

The Composer's Mailbox: Documents from the Musical Archives of the Fondazione Giorgio Cini

Francisco Rocca

Fondazione Giorgio Cini, Venezia

Angela Carone

Fondazione Giorgio Cini, Venezia



The exhibit *The Composer's Mailbox. Documents from the Musical Archives of the Fondazione Giorgio Cini*, curated by Francisco Rocca and Angela Carone, was held at the Fondazione Giorgio Cini from 27 June to 30 September 2014. Inaugurated on the occasion of the conference *Towards a Network of European Archives of Twentieth-Century Music. Musicians' Correspondence and Interaction between Archives*, it brought together a selection of epistolary documents flanked by working materials, musical manuscripts, press clippings and photographs. Six thematic sections provide evidence of the wide range of information that can be gleaned from correspondence

materials. From Gian Francesco Malipiero's reflections on his own correspondence to the organisation of the 1964 Maggio Musicale Fiorentino, directed by Roman Vlad, or again the process that led to the creation of Alfredo Casella's ballet *La giara*, the documents displayed various functions of the letter as a means of communication, as well as the links that emerge between the various correspondences conserved in the archives of the Istituto per la Musica.

The following paragraphs reproduce a selection of the documents displayed (indicated henceforth as **FIGURES**) together with the texts from the six sections of the exhibit.

ARCHIVAL NOTES

Sources and Research from the Institute of Music, No 1 (2016)

© Fondazione Giorgio Cini, Venezia

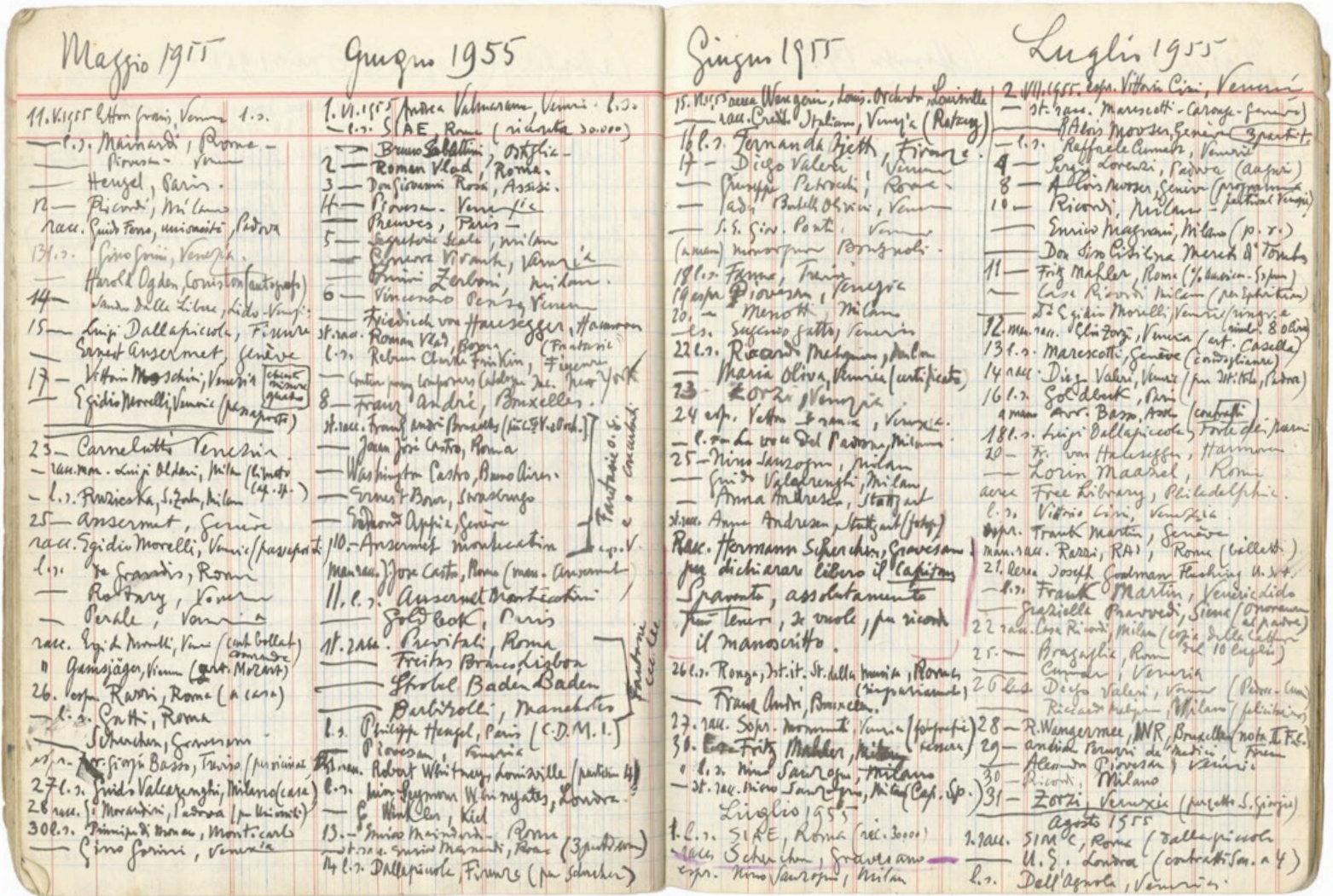
ISBN 9788896445136 | ISSN 2499-832X

1 RUMMAGING THROUGH OLD PAPERS

In the years 1945–1968 Gian Francesco Malipiero kept a daily record of his voluminous correspondence in four notebooks [CAT. 1–2] [FIGURE 1]. These documents testify to the scope of his contacts and the care with which the composer kept up his epistolary exchanges. The letters and telegrams run into thousands, all scrupulously catalogued, and he would go back over them years later in order to ‘unearth episodes of interest to their discoverer [...]’ [CAT. 3]. These explorations in his own archive were the origin of ‘Ai direttori d’orchestra’, ‘posthumous answers’

which Malipiero wrote to letters he had received in the past. These ironic or slightly petulant missives immediately attracted the ‘mordant curiosity, always on the lookout for scandal’ of Massimo Mila, to whom Malipiero entrusted the typescript. In a letter dated 14 July 1965, the critic wrote: ‘[...] the kind of scandal-based curiosity which impelled me to read them as soon as I opened the package should perhaps put us on our guard. It is not standard practice to make private letters public’ [CAT. 4]. The letters displayed in this section are from six famous

FIGURE 1 [CAT. 1]
Malipiero’s register of correspondence



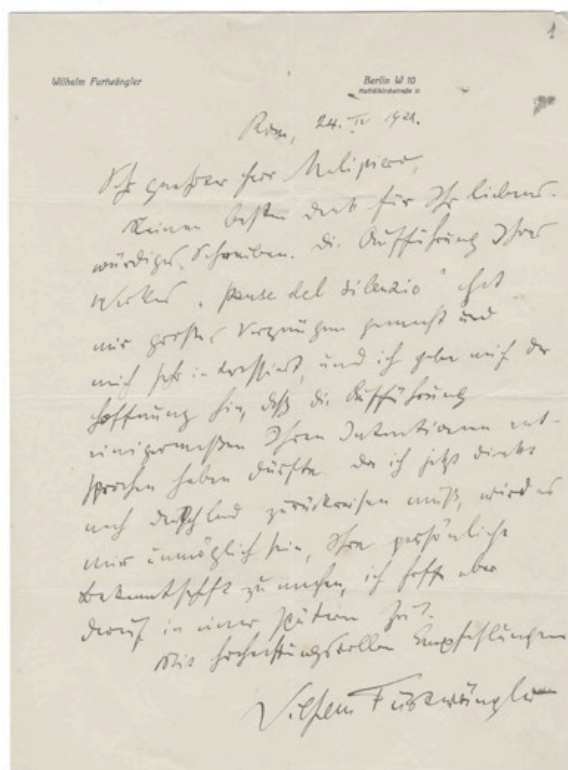


FIGURE 2 [CAT. 5]
Letter from Wilhelm Furtwängler to Gian Francesco Malipiero (Berlin, 24 April 1922)

