Prima esecuzione in Palermo. The programme as well as in publicity article dated the day before the concert, it states that Vitale had the position in teaching of piano in Palermo. Articles: - Anon., Vincenzo Vitale agli "Amici della Musica", L'ora [Palermo] 15/03/1937 - Anon., Il pianista V. Vitale agli "Amici della Musica", Il Giornale di Palermo [Palermo] 15/03/1937.
56	**1939**	25/02/	S											Palermo, Circolo Littorio "Francesco Crispi" Part of concert	Pilati: Rococò; Arabesco	Part of concert, solo. Concert in memory of Mario Pilati;
57	1939	24/10	S											Palermo, Conservatorioum "V. Bellini", Sala "Scarlatti"	Scarlatti: Concerto nr. 3 in F Major, for cembalo and sting orchestra. VV (cembalo), Rito Selvaggi (cond.) with Orchestra Settecentesca of the Bellini Conservatorium	Part of concert, solo with orchestra
58	**1940**	19/01	S											Palermo, Conservatorioum "V. Bellini", Sala "Scarlatti" Orchestra Settecentesca Dir. Rito Selvaggi	Mozart: Piano Concerto nr. 23 in A Major.	- Anon., Teatro e Concerti, Il quarto concerto Selvaggi al R. Conservatorio, L'Ora [Palermo] 20/01/1940. - (p. l. i.), Teatro e Concerti, Il quarto concerto al Conservatorio di Musica, Un telegramma del Ministro Bottai [Ministro dell'Educazione nazionale', in Giornale di Sicilia, Palermo, 20/01/1940. - Gino Scaglia, Echi palermitani, Il IV concerto sinfonico al R. Conservatorio, newspaper? [Palermo], dated 30 ?/ 01/40.
59	1940	06/04	S											Naples, Conservatorium "S. Pietro a Majella", Sala grande. Associazione "Alessandro Scarlatti" stagione 1939-40 VV (pf), and others (name of orchestra not mentioned), conducted by Antonio Sabino	F. Poulenc: Concerto campestre G.(first performance in Italy)	Articles: - ach. lo.) Achille Longo, Musica-Radio, Alla "Scarlatti" Direttore Antonio Sabino, ?(newspaper of Naples), no date. - (g. pan.) Guido Pannain, Il concerto Sabino alla "Scarlatti", ? Neapolitan newspaper, (n.d.).
60	**1941**	29/05		C										Palermo, Conservatorium "V. Bellini". Sala Scarlatti. Sindacato fascista musicisti della Sicilia, Ettore Palladino (vlc.)	Liviabella: Sonata violin and piano	Programme missing.. - Pietro Zara, La Rassegna Sindacale di musica contemporanea, Autori e musiche del I concerto, in "L'Ora", Palermo, 30/05/41.
61	1941	31/05		C										Palermo, Conservatorium "V. Bellini". Sala Scarlatti Sindacato fascista musicisti della Sicilia, Guido Ferrari (violin)	Selvaggi: Sonata op.1 violin and piano	Programme missing.. - Pietro Zara, La Rassegna Sindacale di musica contemporanea, Autori e musiche del II concerto, in "L'Ora", Palermo, 01/06/41 - G. Sc., in Il Giornale D'Italia, 04/06/1941.
62	**1942**	03/01	S											Udine, Sala del Palazzo della Provincia. Società Amici della Musica	Bach-Busoni: Ciaccona Martucci: Fantasia op. 51 Liviabella: L'attesa (from the three preludes) Pilati: Barzelletta Debussy: Reflets dans l'eau E. Granados: Allegro da concierto Schubert: Andantino Liszt: Au bord d'un source; Hungarian Rhapsody nr.12	Articles: - Anon., Agli Amici della musica, Il fervido successo del concertista Vitale, newspaper ? [Udine] 04/01/42. - Pirondini Tullio, Teatro-Cinema-Concerti, Vivissimo successo del pianista Vincenzo Vitale, in "Il Gazzettino", Udine, 05/01/1942. - Anon., Arte, "amici della musica" Vivissimo successo del pianista Vitale, in ? "Il popolo del Frulli", Udine, 04/01/1942.
63	**1943**	09/02		C										Berlin, Sing-Akademie. International Austauschkonzerte der Sing-Akademie zu Berlin Giovanni Leone (vla.)	Locatelli: Sonata in G min Schubert: Sonata in A min Brahms: op. 120/1	
64	1943	15/02		C										Dresda, Casino. Richard-Wagner-Verband Deutscher Frauen e.V. Giovanni Leone (vla.)	Locatelli: Sonata in G min Schubert: Sonata in A min	- Anon., Artisti Italiani all'Estero, in date ? [ha musicisti hanno tenuto concerti nelle 2 città con grande successo ed unanime tributi di stampa].
65	1943	11/03		C										Casa Pignatelli Della Leonessa, Villanova - Pomeriggio Musicale Giovanni Leone (vla.), Melina Pignatelli (voice), Rachele Maragliano Mori (voice), Vincenzo Vitale (pf.)	Cinque Mottetti (voice and viola) Locatelli: Sonata in G min (viola and piano) Schubert: Sonata in A min (viola and piano) Casella Quattro favole romanesche (voice and piano)	
66	1943	28/03/		C										Naples, Scarlatti Association Debut concert Duo: Vincenzo Vitale (pf); Renato Ruotolo (vl.)	All Sonatas - ? which ones Pergolesi Mozart Brahms Debussy	- Anon., Alla <<Scarlatti>>, Naples, 30/03/1943. Neapolitan newspaper.
67	1943	30/03		C										Napoli, *Scarlatti*. Duo Ruotolo-Vitale	Pergolesi; Mozart; Brahms; Debussy	Il Mattino
68	**1944**	12/06 or 07					F							Naples, Radio d'Italia, PWB. Programe Director; 2 weekly boradcastings of chamber music from 20.45 to 21.15 (the organization is free of charge, as an artist the same as others) 5000 Lire per week		D. 295, 237, 152 - 153, VV Hand written note, 3 pages, n.d. Di Benedetto writes "private notes" that in all programs the orchestra is made of: I Violins (Ugo Barbalat, Fedele Saccone, Aldo Pavanelli, Roberto Perla, Giuseppe Nuti, Giuseppe Consiglio; II Violins: Sebastiano Tagliaferro, Raimondo Lauro, Giuseppe Parmiciano, Antonio Basile, Oreste Fegarotta, Ugo Romano. Viola: Giovanni Leone, Massimo Picicco, Pasquale Quadro. Flauts: Francesco Mattia, Francesco Urcuiolo, Gennaro Vetromile. Oboe; Raimondo Sorrentino, Mario Sforza. Clarinets: Ulderico Paone, Giuseppe Saccone. Fagotti: Mario Mastrocola, Gennaro Esposito. French Horns: Catello Bassi, Vittorio Tomolillo. Trumpets: Manfredi Manfreda, Pasquale Zazzero. Timpani: Francesco Bruno. Piano: Vincenzo Vitale.
69	**1944**	29/08												Founded, Naples, "Orchestra da Camera Napoletana, Società di concerti and Artistic Director position assigned 29/08/1944; he resigned from 05/07/1947		D. 291 - 289 - 294- 295 - 296 - 301 - 321 - 322 - 323 - 153 - 154 - 309 - 310 - 298 - 299 - 324 - 297 - 302 - L. Valente, 'Burlesca'. un inedito per ricordare il maestro, in La Republica, 05/10/2004
70	1944	19/06					F							Conservatorium, Sala Martucci		Il Gionale (A Parente); Il Risorgimento (A Parente); La Voce (Longo); Il Paese.
71	1944	26/06					F							Conservatorium, Sala Martucci		
72	1944	July			R		F							Naples, L'orchestra da camera napoletana. Dir. Franco Michele Napolitano		D. 153
73	1944	03/07					F							Conservatorium, Sala Martucci		

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
74	1944						F							Conservatorium, Sala Martucci		
75	1944						F							Conservatorium, Sala Martucci		
76	1944	02/08	S		R		F							Naples, The Royal Palace Neapolitan Chamber Orchestra, Dir. Franco Michele Napolitano VV (pf)	Vivaldi: The Seasons (autumn, winter, summer) Bach: Brandenburg Concerto nr.5 in D Pergolesi: Three Arias from "Amorous Brother" Haendel: Concerto Grosso in G min.	
77	1944	02/08	S		R		F							Naples, The Royal Palace, F. Saccone & F. Urciuolo; Napolitano (Dir.); Orchestra da Camera Napoletana	J.S Bach: Concerto Brandeburghese n. 5	
78	1944	14/09					F							The Orchestra and the Radio transmissions passes from the PWS to Radio Napoli (RAI) and the Orchestra to passes as the Radio's initiative.		D. 153 Accordo tra VV - Radio Napoli - PWB - Palazzo della Singer - signed 14/09/44, by VV and PWA Moyens, Lt. D. 295 - 237 - 153 - 152
79	1944	26/09 Thurs			R		F							Carlo Zecchi, Carlo Zecchi, Amfitheatroff (vlc)	Schubert: Symphony n.5	- "battesimo dell'orchestra", Cons, Sala Martucci, Carlo Zecchi, conducted Schubert's 5th symphony - VV in GM, III, nr. 1, p. 14, "Scarlatti" e RAI
80	1944	10/10					F							Radio Napoli, Symphonic and Chamber Music coordinator and organiser as well as part of the Radio's Commission, position he resigned in July 1945.		Di Benedetto in Napoli Nobillisima, p. 198 D. 718 Radio Napoli
81	1944	31/10			R		F							Naples, Conservatorium. Concerto di musica da camera. Org: Radio Napoli. 19.15-20.00 Carlo Zecchi	Geminiani: Concerto Grosso in G min. W. A. Mozart: Serenata in D mag. Strings & solo timpani.	Org: Radio Napoli
82	1944	20/11			R		F							Naples, Conservatorium. Concerto di musica da camera. Org: Radio Napoli. 19.15-20.00 Dir: Ugo Rapalo	Cimarosa: Ouverture from 'Matrimonio Segreto' Beethoven: Symphony n.1	Org: Radio Napoli.
83	1944	28/11			R		F							Naples, Conservatorium. Concerto di musica da camera. Org: Radio Napoli. 19.15-20.00 Dir: Carlo Maria Giulini	Purcell, Suite per Archi: Transcrizione di Bliss Mozart: Symphony nr.35, 'Haffner'	Org: Radio Napoli.
84	1944	19/12			R		F							RAI (Radio Audizioni Italia) Concerto di musica da camera. Naples, Conservatorium 19.15- 20.00 Dir. Ugo Rapalo	Mozart: Ouverture from Don Giovanni Haydn: Symphony in D	Org: RAI (Radio Audizioni Italiane).
85	**1945**	02/01			R		F							RAI (Radio Audizioni Italia) Concerto di musica da camera. Naples, Conservatorium 19.15- 20.00 Dir: Antonio Cece	Corelli: Concerto Grosso (Christmas Evening) Mozart: Symphony in G min, K.550 Rossini: Tancredi: Sinfonia	Org: RAI (Radio Audizioni Italiane).
86	1945	09/01			R		F							RAI (Radio Audizioni Italia) Concerto di musica da camera. Naples, Conservatorium 19.15- 20.00 Dir: Carlo Cammarota	Vivaldi: Concerto in D min. Haydn: Symphony in D, nr. 101('della pendola')	Org: RAI (Radio Audizioni Italiane).
87	1945	16 or 17/01					F							Franco Patane		
88	1945	23/01			R		F							Naples, R. Teatro di **S. Carlo**. Concerto org: RAI. Orchestra da camera napoletana, 19.00 Carlo Zecchi, Enrico Mainardi (vc.)	Haydn: Military Symphony Boccherini: Concerto in B flat Brahms: Serenata op. 16 Rossini, La scala di seta: Sinfonia	Org: RAI (Radio Audizioni Italiane).
89	1945	30/01			R		F							Naples, R. Teatro di S. Carlo. Concerto org: RAI. Orchestra da camera napoletana, 19.00 Vittorio Gui, Armando Renzi (pf.), Ugo Barbato (vl.), Giovanni Leone (vla.)	Mozart: L'impresario: Ouverture Mozart: Concerto in C min Mozart: Sinfonia Concertante in E flat (vl, vla and orch)	Org: RAI (Radio Audizioni Italiane)
90	1945	06/02			R		F							Naples, R. Teatro di S. Carlo. Concerto organised by RAI. Orchestra da camera napoletana, 19.00 Franco Michele Napolitano, Tina Maria (pf.)	Haydn: Symphony n. 49 (La Passione) Cimarosa: I traci amanti, Ouverture Mozart: Concerto in C, n.21 Mendelssohn: Symphonia Scozzese in A min.	Org: RAI (Radio Audizioni Italiane).
91	1945	13/02			R		F							Naples, R. Teatro di S. Carlo. Concerto organised by RAI. Orchestra da camera napoletana, 19.00 Dir: Carlo Maria Giulini, Massimo Amfitheatroff (vlc.)	Corelli: Concerto Grosso (Christmas Evening) Haydn: Concerto in D Honegger: Pastorale d'ete Hindemith: Spielmusik n.3 De Falla: El amor brujo: Introduzione, Il circolo magico, Danza rituale del fuoco, Pantomima, Finale	Org: RAI (Radio Audizioni Italiane).
92	1945	20/02			R		F							Naples, R. Teatro di S. Carlo. Concerto organised by RAI. Orchestra da camera napoletana, 19.00 Roberto Dir: Lupi, Franco; Mannino (pf.)	Vivaldi: Concerto in A (2 vl, strings and orch) Mozart: Idomoneo, Gavotta Mendelssohn: Concerto in G min Wagner: Idilio di Sigfrid Liadow: Otto fiabe russe	Org: RAI (Radio Audizioni Italiane).
93	1945	27/02			R		F							Naples, R. Teatro di S. Carlo. Concerto organised by RAI. Orchestra da camera napoletana, 19.00 Franco Capuana	Bach: Suite in D: Aria Vivaldi: Concerto Grosso in B min Mozart: Quartetto concertante (ob. cl. cr. fag. & orch) Granados: Goyescas (trnas. F. Capuana) Respighi: Gli uccelli.	Org: RAI (Radio Audizioni Italiane).
94	1945	06/03			R		F							Naples, R. Teatro di S. Carlo. Concerto organised by RAI. Orchestra da camera napoletana, 19.00 Dir: Ugo Rapalo, Marta de Conciliis (pf.)	Corelli: String Suite: Sarabande, Gigue, Bandinerie Beethoven: Coriolano: Ouverture Beethoven: Piano Concerto n.4 Gargiulo: Il borghese gentiluomo: Prelude Stravinsky: Firebird: Berceuse Mendelssohn: Sommernachtstraum: Nocturno, Scherzo	Org: RAI (Radio Audizioni Italiane).
95	1945	13/03			R		F							Naples, R. Teatro di S. Carlo. Concerto organised by RAI. Orchestra da camera napoletana, 19.00 Dir. Franco Ferrara	Program ?	Org: RAI (Radio Audizioni Italiane).
96	1945	20/03			R		F							Naples, R. Teatro di S. Carlo. Concerto organised by RAI. Orchestra da camera napoletana, 19.00 Dir. Fernando Previtali, Giaconda de Vito (vl.)	Program ?	Org: RAI (Radio Audizioni Italiane).

