

The Ways to Russia of Alfredo Casella

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Alfredo Casella's contact with Russian musical milieus took place on several levels, ranging from artistic interest in the local production to interpersonal relationships, which the composer maintained in different moments of his life. The aim of this article is to retrace these connections, which correspond to pivotal moments in the life of the Italian composer, and therefore allow, by virtue of their character and different approach, some light to be shed on the variety of aesthetic attitudes assumed by the composer. The central focus will be on Casella's tournée of 1926. This journey will be framed in the context of his other experiences in the Russian Empire, and of his connections with members of the music community of Soviet Russia up to the 1930s. These main sections will introduce the reader to three different moments in the history of Russian musical life, and will put him/her in contact with distinct moments in the evolution of the aesthetics of music, giving him/her the chance to assess the deviation – be it chronological, geographical, and cultural – and the peculiarities of that context in reference to the rest of Europe.

While this topic has already been covered in research by the Russian scholars Larisa Kirillina and Marina Lebed',¹ this literature still allows substantial room for improvement of the knowledge we have of the real contacts existing between

both sides of (and before) the Iron Curtain. The aim of this article is to create a larger documentary base, reconstructed from documents preserved in the Fondo Alfredo Casella (henceforth FAC) kept at the Fondazione Giorgio Cini (Venice), which have not been covered by the mentioned scholars, or matched with essential evidence emerging from other Russian documents, thus overcoming a rift that still exists between Russian and Western musicological studies. In reference to Casella's studies, this article allows for future analysis of the relationship of the composer's aesthetics and the positions held by his interlocutors in pre-revolutionary and – notably – Soviet Russia, contributing to a better understanding and positioning of the institutional life and the main aesthetic issues of the USSR, at a time when the Soviet Union was culturally open to the West.²

CASELLA IN PRE-REVOLUTIONARY RUSSIA

Casella became familiar with the work of the The Five when he was a student in Paris. In particular, he became passionate about the innovative compositional language of Musorgsky, Balakirev and Rimsky-Korsakov, who were having a great impact on the renewal of European musical aesthetics. In Casella's eyes, they represented the optimal alternative to Italian operatic Verismo and German Romantic symphonism. Casella even undertook the orchestration of Balakirev's *Islamey*, which he then personally showed the composer on the occasion of a visit in 1907.

The musician was in St. Petersburg for the first time following the cellist Pablo Casals (1876–1973), who in those years regularly gave concerts in the Russian Empire. Later on, Casella travelled to pre-revolutionary Russia following the Société des instruments anciens directed by Henri Casadesus (1879–1947), where he played the harpsichord from 1906 to 1909. The group was invited in two different seasons, in 1907–1908 and in 1909–1910, by Aleksandr Ziloti (also known as Alexander Siloti, 1863–1945) and Sergey Kusevitsky (Serge Koussevitzky, 1874–1951).

One of Casella's characteristics was that he constantly associated music production to a critical analysis in his writings. Therefore, he left written, first-hand traces of these experiences: his accounts of the visits to Count Lev Tolstoy and to Rimsky-Korsakov were published in the French periodical *Comœdia* in 1910, in *Musica* in 1912, and subsequently included in the collection of essays *21+26* (1931) and in his autobiography *I segreti della giara* (1941).³

His visits to Balakirev are also recorded in the memoirs of Robert-Aloys Mooser,⁴ and in a letter sent by Balakirev to Michel-Dmitri Calvocoressi in 1909.⁵

Both witnesses recall Casella showcasing his large-scale orchestral version of *Islamey*. After receiving advice from the composer, Casella had his score published in Leipzig by D. Rahter in association with the Moscow publisher Jurgenson in 1908.⁶ In line with the enhancement of music folklore pursued by The Five, in the same period Casella arranged some Russian popular tunes on the occasion of a competition organised by the Maison du Lied, an association founded in Paris and Moscow with the aim of perpetuating and enriching the tradition of Lied and folksong. These re-elaborations were only partially published in 1922 (by Mathot, with the title *Deux chansons anciennes*), while some manuscript sketches of three *Chansons* are preserved in the FAC and have already received some attention from Italian scholars.⁷

CASELLA IN RUSSIA AFTER THE REVOLUTION

While during his first visits he was engaged in Casadesus's apocryphal revival of ancient music, Casella toured the newborn Soviet Union with the primary aim of promoting his own production. The diffusion of Casella's music in the USSR was part of the activity of the Muscovite Association for contemporary music (Assotsyatsiya Sovremennoy Muziki – henceforth ASM), which was the Soviet branch of the recently founded International Society for Contemporary Music. The tour followed the establishment of contacts between Casella and some exponents of Soviet modernism close to this institution, first of all Viktor Mikhaylovich Belyayev (1888–1968), a musicologist and music critic, whose name has nowadays disappeared outside Russia.⁸ He was active in the musical life of that time at an international level, and in 1923 had been among the founders of the Association. He was one of the most frequent contributors to the journal *Sovremennaya muzika* [Contemporary music], ASM's bulletin, which was to propagandise Casella's production as a composer, and host some of his writings. Moreover, Belyayev collaborated with Universal Edition, keeping contacts between music institutions of the USSR and the publishing house, notably through Abram Isaakovich Dzimitrovsky (1875?–1944?), who was based in Vienna and worked as a mediator with the musicians. Seemingly, Soviet Russia was considered an interesting market in the mission of the publisher Emil Hertzka (1869–1932): Universal Edition had distributed some Soviet authors, and organised concerts of their music in Vienna in the 1920s.⁹ Their contact in Moscow was pre-eminently Vladimir Vladimirovich Derzhanovsky (1881–1942), who from 1922 onwards worked in the music section of *Mezhdunarodnaya kniga* [Books international]

– an export and import organisation – and collaborated with Belyayev on the editorial board of the journal.

The documents preserved in the FAC allow a partial reconstruction of the organisation of Casella's tournée in the USSR, shedding some light on the role fulfilled by the Viennese publishing house, notably its director Hertzka, and by Viktor Belyayev in Moscow. Seemingly, Hertzka was interested in having 'his authors' well-known in the Soviet Union, while he contributed to the diffusion of the music of Soviet composers in the West, assigning a special section of his company to carry out this activity. As active members of the ASM and contributors to its press organ, Belyayev and Derzhanovsky had among their primary objectives the dissemination of Western modernism in their own country.

Judging from the documents preserved at the FAC, negotiations for Casella's tournée started in 1925, when Belyayev wrote to Casella for an update about his own music in the USSR (APPENDIX, Letter 1). The contents of the letter make it clear that contact was well established before this time. Casella's output had been known in the Soviet Union since at least 1924. He is mentioned for the first time in the first number of *Contemporary Music* (1924), a journal in which, as we have seen, Belyayev was a central figure. There, his name appears in a report on the activity of the International Society. Casella and Belyayev possibly became personally acquainted at the third edition of the festival organised by the ISCM, which they both attended: as attested by the bulletin, Belyayev was the ASM delegate to the symphonic session, which took place in Prague in May 1925; Casella was also there and left some writings in this regard.¹⁰ As a dynamic member of the ISCM, he was also a member of the selection committee and one of the organisers of the chamber music session, which was held in Venice from 3 to 8 September.

In his letter, Belyayev mentions a concert held in Moscow on 16 December 1925. On that occasion two articles concerning Casella's music were published in *Contemporary Music*:

- an original essay on Hindemith and Casella, written by the Soviet musicologist and composer Boris Vladimirovich Asaf'yev (1884–1949);¹¹
- the partial translation of an article by Mario Castelnuovo-Tedesco, which had been published a few months before in the journal *Il Pianoforte*.¹² The redaction of the journal was the physical reference point of the Italian section of the ISCM, which at that time was still called *Corporazione delle Nuove Musiche*. Its editor, Guido Gatti (1892–1973), also worked as the Italian correspondent for the Russian bulletin, which also publicised the Italian journal.¹³

In response to Belyayev's request, Casella wrote a short report on the activity of his group (FIGURE 1). This article, the only original text written by Casella expressly for *Sovremennaya muzika*, was published in 1926 with the title 'New Music in Italy'.¹⁴

FIGURE 1. Frontpage of *Sovremennaya muzika*, and Casella's article 'Novaya muzika v Italii' (photocopy). Fondazione Giorgio Cini (Venezia), Fondo Alfredo Casella.

СОВРЕМЕННАЯ МУЗЫКА

ВРЕМЕННОК АССОЦИАЦИИ СОВРЕМЕННОЙ МУЗЫКИ ПРИ ГОСУДАРСТВЕННОЙ АКАДЕМИИ ХУДОЖЕСТВЕННЫХ НАУК

Под редакцией В. М. Беляева, А. А. Сабанеева и В. В. Яковлева

CONTEMPORARY MUSIC

The Bulletins of The Moscow Association for Contemporary Music, (32, Kropotkin Street, Moscow). Edited by Victor Belyaev, Leonid Sabaneev, and Basil Yakovlev.

ГОД III № 13—14 (ФЕВРАЛЬ—МАРТ) 1926 г.