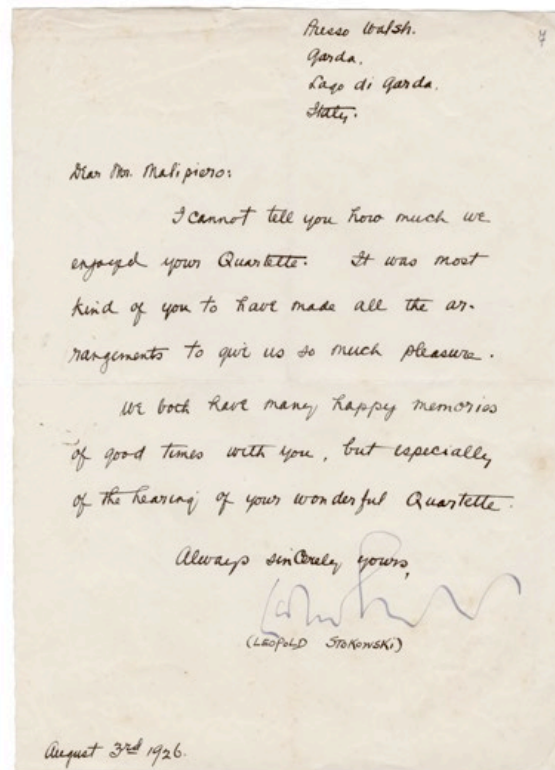
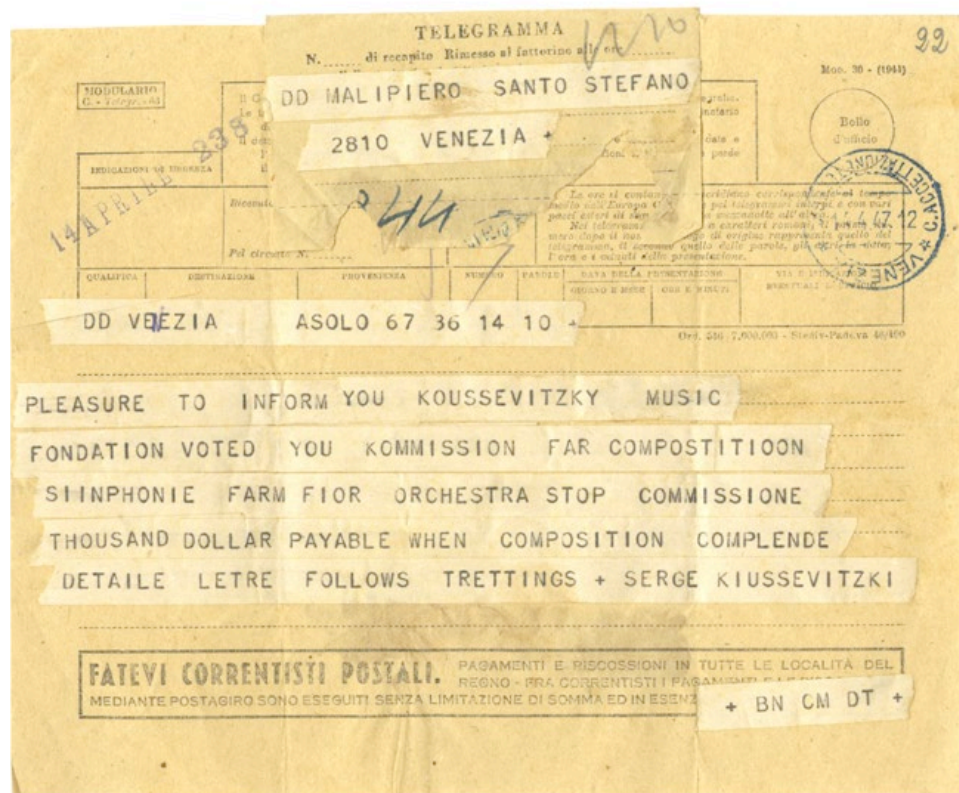


FIGURE 3 [CAT. 6]
Letter from Leopold Stokowski to Gian Francesco Malipiero (Garda, 3 August 1926)

FIGURE 4 [CAT. 9]
Telegram from Serge Koussevitzky to Gian Francesco Malipiero (Washington, 14 April 1947)



conductors with whom Malipiero maintained epistolary exchanges of differing kinds. We can find expressions of appreciation for his music from Wilhelm Furtwängler [CAT. 5] [FIGURE 2] and Leopold Stokowski [CAT. 6] [FIGURE 3], as well as requests for insights from two conscientious interpreters: Sergiu Celibidache [CAT. 7] and Ernest A. Ansermet [CAT. 8]. A telegram from Serge Koussevitzky – transcribed in an almost unintelligible English by the Italian post office – provided the first seed for Malipiero’s Fourth Symphony [CAT. 9] [FIGURE 4].

The correspondence he maintained with Hermann Scherchen deserves special consideration. In all Malipiero received some three hundred letters from the German conductor in the years 1925–1966, many of outstanding documentary value, like the one dated 17 March 1933 containing the programme for the conducting course, still going under the name of Musikfest, that Scherchen was to hold that summer in Strasburg [CAT. 10] [FIGURES 5-6].

FIGURES 5-6 [CAT. 10] Letter from Hermann Scherchen to Gian Francesco Malipiero (Venice, 17 March 1933)

9

17. III. 33.

Grand Hotel di Malie
Brau-Gymnasia
Venezia

Lieber Freund

ich wollte Ihnen schnell danken für den Brief
bei dem ich in Toledo u. vor allem dafür, dass
ich fast alle Ihre Bühnendramatische Werke
so gut bald bei sich bekommen können
konnte. Es ist jetzt eine Aufgabe für mich,
die ich überall werden zu lösen verstanden
bei der Kraft des musikalisch-ästhetischen
Visionen ist ganz großartig u.
ich werde glücklich sein, wenn ich
Werte wie die 3 vorerwähnten

Herrn Scherchen
für den Brief vom 17. III. 33.

14
15

Mitte Adresse: Wien, Straupensackgasse 14
bei Fr. Scherchen (18. 3. 33.)

Ich habe keine Wörter
bei Ihnen vergessen; kann
man sie mir schicken?

Ich liebe Sie, verabschiede
u. bin sehr froh, dass Sie auf
Neu dem Künstler Malipiero
so viele entgegen
Kennen Sie nicht die Karte
für Rodolphe, damit ich sie
mitnehmen kann falls ich
bei Ihnen vorbeikomme.

Viele herzliche Grüße von Frau
u. Hermann Scherchen

10

11

Kritik (Lectures, Doli, April 1933,
in Wien als Vortrag).

Ich brachte für diese Zeit eine Sammlung in Höhe
von 1000 frs (Alteisen). t.h.: nicht ein
Brot à fonds perdu, sondern ein solches
bei mir - als Sicherung - für den schlimmsten
Fall der Verfügung stellen soll.

Anforderungen sind lauter unbekanntes neue
Mittel: sie sollen zeigen: 1) die Wichtigkeit, dass
kritische Hintergründe einer Zeit selbst
sie sollen stellen: 2) die Probleme der
Kritikbewusst u. Kritikbewusst, d.h.
die Frage der Kritik u.
die Frage der ästhetischen Realisation
unabhängiger Werke;
sie sollen entwickeln: 3) die Bekanntheit u
Möglichkeit, die zu objektivem, verb

Ich würde Ihnen sehr danken für den Brief
u. den Brief vom 17. III. 33. über
den ich sprach. Der Brief ist in den
und die Besonderen aufzuführen?

Ich habe keine Wörter
bei Ihnen vergessen; kann
man sie mir schicken?

Ich liebe Sie, verabschiede
u. bin sehr froh, dass Sie auf
Neu dem Künstler Malipiero
so viele entgegen
Kennen Sie nicht die Karte
für Rodolphe, damit ich sie
mitnehmen kann falls ich
bei Ihnen vorbeikomme.

Viele herzliche Grüße von Frau
u. Hermann Scherchen

Kritik
Lectures
Doli
April 1933
in Wien als Vortrag

Ich brachte für diese Zeit eine Sammlung in Höhe
von 1000 frs (Alteisen). t.h.: nicht ein
Brot à fonds perdu, sondern ein solches
bei mir - als Sicherung - für den schlimmsten
Fall der Verfügung stellen soll.

Anforderungen sind lauter unbekanntes neue
Mittel: sie sollen zeigen: 1) die Wichtigkeit, dass
kritische Hintergründe einer Zeit selbst
sie sollen stellen: 2) die Probleme der
Kritikbewusst u. Kritikbewusst, d.h.
die Frage der Kritik u.
die Frage der ästhetischen Realisation
unabhängiger Werke;
sie sollen entwickeln: 3) die Bekanntheit u
Möglichkeit, die zu objektivem, verb

Ich würde Ihnen sehr danken für den Brief
u. den Brief vom 17. III. 33. über
den ich sprach. Der Brief ist in den
und die Besonderen aufzuführen?

Ich habe keine Wörter
bei Ihnen vergessen; kann
man sie mir schicken?

Ich liebe Sie, verabschiede
u. bin sehr froh, dass Sie auf
Neu dem Künstler Malipiero
so viele entgegen
Kennen Sie nicht die Karte
für Rodolphe, damit ich sie
mitnehmen kann falls ich
bei Ihnen vorbeikomme.