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
97	1945	06/05		C			F							Naples, Conservatorium “S. Pietro a Majella”, Sala Martucci. “Un’ora di musica” Ugo Barbato (vl.), Giovani Leone (vla), Willy La Volpe (vlc.), Nino Storace (cb.), Vincenzo Vitale (pf.)	Bloch: Suite (vla and pf); Schubert: Quintetto op.114.	
98	1945	13/05					F							Naples, Conservatorium “S. Pietro a Majella”, Sala Martucci. “Un’ora di musica” Duo pianistico, Tina De Maria - Tita Parisi		
99	1945	03/11					F							Naples, Conservatorium. Orchestra da camera napoletana. Org: Societa dei Concerti Francesco Molinari Pradelli, Gioconda de Vito (vl)	Mozart: Symphony in E Flat, n, 39 Mendelssohn: Concerto in E min, op. 64 Ravel: Ma mere l’oye	Org: Società dei Concerti.
100	1945	10/11					F							Naples, Conservatorium. Orchestra da camera napoletana. Org: Societa dei Concerti Franco Capuana, Tito Aprea (pf)	Vivaldi: Concerto Grosso in G Mozart: COncerto in D min, KV466 Honegger: Pastorale d’ete Prokofieff: Pierino e il lupo (Marina Fiamiani (narrator))	
101	1945	17/11					F							Naples, Conservatorium. Orchestra da camera napoletana. Org: Societa dei Concerti Alberto Erede, Ulderico Paone (cl)	Milhaud: La Creation du monde	Di Benedetto’s notes: Dir. Igor Markevitch? (annunciato in calce al programma del 10 novembre).
102	1945	19/11					F							Attacco alla RAI “per certi ispirati radio concerti captati direttamente dalle stalle dell’Arca di Noè”; (Za-Zá 1, 2)		
103	1945	01/12					F							Susanne Danco (soprano); Alfredo Casella (piano)	Schumann: Dichterliebe Casella: Tre Laude trecentesche, Sera fiesolana; Ravel: Histoires naturelles	Di Benedetto’s notes: Sabato h, 16.15 .
104	1945	08/12/					F							R. Conservatorium “S. Pietro a Majella” Orchestra da camera napoletana. Società di concerti. Ore 16. Dir. Alberto Erede, cl. Ulderico Paone.	Mozart: Symplony in C, KV425; Weber: Clarinet Concerto in E Flat op.74, n.2; Bloch: Prelude from Concerto Grosso per strings and piano; Milhaud: La creation du monde; Bartok: Roumanian Dances	Di Benedetto’s notes: Sabato h, 16.15 .
105	1945	15/12					F							Dir. Jonel Perlea; Margherita Carosio (soprano)	Hyden: Symplony n.13 in G; Mozart: 2 Arias: “Non so donde viene, La Violetta”; Aria: “Se merto il tuo sdegno, from Atto II, Ratto del Saraglio; Petrassi: Ouverture da concerto; Bizet; Jeux d’enfants; Sibelius: Valse Triste; Beethoven: Prometeo Ouverture	Di Benedetto’s notes.
106	**1946**	19/01					F							Dir. Luigi Colonna, Willy La Volpe (vlc), Alba Anzellotti (soprano)	Handel: Concerto Grosso in B mon op.6 n. 12; Schumann: Concerto in A min op.129 ; Beethoven: Scenes and Aria “Ah, perfodo!”; Parodi: Tre canzoni su versi di Moliere; Parodi: Canzonetta in rondo su versi di Parini; Debussy: Children’s Corner ; Glinka: Kamarinskaia.	Di Benedetto’s notes: Sabato h, 16.00
107	1946	31/01					F							Carlo Vidusso (pf.)	Chopin: Sonata in B Flat min; Valse in E Flat ; Tre scozzesi; Nocturne in D Flat; Ballade in A Flat; Polonaise in A Flat; Liszt: Sciogli, o vielo l’anima mia; Mazzeppa; Un sospiro; Turbinio di Neve; Ronda dei gnomi, Dance macadbre (Saint-Saens)	Di Benedetto’s notes: Sabato h, 16.00
108	1946	02/02					F							(Dir) Francesco Caracciolo, Carlo Vidusso (pf.)	Gluck: Ifigenia in Aulide, Ouverture; Mozart: Concerto in C min KV 491; Beethoven: Symphony n.8; Ravel: Pavane; De Falla: Danza Rituale del fuego (from the Ballet ‘El amore Brujo’	Di Benedetto’s notes: Sabato h, 16.00
109	1946	18/02					F							(Dir) Franco Ferrara	Mozart; Serenade in G KV525; Simphony in G min KV 550; Beethoven: Symphony n. 1 in C	Di Benedetto’s notes: Sabato h, 16.30
110	1946	26/02					F							Marie Aimee Warrot - Solo Piano, French Music - Institut Français de Naples	Frank: Prelude, Air et Final; Debussy: La fille aux cheveax de lin; Minstrels; Reflets dand l’eau; Pour le piano (Prelude, Sarabande, Toccata); M.R. Rousseau: Lucioles a la Ville Medicis; Ravel: Jeux d’eau; Chabrier:Espana.	Di Benedetto’s notes: Primo Concento dedicato alla musica francese, organizzato sotto gli auspici dell’Université de Grenoble (X in abbonamento).
111	1946	02/03	S				F							Naples, Conservatorium Organised by Naples, Institut Français de Naples (Université de Grenoble), Orchestra da camera napoletana, programma di sala. Carlo Maria Giulini (conducter), Vincenzo Vitale (pf)	Ravel: Piano Concerto in G Major Gervaise-Baton: Danses Francaises de la Renaissance Rousell op. 25 Sinfonietta Debussy: Prelude a l’apre midi d’un Faune Chabriere - Suire Pastorale	Di Benedetto’s notes: Secondo Concento dedicato alla musica francese, organizzato sotto gli auspici dell’Université de Grenoble (XI in abbonamento) - Guido Pannain, Concerto Giulini all’Orchestra Napoletana. Il Paese [Naples] 05/03/1946.“Giulini direttore e Vincenzo Vitale, pianista, hanno dato del <<Concerto>> di Ravel una esecuzione lucida, precisa, intimamente equilibrata”. - Alfredo Parente, Giulini-Vitale all’Orchestra da Camera. Il Giornale [Naples] 05/03/1946. - Di Benedetto, Napoli Nobilissima: Cronache di una stagione eroica: nascita, splendore, dissoluzione dell’ orchestra da camera napoletana.
112	1946	09/03					F							Franz von Hoesslin, Paul Baumgarten (pf)	J.S.Bach: Suite n.2 in B min (solista Francesco Urciolo); Beethoven: Concerto n.5 in E Flat ; Wagner: Idillio di Sigfrido; Mozart: Sinfonia in D KV 504.	Di Benedetto’s notes: Sabato h, 16.30, (XII in abbonamento).
113	1946	16/03					F							Quintetto dell’Accademia Chigiana di Siena, Sergio lorenzi (pf), Riccardo Brengola e Mario Benvenuti (violin), Giovanni Leone (Viola), Lino Filippini (vlc)	Bloch: Quintet; Franck: Quinte in F min.	Di Benedetto’s notes: Sabato h, 16.30, (XIII in abbonamento).
114	1946	20/03					F							Franco Capuana (Dir.), Giuseppina De Rogatis (vl.)	M. Dalai: Concerto n. 12 in sol òin. per vl. principale, archie cembalo (solista F. Saccone); Achille Longo: Concerto per vl: e orch.; Strauss: Il borghese gentiluomo	Di Benedetto’s notes: (IV in abbonamento) - [no time given].
115	1946	23/03					F							Ugo Rapalo (Dir.), Fedele Saccone (vl), Sebastiano Fagliaferro (vl)	Respighi: Antiche Arie e danza per liuto; Cherubini: Symphony in D; Rossini: Il Signor Bruschino, Sinfonia.	Di Benedetto’s notes: Sabato h, 16.30, (XIV in abbonamento).
116	1946	27/03					F							Franco Ferrara (Dir.)	Beethoven: Egmont, ouverture; Mendelssohn: Sinfonia n.4; Liadov: Otto canti russi; Debussy: Sarabanda (Ravel); Pilati: Quattro canzoni popolari italiane	Di Benedetto’s notes: Lunedì h, 17.30, (V in abbonamento).
117	1946	30/03					F							Ferdinando Previtali (Dir.)	J.S.Bach: Concerto Brandeburfhese n.3; Mozart: Serenade n.9 in D; Pannain: Sinfonietta; Hindemith: Kammermusik 1 op. 24*; Stravinsky: Second Suite	Di Benedetto’s notes: Sabato h, 16.30, (XV in abbonamento); only the adagio pf the Hindemith was played as the rest of the music did not arrive in time.
118	1946	April					F							Franco Capuana, Giuseppina de Rougatis (vl.)	Longo: Violin Concerto	

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119	1946	06/04					F							Carlo Zecchi (Dir.)	Brahms: Serenata op. 16; Mortari: Musica per archi; Ravel: Le tombeau de Couperin; Schubert: Symphony n.5	Di Benedetto's notes: Sabato h, 16.30, (ultimo in abbonamento); (e annunciato in calce la prossima "grande stagione simfonica di primavera, direttori Franco Capuana, Issay Dobrewen, Franco Ferrara, Otto Klemperer, Jonel Perlea, Ildebrando Pizzetti).
120	1946	11/04					F							Due Madaleine Grey (soprano) and Gilbert Lecompte (pf.)	Handel: Air de Josué Ravel: Chansons grecques; Chant hebraique; L'heure espagnole: air de Conception; Poulenc: C'est ainsi que tu es (L. de Vilmorin); Poertait (Colette); Air vif (Moreas); Milhaud: Chansons d'enfants (Ch: Vildrac); Chansons de negresse; Mussorgskij: Chambre d'enfants; Hopak. And Folk songs: M. Beclard d'Harcourt: Couvre feu (Canada); Tiersot: Ballade du roi Renaud (Normandie); C. Delvincourt: L'enlevement a la mer; En revenant d'Auvergne; J.Nin: Jesus de Nazareth (Noel espagnol); El Vito; G. Sadero: Amuri amuri (Sicilia); L'amor se una pietanza (Venezia); H.Tavares: Banzo (Bresil negra); Engenho novo (Bresil negra).	Di Benedetto's notes: Giovedì h, 18.00.
121	1946	15/04					F							Jonel Perlea (dir.), Gherardo Macarini Carmignani (pf.)	Mozart: Don Giovanni, Ouverture; Haydn: Symphony n. 104; Busoni: Fantasia indiana (per pf. & orchestra); Dragoju: divertimento rustico; Martucci: Notturno; Cherubini: Il portatore dell'acqua, Ouverture	Di Benedetto's notes: Lunedì h, 17:30.
122	1946	29/04					F							Dir. Otto Klemperer	Haydn: Symphony in G Major (militare); J.S. Bach (Klemperer): Corale "Bist du bei mir"; Mozart: Symphony Haffner, KV 385.; Beethoven: Symphony n. 8	Di Benedetto's notes: Lunedì h, 17:30; (II in abbonamento).
123	1946	12/07					F							Franco Caracciolo (Dir.), Yehudi Menuhin (vl.)	Rossini: L'Italiana in Algeri, Sinfonia; Beethoven: Concerto in re magg. op. 61 (per vl. e orch.); Debussy: Piccola suite; Paganini: Concerto in re magg. (per vl. e orch.)	Di Benedetto's notes: Venerdì h, 18:30: Concerto sinfonico straordinario.
124	1947	10/03		C										Associazione Alessandro Scarlatti. Naples, Teatro S. Carlo. Orchestra da camera. Napoletana. Stagione 1946-47. A. XXVIII. Sala del Conservatorio. Paul Hindemith (Dir.)	J.S Bach: Concerto brandeburghese n. 3; Haydn: Sinfonia n. 104, Hindemith (dir.), I quattro temperamenti (pf. Vincenco Vitale); Mozart: Le nozze di Figaro, Ouverture	Di Benedetto's notes: Sabato h, 18:00: Orchestra da camera napoletana. [page 8 of original document, same day, possibly referring to the same concert: Tema con variazioni (I quitro temperamenti) dir. Hindemith, Orchestra da camera nap.; programma di Sala: Ass. A. Scarlatti, Orch. Da camera; Teatro S. Carlo.].
125	1947	24/03		C										Associazione Alessandro Scarlatti. Naples, Teatro S. Carlo. Orchestra da camera. Napoletana. Stagione. 1946-47. A. XXVIII. Sala del Conservatorio. Nino Sanzogno (Dir.), Ruggero Gerlin (clav.), Arrigo Tassinari (fl.)	Paisiello: Concerto per clavicembalo e orchestra; Ibert*: Concerto 1934; Ravel: Ma mère l'oye; Haydn*: Sinfonia degli addii	Di Benedetto's notes: Sabato h, 18:00; (Sul frontespizio del programma Sanzogno non compare la dicitura "Orchestra da camera napoletana", in calce non c'è l'elenco dei componenti l'orchestra).
126	1947	23/04		C										Acireale, Catania	Duo : Ruotolo-Vitale	Review of the concert in Sicilia del popolo, 25/04/1947.
127	1947	10/05	S				F							Naples, Conservatorium. Org: Associazione A. Scarlatti, and Teatro S. Carlo. Orchestra da Camera Napoletana VV (pf.), conductor P. Hindemith.	Bach: Concerto Branderburghese Nr. 3, in G Haydn: Sympphony nr. 104, in D Hindemith: Theme with 4 variations for piano and string orchestra Mozart: Le nozze di Figaro	Program. - mention of the concert in articles see below: concert 04/04/1950
128	1947	29/10	S		R									Carlo Maria Giulini con la partecipazione del pianista Vincenzo Vitale	Rossini: Sinfonia del Sig. Bruschino; G. Panain: Sinfonietta; Ravel: Piano Concerto in G Major (the 1946 Naples performance ?)	1947 Radiocorriere N. 43, p. 12 - Anon. Concerto sinfonico diretto da Carlo Maria Giulini con la partecipazione del pianista Vincenzo Vitale - Mercoledì, ore 21.30 - Rete Rossa, in 1947, Radiocorriere N. 43, p. 10
129	1948	13/04	S											Teatro Di S. Carlo. Società Orchestra da camera napoletana. Jonel Perlea (Dir.)	Beethoven: Seconda Sinfonia; Pilati: Bagatelle; Wolff: Serenata italiana; Stravinski: Piccola suite; Wagner: Idillio di Sigfrido; Rossini: Tancredi, Sinfonia	Di Benedetto's notes: Martedì, Concerto inaugurale diretto da Jonel Perlea.
130	1948	18/11	S											Palermo, Teatro Massimo, org: Ente Autonomo del Teatro MassimoHindemith (dir.) Vitale pf.	Weber: Turandot Ouverture op. 37 Mozart Piano Concerto KV488 (dir. Hindemith) Beethoven-Symphony nr. 2 in D, op. 36 Hindemith: Mattua il pittore Symphony	Concert Reviews: - Sicilia del popolo, 19/11/1948; - Giornale di Sicilia 19/11/1948; - locandine
131	1948	08/12	S											Rome, Teatro Argentina. Dir. Paul Hindemith	Hindemith: Theme with 4 variations for piano and string orchestra I Quattro temperamenti	Concert Reviews: - in Il momento, 9/12/1948 - in L' Italia socialista, 10/12/1948 - in Il Giornale della sera, 11/12/1948. Programme missing. D. 411 says the concert took place in 1948 not 47. See also D. 437 VItale's self hand written CV. Most likely a mistake, maybe because the concert was in Dec.??
132	1949	20/01	S											Naples, Orchestra "Scarlatti"		Di Benedetto: Achile Longo in L'unita, 19/01/1948 announces the concert to be held "tomorrow [the 20th] with the artistic collaboration of Caracciolo, Vitale, F.M. Napolitano and others.
133	1949	01/03	S		R									Naples, Conservatorium "S. Pietro a Majella". Concerto dell'orchestra da camera "A. Scarlatti", and RAI radio transmission on Rete Rossa, h. 17.30 - 18.20	Casella: Scarlattiana, Divertimento for piano and orchestra VV (pf), Orchestra "A. Scarlatti", conductor F. Caracciolo	- Review ? : E.P. [Ennio Porrino ?], in Il Corriere di Napoli, 02/03/1949 - Anna Mondolfi: in La Repubblica d'Italia, 03/03/1949 - Achile Longo: in L'unita, 03/03/1949. - The concert is mentioned in: 1949 Radiocorriere, N. 9, p. 16
134	1949	26/07	S		R									Naples, Conservatorium "S. Pietro a Majella, Gruppo strumentale "Alessandro Scarlatti"and RAI radio transmission on Rete Azzurra, h. 18.30 - 19.10	Schubert: Quintetto in la maggiore op. 114 'Trota'; VV (pianoforte), Renato Ruotolo (vl.), Giovanni Leone (via), Giacinto Varamia (vlc.), Giovanni Bucarelli (cbs.).	1949 Radiocorriere, N. 30, p. 16
135	1949	24/09	S		R									RAI, Rete Rossa, Concerto Sinfonico, h. 17.50	Casella: Scarlattiana (divertimento per pianoforte e strumenti su musiche di D. Scarlatti) Introduzione, Allegro, Minuetto, Capriccio, Pastorale, Finale. VV (pianoforte) Orchestra sinfonica e coro di Roma della Radio Italiana (Registrazione)	1949 Radiocorriere, N. 38, p. 24
136	1950	?	S											RAI; Hindemith *I quattro temperamenti,* Caracciolo (Dir.)	Caracciolo (Dir.)	Appears in Radiocorriere, XXIX, 45: terzo progr.
137	1950	05/03	S											Genova, Sala del Palazzo. Ducale Teatro Comunale dell'Opera	Casella: Scarlattiana, Divertimento for piano and orchestra VV (pf), Orchestra "A. Scarlatti", conductor F. Caracciolo.	