Содержание: И. Губин. Рабба 231. В. Вояки. Рабба (231)* А. Онеггера — Г. Эвекер. О новой и старой музыке. В. Беляев. А. В. Мосолов. В. Шебалин, А. Н. Остров. А. В. Д. С. Алжарский. М. Стародубовский. И. В. Кларин. В. Яковлев. В. Г. Каратыгин. В. Яковлев. И. И. Крыжановский. — Автобиографии И. И. Крыжановского — Ю. Вейсберг. Пагани И. И. Крыжановского. — Иттеррай. Общество Современ. Музык. — Новая русская музыка и Венский. — Италия. — Новая музыка в Германии. — Концерты К. С. Сарджева в Праге. — Новая музыка в Вене. — Новая музыка в Харковом. — За рубежом. В Ассоциацию Современ. Музык. — Иттеррай. — Объявления.

PACIFIC 231.

В одном из последних концертов Ленинградской Акриармонии, под управлением Монте, исполнена была впервые пьеса Онеггера Pacific 231 — тип локомотива большой скорости.*) Пьеса имела огушительный успех, ее воздействие на публику было эмоционального порядка, не взирая ни на какие гармонические резкости, абсолютное неуважение к учебникам и на новизну средств выражения. Значит, если композитор говорит искренно и непосредственно, то каким бы не привычным не казался язык музыки, его поймут. Но дело не в „Pacific'e", т.-е. не в нем одном. Исполнение и прием, оказанный этому произведению, вызывают ряд мыслей, чрезвычайно, мне думается, современных.

*) Грм. ред. Пьеса Онеггера была исполнена в Москве в концерте Росфина 28 февраля с. г. под управлением того же дирижера.

Корсаков, а также и более старых композиторов, разумеется, можно услышать повсюду; равным образом, довольно много русской классической музыки исполняется в камерных и сольных концертах. Из новых композиторов в настоящее время главное место занимает Прокофьев; его скрипичный концерт, в мастерском исполнении Сигети имел бурный успех в симфоническом концерте для рабочих; потребовалось даже повторение Скерцо, что случается в Вене весьма редко. В камерных концертах игрались и более мелкие сочинения Прокофьева, как напр. его баллада для виолончели и фп., исполненная в концерте Александра Черепнина (сына известного композитора Николая Черепнина). Сам Черепнин выступил как автор фортепианных пьес и сонат для виолончели-сола, выказав себя композитором, одинаково владеющим всеми формами инструментальной музыки, с темпераментом, разносторонне проявляющимся в сильной ритмике и выразительной рельефности формы. В концертах Австрийской секции Интернационального Общества Современной Музыки были с большим успехом исполнены „Концертно" Стравинского и соната для фортепиано Протопова. В дальнейшем намечено исполнение и других русских произведений. Являясь даже мысль пригласить Сарджева, дирижирующего в Праге концертом из русских произведений, в Вену для повторения этих концертов. В Вене это событие ожидается с напряженным вниманием. К числу современных русских композиторов можно было бы отнести и проживающего теперь в Вене Сергея Борткевича; его фортепианный концерт и множество камерных произведений не раз стояли на программах различных концертов.

Paul A. Pisk (Vena).
(Перевод З. С.)

• НОВАЯ МУЗЫКА В ИТАЛИИ.

Корпорация Новой Музыки* в Риме организует в этом сезоне (с 12 декабря по 1 мая) десять концертов, в программу которых входят произведения Коргольда, Скрябина, Альфано, Пизцетти, Кастельнуово-Гедеско, Шенберга, Бартока, Дебюсси, Кэга, Стравинского, Яначека, Равеля, Мило, Русселя, Маллиперо, Бакса, Вложа, Прокофьева, Лаброка, Риста, Хиндмита и автора этой заметки. Исполнителями кон-

цертов являются квартеты: Венский, Амар Хиндмит, Венцианский, и Гро-Арте; пианист: Эдуард Штейнман (Вена), Эма Люббеке (Франкфурт) и др.; композиторы: Пизцетти, Альфано и др. Дирижером большей части этих концертов является автор этих строк.

За исключением Стравинского и Прокофьева мы почти ничего не знаем здесь о новой русской школе и хотим бы иметь в нашем распоряжении достаточное количество нот новых русских композиторов, а также были бы рады „приветствовать" в Риме русских исполнителей и в первую очередь С. Фейнберга. Нам кажется, что СССР в Италии очень интересуется музыкальными вопросами, а итальянское правительство заинтересовано в восстановлении связей с Россией. Оба эти обязательства об-язательно быть полезными обмен странам в деле установления тесного музыкального контакта и обмена новыми музыкальными ценностями.

20, I, 1926. Нью-Йорк.

Alfredo Casella.

НОВАЯ МУЗЫКА В ГЕРМАНИИ.

В Немецкой Секции Интернационального общества новой музыки произошло довольно крупное изменение в том отношении, что секция решила больше не устраивать собственных концертов. Она желает лишь поддерживать сношения с другими странами и главным образом вести подготовительные работы в деле устройства международных музыкальных празднеств. Это решение состоялось в связи с тем обстоятельством, что в пределах Германии образовалось „множество местных объединений", выполняющих те же задачи, каждое в своем городе. Некоторое из этих объединений уже официально признаны как местные отделения Секции, остальные, надеются, постепенно отпадут сами собою. Берлинская группа дала своим членам в течение этой зимы три концерта. Первый концерт был всецело посвящен русской музыке. Проф. Смуил Фейнберг играл свои собственные произведения, и кроме того, произведения Мисковского, Александрова, Метнера и Прокофьева. Исполнение Фейнберга имело большой успех и вызвало выражение благодарности; было чрезвычайно интересно слышать небезвестных здесь композиторов в исполнении столь выдающегося представителя; несмотря на главное различие между стилями этих русских композиторов и стилями нашей немецкой молодежи, мы вполне сознаем всю ценность взаимного поощрения. 2-й концерт был целиком посвящен чешской музыке (местная группа была приглашена организующей эти концерты нонбрисской группой). Произведения Мартину, Аксмана, Йирика и Шумоуба были исполнены мелодично, но уже первоклассным квартетом Новак-Франк. Первый вечер был посвящен произведениям Бузони, Бонке и Курта Томаса. Местная группа имеет в виду этой зимой еще много: кроме немецких авторов — Эд. Шредера,

In this note the composer affirmed that the *Corporazione delle Nuove Musiche* was interested in developing relationships with their Soviet colleagues, whose output was considered an essential instrument in the renewal of music language and in overcoming the exhausted models of nineteenth century Romanticism. It is possible that among Russian musicians Casella had Stravinsky in mind, despite the composer's status as an *émigré*: he was personally acquainted with the composer, and in 1926 published the first Italian monograph dedicated to him, which he would then edit for further publication in the 1940s.¹⁵ However, in 1925 Casella had also invited Samuil Yevgen'yevich Feynberg to take part in the third edition of the International Festival of Contemporary Music in Venice,¹⁶ and, as we shall see, he was soon to take interest in organising concerts of Russian modern music in Rome.

Last but not least, keeping contacts of a cultural nature was consistent with the general relationships existing between Italy and the USSR in the 1920s: Italy was the first country to officially recognise the establishment of the USSR (initially kept at a distance by the other European countries, threatened by Bolshevism) on 8 February 1924. On the same occasion of the re-institution of embassies on both parts, a commercial treaty was signed between the two countries.¹⁷ As a consequence, contact with Western musical life also resumed. Seemingly, Casella was aware of Mussolini's aim to nurture positive relationships with the Soviet Union, since on 31 January 1926 – a few weeks after Belyayev had started negotiations about his tournée – he included the following observation in a letter addressed to his publisher Emil Hertzka:

Are you in touch with Russia, through the Soviet mission in Vienna? and could you not see if it would be possible for me to go next November–December [1926] to conduct modern and ancient Italian works (or any other music) in Russia? *I believe that there would be a lot of interest in this in present-day Italy* [my emphasis]. Give me some news about this. Thank you.¹⁸

Finally, Rome, where Casella was based, hosted a large community of Russian expats. Most of these were not keen on keeping live contact with Soviet institutions, but their presence boosted the study of Russian culture in Italy.¹⁹ After this letter, Casella kept in close contact with Hertzka asking for constant updates about the organisation of the journey. Apparently, the tournée was Casella's initiative, possibly based on his recollection of the appreciation demonstrated by Russian audiences during his previous travels. His counterpart in Moscow kept the issue alive: in a letter dated 8 February 1926 (APPENDIX, Letter 2), Belyayev resumed the negotiations for Casella's invitation, seemingly approved by Rossiyskaya Filarmoniya [Russian Philharmonia], one of the first Soviet concert agencies and

predecessor of the current Moscow Philharmonic. In the same letter, Belyayev gave a report of the performance of Casella's *Concerto* for string quartet, op. 40 on 16 December 1925. The piece was premiered in Moscow by the Stradivarius quartet, whose members – interestingly enough – proposed some editing to the composer's instrumentation, which would be fascinating to investigate in comparison with Casella's original. According to Belyayev, Casella's music had 'the greatest success' among an audience made up of 'the best Moscow musicians and composers', in an overcrowded hall.²⁰ The programme was planned for other Russian cities in February 1926: Tula, Rostov on Don, and Voronezh.