Viele herzliche Grüße von Frau
u. Hermann Scherchen

2

PIAZZA D'ITALIA

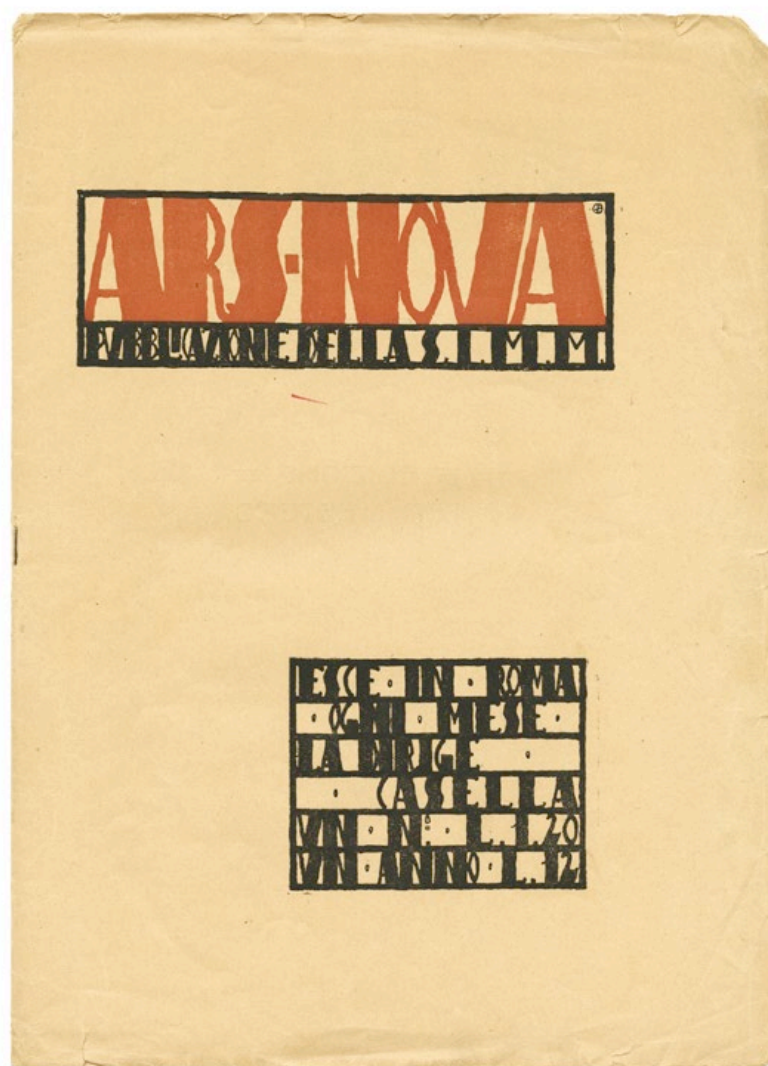


FIGURE 7 [CAT. 17]
Ars Nova, 3/2, 1918

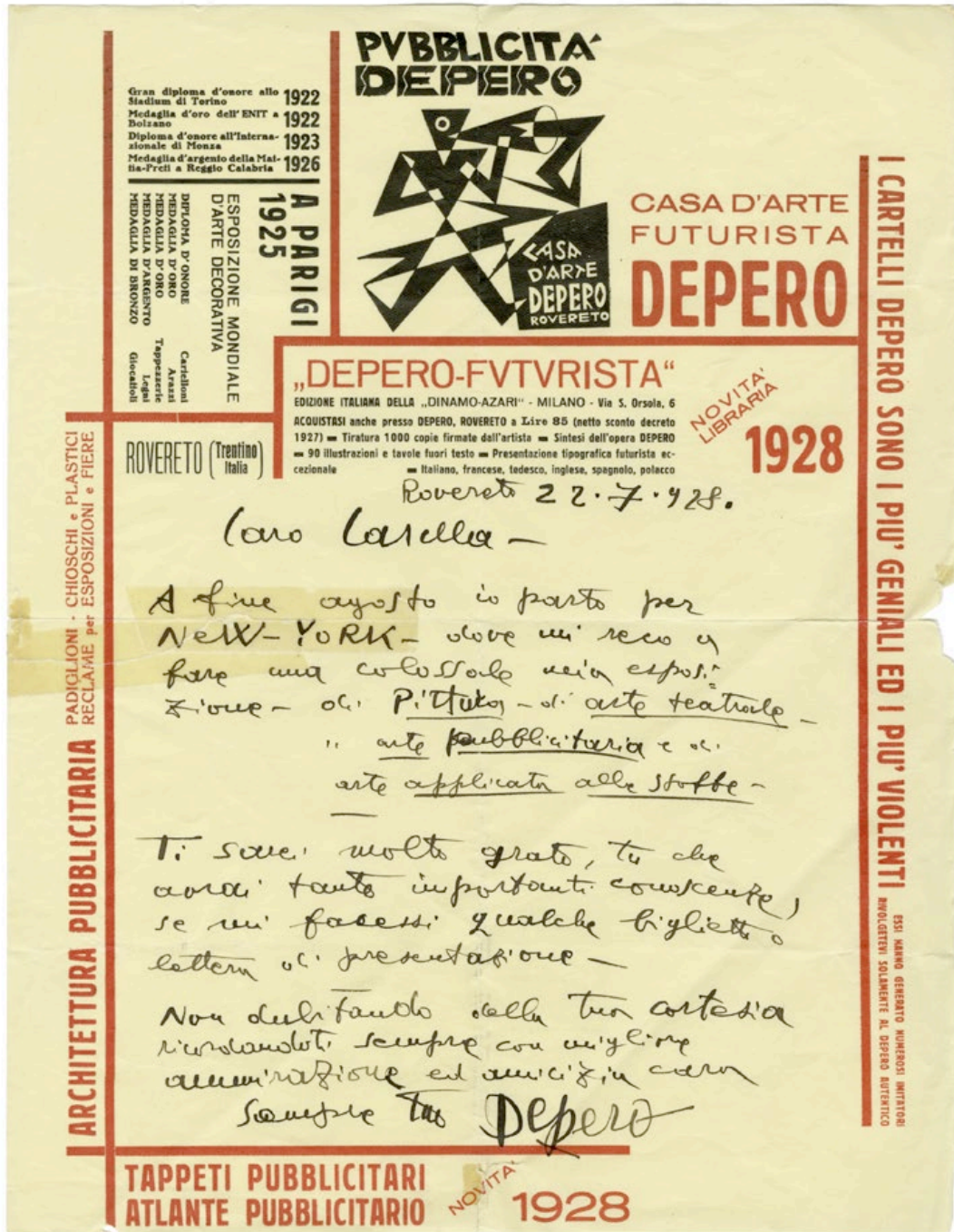
‘I can say that in the last eight years I have learnt more from some of our artists – in the sense of a healthy and fertile “return to antiquity” – than from any contemporary modern music’. Thus Alfredo Casella in 1930, in the preface to a collection of his writings entitled *21+26* (Rome and Milan: Augustea, 1931, pp. 1–10: p. 7). The affinities linking the composer to the ‘modern movement in painting’ in the inter-war period, and


his significant activity as art collector, are extensively illustrated in the exchanges of letters featured in this section. Titles of paintings and projects for collaboration occur again and again in the letters he received from Fortunato Depero [CAT. 11] [FIGURES 8-9], Giorgio de Chirico [CAT. 12-13], Carlo Carrà [CAT. 14], and Felice Casorati [CAT. 15-16]. His relations with Alberto Savinio, who contributed regularly to *Ars Nova*, the bulletin of the Società Italiana di Musica Moderna [CAT. 17-18] [FIGURE 7], were not documented by epistolary exchanges.

Between the Twenties and the Thirties, Casella wrote a number of articles analysing the convergences between music and art in the new climate of heightened consciousness, such as the article ‘Painting and Music in Italy’ (1926) [CAT. 19]. Conversely the letter addressed to him by Filippo Tommaso Marinetti in February 1930, in response to a lecture he had given at the Galleria Bardi in Milan [CAT. 21], gives an insight into the on-going querelle between novecentisti and futuristi [CAT. 20] [FIGURES 10-11].



FIGURES 8-9 [CAT. 11]
 Letter with envelope from
 Fortunato Depero to Alfredo
 Casella (Rovereto,
 22 July 1928)




 REALE ACCADEMIA D'ITALIA

16-2-30

Caro Casella

leggo ora il tuo discorso alla "Galleria Bardi" e vi trovo con grande stupore alcune affermazioni assolutamente erronee che offendono me e il futurismo.

Le prefazioni e gli articoli che ti mando ti convinceranno quanto sia assurdo considerare avanguardista un'acozzaglia di artisti buoni e pessimi, in maggioranza passatisti, senza ideale, rimuniti soltanto a Milano da una combinazione utilitaria.

Fuggirone tutti davanti ai miei contraddittori.

FIGURES 10-11 [CAT. 20]
 Letter from Filippo Tommaso Marinetti to Alfredo Casella (16 February 1930)

Riconobbero, per bocca del loro rappresentante Gian Capo, di fare della camorra.

Dire che la parola no-
recentismo è sostituito la parola futurismo equivale a dire che la parola territoriale sostituisce la parola arrito.

L'esposizione novecentesca all'estero è suscitato profonda compassione, specialmente perché tentavano di spacciarsi per avanguardiste.

Se tu avessi visto le falle che mi applaudivano alla Pesaro di Milano e alla Codebò di Torino, ti saresti convinto che il loro furberesco opportunismo è in pieno fallimento.

Cordialmente
 Filippo Tommaso Marinetti

At one time or another Casella's collection contained works by de Giorgio de Chirico, Ferruccio Ferrazzi, Riccardo Francalancia, Felice Casorati, Carlo Carrà and Mario Mafai. A photograph taken towards the end of the Twenties shows his study in his house in

Rome. From left to right the pictures on the walls are *L'attesa* by Carrà, *La conversazione platonica* and a portrait of the composer by Casorati, *Il pino sul mare* by Carrà, and *Mercurio e i metafisici* by de Chirico [CAT. 22] [FIGURE 12].

FIGURE 12 [CAT. 22]
Casella's studio at his home
in Rome (1920s)