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
138	1950	04/04	S		R									Naples, Conservatorium. Associazione “Alessandro Scarlatti”	Hindemith: Theme with 4 variations for piano and string orchestra VV (pf), Orchestra “A. Scarlatti”, conductor F. Caracciolo.	Notes: Three of the articles state that the Hindemith has been performed in Naples by Vitale at the piano and by the author conducted: (b. b.) says in 1947; Longo, two years ago; and G.S. (Gino Scaglia) some years ago. Articles: - (b. b.), Vitale, Montanaro e Caracciolo all’Associazione Scarlatti. (newspaper) [Naples] 05/04/1950. - Tito Ceccherini, I concerti alla Scarlatti, Il Corriere di Napoli [Naples] 08/04/1950. - Achille Longo, signed Alch. Lo., Concerto Caracciolo alla “Scarlatti”. (newspaper) [Naples] ?/04/1950. - Anon., Caracciolo-Montanaro alla “Scarlatti”, in “Il Giornale”, Naples, 05/04/1950. - (G.S.), ?Gino Scaglia, I concerti, Vincenzo Vitale e Fulvio Montanari, (newspaper) 08/04/1950. - Radiocorriere, XXVII, 14: rete azzurra
139	1950	before 9/05 ?		C	R									Naples, Bartok: Sonata for two pianos and percussions Duo: VV, Pina Buonuomo (pf.)	Bartok: Sonata for two pianos and percussions	D. ? Program Missing but it may be the following concert discussed in D. 411, The programme notes to the Taranto concert 28/03/51 tells us that the duo presented the Bartok in concert ‘recently’. D. 600 VV interview transcription draft - 9/05/51 - Transmitted RAI - Radiocorriere, XXVII, 19: rete azzurra
140	**1951**	28/03		C										Taranto, Salone della Provincia. Amici della Musica Duo: VV, Pina Buonuomo (pf.)	Due pianoforti Mozart-Busoni: Fantasia per un orologio musicale; Saint-Saens: Variazioni, fuga e finale su un tema di Beethoven; 4mani: Parodi: Danza in forma di fuga; Ferrari Trecate: Il prode Anselmo; Masetti: Nei giardini di Villa Stra; Mortari: Marcietta; Due pianoforti: Debussy - Petite suite; Milhaud: Scaramouche	
141	1951	07/04		C										Associazione Alessandro Scarlatti Naples, Sala del Conservatorio Duo: VV, Pina Buonuomo (pf.)	Mozart - Busoni: Fantasia per un Organo meccanico ; Saint-Saens: Variatiazioni su un tema di Beethoven; Mortari: Marcietta; Parodi: Danza in forma di fuga; Masetti: Nei giardini di Villa Stra; Ferrari Trecate: Il prode Anselmo; Debussy: En blanc et noir Milhaud: Scaramouche	
142	1951	before 11/10	S		R									Naples, Orch. Scarlatti Dir. Caracciolo	Mozart: Concerto K 453	11/10/1951 - RAI, Terzo Programma, in Radiocorriere, XXVIII, 41.
143	?	n.f.		C	R									Duo Vitale Buonomo [4369 Vis] Vis Radio (Naples/ Milan)	D.Milhaud: Scaramouche, modérè Duo: VV, Pina Buonuomo (pf.)	
144	?	n.f		C	R									Duo Vitale Buonomo [4370 Vis]	D. Milhaud: Scaramouche, tempo di rumba C. Debussy: Petite Suite	
145	?	n.f		C	R									Duo Vitale Buonomo [4371 Vis]	F. Busoni: Duettino Concertante, 1st part, 2nd part Duo: VV, Pina Buonuomo (pf.)	
146	**1952**	Before 28/06	S		R									Orc. Scarlatti Dir: Caracciolo R. Marini (tr.)	Schostakovic: Concerto for pf., trumpet and strings	28/06/1952, RAI.
147	1952	Before 06/11 ?	S		R									Concert		
148	1952	16/11	S											Bruxelles, Belgium. Theatre du Residence Orchestra Alessandro Scarlatti, pf. VV, dir, F. Caraciolo. Concert org: Italian Institute	Hindemith: Theme with 4 variations for piano and string orchestra	S.v. E. in La Libre Belgique, 18/11/1952, newspaper review
149	**1953**	25/02			R									(Mercoledì) Radio 3, h. 11.45 Musica Sinfonica	Mozart: Concerto K. 453	1953 Radiocorriere N. 8 e 9; terzo programma
150	1953	01/03			R									(Mercoledì) Radio 3, h. 11.45 Musica Sinfonica	Mozart: Concerto K. 453	1953 Radiocorriere N. 8 e 9; terzo programma
151	1953	20/08			R									RAI radio transmission (who?)	Schumann: Sei intermezzi op. 4	Radiocorriere XXX, 33: Terzo programma.
152	**1954**	?										M		Milan: Curci	Handel: Chaconne OCLC: 34200659	
153	1954	?										M		Milan: Curci	Handel: Passacaglia OCLC: 34247547	
154	1954	30/08	S		R										Giorgio Federico Ghedini, Concerto a cinque per flauto, clarinetto, fagotto e pianoforte. Raimond Meylan, flauto; Sidney Gallesi, oboe; Giovanni Sisillo, clarinetto; Ubaldo Benedettelli, fagotto; VV, pianoforte Orch. A. Scarlatti di Napoli della RAI dir. Francesco Caracciolo	1954 Radiocorriere, N. 35, p. 20
155	1954	16/11									A			*Il Mattino* [Naples], n.p.	Per l’edilizia cittadina, Gentile Direttore	
156	**1955**	20/05									A			*Il Quotidiano* [Naples], p. 2	Bruckner alla “Scarlatti” e Strauss al San Carlo	D. 454
157	1955	22/05									A			*Il Quotidiano* [Naples], p. 6	Il <<giornale parlato>> all’Accademia musicale	
158	1955	26/05									A			*Il Quotidiano* [Naples], p. 5	Al “San Carlo” Arthur Rubinstein	
159	1955	02/06									A			*Il Quotidiano* [Naples], p. 5	Conclusa al S. Carlo la stagione concertistica	D. 458
160	1955	03/07									A			*Il Quotidiano* [Naples], p. 5	Con l’Otello di Verdi inaugurata all’Arena la Stagione Lirica	D. 460
161	1955	22/07									A			*Il Quotidiano* [Naples], p. 2	Le musiche spirituali a Santa Maria La Nova	D. 460
162	1955	28/07									A			*Il Quotidiano* [Naples], p. 2	“Oklahoma” al “Mediterraneo”	
163	1955	18/09									A			*Il Quotidiano* [Naples], p. 2	“L’idolo cinese”	D. 450
164	1955	02/10									A			*Il Quotidiano* [Naples], p. 6	Inaugurata al S. Carlo la stagione sinfonica	D. 466
165	1955	09/10									A			*Il Quotidiano* [Naples], p. 6	LA SETTIMANA MUSICALE La “Locandiera” al Teatro di Corte e la “Petite Messe” al San Carlo	D. 456
166	1955	16/10									A			*Il Quotidiano* [Naples], p. 6	Il Teatro cinese e un concerto di Carlo Zecchi al “San Carlo” - Vorse di studio Alessandro e Achille Longo	D. 459

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
167	1955	23/10									A			*Il Quotidiano* [Naples], p. 6	Cimarossa e Jomelli al "Teatro di Corte" I concerti di Rodzinsky al teatro San Carlo	D. 443
168	1955	30/10									A			*Il Quotidiano* [Naples], p. 6	Il "Premio Euterpe" e due concerti al Teatro San Carlo	D. 452 - 453
169	1955	Nov					F							Founder and Editor of Gazzetta Musicale di Napoli		D. 531 Alfredo Parente, Musica e Cultura, in Il Mattino, 13/04/1956 D. 534 - 535 - 467 (articles nominating the Gazzetta musicale)
170	1955	Nov					F				A			*Gazzetta Musicale di Napoli, Napoli,* anno I, n. 1, p. 1 in GM, II, nr. 11-12, Indice, we find the explanation of the two titles. Fior da fiore: Scelta e commento di passi critici La Siringa: Commenti a fatti scritti del giorno	Al Lettore	
171	1955	Nov					F				A			*Gazzetta Musicale di Napoli, Napoli,* anno I, n. 1 pag.12 - 13	Musica sovvenzionata	
172	1955	Nov					F				A			*Gazzetta Musicale di Napoli, Napoli,* anno I, n. 1 pag.17	Concerti al "San Carlo"	
173	1955	Nov					F				A			*VV signed: Fior da fiore - Gazzetta Musicale di Napoli, Napoli,* anno I, n. 1 pag.19	Fior da fiore	
174	1955	Nov					F				A			*VV signed: La Siringa - Gazzetta Musicale di Napoli, Napoli,* anno I, n. 1 pag.19	La Siringa	
175	1955	06/11									A			*Il Quotidiano* [Naples], p. 6	R. Moralt e il Concerto della Filarmonica di Monaco diretta da F. Rieger	D. 443 - 444
176	1955	13/11									A			*Il Quotidiano* [Naples], p. 6	Con "Virtuosi di Roma" chiusa al S. Carlo la stagione autunnale	
177	1955	20/11									A			*Il Quotidiano* [Naples], p. 6	Inaugurazione all'Accademia con Wilhelm Kempff	D. 441
178	1955	25/11									A			*Il Quotidiano* [Naples], p. 2	"Aida" ha inaugurato ieri sera la stagione lirica al San Carlo	D. 442
179	1955	Nov or Dec ?									A			*Il Quotidiano* [Naples], n. p.	Alla Scarlatti inaugurazione con Backhaus Il quartetto napoletano e un laureato di Vercelli all'Accademia	
180	1955	Dec					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno I, n. 2, pp.30-31.	I Concerti a Napoli	
181	1955	Dec					F				A			*VV signed: Fior da fiore - Gazzetta Musicale di Napoli,* Napoli, anno I, n. 2, pag. 36.	Fior da fiore	
182	1955	Dec					F				A			*VV signed: La Siringa - Gazzetta Musicale di Napoli,* Napoli, anno I, n. 1 pag. 36.	La Siringa	
183	1955	04/12									A			*Il Quotidiano* [Naples], p. 6	Celibidache alla Scarlatti Musiche dei Longo al Conservatorio	D. 466
184	1955	06/12									A			*Il Quotidiano* [Naples], p. 2	"I capricci di Marianna" di Sauguet al San Carlo Successo della <<Cambiale di matrimonio>> di Rossini	D. 466
185	1955	11/12									A			*Il Quotidiano* [Naples], p. 6	Dean Dixon alla Scarlatti L'Elixir d'Amour" al S. Carlo	D. 445
186	1955	21/12									A			*Il Quotidiano* [Naples], p. 2	Il Presidente Gronchi al concerto della Scarlatti trasmesso dalla T.V.	
187	**1956**	Jan					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno II, n. 1, pp. 13 - 14	I Concerti a Napoli	
188	1956	Jan					F				A			signed: Luciano Di Margolino *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 1, pp.18-19.	Il Luciano: - Salisburgo-	
189	1956	Jan					F				A			signed: Fior da Fiore *Gazzetta Musicale di Napoli, Napoli,* anno II, n. 1, p.20.	Fior da fiore	
190	1956	Jan					F				A			signed: La Siringa *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 1, p.20.	La Siringa	
191	1956	01/01									A			*Il Quotidiano* [Naples], p. 6	"Tristano e Isotta" con artisti tedeschi Il <<Quintetto Boccherini<< dimostra esservi in Italia possibilità concrete per creare efficienti complessi da camera	D. 446
192	1956	10/01									A			*Il Quotidiano* [Naples], p. 2	L'<<Elettra>> di Strauss e <<Il diavolo nel campanile>> [di Adriano Lualdi] Perfetta la realizzazione della prima opera con i mirabili artisti tedeschi	D. 447 - 448
193	1956	15/01									A			*Il Quotidiano* [Naples], p. 6	Mozart malmenato da pianisti sconosciuti: L'esecuzione del modesto duo Henrici-Schwartz accolta a S. Pietro a Majella da generale riprovazione	D. 447
194	1956	22/01									A			*Il Quotidiano* [Naples], p. 6	Pianisti e musiche nuove al Conservatorio la rievocazione di Denza e il <<Giornale parlato>> di Merlino	
195	1956	29/01									A			*Il Quotidiano* [Naples], p. 6	Le celebrazioni di Mozart nel bicentenario della nascita: Brillanti "recitals" di Gloria Davy e Rudolf Firkusny all'Accademia	D. 472a
196	1956	Feb					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno II, n. 2	I Concerti a Napoli	
197	1956	Feb					F				A			VV signed: Luciano Di Margolino *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 2, pp.33-35.	Il Luciano: Due Dialoghi: Caronte-Mercurio e il direttore d'orchestra, Menippeo e il direttore d'orchestra	
198	1956	Feb					F				A			VV signed: La Siringa *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 2, p.36.	La Siringa	

