

È necessario dare inizio a questa “conversazione” con una premessa: non sono musicista, anche se di musica sono appassionata, e non sono all’altezza di parlare da musicologa di Mario Pilati, un compositore che ha occupato un ruolo di primo piano nel panorama musicale tra i primi anni ‘20 e la fine degli anni ‘30 del secolo scorso, intrattenendo rapporti cordiali, spesso anche di profonda amicizia, con tutti i maggiori musicisti del ‘900 storico.

Sono molto grata ai Maestri Franco Vigorito e Francesco Cirillo per aver deciso di pubblicare il *Divertimento per ottoni*, la cui prima esecuzione avvenne nel 1935 a radio Palermo sotto la dell’autore.

Era stato un allievo precocissimo, a detta dei suoi Maestri e di tutti i suoi compagni di studio nel Conservatorio “San Pietro a Majella” di Napoli, i quali lo tenevano in grande considerazione, ammirandolo molto. Era uno studioso appassionato di qualsiasi disciplina, autodidatta al punto da riuscire ad apprendere da solo varie lingue moderne e addirittura a tenere un discorso nella lingua di Cicerone e in greco antico: un vero fenomeno a detta di tutti, come ci racconta il suo carissimo amico Alfredo Sangiorgi.

Così, è ancora più grande il rammarico per noi, le tre sorelline Pilati, per non averlo quasi del tutto conosciuto: quando egli morì, nel 1938, la maggiore aveva solo 12 anni, io, la seconda 5 e la piccolina non ne aveva ancora compiuti 2.

La sua scomparsa fu resa ancora più dolorosa per noi dalla perdita, nel 1945, anche della nostra mamma, che si adoperava per mantenerne vivo il ricordo tra i musicisti; ma soprattutto ne coltivava il rimpianto in noi, rimaste in così poco tempo prive del tutto di radici e di rimembranze felici.

Grata per la nuova pubblicazione pilatiana che, sicuramente molto ben accetta dagli interpreti moderni, le assicureranno, quanto prima, esecuzioni di grande, nuovo, meritato e duraturo successo.

Grazie Maestro Vigorito!

Laura Esposito Pilati

I should start this “conversation” with a disclaimer: though passionate about music, I am not a musician at all, and in no position to speak as a musicologist about Mario Pilati, a composer who played a leading role in the music scene between the early ‘20s and the end of the ‘30s of the last century, maintaining cordial relations and often deep friendship with all the most important musicians of the 20th century.

I am very grateful to Maestro Franco Vigorito and Maestro Francesco Cirillo for having decided to publish the *Divertimento per ottoni*, the first performance of which took place in 1935 on radio Palermo under the author’s direction.

As a student he had been very precocious, according to his teachers and fellow students at the Conservatory “San Pietro a Majella” in Naples, who admired him and held him in high esteem. He was a passionate scholar of all kinds of subjects, self-taught to the point that he was able to learn several modern languages on his own and to give a speech in the language of Cicero and in ancient Greek: a real phenomenon by all accounts, as his dear friend Alfredo Sangiorgi tells us.

Thus it is a matter of even greater regret for us, the three younger Pilati sisters, not to have known him very well: when he died in 1938, the eldest of us was only 12 years old, I, the second was 5, and the youngest had not yet turned 2.

His death was made yet more painful for us by the loss in 1945 of our mother, who had worked to keep his memory alive among musicians but above all she cultivated his memory within us, since in such a brief time of knowing him we had been deprived of deep and happy memories.

Grateful for the new Pilatiana publication which, certainly very well accepted by modern performers, will assure to it, as soon as possible, performances of great, new, deserved and lasting success.

Thank you, Maestro Vigorito!

Laura Esposito Pilati

**Mario Pilati** nasce a Napoli il 16 Ottobre 1903. Ammesso appena quindicenne nella classe di Composizione del M<sup>o</sup> Antonio Savasta del Conservatorio “San Pietro a Majella” di Napoli, dimostra grande talento e versatilità, attirando le attenzioni degli altri Maestri e del Direttore Francesco Cilea.