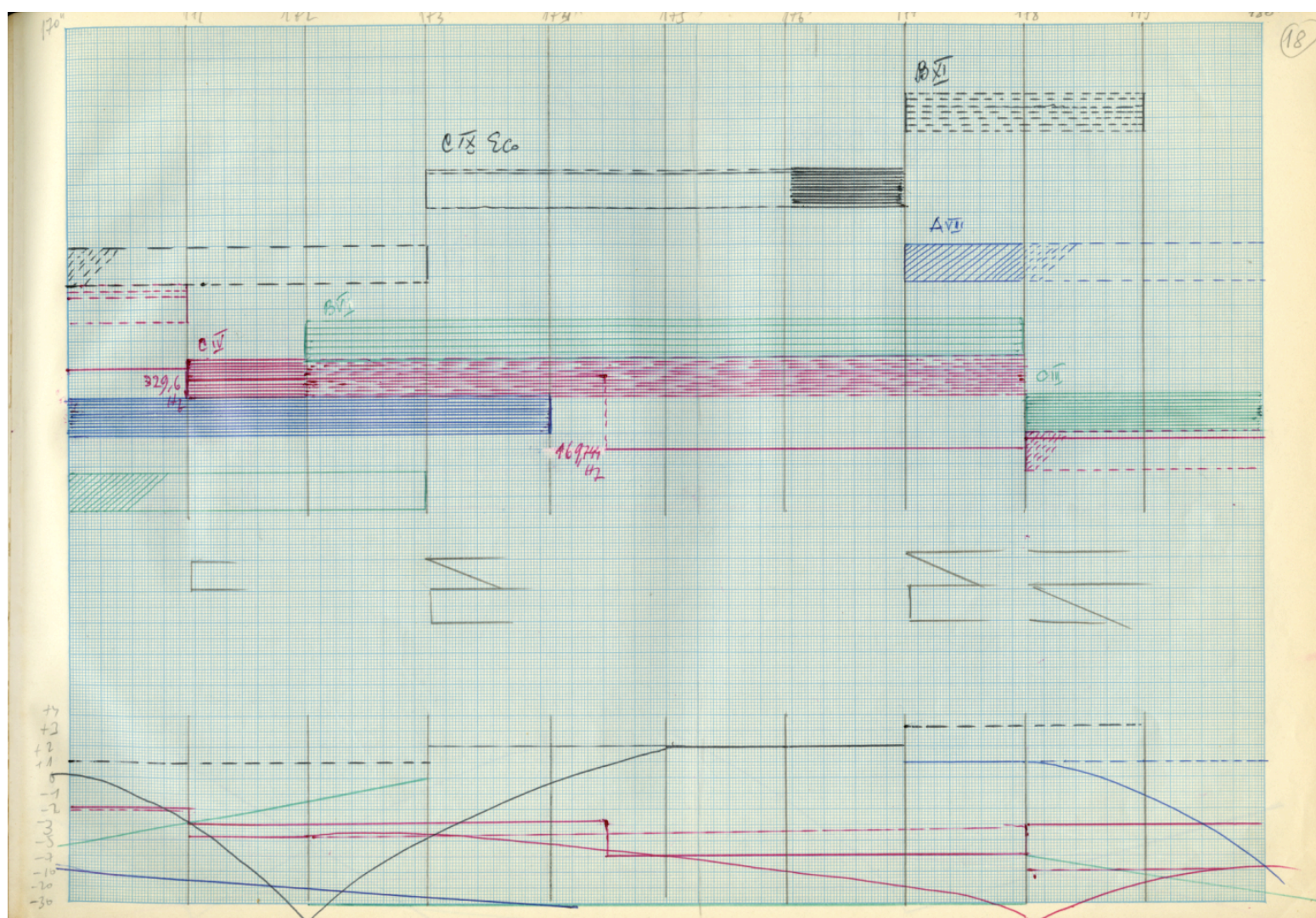
3

ELECTRONIC MUSIC IN ITALY: MILAN AND BEYOND

The Studio di Fonologia Musicale of the RAI in Milan played a prime role in the history of electronic music in Italy. Officially inaugurated in June 1955 by Luciano Berio and Bruno Maderna, it was conceived as a laboratory for creating background sound worlds for documentaries, television programmes and radio plays [CAT. 23] as well as for creating works of electronic music. It was inspired by similar centres already active in Cologne and Paris, but it soon became one of 'the best there was in Europe'

for experimenting with non-traditional instruments [CAT. 24]. The Milan Studio attracted not only Italian composers, like Camillo Togni, who worked here in 1961 [CAT. 25-26] and created *Recitativo*, but also foreigners including Henri Pousseur, who created *Scambi* here in 1957, and John Cage, who composed *Fontana Mix* on the same premises the following year. A number of events were held featuring this new repertory, notably the Congresso internazionale di musica sperimentale, organized by Alberto

FIGURE 13 [CAT. 29]
Roman Vlad, *Ricerca
elettronica* (1961).
Autograph score



Mantelli in collaboration with the Studio di Fonologia and Fondazione Giorgio Cini, held from 10 to 13 April 1961 on the Isola di San Giorgio Maggiore in Venice [CAT. 27–28] [FIGURE 14]. Among the speakers there were Pierre Schaeffer, Luigi Rognoni and Roman Vlad; the latter used musical examples from his *Ricerca elettronica*, composed early that year in the Studio di Fonologia [CAT. 29]

[FIGURE 13]. The technical complexity of electronic language was reflected in the new modalities of notation: conventional music paper with staves gave way to sheets, often of graph paper ruled with millimetre squares, on which the composer set down his own complex and colourful graphics which could not always be reproduced as a printed score [CAT. 30] [FIGURE 15].

FIGURE 14 [CAT. 28]
Programme of the Congresso internazionale di musica sperimentale (1961)

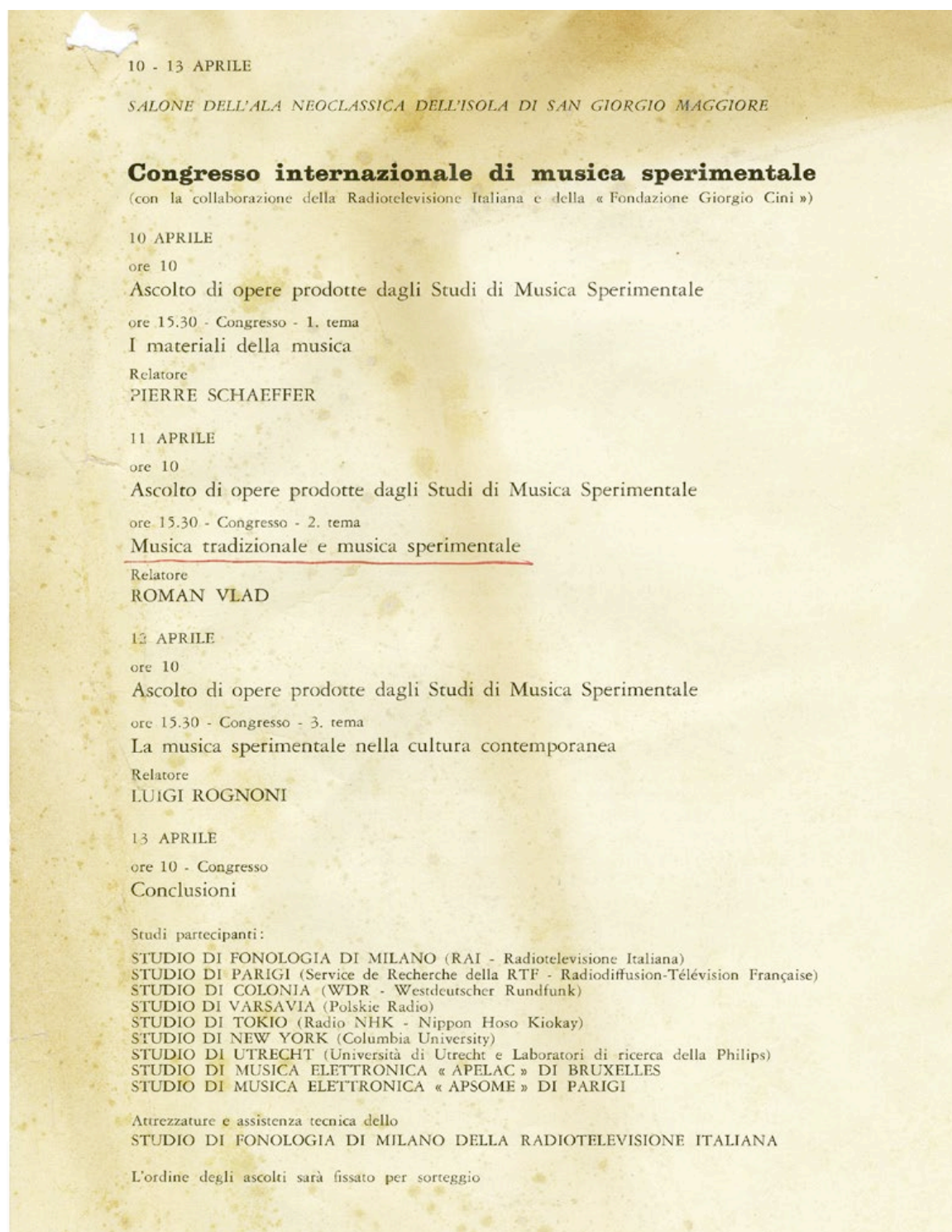
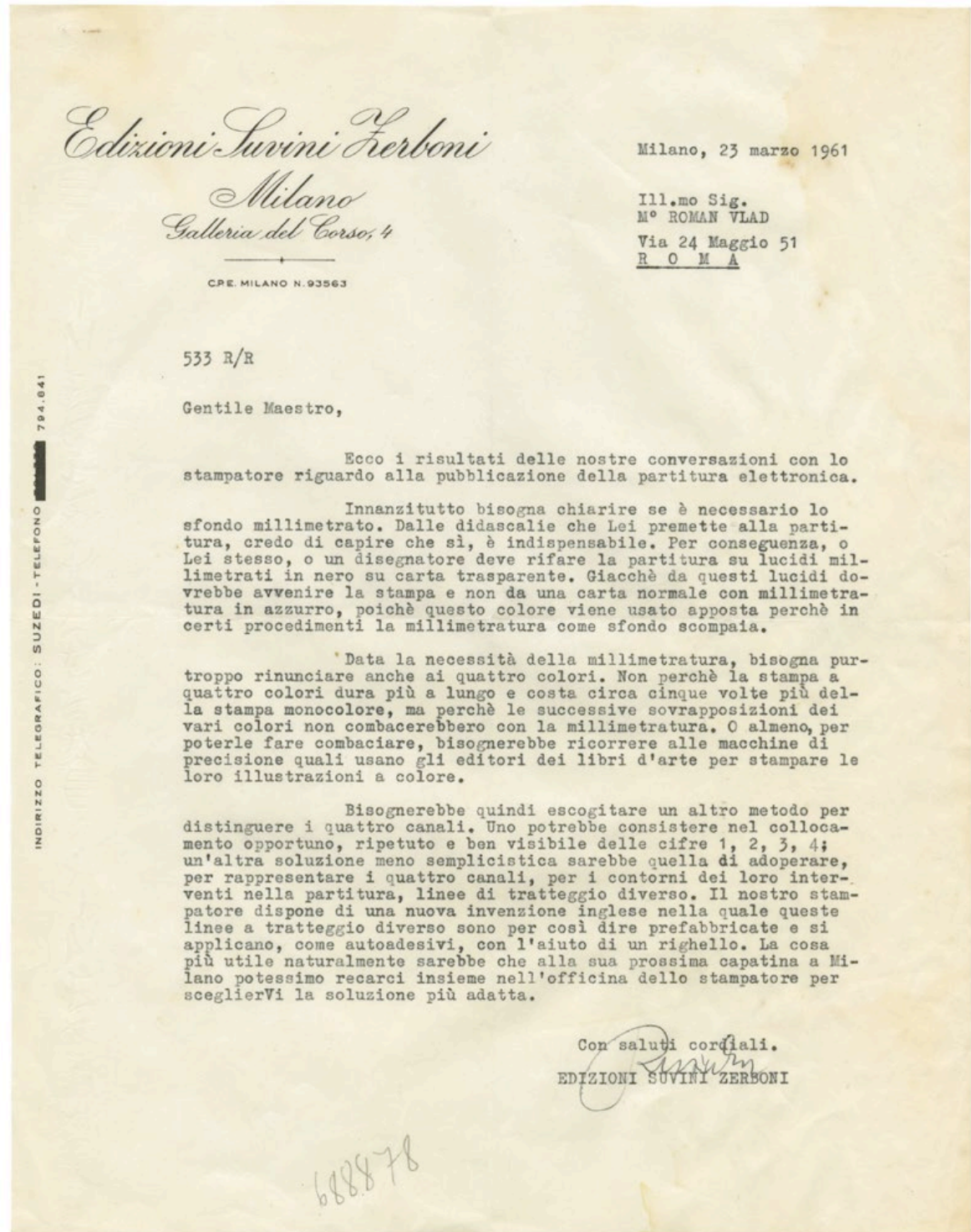