Another reference to a Muscovite performance of Casella's *Concerto* would be included in a letter sent to Hertzka in July, in which Casella highlights how much his music was appreciated by distinguished figures of the political milieu:

I saw yesterday in the Corriere della Sera that the Siciliana from my quartet concerto had recently been played in Moscow, at a large reception at the German Embassy, and that Cicerin [Georgy Vasil'yevich Chicherin (1872–1936), the People's Commissar for Foreign Affairs up to 1930] had really loved it!!!²¹

As a whole, these exchanges suggest that Belyayev fulfilled an informal role of mediator, limiting himself to monitoring the process and offering Casella operative suggestions and useful information about the capacity of reception of Soviet audiences. He closely followed the negotiations, taking an interest as an advisor of the ASM. Casella's replies to the Soviet interlocutor are not preserved in the FAC, but we can infer the intentions of the composer from what he wrote to Hertzka in the same months: 'I have plans, if my trip to Russia goes ahead, to organise something important in Rome for new Russian music: in agreement with the Soviet Embassy in Italy; with whom I am already in touch about the matter'.²² This project seems to have vanished without a trace. However, once again, this source attests Casella's constant effort to carve out recesses for his musical initiatives with the help of the State Institutions, disregarding the heterogeneous political background.

According to Casella's correspondence with Universal Edition, the agreement on the dates of the tournée came not before the end of August.²³ In September Belyayev was able to confirm Casella's journey to the USSR, and profited from the occasion by asking his Italian correspondent to write an explanatory note on his *Partita*, op. 42 for piano and orchestra (APPENDIX, Letter 3).

Belyayev aimed at preparing the audience and giving Casella's tournée the utmost visibility. Consequently, his journal dedicated a number to the Italian composer along with Křenek and Berg – an association that speaks for the open-mindedness of the editorial board:

The upcoming Leningrad productions of operas by E. Křenek and Alban Berg, hitherto unknown to our stages, and in addition A. Casella's expected arrival, have caused the editors to respond to major events associated with the names of these foreign composers. Therefore, the pages of this edition of *Contemporary Music* are dedicated to issues that have provoked a movement among European musicians; a movement promising a kind of shift in Western musical and social creation – towards greater simplicity, constructive clarity, and a new approach towards objective reality.²⁴

Along with Asaf'yev's article about 'Křenek and Berg', whose music was about to be performed, the Russian translation of a chapter from Křenek's book *Von neuer Musik*, and a portrait of Alban Berg by Hermann Rudolf Gail, the number included 'Modernizm v muzike', that is the Russian translation of an article Casella had recently published in *The Christian Science Monitor*.²⁵ In this manifesto Casella took sides against superficial and ephemeral ideas of modernity in music, represented by the image of 'the naïve young man [composer]' who 'seeks more absurd, more aggressive, more stupidly ugly combinations [of chords], so as not to appear 'old-fashioned'.²⁶ Counterposed to these ideas is his hypothesis of a genuine 'new expression [of] beauty' (or more simply 'good music'), 'serious and sincere in its intentions', grounded on a strong technical basis and able to survive an increasingly accelerated passing of time, an idea (of beauty) which he shared with the much admired Stravinsky, and which he had previously defined in his obituary of Claude Debussy as 'true beauty, the one that results from the perfect accord between creative thought and the technical means which the composer has at his disposal'.²⁷

Other interesting essays were published in the period surrounding Casella's tour by Triton – a publishing house based in Leningrad that reflected the activity of the local section of the ASM (LASM):

- the translation of Casella's treatise *The Evolution of Music Throughout the History of the Perfect Cadence* (*L'evoluzione della musica a traverso la storia della cadenza perfetta*, London 1924) by two students from the Moscow Conservatoire – the composer Vladimir Moiseyevich Tarnopol'sky (1897–1942) and the musicologist Valentin Édouardovich Ferman (1896–1948);²⁸
- the Russian translation of Casella's essay *Politonalità e atonalità*, preceded by a foreword by Asaf'yev.²⁹

Preparations for the tournée also included other pieces of his music played in Russian institutions: as the concert programme testifies (FIGURE 2), the Parisian pianist Henri Gil-Marchex (1894–1970) included Casella's *Sonatina* in his recital at the Moscow Conservatoire on 8 October 1926.

FIGURE 2. Concert programme. Fondazione Giorgio Cini (Venezia), Fondo Alfredo Casella.

ВОСКРЕСЕНЬЕ, 10 ОКТЯБРЯ (УТРО)
ПОСЛЕДНИЙ КОНЦЕРТ
МУЗЫКА ТАНЦА
 с XVI по XX век
 (французские, немецкие, английские, итальянские, норвежские, испанские, русские).

ПРОГРАММА:

1. АНТ. ФРАНЦИСК. Le trésor d'Orphée (suite de danses du XVI siècle, transcrits d'après le luth: Pavane, Gaillard, Courante, Valse, Branles de Bourgogne et du Poitou.
2. АНРИ ПУРСЕЛЬ. Старинные английские и ирландские танцы
3. КУПЕРЕН. Chaconne de la Favorite
4. РАМО. Menuet, Rigaudon et tambourin
4. РАМО. Bourrée des Niais de Sologne
5. БАХ. Sarabande et Passapied
5. БАХ. Gavotte en ré mineur
6. СКАРЛАТТИ. Gigue en ut majeur
7. ШУБЕРТ. Hommage aux belles viennoises (Suite de ländler et de valse.)
8. ВЕБЕР. L'invitation à la valse
9. РОССИНИ. Венецианский танец и неаполитанская тарантелла
10. ШОПЕН. Два мазуры: Si mineur Ré majeur Polonaise en la bémol majeur

А н т р а к т

11. ЭМ. ШАБРИЕ. Фантастический оверский танец
12. БРАМС. Два венгерских танца: Fa majeur Fa dies mineur
13. ГРИГ. Норвежский танец en la majeur
14. МУСОРСКИЙ. Гопак и украинский танец
15. ДЕБЮССИ. Général Lavine „eccentric“, cake-walk
16. ГРАНАДОС. Испанский танец en mi mineur
17. АЛЬБЕНИЗ. Сегидилья
18. МИЛО. Deux tangos: Rayzanda, Sumare
19. СТРАВИНСКИЙ. Piano-Rag-music Танец Польшиеса Танец Петрушки
20. МОР. РАВЕЛЬ. Five o'clock

Начало в 1½ ч. дня.
 Управляющий М. А. МЕКЛЕР.
 Музгублит № 13123 „Мосполиграф“, 16-я типография 1500 экз.

Цена 20 к.
БОЛЬШОЙ ЗАЛ
 Московской Государственной Консерватории

3, 8 и 10 октября
 ПРОЕЗДОМ ЧЕРЕЗ СССР
 в Японию и Америку
 СОСТОЯТСЯ
ТРИ
ЭКСТРЕННЫХ
КОНЦЕРТА
 ЗНАМЕНИТОГО
 ЕВРОПЕЙСКОГО
 ПИАНИСТА



А н р и
ЖИЛЬ-МАРШЕ
 (ПАРИЖ)

1926—1927 г. г. **ПРОГРАММА**

ВОСКРЕСЕНЬЕ, 3 ОКТЯБРЯ (УТРО).
ПЕРВЫЙ КОНЦЕРТ

ПРОГРАММА:

1. БАХ. — Два прелюдии и фуги ut majeur ut mineur
2. БЕТХОВЕН. Sonata en ut mineur, op. 111 Maestoso—Allegro con brio ed appassionato Adagio molto semplice e cantabile
3. ШОПЕН. 12 этюдов, op. 10: Ut majeur Fa mineur Sol bémol majeur Mi majeur Ut mineur Mi bémol mineur op. 25: Sol dies mineur Ut mineur Fa majeur Sol bémol majeur Ut dies mineur La mineur

А н т р а к т

4. ГАБР. ФОРЭ. Шестой ноктюрн en ré bémol majeur
5. МОР. РАВЕЛЬ. Le tombeau de Couperin: Prélude Rigaudon, Menuet et Toccata
6. КЛЮД ДЕБЮССИ. L'iste joyeuse
7. ЛИСТ. Испанская рапсодия

Начало в 1½ ч. дня.

ПЯТНИЦА, 8 ОКТЯБРЯ
ВТОРОЙ КОНЦЕРТ

ПРОГРАММА:

1. МОЦАРТ. Фантазия en ut mineur
2. ШОПЕН. 4 Баллады: Sol mineur, op. 23 Fa majeur, op. 38 La bémol majeur, op. 47 Fa mineur, op. 52

А н т р а к т

3. ШУМАН. Kinderszenen: Von fremden Ländern und Menschen Curiose Geschichte Hasche—man Bittendes Kind Glückes genug Wichtige Begebenheit Träumerei Ritter vom steckenpferd Fast zu ernst Fürchtenmachen Kind im Einschlummern Der Dichter spricht
4. ДЕБЮССИ. Deux Images: Reflets dans l'eau Poissons d'or
5. Альфредо КАЗЕЛЛА. Сонатина (in tre tempi): Allegro con spirito Minuetto Finale
6. АЛЬБЕНИЗ. Triana
7. ЛИСТ. Кампанелла

Начало в 8½ час. вечера.