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
199	1956	Feb					F				A			VV signed: Fior da fiore *Gazzetta Musicale di Napoli* Napoli, anno II, n. 2, p.36.	Fior da fiore	
200	1956	05/02									A			*Il Quotidiano* [Naples], p. 6	<<Fedora>> al San Carlo Concerti alla <<Scarlatti>>: Brillante esecuzione della melodica opera di Giordano e successo del gruppo strumentale dell'Accademia	
201	1956	12/02									A			*Il Quotidiano* [Naples], p. 6	Il Principe Igor di A. Borodine: L'eccelente esecuzione di valorosi cantanti sotto la direzione di Mario Rossi	
202	1956	19/02									A			*Il Quotidiano* [Naples], p. 6	All'Accademia e alla Scarlatti: il duo Dallapiccola-Materassi, Otmar Nussio ed il pianosta Feninger -- Due Concerti	D. 474
203	1956	26/02									A			*Il Quotidiano* [Naples], p. 6	Settimane musicale nella nostra città: Caracciolo alla Scarlatti e Del Pueyo all'Accademia	D. 476a
204	1956	28/02									A			*Il Quotidiano* [Naples], p. 2	Le "prime" al S. Carlo: La "Guerra": una storia agghiacciante "Hansel e Gretel": un lieto ritorno	D. 476b
205	1956	Mar					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno II, n. 3, pp. 49-50.	I Concerti a Napoli	
206	1956	Mar					F				A			VV signed: Luciano Di Margolino *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 3, pp 53-54.	Il Luciano: Concerto a Massenzio	
207	1956	Mar					F				A			VV signed: Fior da fiore *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 3, p. 55.	Fior da fiore	
208	1956	Mar					F				A			VV signed: La Siringa La *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 3, p. 55.	La Siringa	
209	1956	04/03									A			*Il Quotidiano* [Naples], p. 6	LA RASSEGNA MUSICALE Troppi...7 concerti in una settimana!	D. 461
210	1956	11/03									A			*Il Quotidiano* [Naples], p. 10	OSPITI DELLA <<SCARLATTI>> Il violonista H. Krebbers d il pianista M. Flipse Eccellente fusione fra queste due personalità Riusciti concerti di Cifarelli, De Bellis e Calbi	D. 462
211	1956	18/03									A			*Il Quotidiano* [Naples], p. 6	Successo al Conservatorio del concerto mozartiano	D. 463
212	1956	25/03									A			*Il Quotidiano* [Naples], p. 6	Basile-Anda alla Scarlatti Ciccolini alla Accademia	D. 462
213	1956	Apr					F				A			*Gazzetta Musicale di Napoli,* *Napoli,* anno II, n. 4, pp.67-68	I Concerti a Napoli	
214	1956	Apr					F							*Gazzetta Musicale di Napoli,* Napoli, anno II, n. 4, pp.69-70.	Notiziario delle riviste italiane	
215	1956	Apr					F				A			*VV signed: Fior da fiore* *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 4, p.72.	Fior da fiore	
216	1956	Apr					F				A			*VV signed: La Siringa* *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 4, p.72.	La Siringa	
217	1956	01/04									A			*Il Quotidiano* [Naples], p. 7	Scopelliti all'Accademia e Boehm alla "Scarlatti"	D. 464
218	1956	15/04									A			*Il Quotidiano* [Naples], p. 5	Casadesus e Domeux alla Scarlatti - Marchetti e il <<Giornale parlato>> all'Accademia	D. 465
219	1956	29/04									A			*Il Quotidiano* [Naples], p. 6	Premiati al San Carlo i vincitori del concorso intitolato a Casella Proseguono, col secondo concerto alla <<Scarlatti>> le celebrazioni martucciane	D. 479
220	1956	May					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno II, n. 5, pp. 82-83.	I Concerti a Napoli	
221	1956	May					F				A			*VV signed: Il Luciano di Margolino* *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 5, pp.86-87	Il Luciano: Salve Maria!	
222	1956	May					F				A			*VV signed: Fior da fiore* *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 5, p.88.	Fior da fiore	
223	1956	May					F				A			*VV signed: La Siringa* *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 5, p.88.	La Siringa	
224	1956	09/05									A			*Il Quotidiano* [Naples], p. 6	"Faust" di Schumann chiusura alla "Scarlatti"	
225	1956	11/05									A			*Il Quotidiano* [Naples], p. 10	OSPITI DELLA <<SCARLATTI>>	
226	1956	13/05									A			*Il Quotidiano* [Naples], n.p.	Inaugurata al San Carlo la stagione dei "sinfonici": Per la prima volta, con pregi e difetti, < Il Diluvio>> di Saint-Saens	D. 481
227	1956	22/05									A			*Il Quotidiano* [Naples], p. 2	Martucci nelle interpretazioni di Franco e Celeste Capuana, Piero Argento, Alfio Poleggi e una <<novità>> di Cortese	D. 482
228	1956	Jun					F				A			*VV signed: Fior da fiore* *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 6, p. 108.	Fior da fiore	
229	1956	Jun					F				A			*VV signed: La Siringa* *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 6, p. 108.	La Siringa	
230	1956	Jul-Aug					F				A			VV signed: Luciano Di Margolino *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 7 - 8, pp.130 -132.	Il Luciano: Pianisti!	
231	1956	Jul-Aug					F				A			VV signed: Fior da fiore *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 7 - 8, p.139.	Fior da fiore	

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
232	1956	Jul-Aug					F				A			VV signed: La Siringa *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 7 - 8, p.139.	La Siringa	
233	1956	Sept					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno II, n. 9, pp.149-150.	Il 2° Congresso Internazionale dei Direttori dei Conservatori e delle Accademie Musicali	Venice, 8-12 September.
234	1956	Sept					F				A			VV signed: Luciano Di Margolino *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 9, pp.152-154.	Il Luciano: L'Opuscolo	
235	1956	Sept					F				A			VV signed: Fior da fiore *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 9, p. 156.	Fior da fiore	
236	1956	Sept					F				A			*VV signed: La Siringa - Gazzetta Musicale di Napoli,* Napoli, *anno II, n. 9 p.156.*	La Siringa	
237	1956	Oct					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno II, n. 10, p. 174.	I Dischi	
238	1956	Oct					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno II, n. 10, n.p.	Concorso "Domenico Scarlatti 1757-1957)	
239	1956	Oct					F				A			VV signed: Fior da fiore *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 10, p.176.	Fior da fiore	
240	1956	Oct					F				A			*VV signed: La Siringa Gazzetta Musicale di Napoli,* Napoli, anno II, n. 10, p.176.	La Siringa	
241	1956	Nov-Dec					F				A			VV signed: Fior da fiore *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 11-12, p. 198.	Fior da fiore	
242	1956	Nov-Dec					F				A			VV signed: La Siringa *Gazzetta Musicale di Napoli,* Napoli, anno II, n. 11-12, p. 198.	La Siringa	"il <<partiturista>>…"
243	1956	25/11									A			*Il Quotidiano* [Naples], p. 6	Una mirabile esecuzione del <<Falstaff>> al San Carlo	
244	1956	02/12									A			*Il Quotidiano* [Naples], p. 5	IERI SERA AL TEATRO SAN CARLO Applaudita ripresa del "Faust"	D. 478
245	1956	02/12 ?									A			*Il Quotidiano* [Naples], p. 5 ?	Il maestro Napoletano commemorato al Conservatorio	D. 487 - 488
246	1956	04/12									A			*Il Quotidiano* [Naples], p. 2	Il concerto di Wilhelm Kempff	D. 488
247	1956	16/12									A			*Il Quotidiano* [Naples], p. 5	La settimana musicale: Il successo del <<Monte Ivnor>> - Concerto del complesso vocale <<Luca Marcuzio>>	D. 488
248	1956	18/12/									A			*Il Quotidiano* [Naples], p. 6	<<Werther>> al San Carlo...	
249	1956	dd/12									A			*Il Quotidiano* [Naples], n.p.	Il ""Barbiere" al San Carlo Ciccolini all'Accademia	
250	1956	dd/12									A			*Il Quotidiano* [Naples], n.p.	Ha compiuto un anno <<La Gazzetta Musicale>>	
251	1956	30/12									A			*Il Quotidiano* [Naples], p. 6	Alceste di Gluck al S. Carlo Musiche rare alla Scarlatti	D. 478
252	**1957**	06/01									A			*Il Quotidiano* [Naples], p. 5	Il "Don Pasquale" al San Carlo Giovani concertisti all'Accademia	D. 478
253	1957	15/01									A			*Il Quotidiano* [Naples], p. 2	Solisti e complessi al Conservatorio	
254	1957	13/01 ?									A			*Il Quotidiano* [Naples], n.p.	I "Maestri cantori" al San Carlo	
255	1957	21/01 ?									A					20/01/1957 - La Boheme di G, Puccini
256	1957	27/01 ?									A					26/01/1957 - La sposa venduta di F. Smetana
257	1957	23/01	**S**		**R**									Radio 3, h. 22.30	Giorgio Federico Ghedini, Concerto a cinque per flauto, clarinetto, fagotto e pianoforte. Raimond Meylan, flauto; Sidney Gallesi, oboe; Giovanni Sisillo, clarinetto; Ubaldo Benedettelli, fagotto; VV, pianoforte Orc. A. Scarlatti di Napoli della RAI dir. Francesco Caracciolo (1930)?	1957 Radiocorriere N. 3, p. 23
258	1957	Jan					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno III, n. 1, pp. 14- 16.	I Concerti a Napoli; "Scarlatti" e RAI	
259	1957	Jan					F				A			*VV signed: Fior da fiore Gazzetta Musicale di Napoli,* Napoli, anno III, n. 1, p. 20	Fior da fiore	comments on the "faciloneria con la quale, in Italia, so fa la critica musicale."
260	1957	Jan					F				A			*VV signed: La Siringa Gazzetta Musicale di Napoli,* Napoli, anno III, n. 1, p. 20	La Siringa	comments on the "stomachevole retorica".
261	1957	03/02									A			*Il Quotidiano* [Naples], p. 6	"La sposa venduta" al "San Carlo" Concerti sinfonici alla Scarlatti - TV	D. 467
262	1957	03/02									A			?		02/02/1957 - I Quattro Rusteghi di W. Ferrari
263	1957	03 ?/02									A			*Il Quotidiano* [Naples], p. 6	Inaugurata la stagione sinfonica indetta dalla "Scarlatti" R.A.I. - T.V. Il primo concerto dell'orchestra d'archi dell'Accademia Musicale napoletana	
264	1957	10/02									A			*Il Quotidiano* [Naples], p. 5	I "Quatro rusteghi" al "San Carlo" Celibidache alla "Scarlatti Rai-TV"	D. 477
265	1957	17/02									A			*Il Quotidiano* [Naples], p. 6	La "Fanciulla" al San Carlo Un direttore e due pianisti	D. 467
266	1957	21/02									A			*Il Quotidiano* [Naples], n. p. Article unsigned, in text the **admin** of the Quotidiano (although it uses VV's writing style)	QUESTIONE di costume!	
267	1957	Feb					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno III, n. 2, p. 30	Recensioni: (R. De Cande, Ouverture pour une discothèque, 1957)	
268	1957	Feb					F				A			VV signed: Luciano Di Margolino *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 2, pp. 33-35.	Il Luciano: La voce del [vero] padrone	
269	1957	Feb					F				A			VV signed: Fior da fiore *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 2, p. 36.	Fior da fiore	

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
270	1957	Feb					F				A			VV signed: La Siringa *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 2, p. 36.	La Siringa	Tacchino - Tacchineau; Padella - Pradella
271	1957	Mar					F				A			VV signed: Filomelo *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 3, pp. 47-48.	Vita Musicale Napoletana - Cronache degli spettacoli Sancarliani	02/01/1957 - Don Pasquale di G. Donizzetti 12/01/1957 - I Maestri Cantori di R. Wagner 20/01/1957 - La Boheme di G, Puccini 26/01/1957 - La sposa venduta di F. Smetana 02/02/1957 - I Quattro Rusteghi di W. Ferrari 09/02/1957 - La Fanciulla del West di G. Puccini 16/02/1957 - Otello di G. Verdi 27/02/1957 - Cavalleria e Pagliacci - R. Leoncavallo
272	1957	Mar					F				A			VV signed: Fior da fiore *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 3, p. 52	Fior da fiore	
273	1957	Mar					F				A			VV signed: La Siringa *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 3, p. 52.	La Siringa - Dialogo di Giovanni Sebastiano Bach e del suo Genio Familiare	
274	1957	Apr					F				A			VV signed: Fior da fiore *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 4, p.71.	Fior da fiore	
275	1957	Apr					F				A			VV signed: La Siringa *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 4, p.72.	La Siringa - La Buona Musica	
276	1957	May					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno III, n. 5, p. 85	Recensioni: (G. Gavazzeni, La casa di Arlecchino, Ricordi,1957)	
277	1957	May					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno III, n. 5, pp. 87-88.	Rassegna delle Riviste in collaboration with Anna Mondolfi	- Reviewing the article In Musical America, LXXVII, 3, 1957, by F. Milburn, jr.
278	1957	May					F				A			*VV signed: Fior da fiore Gazzetta Musicale di Napoli,* Napoli, anno III, n. 5, p.92.	Fior da fiore	
279	1957	May					F				A			*VV signed: La Siringa Gazzetta Musicale di Napoli,* Napoli, anno III, n. 5, p.92.	La Siringa - Glossario Puntilistico-Elettronico	
280	1957	Jun					F				A			VV signed: Luciano Di Margolino *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 6, pp.103-104.	Il Luciano: Concorsi ed Impieghi (1932)	
281	1957						F				A			VV signed: Fior da fiore *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 6, p.108.	Fior da fiore	
282	1957						F				A			VV signed: La Siringa *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 6, p.108.	La Siringa - Vacanze Musicali	Corsi Internazionali di Nuova Musica ... "<<tintarella>> puntilistica"
283	1957	19/06									A			*Il Quotidiano* [Naples], p. 2.	PRESENTI I CRITICI NAPOLETANI Cordiale conversazione col maestro Barbirolli	D. 468
284	1957	Jul-Aug					F				A			VV signed: Luciano Di Margolino *Gazzetta Musicale di Napoli,* Napoli, anno III, n. 7 - 8, pp. 131-133.	Il Luciano: Sosta ad Arezzo	D.534 - 535 Gara, Eugenio Un diluvio beethoveniano di musica incisa in L' Europeo (Milano), dated 25/08/1957
285	1957	Jul-Aug					F				A			VV signed: Fior da diore *Gazzetta Musicale di Napoli, Napoli,* anno III, n. 7 - 8, p.135.	Fior da fiore	
286	1957	Jul-Aug					F				A			VV signed: La Siringa *Gazzetta Musicale di Napoli, Napoli,* anno III, n. 7 - 8, p.136.	La Siringa - Orfismo e Beethoven	
287	1957	25/08									A			*Il Quotidiano* [Naples], p. 6.	NEL CORTILE DEL MASCHIO ANGIOINO Musiche e motori	[L'entrata con la machina durante lo spetaccolo del presidente dell"ente Autonomo Sancarliano, consigliere Limoncelli.
288	1957	Sep					F				A			*Gazzetta Musicale di Napoli, Napoli,* anno III, n. 9, p. 153.	Nota al V Concorso polifonico "Guido d'Arezzo"	
289	1957	Sep					F				A			*VV signed: Fior da fiore Gazzetta Musicale di Napoli,* Napoli, anno III, n. 9, p.156.	Fior da fiore	
290	1957	Sep					F				A			*VV signed: La Siringa Gazzetta Musicale di Napoli,* Napoli, anno III, n. 9, p.156.	La Siringa	
291	1957	11/10									A			*Il Quotidiano* [Naples], p. 2.	Concerti autunnali al San Carlo	D. 468
292	1957	Nov-Dec					F				A			*Gazzetta Musicale di Napoli,* Napoli, anno III, n. 11 - 12, pp. 186-187.	Vita musicale napoletana	
293	1957	Nov-Dec					F				A			*VV signed: Fior da fiore Gazzetta Musicale di Napoli,* Napoli, anno III, n. 11 - 12, p.190.	Fior da fiore	
294	1957	Nov-Dec					F				A			*VV signed: La Siringa Gazzetta Musicale di Napoli,* Napoli, anno III, n. 11 - 12, p.190.	La Siringa	
295	1957	10/11									A			*Il Quotidiano* [Naples], n.p.	Il concerto per viola di Pannain al San Carlo	D. 469
296	1957	03/12									A			*Il Quotidiano* [Naples], n.p.	Inaugurando la stagione al "S. Carlo" con una spettacolare edizione del "Nerone"	D. 470
297	**1958**	Jan-Feb					F				A			VV signed: Luciano Di Margolino *Gazzetta Musicale di Napoli,* Napoli, anno IV, n. 1 - 2, pp. 31-32	Il Luciano: Dialogo di Menippeo e di Cerbero	
298	1958	Mar-May					F				A			VV signed: Fior da fiore *Gazzetta Musicale di Napoli,* Napoli, anno IV, n. 3 - 5, p.64.	Fior da fiore	
299	1958	Mar-May					F				A			VV signed: La Siringa *Gazzetta Musicale di Napoli,* Napoli, anno IV, n. 3 - 5, p.64.	La Siringa - Storia ed estetica musicale	
300	1958	n.f.	S											RAI?		In GM, IV, nr. 1, Brevi dall'Italia e dall"Estero
301	**1959**	?								V				Milan: Ricordi	Dizionario Ricordi della musica e dei musicisti, ed. Claudio Sartori, 1959, voices: Martucci Thalberg, Cesi	
302	?	26/10	S		R									Radio 3, h. 19.00	Renato Parodi: Tre canti su versi di Moliere per soprano e pianoforte: Arietta campestre, Lamento , Canzonea ballo; Marika Rizzo (soprano) e VV (pianoforte)	1959 Radiocorriere TV, N. 43, p. 30