Si dedica dapprima alla composizione di musica da camera (*Dialogo di Marionette* per canto e pianoforte su versi di Sergio Corazzini, *Sonatina per flauto e pianoforte in due tempi*, *Sonata in un tempo per violino e pianoforte*) e due brani per orchestra (*Minuetto* e *Habanera*).

Conseguito il Diploma nel 1923, vince nel 1924 il concorso per la cattedra di Composizione al Liceo Musicale di Cagliari, dove resterà per due anni, insegnando anche Storia della Musica, Direzione d’Orchestra e Armonia Complementare.

Nel 1926 si stabilisce a Milano, dove stringe amicizia con Ildebrando Pizzetti e si afferma come compositore, critico musicale, direttore d’orchestra e maestro accompagnatore al pianoforte, pur continuando a dedicarsi, in forma privata, alla sua seconda grande vocazione, l’insegnamento. In questo periodo così denso di attività incontra Gianandrea Gavazzeni, di sei anni più giovane, al quale impartisce i primi insegnamenti di composizione. In seguito, tra i due si consolidano legami di reciproca ammirazione e di fervida amicizia.

Pilati s’impone all’attenzione della critica nazionale e internazionale con alcune composizioni del triennio 1926-1928: *A sera* (su lirica di Antonio Fogazzaro) per voci femminili, coro femminile e orchestra, vincitore del Premio Bellini 1926; la *Sonata per flauto e pianoforte* (nata dalla rielaborazione e ampliamento della *Sonatina*), grazie alla quale riceve, nel 1927, il prestigioso Premio Coolidge (riconoscimento in precedenza assegnato a compositori del calibro di Stravinsky, Ravel, De Falla, Bartok, Bloch, Hindemith, Casella, Pizzetti e Malipiero); il *Quintetto in Re* per pianoforte e archi, Premio Rispoli 1928 e poi scelto a rappresentare l’Italia nel Festival della International Society for Contemporary Music del 1931 a Oxford e Londra.

**Mario Pilati** was born in Naples on October 16, 1903. At the age of only fifteen years old he was admitted into the class of Composition held by M<sup>o</sup> Antonio Savasta at the Conservatory “San Pietro a Majella” in Naples. His great artistic talent and extraordinary versatility attracted the attention of other professors and of the Director Francesco Cilea.

First, he composed chamber music (*Dialogo di Marionette* for voice and piano, to lyrics of Sergio Corazzini; *Sonatina for flute and piano in two movements*, *Sonata in one movement for violin and piano*) and two pieces for orchestra (*Minuetto* and *Habanera*).

He obtained his Diploma in 1923, and the following year won the competition for the chair of Composition at the Liceo Musicale di Cagliari, where he served for two years and taught courses in History of Music, Conducting, and Harmony.

In 1926 he settled in Milan, where he befriended Ildebrando Pizzetti, established himself as a composer, music critic, conductor and piano accompanist, and continued to dedicate himself privately to teaching, his second vocation. In this very busy period he met Gianandrea Gavazzeni, six years his junior, to whom he gave his first lessons in composition. Subsequently the two musicians established a bond of mutual admiration and fervent friendship.

Pilati attracted the attention of national and international critics with some compositions of his during the period 1926-1928: *A sera* (on lyrics by Antonio Fogazzaro) for female voices, female choir and orchestra won the Bellini Prize in 1926; the *Sonata for flute and piano* (a reworking and expansion of the *Sonatina*) earned him the 1927 Coolidge Prize (previously awarded to composers of the calibre of Stravinsky, Ravel, De Falla, Bartok, Bloch, Hindemith, Casella, Pizzetti and Malipiero); the *Quintet in D for piano and strings* won the 1928 Rispoli Prize and was later chosen to represent Italy at the 1931 Festival of the International Society for Contemporary Music in Oxford and London.

Batt. 62 - Cr. 3, 4: note 5, 6 scritte senza segno di *stacc.* e senza legature.

Batt. 67 - Trb. 3: note 1, 4 scritte senza legature.