Finally, Belyayev gets back to Casella on 25 October 1926, assuring him of the success he was going to have in his tour (APPENDIX, Letter 4). In the letter he anticipates the expectations of the Soviet audience Casella was to meet, and suggests that the composer should include his own music in the programmes.

Other letters preserved in the FAC bear witness to Casella's initiatives to prepare the tour. Seemingly following Belyayev's suggestions, the composer decided to include his *Sicilienne et burlesque*, op. 23 together with his *3 Canzoni trecentesche*, op. 36 in the programmes: therefore, on 7 November 1926 he wrote to Ricordi asking for two copies of these scores to be sent to Universal Edition in Vienna.³⁰ The same day, Casella wrote to Hertzka alluding to a possible performance of his ballet *La giara*.³¹ Other documents testify to the collection of materials for this production, thus demonstrating that the counterparts of Universal Edition in the USSR were Derzhanovsky and Mezhkniga.³²

Casella's tournée finally took place from 26 November to 8 December 1926. He gave four concerts – two in Leningrad and likewise in Moscow, conducted by Hans Knappertsbusch and Vladimir Dranishnikov, but also by Casella himself. Programmes included his *Partita* for piano and orchestra, *Pupazzetti*, op. 27 and the *Concerto* for string quartet, associated with music by other composers. As FIGURE 3 testifies, the concert on 3 December included music by Malipiero, Castelnuovo-Tedesco and Stravinsky together with his *L'adieu à la vie*, the *Concerto* for string quartet and the *11 Pezzi infantili*, op. 35, while the concert on 5 December associated Vivaldi, Rieti, and Balakirev along with his *Partita* and the rhapsody *Italia*, op. 11.³³

The musicologist Larisa Kirillina, who provided a reconstruction of Casella's tournée, mentions Weber (overture to *Oberon*), Schubert (Symphony No. 5 in B-flat major), Malipiero (*Pause del silenzio*), De Falla (*Nuits dans les jardins d'Espagne*), Rieti (*Concerto* for wind ensemble and orchestra), Stravinsky (*Concertino* for string quartet), Kodály (*Serenade*) and Hindemith (String quartet No. 4).³⁴

During his stay, Casella was not only celebrated by Russian colleagues-musicians. He also officially met delegates of the Soviet authorities, a fact that confirms that the political relationships between the two countries framed his tournée. His letters to Ricordi and Hertzka register the warm welcome of the audience, the excellent reception at the Italian Embassy in Moscow,³⁵ as well as the official contacts with outstanding politicians, notably the People's Commissar for Education Anatoly Lunacharsky and Ol'ga Bronshteyn-Kameneva, a former member of the Theatre Division of the Ministry, who served as chairman of the Society for Cultural Relations with Foreign Countries.³⁶

Apart from concerts and official moments, Casella had the opportunity to meet other ASM affiliates during his stay. He became personally acquainted with Boris

FIGURE 3. Programme of Casella's concert. Fondazione Giorgio Cini (Venezia), Fondo Alfredo Casella.

АКЦИОНЕРНОЕ ОБЩЕСТВО „МЕЖДУНАРОДНАЯ КНИГА“
НОТНЫЙ МАГАЗИН Москва, Кузнецкий Мост, 11.

Сочинения А. КАЗЕЛЛА:

Ор. 5. Симфония. Партитура . . . 18 —	„Incaie“ 3 пьесы для ф-н. . . 1.—
А la manière de... для ф-н. в 2 руки . . . 2 —	Пять пьес для струн, квартета. Партитура . . . 1.20
Вариации и Сюита для фанты и ф-н. . . 2 —	Тоже, гитара . . . 4.80
Ор. 11. „Италия“. Равенно. Карманная партитура 2.40	„Pizzicati“, 5 пьес для театра маринетт. Оркестр. Карманная партитура. . . 1.80
Ор. 13. Сюита для большого оркестра. Партитура . . . 12.50	Тоже, переложение для ф-н. в 4 руки . . . 2.50
„L'adieu à la vie“, Сюита для среднего голоса и ф-н. (из Рабондрана Тагора) . . . 2 —	Концерт для 2 скр., альта и виолончели. Партитура . . . 1.20
Герардская элегия для больш. оркестра. Партитура . . . 12.50	„Парента“. Переложение для 2х ф-ремнио . . . 7.20
„Radio di sunset“. Пять „филей“ для оркестра. Перел. для ф-н. в 4 руки . . . 3 —	2 каданца к ф-н. концерту № 20 Моцарта . . . 1.—
Мисюлевский, И. И. Ор. 7. Мадригал. Сюита для среднего голоса и ф-н. (К. Бальмонт) . . . 1.20	Политональность и атональность. Перел. под редакцией Иг. Габлова . . . 50
Ор. 23. Шестая симфония. Карманная партитура . . . 6.—	
Тоже. Полный оркестровый материал (за услугою обратитесь в „Международную Книгу“)	
Павловский, Л. Ор. 10. Третье Провансальное . . . 50	
Ор. 12. Четвертое и Пятое Провансальное . . . 75	
Ор. 13. Вторая соната . . . 3.—	
Прокофьев, С. III скерцо для ф-н. с оркестром, 1 полный оркестр. Сюита из „Италия“ „Алла и Лизанте“ 1 романс и герард. (за услугою проката обратиться в „Международную Книгу“)	
Стравинский, Иг. Сюита для фортепиано . . . 3.—	
„Современная музыка“ № 11. Среди статей: Игорь Габлов—А. Казелла и П. Ханджит . . . 35	
„Современная музыка“ № 17—18. А. Казелла—Модернизм в музыке . . . 50	
Игорь Габлов, А. Казелла. Очерк . . . 25	
Москваиздат № 2003. «Москитграф», 16-я тип., Трехкурьный, 9. 1000 экз.	

АССОЦИАЦИЯ СОВРЕМЕННОЙ МУЗЫКИ при ГАХИ и ВСЕСОЮЗНОЕ ОБЩЕСТВО КУЛЬТУРНОЙ СВЯЗИ с ЗАГРАНИЦЕЙ

КОНЦЕРТЫ

А. КАЗЕЛЛА

МОСКВА
1926—27 г.

3-го декабря, МАЛЫЙ ЗАЛ КОНСЕРВАТОРИИ
ЭКСТРЕННЫЙ КАМЕРНЫЙ КОНЦЕРТ

ПРОГРАММА

- МАЛИПЬЕРО, Ф. (род. в 1882 г.) 4 этюда/пьесы прелюдии.
- КАСТЕЛЬНУОВО-ТЕДЕСКО, М. (род. в 1895 г.) „Квинтасе“
- КАЗЕЛЛА, АЛЬФРЕДО (род. в 1883 г.). Одинадцать детских пьес для ф-н.
Исп. Альфредо Казелла
- КАЗЕЛЛА, А. „L'adieu à la vie“ par André Gide (1915 г.). Две песни из „Италия“ Рабондрана Тагора
I. O toi, suprême accomplissement de la vie.
II. Mort la servante est à ma porte
Исп. О. Д. Татаринова и автор
- СТРАВИНСКИЙ, Иг. Соната.
Исп. Альфредо Казелла
- КАЗЕЛЛА, А. Концерт для 2х скрипок, альта и виолончели (1923—24 г.).
I. Sinfonia III. Minuetto, Recitativo, Aria
II. Siciliana IV. Semplice

Исп. ГОСУДАРСТВЕННЫЙ КВАРТЕТ ИМЕНИ СТРАВИНСКОГО:
В. М. Симский, В. Я. Вишкин, Г. С. Гамбург и В. А. Кубяцкий.

Начало ровно в 8 час. веч.

5-го декабря, КОЛОННЫЙ ЗАЛ ДОМА СОЮЗОВ
1-й СИМФОНИЧЕСКИЙ КОНЦЕРТ
 под управлением и с участием
АЛЬФРЕДО КАЗЕЛЛА

ПРОГРАММА

- БИВАЛЬДИ, А. (1680—1743). Концерт а-пюль в 3-х частях, для струнного оркестра.
- РИЭТТИ, ВИТТОРИО (род. в 1898 г.). Концерт для флейты, гобоя, кларнета, фагота и валторны, с сопровожд. оркестра (в 1-й раз).
Исп. М. Т. Авишевский, Н. В. Назаров, А. Ф. Павловский, Ф. Ф. Шуберт и В. Н. Соколов
- БАЛАКИРЕВ, М. А. (1836—1910). «Итальян. Восточная фантазия». В испр. А. Казелла.
Антракт 15 минут.
- КАЗЕЛЛА, АЛЬФРЕДО а) Патетика для ф-н. с оркестром. 1925 г. (в 1-й раз).
I. Sinfonia—II. Desaccolto—III. Burlesca
Исп. автор, оркестр под упр. К. С. Сарраджва.
б) «Италия». Равенно для больш. оркестра 1909 г. (в 1-й раз).
Начало в 2¹/₂ ч. дня.

2-й СИМФОНИЧЕСКИЙ КОНЦЕРТ
 под управлением К. С. Сарраджва
 (программа и день будут объявлены особо).