FIGURE 15 [CAT. 30]
 Letter from Edizioni Suvini
 Zerbini to Roman Vlad
 (Milan, 23 March 1961)



4

EXPRESSIONISM 1964



FIGURE 16 [CAT. 31]
 Programme of the XXVII
 Maggio Musicale Fiorentino
 (1964)

The XXVII Maggio Musicale Fiorentino was held in Florence from 2 May to 23 June 1964 [CAT. 31] [FIGURE 16]. The theme for the Festival was Expressionism, and it was a ground-breaking event, designed by its artistic director Roman Vlad as ‘an organic vision of this period of Modern Art’ [CAT. 32]. In addition to a rich calendar of musical events, Vlad organized exhibitions featuring Expressionism in the other arts (painting, dance, cinema) and above all an International Congress which took place from 18–23 May. Among the participants, of the calibre of Joseph Rufer and Hans Heinz Stuckenschmidt [CAT. 33], there was the music critic Massimo Mila. In 1959 he had published an article in *L'Espresso* on ‘Verdi

espressionista’ [CAT. 34] [FIGURE 17] which had made a considerable impression on Vlad. At the Congress he read ‘Una specie di premessa teorica’ illustrating the relations between Expressionism in music and in the figurative arts [CAT. 35] [FIGURE 18].

This same Maggio Musicale also featured a much more controversial encounter between two other leading figures of the day: Gian Francesco Malipiero and Aurél Milloss. Vlad had engaged Milloss to stage Malipiero’s ballet *Pantea* (1919), and the choreographer wished to include the corps de ballet in the production, so as to give a more realistic representation of the protagonist’s obsessive hallucinations [CAT. 37]. But Malipiero refused, insisting that the only figure to appear on stage should be the female protagonist [CAT. 38]. Even when the collaboration with Milloss had been abandoned, the composer continued to be intractable: he accused the new director, Beppe Menegatti, of creating an excessively elaborate staging around the protagonist Carla Fracci (Menegatti’s future wife) [CAT. 36]. In spite of these conflicts, *Pantea* was given on 29 May 1964 with Bruno Maderna conducting [CAT. 39], and scored a notable success, at the première and in subsequent performances.



FIGURE 17 [CAT. 34]
Massimo Mila, 'Verdi espressionista' (*L'Espresso*, 20 December 1959)

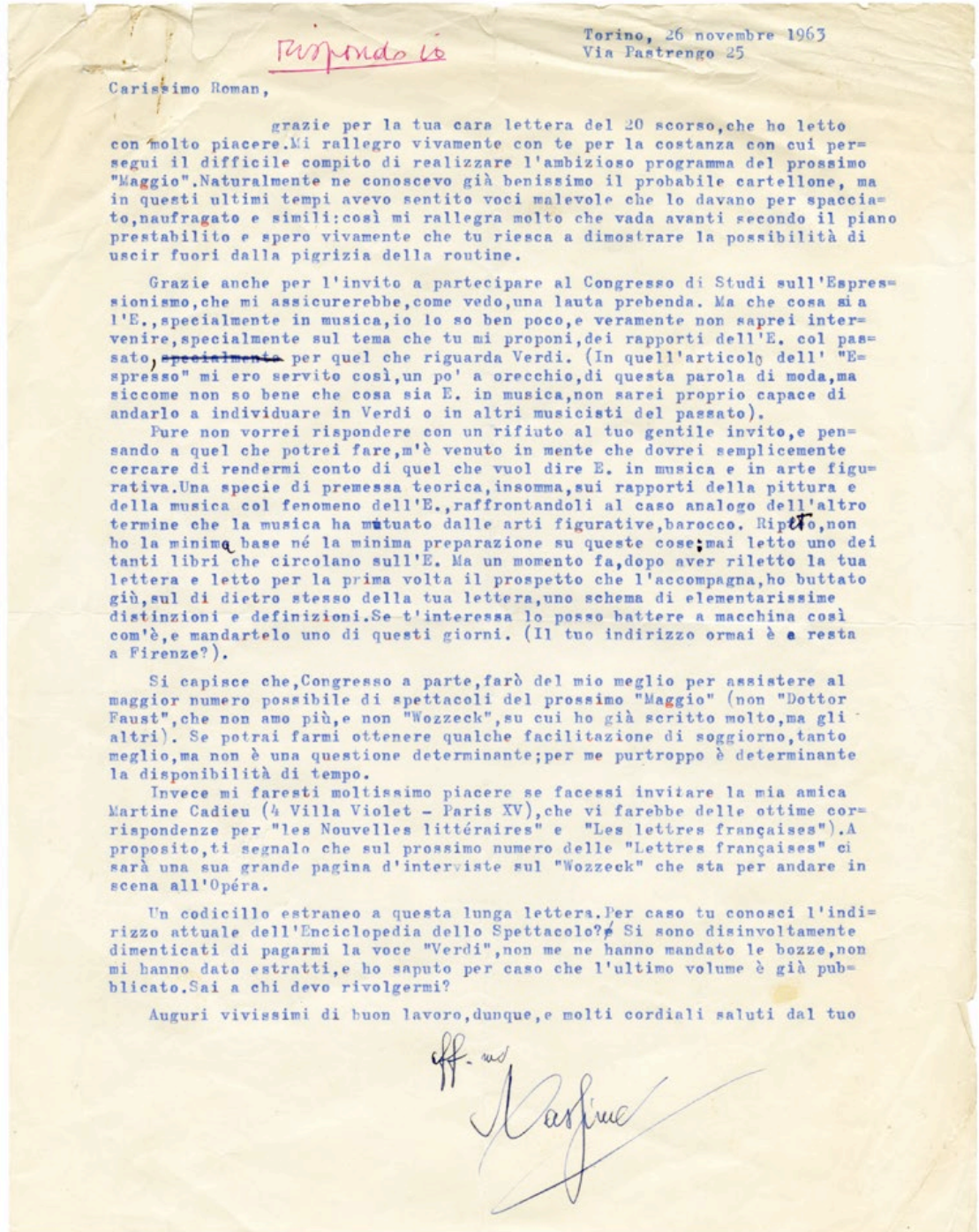


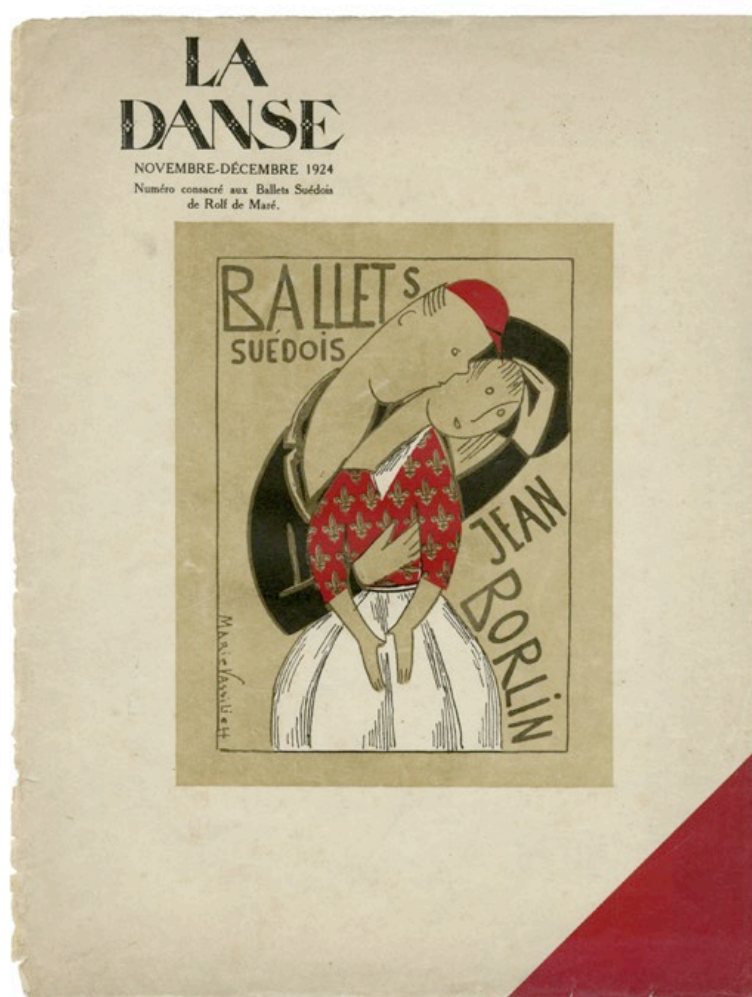
FIGURE 18 [CAT. 35]
Letter from Massimo Mila to Roman Vlad (Torino, 26 November 1963)

5

BACKSTAGE OF AN ITALIAN BALLET

In the years 1920–1925 the productions of the Ballets Suédois were a veritable laboratory for poets, painters and composers of the Parisian avantgarde, viz. Jean Cocteau and Les Six (*Les Mariés de la Tour Eiffel*), Darius Milhaud and Ferdinand Léger (*La création du monde*), and Erik Satie, Francis Picabia and René Clair (*Relâche*) [CAT. 42] [FIGURE 19]. In May 1924 the company's founder, the

FIGURE 19 [CAT. 42]
La danse, November-December
1924



impresario and art collector Rolf De Maré, was casting around for an Italian ballet to exploit the success achieved by the Ballets Russes with the Spanish-style *El sombrero de tres puntas* by Manuel De Falla. Through the good offices of Erik Satie, De Maré contacted Alfredo Casella [CAT. 40-41] [FIGURES 20-21], to whom Mario Labroca suggested Luigi Pirandello's one act play *La giara* (1916), set in Sicily, for the ballet's subject.