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
303	**1960**	?										M		Milan: Curci	D. Paradisi/ Vitale – Concerto in SI bemolle maggiore per pianoforte ed archi	D. 715 - Lino Caruso, Il saggio finale al Liceo musicale, in Corriere di Sicilia, Catania, 18/06/1964 Lorenzo Bianconi, Le <<Sonate>> per il Fortepiano di Domenico Cimarosa, in Rivista Italiana di Musicologia, vol, VIII, 1973 - nr. 2, Florence, Olschki, pp. 254 - 264 D. 671 - 672 Draft for the Introduction to revision (Paradisi) D. 716 payment of 100.000 lire 1966 Radiocorriere TV N. 52 p. 52 and in 1972 Radiocorriere N. 2, p. 51; N. 10, p. 74; N. 35, p. 75
304	1960	?										M		Milan: Curci	Abbate De Rossi Romano – 6 Sonate per Cembalo	D.717 Edition cited in Jane Magrath, The Pianist's guide to Standard Teaching and Performance Literature, Van Nuys, CA: Alfred Publishing Co., 1995
305	?	?										M		Milan: Ricordi	Vivaldi- Bach - 6 Concerti per pianoforte, non published	D. 710 - 713a, 715a
306	**1962**	15/02	S		R									Rai Radio	M. Clementi: Canone n.33 in do maggiore; Fuga n. 40 in fa maggiore; Fuga n.43 in da minore; Fuga a due soggetti in mi bemolle minore; Adagio patetico in si bemolle maggiore.	
307	1962	25/03	S		R									RAI Radio 3, Concerto di ogni sera, h. 20.00 (programmi ripresi dal quarto canale della Filodiffusione)	Giorgio Federico Ghedini, Concerto a cinque per flauto, clarinetto, fagotto e pianoforte. Raimond Meylan, flauto; Sidney Gallesi, oboe; Giovanni Sisillo, clarinetto; Ubaldo Benedettelli, fagotto; VV, pianoforte Orc. A. Scarlatti di Napoli della RAI dir. Francesco Caracciolo (year of registration ?)	1962 Radiocorriere TV N.13, p. 23
308	1962	12/07	S		R									RAI Radio Filodifussione, Musiche per strumenti a fiato, h. 19.15	Giorgio Federico Ghedini, Concerto a cinque per flauto, clarinetto, fagotto e pianoforte. Raimond Meylan, flauto; Sidney Gallesi, oboe; Giovanni Sisillo, clarinetto; Ubaldo Benedettelli, fagotto; VV, pianoforte Orc. A. Scarlatti di Napoli della RAI dir. Francesco Caracciolo (year of registration ?)	1962 Radiocorriere TV N. 28, p. 57
309	1962	23/10	S		R									RAI Radio 3, Musica da camera, h. 16.40 (programmi ripresi dal quarto canale della Filodiffusione)	Giorgio Federico Ghedini, Concerto a cinque per flauto, clarinetto, fagotto e pianoforte. Raimond Meylan, flauto; Sidney Gallesi, oboe; Giovanni Sisillo, clarinetto; Ubaldo Benedettelli, fagotto; VV, pianoforte Orc. A. Scarlatti di Napoli della RAI dir. Francesco (year of registration ?)	1962 Radiocorriere N.43, p. 31
310	1962	?								V				Milan: Ricordi	Enciclopedia dell musica, 4. vol., Ricordi, Milan, 1964, ed. Claudio Sartori voices: Martucci (pp. 116-117, Thalberg (p. 378), Cesi (p. 452). Napoli (Napoli from first 1800 to present day)	D. 709, 709a, 710a, 714, 714a, 80 Some of the voices were repeated as per the Dictionary (1959) D. 714 Letter from Milan, Ricordi Editors, Riccardo Allorto, 09/02/1962.
311	1962 - 63	n.d.	S					L						Bloomington, Indiana University, Music Building. Indiana University - AA 1962-63	Lecture: "Clementi e la sua produzione sonatistica".	
312	1962	n.d.	S					L						Bloomington, Indiana University, Music Building. Indiana University	Lecture: Scarlatti	
313	**1963**	04/03	S											Bloomington, Indiana University, Music Building. Indiana University, Recital Hall	Halffter: Sonata No. 2 (1951)	D 169a - Telegram from Vitale to his sister dated 6/03/1963. D. 165 - Letter from Vitale to his sister D. 526 Articles: Marie van Pattern, Work of Latin Americano portrayed well at concert, ?newspaper [?] 1963
314	1963	?	S											Haiti, Recital		Programme missing.
315	?	?									A			*Il Quotidiano* [Naples], p. 5.	Il sesto "Luglio musicale" nella cornice di Capodimonte	
316	1963	04/10	S		R									RAI Radio 3, h. 19.00 Muzio Clementi	M. Clementi: Fuga n. 40 in fa maggiore Moderato; Fuga n. 43 in fa minore Moderato; Introduzione e fuga n. 45 in do minore; Amdante malinconico, Allegro Moderato	1963 Radiocorriere TV, n, 40, p. 47
317	1963	30/12	S		R									RAI Radio 3, h. 19.00 Muzio Clementi	M. Clementi: Dal Gradus ad Parnassum: Canone n. 67 in la maggiore; Fuga in la minore, n. 69; Canone per moto contrario e per intervalli giusti n. 73 in mi maggiore; Fuga a due soggetti n. 74 in mi more; Canone n. 75 in la maggiore; Andante, canone, andante n. 84 in re maggiore	1964 Radiocorriere, N. 1, p. 49
318	**1964**	?					F							RAI Radio Italiana, Naples. V.V. member of the comission for musical programing.		D. 97
319	1964	10/06	S		R									RAI Nazionale, Pagine della letteratura musicale didattica, a cura di Piero Rattalino, VI. L'intimismo romantico	Bertini: dagli Studi op. 32: n.1 in sol maggiore; n. 19 in sol maggiore; Heller (rev. di Gino Tagliapietre): dagli Studi op. 125: n. 24 in sol maggiore (la lezione); n. 7 in re maggiore; dagli Atudi op.46: n.8 in re maggiore; dagli Stidu op. 45: n. 8 in fa diesis minore; n.13 in la maggiore; Jensen:dagli Studi op.32: n.2 in la minore; n. 5 in re maggiore, n. 15 in re bemolle maggiore	D. 718a (contract dated 10/01/64) D. 719 part of RAI letter to Vitale (p.2 only) - See Letter from Rattalino to VV, 12/06/1964 - 1964 Radiocorriere N. 24, p. 38
320	1964	13/07	S		R									RAI Radio 3, h. 18.45 Muzio Clementi	M Clementi: Adagio patetico e fuga in si bemolle maggiore; Introduzione e fuga in do minore	1964 Radiocorriere Tv, N. 29, p. 31
321	1964	19/10	S		R									RAI Radio 3, h. 18.45 Muzio Clementi	M Clementi: 3 Fughe dal Gradus ad Parnassum: in fa minore; in fa maggiore; in re minore (a 2 soggetti)	1964 Radiocorriere TV, N. 43, p. 31
322	**1965**	08/07	S		R									Rai Radio 3, Musiche Cameristichedi Muzio Clementi , h. 16.05	M Clementi: Canoni e Fughe dal Gradus ad Parnassum	1965 Radiocorriere TV N. 27, p. 54
323	1965	10/07	S		R									RAI Nazionale, Pagine della letteratura musicale didattica, a cura di Piero Rattalino, VI.	Bertini: dagli Studi op. 32: n.1 in sol maggiore; n. 19 in sol maggiore; Heller (rev. di Gino Tagliapietre): dagli Studi op. 125: n. 24 in sol maggiore (la lezione); n. 7 in re maggiore; dagli Studi op.46: n.8 in re maggiore; dagli Studi op. 45: n. 8 in fa diesis minore; n.13 in la maggiore; Jensen: dagli Studi op.32: n.2 in la minore; n. 5 in re maggiore, n. 15 in re bemolle maggiore	1965 Radiocorriere TV, n. 24, p. 38
324	1965	29/07	S		R									RAI Radio 3,Pietro Rovelli, h. 21.20	S. Heller: 5 studi op. 47, n. 7 in si minore; n. 8 in la maggiore; n.12 in re maggiore; n. 23 in la bemolle maggiore	1965 Radiocorriere TV N. 30, p. 55

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
325	1965	29/11	S					L						Istituto Italiano di Cultura in Portogallo, Lisboa	Lecture Concert: Clementi e Liszt (Lisboa) - Clementi sonata in do maggiore (La Caccia), sonata in la magg., sonata in sol magg. - Liszt Variazioni sul tema cromatico della cantata Weinen - Klajen di Bach - recitativo e corale.	D.246 - 242 - 545 - 546 - 543 - 544 - 537 -538 - 539 - 547 - 245 - 542 - 540 - 541 - 19/12, O comercio do porto, title: "O recital do pianista Vincenzo Vitale no Ateneu Comercial do Porto" - 03/12, O primeiro de Janeiro, title: "Instituo italiano de cultura" - 29/11, Diario de Noticias, title: "Concerto do Maestro Vital no Instituto Italiano" - Photo10124 - 6 Newspaper article, translated in typewritten form (possibly by the Institute of culture)
326	1965	30/11	S					L						Ateneu comercial do Oporto	Lecture Concert: Clementi e Liszt (Oporto)	
327	**1966**	end of the year?	S					L							Lecture concert: presso l'associazione Alessandro Scarlatti "Mattinate Musicali"	D. 254
328	1966	08/01	S					L						Bologna, Gioventù musicale d'italia	Lecture concert ?	D. 243
329	1966	Feb ?	S					L						Messina, Accademia Filarmonica di Messina	?	D. 245 25/26 February
330	1966	Feb ?	S					L						Catania, Università degli studi	Lecture concert	D. 249
331	1966	25 - 26/ 02	S					L						Accademia filarmonica di Messina	concert and lecture	D. 245
332	1966	30/07	S					L						Rome, Accademia "S. Cecilia" in coll. with " St. Louis" Institute of Music, foreign seminars.	Lecture concert: The piano art of Muzio Clementi	Event for US piano teachers
333	1966	18/08	S					L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1966".	Lecture Concert: M. Clementi: Aspetti del pianismo e dell'invenzione musicale di M. Clementi	
334	**1967**	13/02	S		R			L						RAI Radio 3, Il Borgomastro, Muzion Clementi h. 21,45	M. Clementi: Sonata in fa maggiore op. 24/2 registrazione effettuata il 18 agosto dall'Atrio di Ca' Vendramin Calerge in Venezia in occasione delle <<Vacanze Musicali 1966>>	1967 Radiocorriere TV, N. 7 p. 48
335	1967	15/03	S		R									RAI Radio 3, Musiche pianistiche, h. 11,55	M Clementi: Canoni e Fughe dal Gradus ad Parnassum: Canone in do maggiore, n. 33; Fuga in fa maggiore, n. 40; Fuga in fa minore, n. 43; Fuga a due soggetti in re minore, n. 54; Adagio patetico si si bemolle maggiore, n. 67; Fuga in la minore, n. 60; Canone per moto contrario e per intervalli giusti in mi maggiore, n. 74; Canone in la maggiore, n. 75; Andante, Canone, in re maggiore, n. 84; Fugato in si maggiore, n. 90	1967 Radiocorriere TV N. 11, p. 71
336	1967	01/06						L						Rome, Conservatorium "S. Cecilia". Letteratura pianistica italiana per stranieri a.a. 1966/67. *Sala dei Concerti del Conservatorio, Via dei Greci 18.*	Lecture Concert: Pianismo ed invenzione musicale di M. Clementi - Conversazione con cenni pianistici di Vincenzo Vitale - students: Paunova; Turkenich; Samardjeva; Ciuchkof; Lucas; Drenikov (and other students from different classes)	D. 549 See article Braga, 6/7 - 06/1967 in Corriere di Napoli.
337	1967	28/07	S					L						Siena, Accademia Chigiana, "20th Foreign Music Seminar, 1967". 01.08 -	Lecture Concert: From the Clavicembalo to the Pianoforte – Aspects and problems of keyboard literature from Frescobaldi to Busoni.	
338	1967	01/08	S					L						Siena, Accademia Chigiana in Coll. with St. Louis Institute of Musica, "20th Foreign Music Seminar, 1967". 2	9.30 a.m. Lecture Concert: Aspects of the Development of the Italian Sonata in the second half of the 18th Century 10.45 a.m. Lecture Concert (8th lesson of the event) - The piano works of Muzio Clementi	Letter from the Accademia signed Prof. Mario Fabbri, 09/02/1967
339	1967	31/08	S		R			L						RAI TV Nazionale, h. 22.45 Concento di Musica da Camera	D. Scarlatti: Sonata in mi maggiore (L. 23); D. Cimarosa: Sonata in do maggiore, Sonata in la minore, Sonata in si bemolle maggiore; M. Clementi: Sonata in do maggiore op. 22/3 'La caccia'	D. 145, 175, 176, 177, 178 letters confirming the event D. 145 card from d'Auria Ugo, Naples, 1/09/1967. D. 146 - 147 Letter from Angela Giustolisi , Catania 1/09/1967 confirms the event as well. D. 148 - Note from Carla della Carre D. 149 Letter from Carlo Bruno, Milan, 06/09/67 confirms the event. D. 177 Letter from Canetto or Lonetto [?] Marisa, Naples, 1/09/1967 D. 175 Letter from Lutrario Silvia and Mario, S. Giorgio a Liri (Frosinone), 1/09/1967 D. 176 Letter from Bianca (Tamajo Pia) [a friend], Sorrento, 2/09/1967 D. 178 post card from Nino Rota, Rome, 6/09/1967 1967 Radiocorriere TV, N. 35, p. 52
340	1967	04/09	S					L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1967". *Conversazioni con cenni pianistici di V. Vitale.*	M. Clementi: "Le sonate per pianoforte di Muzio Clementi"	D. 173, 174 - Letter from Udine, 10/09/1967
341	1967	07/09	S		R									RAI Radio 3, Concerto di ogni sera, h. 19.00	M. Clementi: Sonata op. 22/3 'La Caccia; Sonata in fa maggiore op. 24/2	1967 Radiocorriere TV N. 36, p. 51
342	1967	30/09	S		R			L						RAI TV	Concert - unknown programme	Photo 9472
343	**1968**	dd/04									A			Cited in 1968 Radiocorriere TV, N. 15 p. 75. Article not signed (? Padellaro Laura was in charge of the classical musical writings in that period) Radio, <<Cantata del Venerdi Santo>> Musiche di Jacopo Napoli	VV's opinion on Jacolo Napoli's compositions	
344	1968	29/05	S					L						Naples, Istitute Français de Naples,Univ. de Grenoble	D. Scarlatti	
345	1968	n.f.	S					L						Siena - Accademia Chigiana, in coll. with North Caroline School of Music.	Lecture	
346	1968	01/07 ? – 31/10	S					L						Rome, Centro Internazionale di Studi per la divulgazione della musica italiana, "Corsi superiori di studi musicali per i stranieri", 01/ 07 – 31/10/1968.	Lecture	
347	1968	30/08						L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1968", 01 08 - 14 09.	Lecture Concert: D. Scarlatti; Collaborator: Kociaucic; Rasini; Lazerova; Micailova; Woroniecze; Pedole; Trabucco: Gekov; Finzi: Vestroni.	D. 558 - 560 (…) 31/08/68 - Anon., Gli Spettacoli, Concerto al Museo Correr di musiche di Wolf Ferrari. in Il Gazzettino
348	**1969**	?	S		R									LP. "Muzio Clementi", parte della collana i grandi 188 musicisti, IV N.188, Fratelli Fabbri Editori, Milano 1969	M. Clementi, Sonata op. 7 n. 3, Sonata op. 22 n. 3 "La Chasse", Sonata op. 23 n. 2, Adagio patetico e Fuga (Moderato) from "Gradus ad Parnassum", vol. III nn. 56 e 57.	D. 246 - 244 - 254 D. 246 Milano 20/09/1965 Milano D. 254 08/10/1965
349	1969	26/04	S		R									RAI Radio 3, Concerto di ogni sera, h. 19.15	F. Busoni: Sonatina II	1969 Radiocorriere TV, N. 16, p.107