Asaf'yev, one of the most advanced advocates of contemporary music, who was so active in the dissemination of Casella's ideas in the Soviet Union. Asaf'yev wrote to Casella in the very days when the composer was touring in Moscow, possibly trying to remain in touch with this new acquaintance and to carry on a dialogue opened in Leningrad (APPENDIX, Letter 5). However, in these letters he acted in the capacity of music historian rather than critic or composer, asking for sources of ancient music (of Italy and the Russian Empire). Seemingly, the two found a common area of interest in the retrieval of ancient music, an objective that stood at the basis of the 'neo-classical' orientation undertaken by Casella in the 1920s.

While Asaf'yev's letter is preserved in the FAC, Casella's reply still remains unknown. However, there should had had one, since in 1927 the Soviet scholar was able to reiterate his esteem for the Italian colleague by dedicating a short monographic essay to him.³⁷

As for Belyayev, in his last letter he announced press cuttings and other concert-related ephemera, notably photographs of the composer the in Red Square and concert programmes, which were sent through Kameneva's Society.³⁸ He continued propagandising the production of the composer on the pages of the ASM bulletin, publishing a review of the ballet *La giara*.³⁹ The publication of the score by Universal Edition had already been acknowledged in the bulletin in 1925 (No. 11), when the relationship between the two musicians was becoming close. It is interesting to observe that in this note Belyayev apparently understands the pantomime's plot within an ideologically conditioned (one might even say 'proletarian') frame of mind, which is actually alien to Casella's attitude, and shows the complexity of the composer's relationship with Fascism. In Belyayev's understanding, the conflict between the potter Zi Dima and the rich owner Don Lolò Zirafa for the restoration of a big oil jar in Sicily, in which the peasants take sides with Zi Dima against Don Lolò, seems to respond to a logic of a class conflict. Although the commentary is quite laconic, it betrays the typical frame of mind of Soviet criticism, which clearly separated form and subject matter in stage works. In describing Casella's 'third style', Belyayev clearly refers to Castelnovo-Tedesco's article 'Alfredo Casella e il suo "terzo stile" [Alfredo Casella and his "third style"]', which he had previously published in *Contemporary Music*, where the author explained the character of the ballet referring to the concept of 'Italianness': a sort of 'permanent, inner quality' which Casella was embodying in music. In Casella's view, music had to be modern, non-provincial, but not international. This is far from the statements on art as alien to any ideology made in his previously quoted article on Debussy, where he defined art as something that 'is not ethics, nor socialism, nor patriotic or religious propaganda. Art is the absolutely disinterested expression of the self, of individual imagination, of sensitivity and of liberty to explore a personal ideal world'.⁴⁰

Moreover, in his commentary Belyayev places an emphasis on the accessibility of Casella's music, based on dance tunes and popular songs: in the case of *La giara*, the folklore was Sicilian, but we have seen that Casella had previously also challenged himself with Russian tunes. Along with the previous point, this aspect in Belyayev's presentation of *La giara* appears controversial in reference to Casella's reception in Italy and Soviet Union. Belyayev describes Casella's style as 'archaistically-linear [архаистически-линейный]' and 'exotically-expressive [экзотически-выразительный]'. In his own words, the Italian composer was looking for something different from 'modern music', which could immortalise Italianity and could boast 'a certain "solidity" of beauty'.⁴¹ In fact, while folklore was present in Casella's music even before the so-called 'third period' (e.g. in the orchestral rhapsody *Italia*, 1909). His elaboration of folklore in *La giara* attempted a stylisation (both he and Castelnuovo-Tedesco use the word 'cristallizzazione [crystallisation]' that betrayed Stravinsky's suggestions for primitivism, and corresponded, in Casella's frame of mind, to an anti-romantic, anti-impressionist, lively, sharp and 'sunny' image of Italianity deriving from a quest for national character. However, this neo-classical pose contrasts with Asaf'yev's portrait of the composer, in which he appears to be in a constant quest for new means for creativity: 'He is interested in music and creativity in their continuously changing flow, in their transformations and in the natural changes of the strait and low tide: no style, no slogan, no idea is unshakable, no matter how valuable they are at the moment, in this environment'.⁴² The apparent contradiction in the aesthetic-philosophic reasoning is possibly explained by the proteiform nature of Casella's output, and by the different social and aesthetic contexts Casella, Belyayev and Asaf'yev were referring to when discussing modernity in music. These contradictions are therefore revealing of the issues they were personally facing in their specific contexts. In the case of Casella, his international profile was becoming progressively intertwined with Fascist themes, while Soviet writers were reacting to the changing reality in their country. The FAC offers no documents attesting any further contact between them, and the activity of ASM actually went on until 1929, when the journal ceased publication.⁴³

CASELLA IN THE USSR IN THE 1930S

In 1926 the musician planned another tournée for the next year.⁴⁴ This second tour never came about, with all probability primarily due to a change in the political relationships between the two countries, which in the late 1920s were in a cooling down phase, caused by the question of the Romanian annexation of Bessarabia. However, Casella's tournée was not his last one in the Soviet Union.

The composer toured the Soviet Union again in 1935, when the ‘liberal’ phase of artistic experimentation had ended, and the notorious shift in the cultural line of the Communist Party had already set the unique canon of Socialist Realism in music as well as in other fields.⁴⁵ Other circumstances had changed by that time: liberalism had died not only in cultural matters, but also in the Soviet economy, where the NEP had been replaced by the first quinquennial plan in 1929. This had inevitable consequences on Universal Edition’s interests in that market. Lastly, Hertzka died in 1932, and in 1933 Dzimitrovsky passed from the Russian section to the Orchestral Works section of Universal Edition,⁴⁶ so that the peak of the relationships between UE and the Soviet music community passed with them.

The new circumstances forced artists to adapt their interests. This applied, for instance, also to Viktor Belyayev. While in his early activity he supported New Music (writing essays on composers such as Prokof’ev, Myaskovsky, Vasilenko and Aleksandrov), in his late years he increasingly concentrated on the study of Russian folklore and the music of the Soviet nationalities, which in Stalin’s era was decidedly more welcome than symphonic speculation.⁴⁷

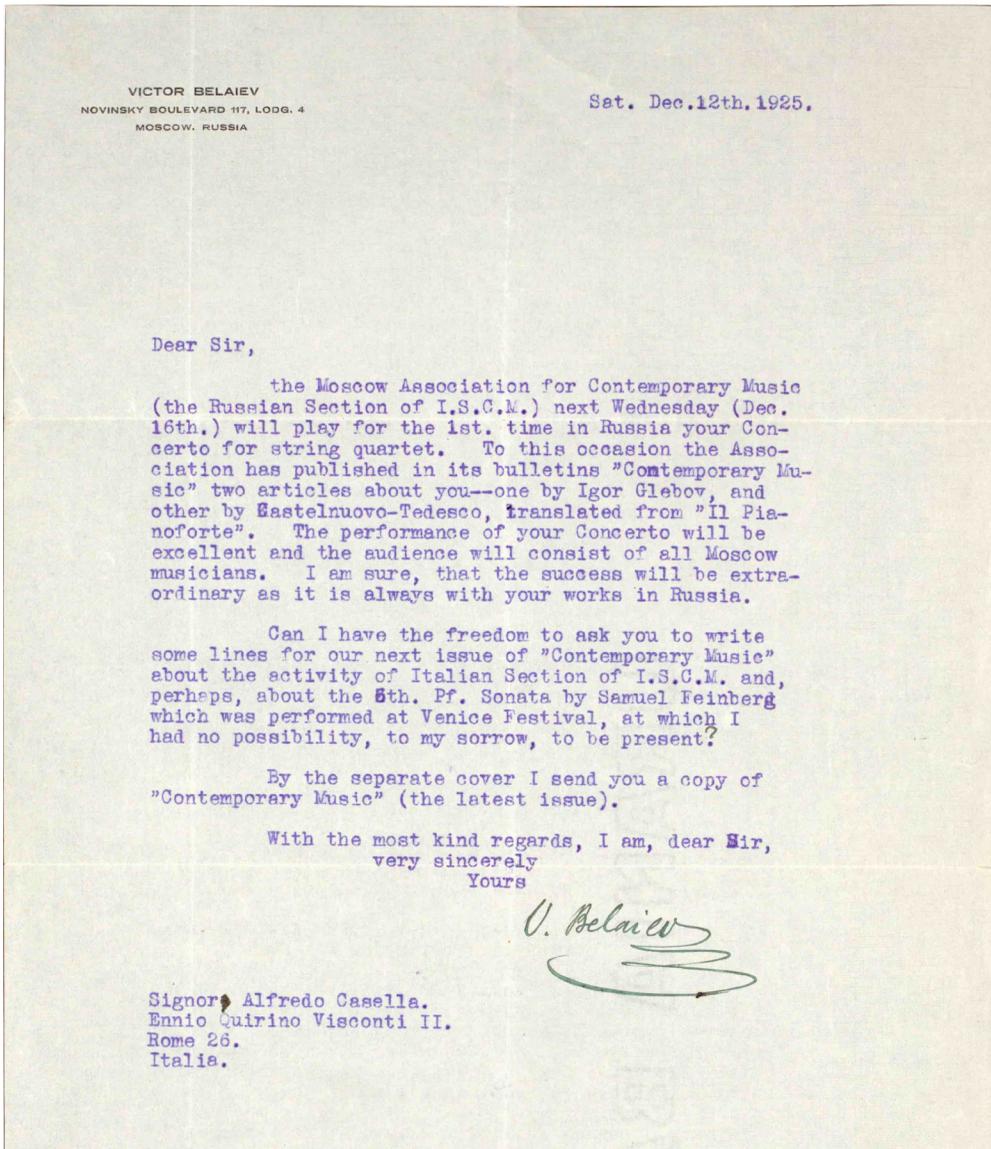
The programme of the concert Casella held on 6 February 1935 at the Moscow House of the Unions included a Concerto by Vivaldi, a symphony by Malipiero, *Scarlattiana*, op. 44 and the second suite from *La donna serpente*, op. 50 ter. Kirillina puts this selection in connection with the changed political situation, which forced composers who did not want to create opposition to the regime to reduce their interest in the avant-garde, and to rather seek inspiration in the art of the past.⁴⁸ One must agree with Kirillina’s observation that in the Soviet Union of the 1930s even the most amenable figures began to be considered negatively (*casus* Shostakovich *docet*). In the case of Casella, this turning point sounds paradoxical, if we consider that in 1926 some critics considered his music excessively compliant, rather than excessively modern(ist).⁴⁹ However, in the previous decade the Italian composer had already overcome his ‘second manner’ and theorised a *rappel à l’ordre* paralleling Stravinsky’s so-called neo-classicism, which also explains the interest in issues of the musical past shared with Asaf’ev during the tournée of 1926.