Work was completed in the space of a few months, with the collaboration of Pirandello himself and the choreographer Jean Börlin [CAT. 43] [FIGURES 22-23]. As we see from the composer's sketchbooks, the score was composed from 12 July to 27 August 1924 [CAT. 44] [FIGURE 24]. Elements of Sicilian folklore play a fundamental role in the score, such as the folk dance 'chiovu' – brought to Casella's attention by Ottavio Tiby [CAT. 45] – and *Storia della fanciulla rapita dai pirati*, taken from the song anthology by Alberto Favara *Canti della terra e del mare di Sicilia* [CAT. 46]. 'I really think the outcome is very enjoyable – Casella wrote to his friend Malipiero –. In character it is somewhere between Sicilian folklore and the commedia all'italiana' [CAT. 47].

The conductor Gino Marinuzzi contributed a 'very authentic reproduction of a drill' for the première in Paris [CAT. 48] [FIGURE 25], while Giorgio de Chirico was responsible for the costumes and scenery [CAT. 49-50]. *La giara* was performed at the Théâtre des Champs-Élysées on 19 November 1924 [CAT. 51] and proved to be one of Casella's most long-lasting successes.

ES

Amicalement vôtre :
 en votre honneur gard.
 Prochainement : nous devrions organiser
 un concert, cher Ami. A la semaine
 prochaine "candidature" : l'œuvre n'est
 pas encore entendue avec lui : d'après
 — et même si vous n'en avez pas.

Jeu. 15 Mai 1924.

Cher Ami — Très content que vous
 soyez ici. La semaine prochaine, je vous
 donnerai rendez-vous.

Ce qui est très urgent, c'est que vous
 écriviez à Rolf de Mare (Directeur des Ballets
 Suédois), 2, rue Saint-Simon (VII^e). Oui.
 Surtout, si vous avez un ouvrage de

FIGURE 20 [CAT. 40]
 Letter from Erik Satie to
 Alfredo Casella
 (Paris, 15 May 1924)

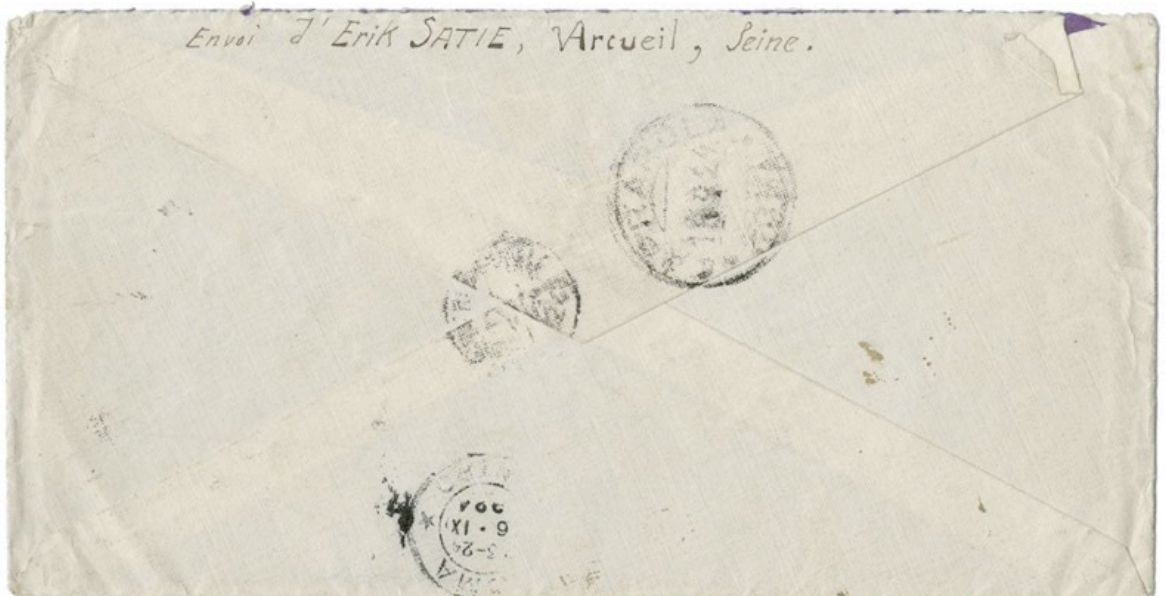


FIGURE 21 [CAT. 41]
 Enveloppe containing Erik
 Satie's letter to Alfredo Casella
 of 14 September 1924

FIGURES 22-23 [CAT. 43]
 Alfredo Casella, Luigi Pirandello and Jean Börlin
 (Montelucio, Summer 1924)

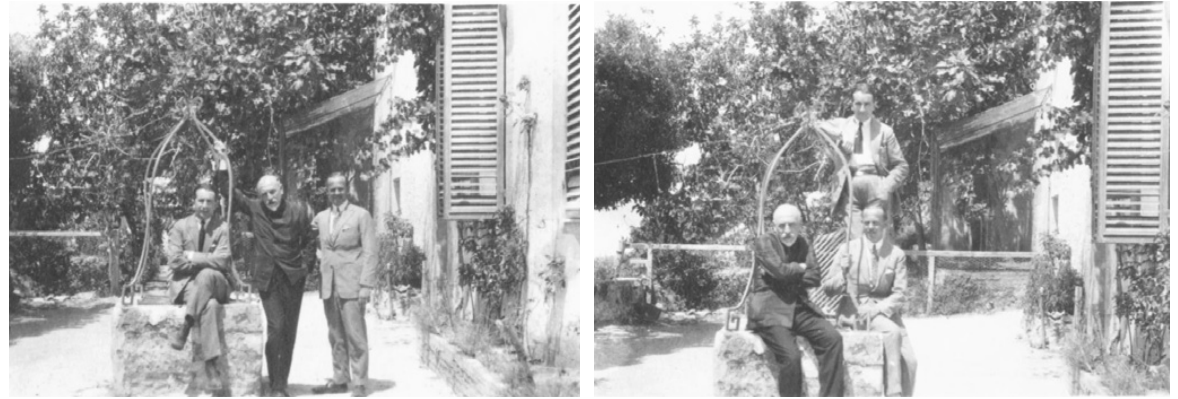
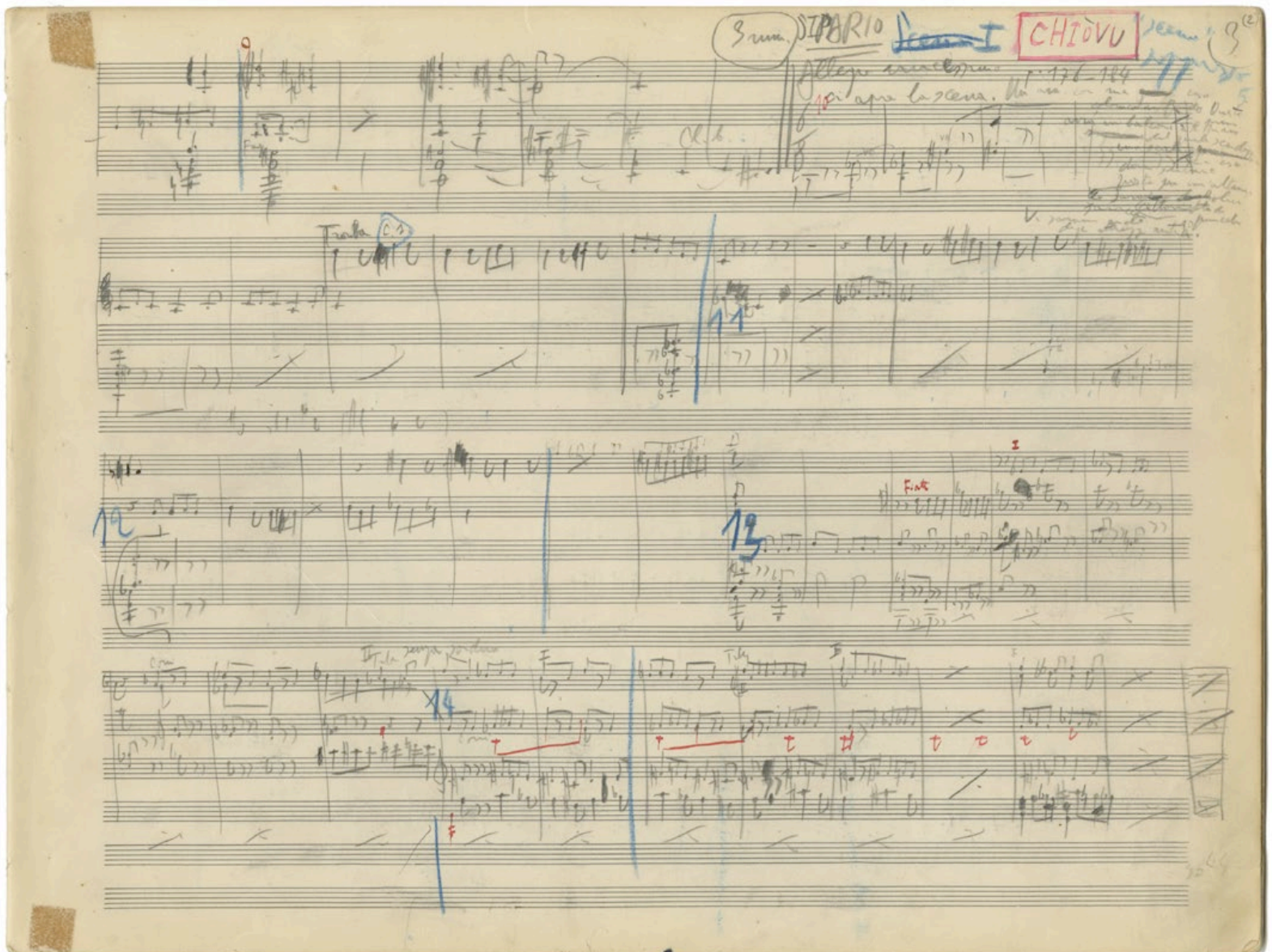