Batt. 78 - Trb. 2, 3: note 4, 5, 6 scritte senza segno di *stacc.*

Batt. 79 - Tbn. E Tbn. B.: nota 1 scritta senza segno di *stacc.*

Batt. 81 - Trb. 2, 3: nota 1 scritta senza segno di *stacc.*

Batt. 62 - Cr. 3, 4: note 5, 6 written without *stacc.* sign. and without ligature.

Batt. 67 - Trb. 3: notes 1, 4 written without ligature.

Batt. 78 - Trb. 2, 3: notes 4, 5, 6 written without *stacc.* sign.

Batt. 79 - Tbn. E Tbn. B.: note 1 written without *stacc.* sign.

Batt. 81 - Trb. 2, 3: note 1 written without *stacc.* sign.

Marie Pilati

A Carmine Donno  
ed alla sua scuola di Ottone

Diverciamento

Ottone (Corni - Trombe e Tromboni)

I<sup>a</sup> Marcia

All.<sup>o</sup> con spirito

Trombe

Cornu

Tromboni

Frontespizio e prima pagina del manoscritto conservato presso la Biblioteca del Conservatorio "San Pietro a Majella" di Napoli.  
Frontispiece and first page of the manuscript preserved in the Library of the "San Pietro a Majella" Conservatory in Naples.

# DIVERTIMENTO

## PER OTTONI

### I. Marcia

*a cura di*  
Francesco Cirillo

*A Carmine Bonomo*  
*ed alla sua scuola di Ottoni*

Mario Pilati  
*Napoli, 1903 - ivi, 1938*

**Allegro con spirito**

The musical score is for a brass ensemble and is written in 2/4 time with a key signature of one flat (B-flat major). The tempo is marked 'Allegro con spirito'. The score is divided into three measures. The first measure starts with a dynamic of *mf* and an accent (>) on the first note. The second measure starts with a dynamic of *p*. The third measure starts with a dynamic of *p* and ends with a fermata. The instruments and their parts are:

- Trombe in Do:** Three staves (1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup>). The first staff has an accent on the first note. Dynamics are *mf*, *p*, and *p* respectively.
- Corni in Fa:** Two staves (1<sup>o</sup> 2<sup>o</sup>, 3<sup>o</sup> 4<sup>o</sup>). The first staff has an accent on the first note. Dynamics are *mf* and *p*.
- Tromboni:** Two staves (1<sup>o</sup> Tenore, 2<sup>o</sup> Basso). The first staff has a triplet of eighth notes in the first measure and an accent on the final note. Dynamics are *mf* and *mf*.



Allegretto vivace

III. Mazurka

The first system of the musical score consists of five staves. The top staff is a single treble clef line with a  $\Phi$  symbol above it, containing a melodic line starting with a *p* *grazioso* marking. The second and third staves are a grand staff (treble and bass clefs) with rests. The fourth and fifth staves are another grand staff with accompaniment, including a *stacc.* *p* marking in the upper voice.

The second system of the musical score consists of six staves. The top staff is a single treble clef line with a measure rest at the beginning, followed by a melodic line with accents and a *f* marking. The second and third staves are a grand staff with accompaniment, including a *f* marking in the upper voice. The fourth and fifth staves are another grand staff with accompaniment, including a *f* marking in the upper voice. The sixth staff is a single bass clef line with accompaniment, including a *f* marking.

## IV. Fanfara

The image displays a musical score for a piece titled "IV. Fanfara". The score is arranged in two systems, each containing six staves. The first system includes three treble clef staves, two grand staff staves (treble and bass clefs), and two bass clef staves. The second system includes three treble clef staves, two grand staff staves, and two bass clef staves. The music is written in 2/4 time and features a key signature of one sharp (F#). The first system begins with a dynamic marking of *f* (forte) and includes accents (>) over several notes. The second system includes a dynamic marking of *f* and concludes with a dynamic marking of *sf p subito* (sforzando piano subito) over the final notes. The score is a complex arrangement of rhythmic patterns and melodic lines.