The dialogue between two music communities – perceived as precious by both parts, and favoured by the cultural liberalism established in the Soviet Union by Lunacharsky and by the economic and strategic interests of the Italian and Soviet governments in the 1920s – gradually came to be lost, as the political situation in Europe plummeted toward the tragic events of the war. As well as the debate that had been raised among theoreticians within the community of Soviet musicians of the 1920s, communication at an international level was to be less intense in the subsequent years, interrupting a long-standing tradition of Russian-Italian musical connections.

APPENDIX

The following documents are preserved in the Fondo Alfredo Casella, Fondazione Giorgio Cini (Venice).

LETTER 1. Belyayev to Casella, 12 December 1925.



LETTER 2. Belyayev to Casella, 8 February 1926.

VICTOR BELAIEV
NOVINSKY BOULEVARD 117, LODG. 4
MOSCOW, RUSSIA

Febr. 8th. 1926.

Dear Mr. Casella,

thank you so much for your kind letter and some lines about the activity of your "Corporazione delle Nuove Musiche". I added to ~~your~~ ^{my} report some lines from your letter and composed a little report for our bulletins: "Contemporary Music".

I can inform you; that your "Concerto" for the string quartet was played with the greatest success at the concert of our Association for Contemporary Music on Dec. 16th. for the first time. ^{in Russia} The audience was composed of the best Moscow musicians and composers and the house was ~~overcrowded~~ overkrowded. The Moscow Stradivarius Quartet (Messrs. Boris Ssimisky, Boris Vitkin, Grigory Hamburg, and Victor Kubatzky) made their best for the brilliancy of performance. Some days after they played it in Tula. On Febr. 3rd. they played it with the same remarkable success at the concert of their own (I enclose the program) in Moscow. On the Febr. 20th. they will play it in Rostov o/Don, and on ~~the~~ 24th.--in Voronej (perhaps it is better to write Voronesh).

and the special article devoted to you and Mr. Hindemith.

To the case of performance of your "Concerto" we published in our "Contemporary Music" the translation of ~~an~~ an excerpt from Mr. Castelnuovo-Tedesko's article about your "third style". Your music, so bright, bold, and elegant has and will have always in Russia the most heartily reception.

The Quartet greets you and asks me to inform you, that they had made some changes in the instrumentation of the quartet, which they will submit to your judgement and approval. I found these little changes very clever and think, that you will be not agains them.

As to the possibilities for you to visit U.S. S.R., I may, perhaps, inform you, that the way for you to us is open and your arrival to Moscow must be only weelkomed. To discuss this matter closely--you must write to the concert management "ROSPHIL" (Kuznetzky per. 14. Moscow. U.S.S.R.). Your name and your wide fame are too great not to be known to the "ROSPHIL". I shall speak to these gentlemen, but I think, that it would be better for you to compose the mixed programs for Russia, and not the entire programs of only Italian works. You must not forget Stravinsky, especially the works, which were not performed yet in Russia (The Symphony for Winds, etc.)

I am not quite sure, that I shall succeed to

THE WAYS TO RUSSIA OF ALFREDO CASELLA

VICTOR BELAIEV
NOVINSKY BOULEVARD 117, LODG. 4
MOSCOW, RUSSIA

Zürich, but the matter is undecided as yet. Mr. Feinberg joins me with his kindest regards to you. Excuse me, dear Mr. Casella, my bad English, and be sure, that you will have the most cordial reception in Russia. Perhaps you were here in the far old times?

Very Sincerely
Yours

V. Belaiev

Alfredo Casella.
123 West 44th. Street.
NEW YORK City.
U.S.A.

LETTER 3. Belyayev to Casella, 30 September 1926.

ВИКТОР МИХАЙЛОВИЧ БЕЛЯЕВ
НОВИНСКИЙ БУЛЬВАР 117, КВ. 4
МОСКВА 69

September 30th 1926.

Victor Belaiev.
Novinsky Boulevard 117, lodg. 4.
MOSCOW 69. U.S.S.R. (Russia).

Dear Mr Casella,

I am awfully glad to know, that you are coming this season to my country and I hope to be present at your appearance in Leningrad. Would you be so kind as to write for the Bulletins of our Section of I.S.C.M. an article about your "Partita" and the general ideas guiding your creative activity? You know, of course, how fond I am of your music and how it is important for Russian audience to be informed about new works it is to listen to. Excuse me, please, my short letter and believe me to be

very sincerely
Yours



Mr. Alfredo Casella.
Ennio Quirino Visconti II.
Roma 26. Italia.

THE WAYS TO RUSSIA OF ALFREDO CASELLA

LETTER 4. Belyayev to Casella, 25 October 1926.

VICTOR BELAIEV
NOVINSKY BOULEVARD 117, LODG. 4
MOSCOW 69. U.S.S.R. (RUSSIA)

October 25th 1926.
LENINGRAD.

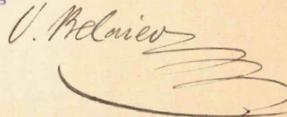
Dear Mr Casella,

thank you so much for your kind letter of October 8th as well as for your promise to send the special article for our bulletins. For our first issue I had translated your splendid article from "The Christian Science Monitor" on the Modernism and Music. I hope, that this article will have a great success among our readers.

As to the programs of your concerts in U.S.S.R., I think, that it will be best, if you ~~yourself~~ compose them. New way of composing programs is always interesting for the audiences. I must tell you, that your music has everywhere in Russia a great favour. Not so long ago your Concerto for String Quartet had a tremendous success in Odessa and Siciliana was repeated and was played at every concert of the quartet (the Stradivarius Quartet from Moscow) as extra piece on the ~~requests~~ requests of the audience. So, I consider, it would be very interesting for the Russian audiences to listen to your works.

Expect to greet you in Leningrad very soon and to be present at your concerts in Moscow.

Very sincerely
Yours



Signor Alfredo Casella.

P.S. My address in Leningrad (till 25th of November: Glinka Street 15, lodg. 7.

LETTER 5. Asaf'yev to Casella, 4 December 1926.

tience j'attends votre aimable réponse. Maintenant je
 sais que vous êtes très occupé. Mais quand vous aurez
 dans votre bag, j'espère que vous vous rappela
 si j'ai et de mes brèves
 Excusez-moi, cher Borissem, mes demandes et ayez
 l'assurance de ma considération profonde et sincère.
 Votre dévoué Boris Asaf'yeff (d'après Gléboff)

Son adresse: 1589, Letzoye Solo (ancien de
 Leningrad ou San Petersbourg), Boulevard d'Orléans
 maison de madame Novikoff. Professeur de Con-
 servatoire Paris Gléboff.

Letzoye Solo
 4/xi 1926.