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
350	1969	20/08	S					L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1969", 01/08 - 15/09.	Lecture Concert: La musica di Clementi e Martucci. Collaborators: Lee; Caggiano; Nicolova;	Gual., in Radiocorrioere, N.51, p. 12 Dec, 1969.
351	1969	12/09	S					L							Pianismo italiano: opere di Clementi e Martucci; with the students of the piano course, Vanacze Musicali, Venice. Programme: M. Clementi, Sonata in E flat for Piano four hands (Sun Kiang Lee + Cynthia Caggiano), M. Clementi, Sonata in A op 25 n.1 (Dobrana Nivoleva), M. Clementi, Sonata in E flat op.24 n.3 (Rumiana Ignatova), M. Clementi, Sonata in G, op.39 (Serigio Lattes), G. Martucci, Tarantella op. 44 (Hector Pell), G. Martucci, Theme and Variations op.58 (Franco Trabucco).	D. 554-555 Concert Programme.
352	**1970**	n.f.									A			Rivista Musicale Italiana, n. 5	F. Lanza	
353	1970	n.f.	S					L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1970", 20/08 -20/09.	Contributi italiani alla tecnica pianistica	
354	1970	n.f.	S					L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1970", 20/08 -20/09.	Dal cembalo al pianoforte in Italia (da Scarlatti a Cimarosa)	
355	1970	n.f.	S					L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1970", 20/08 -20/09.	I canoni e le fughe del "Gradus" di M. Clementi	
356	1970	n.f.	S					L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1970", 20/08 -20/09.	La sonata pianistica di M. Clementi	
357	1970	23/05	S		R									*RAI Radio 3, h. 13.45, Intermezzo: Concerto del pianista Vincenzo Vitale*	C. Clementi: 11 pieces from Gradus ad Parnassum: Sonata in do maggiore op. 22/3 <<La caccia>>; Sonata in fa maggiore op. 24/2.	1970 Radiocorriere N. 20 p. 90 a cura di, Padellaro, Laura & Fait, Luigi, con la collaborazione di Gastone Mannozzi Raddiocorriere, N. 20, p. 109.
358	1970	dd/09											J	*Jury Competion, L. van Beethoven, RAI TV, Rome (Italy)*		1970 Radiocorriere N. 39, p. 65
359	1970	n.f.											J	*Jury Competition, F. Busoni, Bolzano*		
360	1970	n.f.							X					*Sofia, Bulgaria, Seminar*		See in the video, photo of Vitale and Ivan Drenikov, his student, Sofia 1970
361	**1971**	?					F							1971, Avellino. Conservatorium "D. Cimarosa; Director, 71/72		- Fait, Luigi, Dodici regioni in cui s'e svolta l'inchiesta del <<Radiocorriere TV>>, mo anche noi, Radiocorriere N. 35, p. 71, 73 - Fait, Luigi, dalle regioni italiane più ricche di compositori e di cantanti, non vain ferie, Radiocorriere N.,32, p.17 - 18 …
362	1971	11/02	S		R									RAI Radio 3,Tastiere	M. Clementi, Gradus ad Parnassum: Adagio patetico in si bemolle minore e Fuga in si Bemolle maggiore N. 57	1971 Radiocorriere N. 6, p. 39
363	1971	29/04	S		R									RAI Radio 3,Tastiere	M. Clementi, Gradus ad Parnassum: Introduzione e fugato in fa maggiore; n. 25 Introduzione e fugato in si minore; n. 26 Canone in si minore.	1971 Radiocorriere N. 17, p. 87
364	1971	12/08	S		R									RAI Radio 3,Tastiere	M. Clementi, Gradus ad Parnassum: Adagio patetico in si bemolle minore e Fuga in si Bemolle maggiore N. 57	1971 Radiocorriere N. 32, p. 47
365	1971	15/09	S		R									RAI Radio 3, Pezzo di bravura	4 Heller Studies: n. 24 in sol maggiore (La lezione); n.7 in re maggiore; n. 8 in si minore; n. 7 in rematore (rev. di Gino Tagliapietre)	1971 Radiocorriere N. 37, p. 45
366	1971	n.f.	S					L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1971", 20/07-20/09.	Sonata del '700 (Cimarosa e Rossi)	
367	1971	n.f.	S					L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1971", 20/07-20/09.	Sonata di M. Clementi	
368	1971	n.f.	S					L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1971", 20/07-20/09.	Il Pianismo tra '800 e '900 (da Martucci a Petrassi)	
369	1971	?										M		Milan: Carisch	Cimarosa - 31 Sonate per forte-piano In coll. with Carlo Bruno.	D. 474 - 475 - 476 Lorenzo Bianconi, Le <<Sonate>> per il Fortepiano di Domenico Cimarosa, in Rivista Italian di Musicologia, vol, VIII, 1973 - nr. 2, Florence, Olschki, pp. 254 - 264
370	**1972**	?			R									Founder of the Conservatorium "D. Cimarosa", Avelino And Director for the 1972-1973 academic year		D. 109
371	1972	?									A			Nuova Rivista Musicologica Italiana, vi (1972), 503–511	Sigismund Thalberg a Posillipo	
372	1972	08/04	S		R									radio svizzera, Il Programma	D. Cimarosa: 4 Sonatas: Sonata in do maggiore Sonata in la minore Sonata in fa maggiore Sonata in re minore	1972 Radiocorriere, N. 14 p. 66
373	1972	28/04	S		R									RAI Radio 3, L'epoca del pianoforte	4 Heller Studies: n. 24 in sol maggiore (La lezione); n.7 in re maggiore; n. 8 in si minore; n. 7 in rematore (rev. di Gino Tagliapietre)	1972 Radiocorriere N. 18, p. 84
374	1972	22/09	S					L						Venice, Centro Internazionale di Studi per la divulgazione della musica italiana, "Vacanze Musicali 1972".	Il Pianoforte di M. Clementi	
375	1972	dd/10	S		R									RAI Radio 3, L'epoca del pianoforte	4 Heller Studies: n. 24 in sol maggiore (La lezione); n.7 in re maggiore; n. 8 in si minore; n. 7 in rematore (rev. di Gino Tagliapietre)	1972 Radiocorriere N. 43 p. 95
376	1972	14/12	S		R									Haiti, *Le maestro vitale en notre Capitale*		Le Matin 14/12/1972
377	1972	15/12	S		R									RAI Radio 3, L'epoca del pianoforte	Stephen Heller: 4 Studi op.125 (Revis. Tagliapietra)	1972 Radiocorriere N. 51 p. 80
378	1972	dd/11											J	Jury Piano Competition, Montevideo		D. 161, 163 - Letter from Vitale to Cetti, Montevideo, 13/11/1972 D. 164 - Letter from Vitale to Cetti, Montevideo 15/11/1972

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
379	**1973**	n.a.									A			Annuario 1972-1973, Conservatorio di Musica <<S, Cecilia>> , Rome, pp.125 - 141	Appunti per uno Studio sul <<Gradus ad Parnassum>> di Muzio Clementi	
380	1973	n.a.									A			Nuova Rivista Musicale Italiana, Jan/March 1973, pp. 82-88.	Il Circolo Bonamici	
381	1973	?											J	*Jury piano Competition Concours International Marguerite Long-Jacques Thibaud*		D. 107 Letter from Fournet, Proust, Secretariat general Concours International..., Paris, 14/09/1973.
382	1973	?											J	*Jury piano Competion, Concorso Nazionale di Esecuzione Pianistica "Citta di Treviso"*		D. 103 Letter from Urbani Ubaldo, Treviso, 03/12/1973
383	1973	dd/02	S		R									RAI Radio 3, Concerto della sera	F. Busoni: Sonatina II	1973 Radiocorriere, N. 7, p. 31
384	1973	14/09	S		R									RAI Radio 3, L'epoca del pianoforte	4 Heller Studies: n. 24 in sol maggiore (La lezione); n.7 in re maggiore; n. 8 in si minore; n. 7 in rematore (rev. di Gino Tagliapietre)	1973 Radiocorriere, N. 37, p. 64
385	1973	dd/09	S		R			L						RAI Radio 3, Concerto della sera	Giorgio Federico Ghedini: Dal Concerto a cinque Orc. A. Scarlatti di Napoli della RAI dir. Francesco Caracciolo (1930)	1973, Radiocorriere N. 38, p. 55
386	1973	18/09						L						Vacanze Musicali 1973 - Settimane Musicali Italiane a Venezia, Museo di Ca' Pesaro, Dal Clavicembalo al pianoforte in Italia, Incontro con Vincenzo Vitale e giovani pianisti delle Vacanze Musicali	Scarlatti (H (Renna) Clementi (De Palma) Busoni (Lapegna) Fuga (Orlando) Casella (Trabucco)	D. 422 - 423 - 423a.
387	1973	Dec ?			R									Interview RAI TV	Connected with the Seminar, Pescara	
388	1973	10/12 - 14/12							X					Pescara, Conservatorio Statale di Musica "Luisa D'Annunzio", Seminario sulle Nuove Metodologie Didattiche,	Pescara	D. 44.
389	**1974**										A			V. Mannino, Gli Arpeggi, Milan: Curci EC9409	Preface	D. 9c - Letter from Manino to Vitale, Palermo, 06/12/1974
390	1974	n.a.				P								(I) Napoli – Produttore discografico, *La scuola pianistica di Vincenzo Vitale*, collana realizzata nel 40° anno d'insegnamento di Vincenzo Vitale, 1974, 500 copie numerate.		Pianisti: Kiki Bernasconi, Massimo Bertucci, Carlo Bruno, Pina Buonomo, Michele Campanella, Bruno Canino, Laura De Fusco, Sandro De Palma, Luisa De Robertis, Ivan Drenikov (Bulgaria), Maria Grazia Grauso, Sergio Lattes, Loredana Marino, Franco Medori, Maria Mosca, Hector Pell (Argentina), Maja Samargieva (Bulgaria), Marisa Somma, Franco Trabucco, Aldo Tramma D. 31 Letter from Tojo (Vittorio Bernasconi), Naples, 20/10/1974D. 56 Postcard from Walter Robert, Bloomingthon, 24/03/1975 DI.D. 224 Letter from Sullo, Salvatore, Boston, 19/07/1975, letter written in English
391	1974	?									A					D. 36 and D. 93 Letter to Vitale from J. D. MacGregor, Grove's Dictionary of Music & Musicians, Editorial Assistant, London, 24/01/74 and 19/03/74
392	1974	14/06	S		R									*Rai Radio Filodiffusione, 4th Channel, Filomusica 9.40*	M. Clementi, Gradus ad Parnassum: canoni e fughe	1974 Radiocorriere, N. 24, p. 77
393	1974	03/07	S		R									*Rai Radio Filodiffusione, 4th Channel, Filomusica*	M. Clementi, Gradus ad Parnassum: canoni e fughe	1974 Radiocorriere, N. 27, p. 79
394	1974	dd/08	S		R									Rai Radio 3, Filomusica h. 21,30	M. Clementi, Gradus ad Parnassum: canoni e fughe	1974, Radiocorriere N. 33, p. 47
395	1974	05/12	S		R									*Radio svizzera, Il Programma*	D. Cimarosa: Sonata in la maggiore; Sonata in la minore	1974 Radiocorriere, N. 49, p. 106
396	1974	08/12	S		R									RAI Radio 3,	A selection of Heller Studies	Photo 9423: Letter from Giovanni surname ?, Palermo, 8/12/74
397	**1975**	?					F							Colletivo pianistico "Sigismondo Thalberg", later in 1978 renamed "Associazione Culturale Sigismund Thalberg" although in 82 they still publicised themselves as "Collettivo"		D. 812a: Concert Program Notes 20/02/1982 D. 814 1978 Concert Season of the Thalberg Association program: Concerts in Scafati, 28/03 - 28/05/78
398	1975	dd/04	S		R			L						RAI RADIO, Strumenti della Musica ?	Lecture and performance VV and Students	30 April 1975, evening transmission. Lecture and performance by Vitale and Vitalian students. Letter from Laura Isotta (mother of Isotta the critic) to VV, - Naples 31 April 1975.
399	1975	21/05	S		R									*Rai Radio Filodiffusione, 4th Channel, Filomusica*	M. Clementi, Gradus ad Parnassum: canoni e fughe	1975 Radiocorriere, N. 21, p. 87
400	1975	dd/06	S		R			L						RAI RADIO, Strumenti della Musica ?	?	See D. 101 - 102 Letter from R. R. [?] Vicenza, 06/06/75
401	1975	n.f.	S					L	X					Florence, Rosary College Graduate School of Fine Arts, Villa Schifanoia, a.a. 1975/ 76, n.d.		D. 514 - 511.
402	1975	15/08	S		R									Rai Radio Filodiffusione, 4th Channel, Auditorium, 8/Concerto di Apertura	M. Clementi, Gradus ad Parnassum: canoni e fughe	1975 Radiocorriere, n. 33, p. 63
403	1975	03/09	S		R									Rai Radio Filodiffusione, 4th Channel, Filomusica	M. Clementi, Gradus ad Parnassum: canoni e fughe	1975 Radiocorriere, n. 36, p. 57
404	1975	dd/10	S		R			L						RAI RADIO, Strumenti della Musica	Lecture and performance VV and Students	Transmission on Radio Vitale Interview. Letter from Teresa Zumaglini Polimeni to VV, Bogliasco (?) 26 Oct. 1975 D. 216, Letter to VV from Valeria (?) Udine, 31/01/76
405	1975	13/12	S		R									*Rai Radio Filodiffusione, 4th Channel, Concerto della Sera*	M. Clementi, Gradus ad Parnassum: Canoni e fughe: n. 10 Canone Infinito in la maggiore per moto contrario e per intervalli giusti, n.13 Fuga in do maggiore; n. 18 Introduzione e fugato in fa maggiore; n. 25 Introduzione e fugato in si minore; n. 26 Canone in si minore.	1975 Radiocorriere, n. 42, p. 75
406	1975	27/11	S		R									*Rai Radio Filodiffusione, 4th Channel, Filomusica*	S. Heller: Due studi op. 47, n. 7 in si minore; n. 8 in la maggiore	1975 Radiocorriere, n. 48, p. 106
407	1975	13/12	S		R									*Rai Radio Filodiffusione, 4th Channel, Concerto della Sera*	M. Clementi, Gradus ad Parnassum: Canoni e fughe: n. 10 Canone Infinito in la maggiore per moto contrario e per intervalli giusti, n.13 Fuga in do maggiore; n. 18 Introduzione e fugato in fa maggiore; n. 25 Introduzione e fugato in si minore; n. 26 Canone in si minore.	1975 Radiocorriere, n. 50, p. 108
408	1975	n.f.						L						Florence, Rosary College Graduate School of Fine Arts, Villa Schifanoia, a.a. 1975/ 76, n.d.	Lecture on ?	See V. V. notes in regards the content of the lecture/lessons - the evolution of piano technique