FIGURE 24 [CAT. 44]
 Alfredo Casella, *La giara*.
 Autograph draft



Palermo 28 Ottobre 1924

Carissimo Alfredo,

a parte ti invio il modello fedelissimo del trapano. A Parigi De Maré potrà farne fare una riproduzione esageratamente grande, come egli la desidera.

Per facilitarmi l'impacchettatura e la spedizione, ho smontato il trapano in due pezzi: (1) e (2). Si monta così: si fa passare l'estremità B di (1) attraverso il foro A del pezzo (2); indi la cordicella che trovasi fissata in X, sul pezzo (2), la si introduce nel buco C del pezzo (1) e in seguito nel buco D del pezzo (2), fissandovola a mezzo di un semplice nodo.

L'apparecchio allora è pronto a funzionare: imprimendo un moto di rotazione al (2), la cordicella si attorciglia: quando ha raggiunto la massima tensione, si appoggia la punta... sulla giarra, e, con una sola mano, dalla parte centrale, si spinge in giù il pezzo (2). L'asta (1) allora gira, e, per l'inerzia della massa E, continua a girare dopo che la corda si è svelta, provocandone l'attorcigliamento in senso opposto; spingendo di nuovo in giù, con destrezza, il (2), si ripete il moto di prima, e così via, finchè si fa il buco nella giarra! Naturalmente, nei trapani veri, la punta è acuminata, di acciaio o ghisa.

Ed eccoti servito. Temo che, se spedissi direttamente a Parigi l'arnese, non arriverebbe a tempo. Te lo mando a Roma, così ti arriverà prima del 3, e tu lo porterai a Parigi.

Adesso tu devi promettermi una cosa: che non permetterai che il carrettino sia trascinato a mano, da un uomo. Ciò è ridicolo, balordo, assurdo, vituperevole!.. Se Pirandello ha autorizzato un simile misfatto, vuol dire che s'è rimbacillito. Ma in te non ecci una persona sensata ed equilibrata: quindi ho fiducia che non imporrà che il carrettino sia trainato da un asinello. E poi, la vera caratteristica del carretto siciliano sono i ricchi e variopinti piumaggi che adornano la bardatura dell'asino! Se levì l'asino, l'effetto è finito, e tanto vale far venire a piedi il conzalesmi.

Ti raccomando, caro Casella, di pensare alla rassegna, inviandomi notizie e critica della tua première parigina in tempo utile.

Dimmi, la Prora non è più uscita? O non è arrivata a me? Io ne ho ricevuto solo i primi quattro fascicoli.

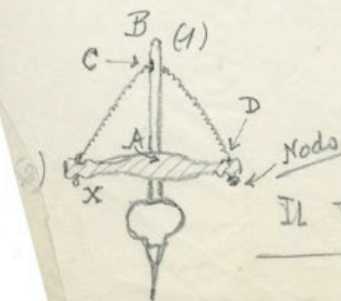
Ho una cagnetta fulva che è un amore: si chiama Messalina. Per ora è sulle mie ginocchia, e mi incarica di trasmetterti una scodinsolata in tuo onore! Quando verrai, la conoscerai, e mi saprai dire se non è un vero amoruccio.

Dunque, buon viaggio, buon successo, e arrivederci.

Dammi l'indirizzo Parigino.

Ossequi a Tua moglie. Saluti da noi tutti.

Un abbraccio fraterno dal tuo



IL TRAPANO!

Gino

LO STESSO
"CARICATO"

FIGURE 25 [CAT. 48]

Letter from Gino Marinuzzi to
Alfredo Casella (Palermo, 28
October 1924)

6

LETTERS AND CADENCES

Alfredo Casella to Gian Francesco Malipiero, 5 August 1917: ‘Carissimo, I am amusing myself putting together a book on the “evolution of harmony through the centuries” which is coming on very well. By way of a commentary it occurred to me to sum up the history of music focusing on the perfect cadence (Vdom → I tonic), and I have assembled a fine collection of 130 cadences from the 13th century through to Schönberg’ [CAT. 52].

Among the hundreds of record cards Casella compiled during his work on *The Evolution of Music throughout the History of the Perfect Cadence* (London, 1924) [CAT. 53-57] [FIGURES 26-29] there are examples from works by composers with whom he maintained professional or personal contacts as illustrated in many letters from Maurice Ravel [CAT. 58] [FIGURES 30-31], Béla Bartók [CAT. 59], Igor Stravinsky [CAT. 60-61] [FIGURE 27], and Richard Strauss [CAT. 62-63].

FIGURE 26 [CAT. 53]

Alfredo Casella, *L'evoluzione della musica a traverso la storia della cadenza perfetta* (1924). Autograph

FIGURE 27 [CAT. 61]

Envelope containing Stravinsky's letter to Alfredo Casella of 4 February 1934



12.

L'AUBRAIE
DE LA REORTHE
L'ARTISTE

quel noto raggruppamento di accordi che chiamiamo "cadenza perfetta",
 per contro ~~non~~ - nelle successive - non ~~si~~ ^{sempre} troverà limitato il predetto concetto
 al semplice binomio risolutivo dominante-tonica, ma il frammento
 musicale riportato comprenderà intra quella serie ~~armonica~~ armonica riferenti
 immediatamente al binomio di cui sopra.

In altri termini, dirò che ho considerato come cadenza
 perfetta tutto ciò che altro non era che la VARIAZIONE - più o
 meno ricca a seconda delle epoche e degli individui - del basso
 fondamentale:

Sotto-dominante (IV) | Dominante (V) | Tonica (I)

Penetrando nei fatti, e constatando come ogni autore
 abbia - sfruttando secondo la propria sensibilità le risorse (sempre
 più evolute) ~~del~~ (progresso tecnico musicale - ~~quello~~ ^{quello} ~~quello~~
^{offertegli dal} ~~quello~~ ^{variato}) quel
 secolare concetto, ~~il~~ il lettore ~~non~~ potrà avere - credo -
 la migliore dimostrazione pratica della verità di quanto
 fu precedentemente esposto.

FIGURE 28 [CAT. 54]
Record card n. 80: *Daphnis et Chloé* by Maurice Ravel

FIGURE 29 [CAT. 55]
Record card n. 84: *10 leichte Klavierstücke* by Béla Bartók

LXXX Maurice Ravel
(Ciboure, 1875) 80

Ligero (Moderato dolce)
ppp

(arpa)
mf

(dal ballo "Daphnis et Chloé")

Estremo sfruttamento dell'undicesimo armonico e delle conseguenze della cosiddetta appoggiatura non risolta. Il rinnovamento armonico - anziché essere dovuto, come in Debussy, all'impiego successivo di varie scale melodiche - trae origine dall'acutissima penetrazione del fenomeno acustico della risonanza armonica naturale.

Extreme exploitation of the harmonic eleventh and of the unresolved suspension. The harmonic novelty, instead of being due to a successive use of various melodic scales, as with Debussy, has its origin in a very acute sense of the acoustic phenomenon of the natural harmonic resonance.

Estreme explotación de la undécima harmónica y de sus consecuencias. El renovamiento harmónico - en vez de ser debido, como en Debussy, al empleo sucesivo de varias escalas melódicas - trae origen del fenómeno acústico de la resonancia armónica natural.

de différentes gammes mélodiques - provient d'un sens très aigu du phénomène acoustique de la résonance harmonique naturelle.

LXXXIII Béla Bartók 84

Buoh

(Moderato)
pp

espress.

calando.
ppp

(dei "10 leichte Klavierstücke.")

Questa cadenza si sintetizza nella semplicissima formula armonica

Questa cadenza si sintetizza dans cette très simple formule harmonique

la quale dimostra subito le origini tradizionali di questa apparente "audacia".

qui mostra anzitutto le originali tradizionali di detta apparente "audacia".

This cadence is based on the following simple harmonic formula:-
(Example here)
which at once reveals the traditional origin of this apparent "audacity."

FIGURES 30-31 [CAT. 58]

Letter from Maurice Ravel to
Alfredo Casella (Saint-Cloud,
5 November 1918)

5^e Cloud 5 / 11 / 18 49

Vieux

Rien ne tient plus, hélas ! Toutes
mes occupations, peut-être fondent
de moi, vont se réduire à me
bonsorter de mon lit sur une
chaîne longue. D'ici 2 ou 3
semaines, j'irai me livrer à ce
sport violent dans les montagnes,

moi qui m'y embête en bout de 8 jours.
Interruption absolue de turbines — l'éla-
boration de ces quelques lignes va faire
monter ma température — Vous pouvez
penser que ça me fiche le cafard.
Tout-de-même, je préfère savoir
ce que j'ai — ça sera pour mon
droit —, de savoir comment je
dois me soigner. Si j'ai l'air
faible il y a 2 ans, au moment de

ma réforme, je n'en aurai pas là ---
Excusez-moi, de ping l'Academia
S^a Lucia et de vous dire - M^o Martin
de m'excuser, en la remerciant vivement
de l'accueil aimable et flatteur qu'elle
me préserve.