Cher Monsieur!
 Je parle français avec la peine. Permettez-moi donc
 d'écrire et de demander quelques renseignements. J'aime
 Verdi, j'aime son Falstaff. Avec la fin j'ai l'impression
 que vous l'aimez aussi. Je travaille maintenant des
 la biographie pour les russes et sur l'analyse de ses
 meilleurs opéras. Ça puis-je recevoir nouvelles notices
 et renseignements sur Verdi, surtout ^{sur} les lettres, la
 son biographie italienne (Morabito) - elle ne
 me satisfait pas - et la série de ^{études} biographiques alle-
 mandes (y compris le livre de m. Meissmann et
 le roman de l'opéra v. Wiesel). A qui dois-je
 m'adresser pour avoir plus de nouvelles notices sur
 Verdi? Ce qui m'intéresse encore - c'est le fal-
 staff italien. J'en ai trois fois en Italie avant
 la guerre, mais alors j'ai trouvé seulement très
 intéressants recueils de chants du falstaff italien.
 Peut-être je n'ai pas de chance et je dois
 que maintenant ^{italien} soit plus riche sur ce
 sujet. Mais à qui dois-je m'adresser pour
 recevoir ces recueils ou les notices? D'ailleurs

je m'intéresse pour toutes les recherches musicologiques
 en l'Italie, mais je vois seulement "Revue musi-
 cale" n'est-il pas un journal plus informel et
 plus vivant? J'ai des questions encore à vous,
 mais ce sont les rapports avec la musique russe: en Ita-
 lie (Philharmonie ou Lyceum) nos meilleurs compo-
 siteurs du XIX^e siècle ont reçu leur éducation
 musicale. Ce sont Boettcher, Borovoi, Fran-
 zini, Stasinski et encore d'autres inconnus. Je
 pense que les écoles de Lyceum maintiennent
 quelques précieux notices sur ces compositions
 russes. Citez-moi, cher monsieur, dans mes re-
 cherches. Je vous prie de remettre ma lettre à
 quelqu'un d'habitué musical de Bologna. Encore
 une demande: je sais que parmi les éditions
 anciennes de Ricciardi il y a quelques copies
 du jeune Gléboff. Comment peut-on les recevoir?
 en sont-ils épuisés? Puis-je demander de faire
 faire des copies et par qui? Je dois vous
 informer aussi que dans la grande bibliothèque
 musicale de nos théâtres académiques j'ai trouvé
 beaucoup de partitions de compositions italiennes
 (Cecchi, Sarti, Paisiello, Galuppi) qui ont travaillé
 en Italie pendant le XVIII^e siècle. Je ne suis pas
 sûr au juste quelles partitions sont les manuscrits
 authentiques et lesquelles sont les copies. Pour les
 comparer je dois d'abord des photographies de faci-
 milar. Mais comment les recevoir? Je pense que
 cette demande est la plus compliquée.
 Mais avec de la musique! Cher Borissem, j'aime
 la littérature italienne, classique et moderne. Mais
 j'ai connu la belle charmante et Brandello que
 vous avez bien connu comme sujet de votre "Gara". Je
 m'intéresse de philologie italienne et je voudrais
 bien savoir votre point de vue sur le "Gara". Pour
 moi son esthétique est très pessimiste. Je lis et
 comprends l'italien. Un de mes travaux est inspiré
 par étude de Dante. Je voudrais bien prolonger
 votre série connaissance. J'espère ^{entendre} cher
 monsieur, de m'aider de connaître l'Italie mo-
 derne, ses talents et ses œuvres. Mais amis ré-
 cemment sont des hommes de l'époque russe. Je suis
 sûr très reconnaissant pour tout renseignement
 que vous me donnerez. Avec beaucoup de l'impre-

Notes

- 1 See Larisa Kirillina, 'Ferruccio Busoni, Ottorino Respighi e Alfredo Casella in Russia', in: *Italia – Russia: Quattro secoli di musica*, Mosca: Ambasciata d'Italia, Mosca e Conservatorio "P. I. Čajkovskij" di Mosca, 2017, pp. 356–379. The original version of this article is published in the Russian version of the book: *Italiya-Rossija: četire veka muziki*, Moskva: Posol'stvo Italii v Moskve, Moskovskaya Gos. Konservatoriya im. P. I. Čaykovskogo, 2017, and Marina Lebed', *Al'fredo Kazella i novaya muzika Italii*, PhD Dissertation, Moskva: Moskovskaya Gos. Konservatoriya im. P. I. Čaykovskogo, 2012, and 'Russky dnevnik Al'fredo Kazelli: puteshestviye iz Peterburga v Moskvu i obratno', *Nauchny vestnik Moskovskoy Konservatorii*, 2, 2017, pp. 202–217.
- 2 In this sense, this article can be considered an ideal continuation of my research, 'La tempesta prima della quiete: il dibattito musicale nei periodici sovietici degli anni Venti', in: *L'Ottobre delle arti. Atti del Convegno "L'Ottobre delle arti"*, Università di Torino, Dipartimento di Studi Umanistici (6–7 Novembre 2017), a cura di Giaime Alonge, Andrea Malvano e Armando Petrini, Torino: Accademia University Press, 2019, pp. 118–135.
- 3 Alfredo Casella, 'Chez Léon Tolstoj. La Société des Instruments Anciens', *Comœdia*, 30 August 1910, p. 1; Alfredo Casella, 'Une visite à Léon Tolstoj', in: *21+26*, a cura di Alessandra Carlotta Pellegrini, Firenze: Leo S. Olschki, 2001, pp. 55–59 (1931¹); Alfredo Casella, 'Une visite à Rimski-Korsakov', *Musica*, 1912, pages not known. Casella's autobiography can be read in the following modern edition: Alfredo Casella, *I segreti della giara*, Milano: Il Saggiatore, 2016, pp. 63–66.
- 4 Robert-Aloys Mooser, *Souvenirs, Genève–Saint Pétersbourg*, Genève: Georg Editions, 1994. Differently, Rimsky included no references to their meeting in his memoirs. See Nikolay A. Rimsky-Korsakov, *Letopis' moyey muzikal'noy zhizni*, Moskva: Soglasije, 2004.
- 5 Mily Balakirev, 'Lettres inédites à M. D. Calvocoressi', *Revue musicale Sim*, 15 July 1911, pp. 1–15.
- 6 See Mily Balakirev, *Islamey. Instrumenté pour grand orchestre par Alfred Casella*, Moskva–Leyptsig: P. Jurgenson, [1908]. The contract signed by Casella with the Russian publisher can be read in Kirillina, 'Ferruccio Busoni, Ottorino Respighi e Alfredo Casella in Russia', p. 374. See also Mily Balakirev, *Islamey orchestriert von Alfredo Casella*, München: Musikproduktion Höflich (Repertoire Explorer Series, 4047), 2018.
- 7 Mila De Santis – Anna Rita Colajanni, '«Deux chansons anciennes» e tre «Chansons» inedite di Casella per un concorso russo', in: *Alfredo Casella negli anni di apprendistato a Parigi. Atti del convegno internazionale di studi, Venezia, 13–15 maggio 1992*, a cura di Giovanni Morelli, Firenze: Leo S. Olschki, 1992, pp. 25–54.
- 8 Belyayev was a musicologist, an expert in music folklore and a music critic. He studied composition at Leningrad Conservatoire with Glazunov, Lyadov and Jāzeps Vītols. In 1916 he started teaching music theory at the same institution, and after the Revolution he participated in numerous music organisations. In 1922 Belyayev moved to Moscow, a fact, which allowed him to become an influencer in Soviet musical life. He worked at Moscow Conservatoire in the years 1938–1940 and 1943–1959. From 1959 onwards he was a researcher at the Institute of History of Fine Arts in Moscow.
- 9 The role of Dzimitrovsky in the promotion of Soviet music in Western Europe and his contact with Belyayev have been investigated in: Olesya Bobrik, *Venskoye izdatel'stvo «Universal Edition» i muzikanti iz sovetsoy Rossii, Istoriya sotrudnichestva v 1920–30-ye godi*, Sankt-Peterburg: Izdatel'stvo imeni N. I. Novikova (Izdatel'sky dom «Galina skripsit»), 2011.