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
409	1975	?								V				*Pianoforte – Martelletti e Smorzatori*. Private Publication, 1975		D. 662, 671, 669, 670 , 822, 41, - VV. table of contents manuscript D. 37 Letter/Note from Alfredo Gasponi [Musical Critic for Messaggero and Music History Professor] to Vitale, undated (April ?) D. 663, 822, 40, 41 - Letters to Vitale D. 882 Letter from G.... M....? (Il Mattino Redazione), 6/07/76 D. 40 Letter from Paolo Isotta, Napoli, 21/04/1976 D. 41 Letter from Gianandra Gavazzeni to Vitale, Bergamo, 20/11/1976 D, 223 Letter from Rattalino to VV, Milano 11/07/1976 D. 663 Letter from Gaspare Nello Vetro, Parma , 6/06/1980 De Santis, Giacomo, n.t., in Sipario. Il mensile italiano dello spettacolo, Jun-July 1976 ? D. 668 L. Pin., Musica: Book Review, Vincenzo Vitale, <<Pianoforte>>, Martelletti e Smorzatori, Napoli, 1975. La Nazione, 26/05/1975 Riccardi, Raffaele Vincenzo Vitale e il pianoforte, May in ? N.4 ANNO X -1 / 31 May, 1977 D. 600-602 [draft of an interview towards an article or the draft towards a radio or TV interview
410	**1976**	15/04	S		R									*Rai Radio Filodiffusione, 4th Channel, Filomusica*	S. Heller: Due studi op. 47, n. 7 in si minore; n. 8 in la maggiore	1976 Radiocorriere, n. 15, p. 97
411	1976	24/06	S		R									*Rai Radio Filodiffusione, 4th Channel, Filomusica*	S. Heller: Due studi op. 47, n. 7 in si minore; n. 8 in la maggiore	1976 Radiocorriere, n. 25, p. 113
412	1976	10/07	S		R									*Rai Radio Filodiffusione, 4th Channel, Concerto della Sera*	M. Clementi, Gradus ad Parnassum: canoni e fughe: n. 10 Canone Infinito in la maggiore per moto contrario e per intervalli giusti, n.13 Fuga in do maggiore; n. 18 Introduzione e fugato in fa maggiore; n. 25 Introduzione e fugato in si minore; n. 26 Canone in si minore.	1976 Radiocorriere, N. 27. p. 93
413	1976	28/12									A			Il Giornale [Milan] ?	Il mito di Horowitz	D. 20b - D. 21b
414	1976	12/11 ?	S		R									*Rai Radio Filodiffusione, 4th Channel, 7/Interludio*	E. Bertini: Quattro Studi op.32	1976 Radiocorriere, N. 44. p. 119
415	1976 ?										A			*VV's Article Rubinstein in Giornale Nuovo*		Francesco Canessa
416	1976 ?										A			*VV's Article on Cortot in Giornale Nuovo*		Doc. 822, 041 D. 79 Letter from Guido Farina, Pavia, 26.05.76
417	**1977**	dd/04-dd/05											J	*Jury piano Competition Concorso Nazionale <<Muzio Clementi>> org. Associazione Nazionale delle Comunita di Lavoro, Firenze*		1977, Radiocorriere, N. 21, p. 124
418	1977	18/06			R									RAI RADIO 2, "Musica allo Specchio" , Musica e Societa,	Debate with Martinu Bordotti, on the situation of musical culture in Italy	D. 230, The texts of the radio program are to be published in "Musica allo Specchio" ERI (Edizioni Rai). Text published in 1979.
419	?	n.d.						L	X					1977 Dubrovnik (ex- Yougoslavia) & Seminar	Conferenza d'avviamento professionale, 1977, n.d.	D. 15-16 Letter from Popovic to Vitale, Belgrade, 1/11/1976 D. 11 VF205
420	1977									V				Chapter in, I/ *Melodramma italiano dell'Ottocento. Studi e ricerche per Massimo Mila*. Turin, pp. 631-642.	Thalberg e Liszt: l'opera in salotto e in concerto	Photo 9590-1, Letter Massimo Mila to VV, Torino, 02/09/77
421	1977	20/12	S		R									Rai Radio Filodiffusione, 4th Channel, Auditorium, 7/Interludio	M. Clementi, Gradus ad Parnassum: canoni e fughe	1977, Radiocorriere, N. 51, p. 75
422	1977	26/12			R			L						RAI RADIO 3, 14.00 - 15.15 Una scelta sentimentale e ragionata di Vincenzo Vitale.	With the collaboration of Campanella. Franz Liszt: Rapsodie ungheresi: n. 9,3,18,10,14,8,12,6	D. 75a Letter from Clarler H. Webb, Dean of Indiana University School of Music, Bloomighton, 08/05/1978 La Stampa, 12/09/1978, p. 18 1977, Radiocorriere, N. 52, p. 51
423	1977	27/12			R			L						RAI RADIO 3, 14.00 - 15.15 Una scelta sentimentale e ragionata di Vincenzo Vitale.	With the collaboration of Campanella,. Franz Liszt: Rapsodie ungherisi: n. 15,1 ,7, 13, 16, 11, 2; Laura De Fusco: Rapsodia spagnola	La Stampa, 12/09/1978, p. 18; 1977, Radiocorriere, N. 52, p. 59
424	1977	28/12			R			L						RAI RADIO 3, 14.00 - 15.15 Una scelta sentimentale e ragionata di Vincenzo Vitale.	With the collaboration of Campanella,. Franz Liszt: Parafrasi wagnerriane	1977, Radiocorriere, N. 52, p. 67
425	1977	29/12			R			L						RAI RADIO 3, 14.00 - 15.15 Una scelta sentimentale e ragionata di Vincenzo Vitale.	With the collaboration of Campanella,. Franz Liszt: Fantasia ungherese per pianoforte e orchestra (Orchestra dell'Opera di Montecarlo dir. Aldo Ceccato); Concerto n.2 in la maggiore per pianoforte e orchestra (Orchestra Sinfonica di Torino dir. Riccardo Muti); Concerto n.1 in mi bemolle maggiore per pianoforte e orchestra)Orchestra Sinfonica di Milano della RAI dir. Michi Inoue)	1977, Radiocorriere, N. 52, p. 83
426	1977	30/12			R			L						RAI RADIO 3, 14.00 - 15.15 Una scelta sentimentale e ragionata di Vincenzo Vitale.	With the collaboration of Campanella,. Franz Liszt: Parafrasi della <<Norma>> di Bellini; da Illustration du <<Prophete>>; Le patineurs (Scherzo); Valzer dall'opera << Faust>> ; Polacca da << Eugene Oneigin>>; Totentanz per pianoforte e orchestra (Orchestra dell'Opera di Montecarlo dir. Aldo Ceccato)	1977, Radiocorriere, N. 52, p. 77
427	**1978**	05/01	S		R									Rai Radio Filodiffusione, 4th Channel, Auditorium, h.14.35	Il Pianoforte di Muzio Clementi: Dal Gradus: Fuga infa maggiore N.40; Fuda in re minore a due soggetti N. 54	1978, Radiocorriere, N. 1, p. 97
428	1978	dd/02			R									RAI Rete 3 , interview?		D. 80 Letter from Consentini, Cristofori, Accademia di Scienze Lettere e Belle Arti degli zelanti e dei Dafnici - Arcireale, Milan, 19/2/1978 D. 185 Letter from Casagrande Adriana, Concorso Pianistico Internazionale "Alessandro Casagrande", Terni, 18/01/1978 D. 192 Letter from Casagrande Adriana, Concorso Pianistico Internazionale "Alessandro Casagrande", Terni, 04/03/1978.
429	1978	13/04 and more ?	S		R			L						RAI RADIO 2	Clementi	D. 182 Letter from Giacinto to Vitale (friend ?) Gaeta, 14 April 1978
430	1978	28/03					F							Thalberg Association 1978 Concert Season, Ass. Amici della Musica, Scafati, 28/03 - 16/05/89. Maria Mosca	Clementi, Beethoven, Ravel, Brahms	Thalberg Associatio 1978 Concert Season.
431	1978	04/04					F							Thalberg Association 1978 Concert Season, Ass. Amici della Musica, Scafati, 28/03 - 16/05/89. Pina Buonomo	Bach/Busoni, Bach,	
432	1978	11/04					F							Thalberg Association 1978 Concert Season, Ass. Amici della Musica, Scafati, 28/03 - 16/05/89. Ela di Natale	Clementi, Beethoven, Debussy	

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
433	1978	18/04					F							Thalberg Association 1978 Concert Season, Ass. Amici della Musica, Scafati, 28/03 - 16/05/89. Luisa De Robertis	Haydn, Beethoven, Villa Lobos, Ginastera	
434	1978	25/04					F							Thalberg Associatio 1978 Concert Season, Ass. Amici della Musica, Scafati, 28/03 - 16/05/89. Carlo Bruno	Schubert, Schumann	
435	1978	02/05					F							Thalberg Association 1978 Concert Season, Ass. Amici della Musica, Scafati, 28/03 - 16/05/89. Francesco Martucci	Ravel, Strawinsky, Liszt	
436	1978	09/05					F							Thalberg Association 1978 Concert Season, Ass. Amici della MUsica, Scafati, 28/03 - 16/05/89. Luigi Averna	Scriabin, Chopin	
437	1978	16/05					F							Thalberg Association 1978 Concert Season, Ass. Amici della Musica, Scafati, 28/03 - 16/05/89. Alexander Hintchev	Chopin, liszt	
438	1978	18/07-05/08							X					Rome, Conservatorio “S. Cecilia”, Centro Internazionale di Studi per la Divulgazione della Musica Italiana, Seminario Straordinario, Fondamenti della Tecnica Pianistica”		D. 49
439	1978	22/08	S		R									Rai Radio Filodiffusione, 4th Channel, Auditorium, 7/Interludio	M. Clementi, Gradus ad Parnassum: canoni e fughe	1978, Radiocorriere, N. 34, p. 94
440	1978	31/08	S		R									Rai Radio Filodiffusione, 4th Channel, Auditorium, h.14.35	Il Pianoforte di Muzio Clementi: Dal Gradus: Fuga in fa maggiore N.40; Fuga in re minore a due soggetti N. 54	1978, Radiocorriere, N. 35, p. 96
441	1978	12/09			R			L						RAI RADIO 3, 14.00 - 15.15 (II parte). Una scelta sentimentale e ragionata di Vincenzo Vitale (replica)	With the collaboration of Campanella? and De Fusco?	La Stampa, 12/09/1978, p. 18 1978, Radiocorriere, N. 37, p. 111
442	1978	13/09			R			L						RAI RADIO 3, 14.00 - 15.15 (II parte) Una scelta sentimentale e ragionata di Vincenzo Vitale (replica)	With the collaboration of Campanella? and De Fusco?	La Stampa, 13/09/1978, p. 18 1978, Radiocorriere, N. 37, p. 113
443	1978	14/09 ?			R			L						RAI RADIO 3, 14.00 - 15.15 (II parte) Una scelta sentimentale e ragionata di Vincenzo Vitale (replica)	With the collaboration of Campanella? and De Fusco?	La Stampa, 13/09/1978, p. 18 1978, Radiocorriere, N. 37, p. 115
444	1978	1509 ?			R			L						RAI RADIO 3, 14.00 - 15.15 (II parte) Una scelta sentimentale e ragionata di Vincenzo Vitale (replica)	With the collaboration of Campanella? and De Fusco?	La Stampa, 13/09/1978, p. 18 1978, Radiocorriere, N. 37, p. 117
445	1978	16/09 ?			R			L						RAI RADIO 3, 14.00 - 15.15 (II parte) Una scelta sentimentale e ragionata di Vincenzo Vitale (replica)	With the collaboration of Campanella? and De Fusco?	La Stampa, 13/09/1978, p. 18 1978, Radiocorriere, N. 37, p. 119
446	1978	16/10							X					Buenos Aires (Argentina), Centro de Estudios Pianisticos		See newspaper article in La Nation Convincion, Buenos Aires, 29 October 1978. (see photo 9564) D. 129. Letter from Maria Rosa Oubina de Castro, Buenos Aires, 19/12/77
447	**1979**	?	S		R	P				V				(II) Naples, Rec. Phonotype Studios, Fonit-Cetra Release 5 L.P. set M. Clementi, Gradus ad Parnassum - Incisione Integrale dei 100 studi	Attached Programme Notes. & Performance: M. Clementi, Gradus ad Parnassum. Vol. I: Vol.II Vol.III	D. 148 Letter from Neil, Edvard Dr. [musicologo irlandese], Genova, 20/09/1967 D. 74 Lettera da Rattalino a VV, Torino 22/03/1983
448	1979	?			R	P				V				(III) Producer: Napoli - 2° collezione di 5 L.P., *La scuola pianistica di Vincenzo Vitale*		Pianisti: Luigi Averna, Florenta Barbalat, Patrizia Bertacca, Luciano Bianco, Vittorio Bresciani, Carl D'Ambrosio, Massimo De Ascaniis, Ela Di Natale, Francio Faes, Enrico Fanoni, Lorreine K. Giampa, Stefania Jenescu, Alexander Hintchev, Carlo Alessandro Lapegna, Francesco Martucci, Francesco Nicolosi, Andrea Padova, Gennaro Pesce, Nevena Popovic, Paolo Restani, Mary Tzambiras, Vivenzo Valenti.
449	1979	?			R					V				“Musica allo Specchio: Radiodue (1977-1978) radio transmissions, ed. Giuseppina Consoli & Liliana Panella. ERI - Edizioni	Transcription	DSCN9600 Letter dated 01/06/79 to VV from ERI Edizioni RAI - a cura di Panellam Liliana and Consolo, Giuseppina, XIII. Musica e Società in Musica allo specchio Dibattiti, curiosità, riflessioni sulla situazione della musica in Italia, pp. 243-262.
450	1979	28/07					F							Associazione Thalberg Concert Porto Ercole, Il melodramma e il virtuosismo dell'800 al pianoforte De Robertis; Lapegna, Martucci, Medori, Nicolosi, Tramma	Liszt; Thalberg; Alkan; Kalkbrenner; J. Strauss -Dohnanyi	
451	1979	Aug ?			R			L						Rai, Radiotre, Pomeriggio musicale, 12.50	Il mio Liszt: una scelta sentimentale e ragionata di Vincenzo Vitale (replica) Coordinatore: Giuseppe Zingone	1979, Radiocorriere, N.32, p. 99
452	1979	Aug ?			R			L						Rai, Radiotre, Pomeriggio musicale, h. 12.50	Il mio Liszt: una scelta sentimentale e ragionata di Vincenzo Vitale (replica) Coordinatore: Giuseppe Zingone	1979, Radiocorriere, N.32, p. 101
453	1979	Aug ?			R			L						Rai, Radiotre, Pomeriggio musicale, h. 12.50	Il mio Liszt: una scelta sentimentale e ragionata di Vincenzo Vitale (replica) Coordinatore: Giuseppe Zingone	1979, Radiocorriere, N.32, p. 103
454	1979	Aug ?			R			L						Rai, Radiotre, Pomeriggio musicale, h. 12.50	Il mio Liszt: una scelta sentimentale e ragionata di Vincenzo Vitale (replica) Coordinatore: Giuseppe Zingone	1979, Radiocorriere, N.32, p. 107
455	1979	13/12	S		R									*Rai Radio Filodiffusione, 4th Channel, 7/Interludio*	E. Bertini: Quattro Studi op.32	
456	**1980**	07/02	S		R									*Rai Radio Filodiffusione, 4th Channel, h. 20.35*	Il Pianoforte di Muzio Clementi: Dal Gradus: Fuga infa maggiore N.40; Fuda in re minore a due soggetti N. 54;	Radiocorriere, 1980, N.6, p. 76
457	1980	Apr	?		R			L						Rai TV 1	“700 Napoletano a cura di Luigi Necco”	
458	1980	May							X					Udine, Istituto musicale “Jacopo Tomadini.” Accademia di studi pianistici di Udine “Antonio Ricci”	I Fondamenti della tecnica pianistica. - 5 lessons in 5 consecutive days	Parts of the event have been video recorded (unknown operator) and transcribed (in Ferrari, 2005)
459	1980	Dec							X					Catania. Liceo Musicale.	I Fondamenti della tecnica pianistica.	Article: Salmeri, Giovanni, Conferenza del maestro Vitale presso la Galleria Mendola, Padronanza e tecnica di uno strumento, Giornale del Sud, 01/04/1981