Comment vont vos santé ? Donnez
moi bientôt de vos nouvelles de
votre bon cœur à l'affection de
votre Maurice Ravel

Bigre ! j'oubliais : mes chaleureuses
félicitations pour Trude, Trude ---
et le paix prochaine. A quand
le yin-yin ? Il me semble que
ça me relaxe déjà un peu.

CATALOG OF EXHIBITED DOCUMENTS

1. RUMMAGING THROUGH OLD PAPERS

CAT. 1. Gian Francesco Malipiero's register of correspondence (June 1945 – June 1950). Notebook.

CAT. 2. Gian Francesco Malipiero's register of correspondence (June 1950 – October 1957). Notebook.

CAT. 3. Gian Francesco Malipiero, ['Ai direttori d'orchestra (risposte postume)']. Typescript with autograph annotations, 14 pp. (published in Gian Francesco Malipiero, *Il filo d'Arianna. Saggi e fantasie*, Torino: Giulio Einaudi editore, 1966, pp. 285–296).

CAT. 4. Letter from Massimo Mila to Gian Francesco Malipiero (Turin, 14 July 1965). Manuscript, 2 pp.

CAT. 5. Letter from Wilhelm Furtwängler to Gian Francesco Malipiero (Berlin, 24 April 1922). Manuscript, 1 p.

CAT. 6. Letter from Leopold Stokowski to Gian Francesco Malipiero (Garda, 3 August 1926). Manuscript, 1 p.

CAT. 7. Letter from Sergiu Celibidache to Gian Francesco Malipiero (Rome, 18 January 1956). Manuscript, 4 pp.

CAT. 8. Letter from Ernest A. Ansermet to Gian Francesco Malipiero (Geneva, 29 November 1963). Manuscript, 1 p.

CAT. 9. Telegram from Serge Koussevitzky to Gian Francesco Malipiero (Washington, 14 April 1947).

CAT. 10. Letter from Hermann Scherchen to Gian Francesco Malipiero (Venice, 17 March 1933). Manuscript, 4 pp.

2. PIAZZA D'ITALIA

CAT. 11. Letter from Fortunato Depero to Alfredo Casella (Rovereto, 22 July 1928). Manuscript, 1 p.

CAT. 12. Letter from Giorgio de Chirico to Alfredo Casella (Paris, 10 February 1929). Manuscript, 1 p.

CAT. 13. Giorgio de Chirico, *Ritratto di Alfredo Casella* (1924). Photograph.

CAT. 14. Letter from Carlo Carrà to Alfredo Casella (Milan, 10 October 1930). Manuscript, 1 p.

CAT. 15. Letter from Felice Casorati to Alfredo Casella (Turin, 10 May 1930). Manuscript, 4 pp.

CAT. 16. Letter from Felice Casorati to Alfredo Casella (9 July [1942]). Manuscript, 1 p.

CAT. 17. *Ars Nova*, 3/2, December 1918. Printed copy.

CAT. 18. Alberto Savinio, 'Una specie di programma'. Autograph manuscript (October 1918), 2 pp.

CAT. 19. Alfredo Casella, 'Painting and Music in Italy', *The Christian Science Monitor*, May 1926. Newspaper cut-out, 1 p.

CAT. 20. Letter from Filippo Tommaso Marinetti to Alfredo Casella (16 February 1930). Manuscript, 3 pp.

CAT. 21. Alfredo Casella, 'Arte, stile e pubblico' (lecture given at the Galleria Bardi, Milan, 30 January 1930), *Belvedere*, 2/2, February 1930. Printed copy.

CAT. 22. Alfredo Casella's studio at Rome (end of 1920s). Photograph.

3. ELECTRONIC MUSIC IN ITALY: MILAN AND BEYOND

CAT. 23. Letter from Luciano Berio and Bruno Maderna to Gian Francesco Malipiero (Milan, 11 January 195[6]). Manuscript, 2 pp.

CAT. 24. Letter from Luciano Berio to Roman Vlad (Nervia, 28 April 1956). Manuscript, 1 p.

CAT. 25. Letter from Camillo Togni to Giulio Razzi (Brescia, 1 October 1960). Manuscript, 1 p.

CAT. 26. Studio di Fonologia's opening times noted by Camillo Togni ([1961?]). Manuscript, 1 p.

CAT. 27. Letter from Alberto Mantelli to Roman Vlad (Venice, 26 March 1961). Typescript, 1 p.

CAT. 28. Programme of the Congresso internazionale di musica sperimentale (Venice, 10–13 April 1961). Printed copy.

CAT. 29. Roman Vlad, *Ricerca elettronica* (1961). Autograph score.

CAT. 30. Letter from Edizioni Suvini Zerboni to Roman Vlad (Milan, 23 March 1961). Typescript, 1 p.

4. EXPRESSIONISM 1964

- CAT. 31. Programme of the XXVII Maggio Musicale Fiorentino (1964). Printed copy.
- CAT. 32. Letter from Roman Vlad to Gian Francesco Malipiero (Florence, 28 February 1964). Typescript, 1 p.
- CAT. 33. Letter from Roman Vlad to Massimo Mila (Rome, 26 December 1963). Typescript, 2 pp.
- CAT. 34. Massimo Mila, 'Verdi espressionista' (*L'Espresso*, 20 December [1959], p. 31). Magazine cut-out, 1 p.
- CAT. 35. Letter from Massimo Mila to Roman Vlad (Turin, 26 November 1963). Typescript, 1 p.
- CAT. 36. Gian Francesco Malipiero's album of press cuttings (1963-1966).
- CAT. 37. Letter from Aurél Milloss to Gian Francesco Malipiero (Rome, 20 July 1963). Manuscript, 4 pp.
- CAT. 38. Draft of a letter from Gian Francesco Malipiero to Aurél Milloss (26 July 1963). Manuscript, 2 pp.
- CAT. 39. Letter from Bruno Maderna to Gian Francesco Malipiero ('on route to Buenos Aires', 24 July 1964). Manuscript, 1 p.

5. BACKSTAGE OF AN ITALIAN BALLET

- CAT. 40. Letter from Erik Satie to Alfredo Casella (Paris, 15 May 1924). Manuscript, 3 pp.
- CAT. 41. Letter from Erik Satie to Alfredo Casella (Arcueil, 14 September 1924). Manuscript, 1 p.
- CAT. 42. *La danse*, November-December 1924: numéro consacré aux Ballets Suédois de Rolf de Maré. Printed copy.
- CAT. 43. Jean Börlin, Alfredo Casella and Luigi Pirandello (Montelucio, Summer 1924). Photograph.
- CAT. 44. Alfredo Casella, *La giara*. Autograph draft (Sketchbook n. 9), 31 pp.
- CAT. 45. Letter from Ottavio Tiby to Alfredo Casella (Palermo, 10 July 1924). Manuscript, 1 p.
- CAT. 46. Letter from Ricordi to Alfredo Casella (Milan, 16 September 1924). Manuscript, 1 p.
- CAT. 47. Letter from Alfredo Casella to Gian Francesco Malipiero (Caprarola, 3 September 1924). Manuscript, 1 p.
- CAT. 48. Letter from Gino Marinuzzi to Alfredo Casella (Palermo, 28 October 1924). Typescript, 1 p.
- CAT. 49. Letter from Giorgio de Chirico to Alfredo Casella (Rome, 17 September 1924). Manuscript, 1 p.
- CAT. 50. Giorgio de Chirico, scenery sketch for *La giara*. Photograph.
- CAT. 51. Programme of the Ballets Suédois (Paris, Théâtre des Champs-Élysées, 7 December 1924). Printed copy.

6. LETTERS AND CADENCES

- CAT. 52. Letter from Alfredo Casella to Gian Francesco Malipiero (5 August 1917). Manuscript, 1 p.
- CAT. 53. Preparatory materials for Alfredo Casella, *The Evolution of Music throughout the History of the Perfect Cadence* (London, 1924). Record card n. 89: *La notte dei morti (Poemi Asolani)* by Gian Francesco Malipiero. Typescript/manuscript, 1 p.
- CAT. 54. Record card n. 80: *Daphnis et Chloé* by Maurice Ravel. Typescript/manuscript, 1 p.
- CAT. 55. Record card n. 84: *10 leichte Klavierstücke* by Béla Bartók. Typescript/manuscript, 1 p.
- CAT. 56. Record card n. 100: *Petrushka* by Igor Stravinsky. Typescript/manuscript, 1 p.
- CAT. 57. Record card n. 83: *Ein Heldenleben* by Richard Strauss. Typescript/manuscript, 1 p.
- CAT. 58. Letter from Maurice Ravel to Alfredo Casella (S. Cloud, 5 November 1918). Manuscript, 4 pp.
- CAT. 59. Letter from Béla Bartók to Alfredo Casella (Budapest, 20 June 1924). Manuscript, 2 pp.
- CAT. 60. Postcard from Igor Stravinsky to Alfredo Casella (Clarens, 26 December 1914). Manuscript, 2 pp.
- CAT. 61. Letter from Igor Stravinsky to Alfredo Casella (Paris, 4 February 1934). Manuscript, 1 p.
- CAT. 62. Letter from Richard Strauss to Alfredo Casella (Garmisch, 24 February 1934). Manuscript, 1 p.
- CAT. 63. Letter from Richard Strauss to Alfredo Casella (Garmisch, 9 July 1940). Manuscript, 1 p.