- 10 See Alfredo Casella, 'Lettera da Praga', *Il Pianoforte*, June 1925, pp. 194–195.
- 11 Asaf'yev was perhaps the most important musicologist, critic and writer in the Soviet Union during the 1920s–1930s. His books and articles such as *Musical form as Process*, *Glinka*, *Symphonic Etudes*, *A Book about Stravinsky* were foundational for an entire epoch in Soviet musicology. He was also a prolific and inventive composer. He is mostly known for two ballets, *The Flame of Paris* (1932) about the French Revolution, and *The Fountain of Bakhchisaray* (1934) based on Aleksandr Pushkin's poem. Both ballets were performed with tremendous success at the Bol'shoy Theatre in Moscow and the Kirov Theatre in Leningrad, and charted a new course in the history of Soviet ballet.
- 12 Igor' Glebov [Boris Asaf'yev], 'Khindemit i Kazella', *Sovremennaya muzika*, 11, 1925, pp. 11–13; M. Ivanov-Boretsky, 'Al'fredo Kazella i proizvedeniya ego "tret'yego stilya"', *Sovremennaya muzika*, 11, 1925, pp. 14–18; the article was the translation of Mario Castelnuovo-Tedesco, 'Alfredo Casella e il suo "terzo stile"', *Il Pianoforte*, 8–9, 1925, pp. 241–247.
- 13 See, for instance, *Sovremennaya muzika*, I, 1924, p. 29. A short note on music in Italy was published by Gatti in the second number: Guido Gatti, 'Muzika v Italii', *Sovremennaya muzika*, 2, 1924, p. 16.
- 14 Al'fredo Kazella, 'Novaya muzika v Italii', *Sovremennaya muzika*, 13–14, 1926, pp. 102–103.
- 15 Alfredo Casella, *Strawinski*, Roma: Formiggini, 1926. The revised monograph came out posthumously: Alfredo Casella, *Strawinski*, Brescia: La Scuola, 1947. The essay has recently been re-published in a modern edition: Alfredo Casella, *Strawinski*, a cura di Benedetta Saggiotti e Giangiorgio Satragni, con una prefazione di Quirino Principe, Roma: Castelvecchi, 2016. On this topic see also Federica Di Gasbarro, 'Igor Stravinsky by Way of Alfredo Casella and Gian Francesco Malipiero', *Archival Notes. Sources and Research from the Institute of Music*, III, 2018, pp. 23–45.
- 16 Samuil Feynberg performed his own music at the chamber music session in Venice. See B. [author unknown], 'Internatsional'noye obshchestvo sovremennoy muziki', *Sovremennaya muzika*, 11, 1925, p. 27. See also the dictionary entries by Anna Giust, 'Feynberg, Samuil Yevgen'yevich' and 'Teatr La Feniche', *Russkoye prisutstviye v Italii v pervoy polovine XX veka: èntsiklopediya*, red.-sost. Antonella D'Amelia, Daniela Rizzi, Moskva: Politicheskaya èntsiklopediya, 2019, p. 667 and pp. 646–649.
- 17 It was in the following decade that the political relationships between the two countries would go from bad to worse, although the definite fracture was mainly caused by the influence exerted by the incapability of the Italian Kingdom to react to Hitler's decisions. On the issue of these relationships see Manfredi Martelli, *Mussolini e la Russia. Le relazioni italo-sovietiche dal 1922 al 1941*, con una prefazione di Sergio Romano, Milano: Mursia, 2007.
- 18 'Êtes-vous en rapports avec la Russie, par la mission soviétique de Vienne? et ne pourriez-vous pas voir s'il serait possible pour moi d'aller en novembre–décembre prochains [1926] diriger en Russie des œuvres italiennes modernes et anciennes (ou toutes autres musiques)? *Je crois que l'Italie actuelle aurait beaucoup d'intérêt même politique dans cette chose* [my emphasis]. Donnez-moi des nouvelles la-dessus. Merci'. Letter from Casella to Universal Edition, 31 January 1926 (FAC).
- 19 For instance, Casella was a friend of Angelo Signorelli and his wife Olga Resnevic, and frequently attended their salon, where music soirées were organised. See *Olga Signorelli e la cultura del suo tempo*, a cura di Elda Garetto e Daniela Rizzi, Salerno: Archivio russo-italiano, VI, 2010.
- 20 Letter from Belyayev to Casella, 8 February 1926 (FAC).
- 21 'J'ai vu hier dans le Corriere della Sera que l'on avait joué la Siciliana de mon concerto pour quatuor récemment à Moscou, dans une grande réception de l'Ambassade d'Allemagne, et

- que Cicerin [Georgy Vasil'yevich Chicherin (1872–1936), the People's Commissar for Foreign Affairs up to 1930 – A. G.] l'avait beaucoup aimée!!!' Letter from Casella to Universal Edition, 29 July 1926 (FAC). In his letter, Casella deliberately ignores the satirical tone used by the article's author, which referred to the treaty recently signed by Germany and the USSR. The reference to the performance of Casella's music reads as follows: 'To represent the new Italy the quartet of players around the piano performs a Siciliana by Casella. A great opportunity to approach Chicherin who is a most refined lover and connoisseur of music'. See Raffaele Calzini, 'Il dolce idillio russo-tedesco', *Corriere della sera*, 25 July 1926, p. 2.
- 22 'J'ai le projet, si mon voyage de Russie se fait, d'organiser quelque chose d'important à Rome pour la nouvelle musique russe: d'accord avec l'Ambassade soviétique en Italie; avec laquelle je suis déjà en rapports à ce sujet'. Letter from Casella to Universal Edition, 11 March 1926 (FAC).
- 23 A concert in Leningrad was initially scheduled. See letter from Casella to Universal Edition, 13 September 1926 (FAC). The concerts in Moscow were to be confirmed in October. See, for instance, letter from Casella to Universal Edition, 1 October 1926, and letter from Casella to Universal Edition, 1 October 1926, but also letter from Casella to Universal Edition, 1 October 1926 (FAC).
- 24 Anonymous editorial, *Sovremennaya muzika*, 17–18, 1926, p. 181.
- 25 Cfr. Alfredo Kazella, 'Modernizm v muzike', *Sovremennaya muzika*, 17–18, 1926, pp. 195–199, and Alfredo Casella, 'Modernism in Music', *The Christian Science Monitor*, 29 April 1926, p. 8, quoted from *La musica al tempo dell'aereo e della radio. Cronache musicali 1925–46*, a cura di Francesco Lombardi, Torino: EDT, 2014, pp. 86–89.
- 26 Casella, 'Modernism in Music', p. 8.
- 27 Casella, 'Claude Debussy', in: 21+26, p. 63.
- 28 Alfredo Kazella, *Évolutsiya muziki cherez istoriyu sovershennoy kadentsii*, Perevod s frants. V. Fermana i V. Tarnopol'skogo, Moskva: Triton, 1926.
- 29 Alfredo Kazella, *Politonal'nost' i atonal'nost'*, with a preface by Igor' Glebov [Boris Asaf'yev], Leningrad: Triton, 1926.
- 30 Letter from Casella to Ricordi, 7 November [1926] (FAC). See also Casella's letters to Ricordi on 18 November 1926 and 7 December 1926 (FAC).
- 31 Letter from Casella to Universal Edition, 7 November 1926 (FAC).
- 32 Evidence of this, for instance, is given by Casella's request to Ricordi to send the score of Respighi's *Fontane di Roma* to Universal Edition in Vienna and to Derzhanovsky at Mezhdunarodnaya Kniga in Moscow. Letter from Casella to Ricordi, 17 November 1926 (FAC).
- 33 The concerts took place at the Moscow Conservatoire and at the House of the Unions, respectively.
- 34 Kirillina, 'Ferruccio Busoni, Ottorino Respighi e Alfredo Casella in Russia'.
- 35 See, for instance, letter from Casella to Ricordi, 7 December 1926 (FAC).
- 36 See, for example, letter from Casella to Universal Edition, 7 December 1926, and letter from Anatoly Lunacharsky to Gaetano Manzoni, 5 December [1926] (FAC).
- 37 Igor' Glebov [Boris Asaf'yev], *Alfredo Kazella, Ocherk*, Leningrad: Triton, 1927.
- 38 Letters from Belyayev to Casella, Moscow, 15 December 1926, and J. Korinetz and C. Rabinovich to Casella, Moscow, 6 December 1926 (FAC).
- 39 Viktor Belyayev, 'La giara', *Sovremennaya muzika*, 25, 1927, pp. 60–61.
- 40 Casella, 'Claude Debussy', p. 65. Regarding the official position of *Sovremennaya muzika*, cfr. Giust, 'La tempesta prima della quiete'.

- 41 Casella, 'Modernism in Music', p. 87.
- 42 Glebov [Asaf'yev], *Alfredo Kazella, Ocherk*, p. 10.
- 43 Once back in the West Casella left an account of his experience in a series of short chronicles of his tour on the pages of the Roman periodical *La tribuna* (5 to 8 January 1927), with illustrations by Camerini. Partial excerpts of the diary are preserved in the FAC (A. Casella, Sc. 215–216, 'Il mio diario russo', II-III). These texts, which went under the title of *My Russian Journal*, were subsequently reunited for publication in the volume *21+26*. Alfredo Casella, 'Il mio diario russo', in: *21+26*, pp. 83–95. In Russian scholarship, these recollections have been discussed by Marina Lebed' in her dissertation *Alfredo Kazella i novaya muzika Italii*, and in the article 'Russky dnevnik Al'fredo Kazelli: puteshestviye iz Peterburga v Moskvu i obratno', cited in footnote n. 1 above.
- 44 Letter from Casella to Universal Edition, 7 December 1926 (FAC).
- 45 Paralleling this situation, as a reaction to the sanctions applied to Italy by the League of Nations after the Italo-Ethiopian War, 1935 saw the Italian government banish from cultural initiatives authors coming from the countries that did not support Italy, including the Soviet Union. See, for instance, Fiamma Nicolodi, 'Scelte del MinCulPop: fra tradizione e modernismo', in: *Musica e musicisti nel ventennio fascista*, Padova: libreriauniversitaria, 2018 (1984¹), pp. 17–31.
- 46 See Bobrik, *Venskoye izdatel'stvo «Universal Edition» i muzikanti iz sovetsoy Rossii*, p. 69.
- 47 He edited some eighteenth-century collections of folksongs (by Trutovsky, Rupin, Kashin and L'vov-Prastch), and published research on the music of the nationalities of the USSR: Uzbekistan (1933), White Russia (1941), Danube Basin (1959), Afghanistan (1960), Persia (1964).
- 48 Kirillina, 'Ferruccio Busoni, Ottorino Respighi e Alfredo Casella in Russia'.
- 49 Anton Uglov [Dmitry Aleksandrovich Kashintsev], 'Al'fredo Kazella i muzika sovremennoy Italii', *Izvestiya*, 9 December 1926.

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