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
460	1980									V				Due protagonisti: Giulini e Muti. 43 Maggio Musicale Fiorentino 1980, p. 134 - ?		D. 61- 62 Letters from Maggio Musicale Fiorentino dated 17/07/80 from Massimo Bogianckino - Spraintendente (D. 61) and 25/05.8, dal ufficio del Segretario Generale (D. 62).
461	**1981**	Mar							X					Palermo, Accademia D'Astorga.	I Fondamenti della tecnica pianistica.	Article: Patera (31/03/1981)
462	1981	Mar						L	X					Catania, Galleria Mendola	I Fondamenti della tecnica pianistica. Problemi d'interpretazione pianistica nella musica del Novecento -1 lesson	Salmeri, Giovanni, Conferenza del maestro Vitale presso la Galleria Mendola, Padronanza e tecnica di uno strumento, Giornale del Sud, 01/04/1981
463	1981	02 - 06/04							X					Pescara, Ass. Musicale Pescarese, aula magna Univ. "G. D'Annunzio"	I Fondamenti della tecnica pianistica.	
464	1981	14/07			R									TV3 "Cose d'Abruzzo" Regia: Giulio D'amicone	"Ottanta tasti", 1st part	Rossi, Gianni, TV3 regioni, in Radio Corriere, 1981, N. 28, p. 119
465	1981	Thur 16/07			R									TV3 "cose d'Abruzzo"	"Ottanta tasti", 2nd part	
466	1981	10 - 16/09							X					Villa Pignatelli, Naples	I Fondamenti della tecnica pianistica. VV, Quartetto Beethoven, Lapegna-Martucci Duo and pianists of the Thalberg Association. Vittorio Bresciani, Paolo Restani, Francesco Faes, Massimo de Ascaniis, Stefania Jonescu, Andrea Padova, Gennaro Pesce.	Vincenzo de Vivo in RadiocorriereTV, n.d. 1981 Francesco Canessa in Il Mattino, 12/09/1981
467	1981	11 - 16/10							X					Ravenna, Comune di Ravenna, Teatro Rasi, Assoc. "Angelo Mariani", Ottobre Musicale 1981	I Fondamenti della tecnica pianistica. With concert music by Liszt, played by members of the Associazione "M. Clementi", Naples.	Radiocorriere 1981, N. 39, p. 105
468	1981	15/12	S		R			L						Naples, RAI 2 & RAI Naples. Villa Pignatelli. Opera Universitaria, Università di Napoli,	Melodramma in tastiera With collaboration of Gianni Caroli, Paolo Isotta e Giovanni Carli Ballola as presenter and pianist of Thalberg Association	
469	**1982**	09 or 10/03	S					L						- Cairo, programma da sala feb/ mar '82, - Alessandria d'Egitto, March 1982 (?).	Invenzione musicale e pianistica di Muzio Clementi La personalità di M. Clementi. With the collaboration of Paolo Isotta	D. 244 Letter from Guzzi mario, Rome, 20/11/1965 [From the letter we can see that already in 1965 Vitale progettava un viaggio a Cairo]
470	1982	Apr									A			Prospettive Musicali [Pescara], n. 4 April, p. 9	Il Pianoforte Clementi: morte e trasfigurazione	VV "[L'interesse per la musica di Clementi]...consistente dal punto di vista dell'inventiva musicale che da quello della venustà strumentale.
471	1982	27-31/ 07						L			A			Siena, Accademia Chigiana, Settimane Senesi, Convegno di Studi Musicologici	Il Concetto di Tecnica e Muzio Clementi; with the piano execution collaboration of Tramma, Medori, Mosca, De Fusco.	Letter 07/05/81, from Guido Turchi Letter 11/12/81, from Guido Turchi, Accademia Chigiana, detailing the lecture conversation on Gradus s part of 5 days examination of the italian instrumental letterature between end of the 1700's and the first decades of 1800s. Published in Chigiana: rassegna annuale di studi musicologici edita a cura dell'Accademia musicale Chigiana in occasione delle Settimane musicali senesi. Atti del convegno di studi: Muzio Clementi e la musica strumentale del suo tempo, Convegno: Siena, 29-31 luglio 1982 Rassegna annuale di Studi Musicologici. Vol.38 (N.S. n.18), pp. 9-23. Dopo concerti e convegni più luce su Clementi <<mechanicus>> e poeta, (tom), in ?, Siena.
472	1982	Sep						L						1982, Ravenna - Assc. "Angelo Mariani", Ottobre Musicale 1982, Teatro Rasi: Lecture with Concert.	L'invenzione musicale e pianistica di M. Clementi, Gradus ad Parnassum etudes, played by A. Tramma, A. Medori, M. Mosca.	
473	1983	Jun ?									A			Piano Time, Anno 1 N. 3	Zecchi visto da Vincenzo Vitale	see VV's notes
474	1982	n.f.							X					Teramo, org. Centro Servizi Culturali di Teramo in collaborazione con l'Istituto "G. Braga", Appuntamento "Pentagramma '82".	Nozioni fondamentali della tecnica pianistica, 4 lessons With the collaboration of De Ascaniis e G. Martegiani	
475	1982	?									A			Prospettive Musicali, vol. ? p. 6.	Patriottismo pianistico, Fruscii pianistici, Costruzione Patetica	
476	1982		S		R	P					A			Naples, Phonotype Studios, Fonit-Cetra Release, *Il Pianoforte a Napoli nell'800* (ITL 70096)	G. Martucci: Romanza op. 49 n. 3, Scherzo op. 53 n. 2, Notturno op. 70 n. 1, Tarantella op. 44; di S. Thalberg: From 24 Soirées de Pausilippe op. 75 nn. 1, 2, 3, 5, 6, 9, 14, 15, 16, 17, 20,	D. 723 Luca Chierici D. 719 D. 724 sett 1983 Gatti Dino D. 722 Piano Time September 1983 D. 720 Il Mattino 31/05/83 Soprano Franco I.A. giugno 1983 MUSICA VIVA num. 6 "il pianoforte a Napoli nell'800 D. 800 e 900, 1956 D. 721 Weaver, William, Dischi .musica classica, in Panorama, 15/08/83 Newspaper, Set 1983 L. Valente, La nuova vita di Martucci musicista sul tetto del mondo , in La Repubblica, 02/02/2004
477	**1983**	15/01									A			*Il Mattino* [Naples], n.p.	Nel made in Naples non c'è più il piano	D. 565 - 566
478	1983	28/04			R									*Rai Radio Filodiffusione, 5th Channel, h. 14.35*	Il Pianoforte di Muzio Clementi: Dal Gradus: Fuga infa maggiore N.40; Fuda in re minore a due soggetti N. 54;	Radiocorriere, 1983, N.17, p. 158. Same radio program as on 1980, 2 february.
479	1983	18-23/07							X					Sermoneta, Seminario		
480	1983	n.f.							X					Copanello Lido (Calabria, Catanzaro), Seminario		

	Year	Date	S	C	R	P	F	L	X	V	A	M	J	Info. Event	Programme & Collaborators	Articles, Critique, Notes
481	1983	11/12								V				*Il pianoforte a Napoli nell'Ottocento*, Naples: Bibliopolis, - The volume was presented in Naples, at Villa Pignatelli on 11/12/1983 (D. 633) by Elena Croce, Roman Vlad and Michele Campanella.		Letters to Vitale - D. 627, 628, 629, 630, 631, 632, 634, 637, 641, 642, 643, 644,645, 646, 647, 648, 649, 650,,651, 652, 653, 654, D. 640 Naples, 10/04/84 Letter from ? Coop (gran daughter of Coop that is nominated by Vitale in the volume) D 644- 645 Letter from Nicola ? to VV La Gazzetta del Mezzogiorno, Bari 29/12/1983 D. 656, D/658A Anon, Suoni, Michele Campanella, <Le grandi sonate dell'800> , in Epoca, dicembre,16/12/1983 D. 624-626 Vetro, Gaspare Nello, Review: Vincenzo Vitale, Il pianoforte a Napoli nell'Ottocento, in Nuova Rivista Musicale Italiana, January/March, 1984, pp.114 - 115 D. 655 - 656 14/12/1983 Rossi Sandro, L'unità, Napoli-Campania, A Villa Pignatelli presentato libro sul pianoforte del maestro Vitale D. 621 Rossi Sandro, Vincenzo Vitale, Il pianoforte a Napoli nell' D. Ottocento, ed. Bibliopolis , Prospettive Musicali [Pescara] November 1983", p. 60 D. 655a Mario Bortolotto, in L'Europeo 24/03/1984 "Ne resta, comunque sia, al libretto il profumo di un'eleganza perduta". p. 105 D. 431 - 432 Buscaroli, Piero, Splendori e Miserie del Pianoforte, 20/06/1984, in Il Giornale D. 659 Canessa Francesco, Storia su libro (e su tastiera). <Il pianoforte a Napoli nell'ottocento>: cosi VV rivaluta una vicenda dimenticata. 11/12/1983 D. 662 Aldo Voltolin, in Strumenti e Musica, January 1984, Anno 37o, p. 134. Book Review D. 635-636 Imbruglia, Girolamo, Book review: Il Pianoforte a Napoli nell'Ottocento by Vincenzo Vitale in Società e Storia [Milano] July 1984 D. 660 - 661a Allegri, Renzo, Da Mozart a Pollini, I divi del Pianoforte, in Gente, January, 1984, p.87 D. 661 Giovanni Carlo Ballola L'espresso, 24/06/1984 book review: VV Il pianoforte a Napoli nell'Ottocento D. 656-658a Gianni Gori, Per chi suona questo libro, Il Piccolo di Trieste, n.d. ? Michele Campanella, book review D. 658 L. d. c., Il pianoforte a Napoli, in Famiglia Cristiana, n.d.
482	1983									V				Dizionario di Autori e di Composizioni Pianistiche, ed. Curci, Milano	Introduction and Voices: Cesi; Martucci.	D. 644- 645
483	1983									V				ed. Curci, Milano	Presentazione, in in Dizionario di Autori e di Composizioni Pianistiche (ad uso dei Conservatori ed Istituti musicali), eds. Jacopo Napoli, Carla Giudici, 1983.	D. 593 - Renato Chiesa, in Il Mondo della Musica [Rome], 3° trimestre, 1984: Review of the Dictionary.
484	**1984**	26/03						L						Chairman, Convegno, "Napoli musicale, ieri e oggi". Naples,Salone del Consiglio Banco di Napoli	Keynote intervention: Relazione per il Convegno del 26/03/1984	D. 2002 S. Rossi, <<Napoli musicale>> interessante dibattito. Unita [Naples], 28/03/1984. - Anon, Convegno-confronto tra i big della musicologia napoletana, in Napolinotte, 28/03/1984 - Giovanna Ferrara, Il maestro Vincenzo Vitale traccia un bilancio dell'interessante convegno-dibattito che ha presieduto per i <<Lunedi culturali del Banco di Napoli>>; Solo uniti si supera la crisi della musica, in Il Mattino, 30/03/1984 Letters: D. 2001 Prof. Ferdinando Ventriglia, General Director of Banco di Napoli, letter to VV 09/03/1984 Publication: Other Documents: D. 2003 VV typed speech notes
485	1984	29/04-05/05							X					Pescara, Scuola superiore di Musica, Ass. Musicale Pescarese.	Corso Speciale di pianoforte - Tecnica ed interpretazione	
486	1984	07/05	S		R									RAI 1 TV, TG1 Special, h. 22.30, "Inside Naples" prog. ed. Alberto La Volpe. Peter Nichols (Times): *Un viaggio nella cultura partenolea.*	Cimarosa: Sonatina	D. 430 Olivetto Gianpietro, Dentro la Napoli d'oggi. Il Mattino [Naples] 07/05/1984 D. 430a - f.c., Un <<viaggio >>d'amore e d'ironia domani sera su Raiuno, Ecco Napoli e la sua cultura secondo Nichols e Gregoretti, in La Stampa, 06/05/1984, p. 20
487	1984	16/05									A			*Il Mattino* [Naples], Extra Napolinotte	Il Maestro Vitale sulla validità dei Conservatori: Una struttura inadeguata e poco efficiente	D. 584 - 585 - 586
488	**1985**	n.a.									A			Opening and Closing Speeches, in Incontri e dibattiti a cura del Banco di Napoli : "Napoli musicale, ieri e oggi, 26 marzo 1984, Naples: Guida editori, 1985 opening statement, n.t, pp. 7 second intervention, relation of the history of musical, n.t., Naples, pp. 8 - 13; closing statement, pp. 75-77.		
489	**1988**	?								V				*Salvatore di Giacomo e la musica*, Naples: Bibliopolis		- Fratta, Antonio. Un pianoforte nella notte, in Il Mattino (05/09/1988)
490	**2004**	?								V				*Pianoforte – Martelletti e Smorzatori. Republication*, Naples: Conservatorium		
491	2004	?									A			*Carlo Zecchi pianista e direttore d'orchestra* di Vincenzo Vitale		D.589 - 590 - 591 - 592 Vitale typed draft of the articles towards publication (Piano time n.10 1984 ?)
492	**2007**	?									A			*Due ritratti d'autore*	Reprint of two prevoius published articles (Carlo Zecchi pianista e direttore d'orchestra di Vincenzo Vitale - Horowitz)	
493	?	n.f.									A			*Alessandro Longo, p. 6 - 7 in ?*		Study signed by Vitale