Mario Ruffini

Luigi Dallapiccola e le Arti figurative

Marsilio
Luigi Dallapiccola and the Figurative Arts (Luigi Dallapiccola and the Figurative Arts) is the first and principal project of the “Music and Figurative Arts Projects”, an interdisciplinary research sector of the Kunsthistorisches Institut in Florenz – Max-Planck-Institut established by Max Seidel in 2002 and guided since then by Mario Ruffini. Ruffini’s imposing work in this volume crowns his many years of research on Dallapiccola, evidenced earlier in his Catalogo Ragionato (Milan: Suvini Zerboni, 2002), which furnished scholars with an important and previously unavailable tool for the understanding and study of the composer. The current volume, which marks the completion of this long research project, is an important editorial event, certainly the most noteworthy in the past fifty years, dedicated to the Istrian-Florentine composer.

The first part, Luigi Dallapiccola. L’uomo (The Man), starts with the chapter Musica di luce (Music of Light), that focuses on the interdisciplinary world at the beginning of the twentieth century, especially in the figurative arts. The chapter brings together historic events of the short twentieth century with the personal life of the composer and advances a new interpretation of the composer’s musical development as a veritable theological education in which music represents the driving force behind the most profound inquiries that characterize Dallapiccola’s entire life.

This first part then continues with the Genealogia (Genealogy) of Luigi e Laura Dallapiccola that traces Dallapiccola’s family tree back to the eighteenth century and thus offers a new depth sounding on the man. A systematic survey of Portraits of Dallapiccola (Ritratti di Dallapiccola) follows examining the representation of his face in eighty different figurative works dedicated to him. Da Pisino a Firenze (From Pisino to Florence) presents a chronology of events in Dallapiccola’s intense human and artistic experience, touching upon unknown aspects such as his relationship with Henri Matisse. A chapter that reconstructs for the first time the figure of Laura, a fundamental part in the composer’s life, brings this first section to a close.

The second part, Luigi Dallapiccola. Il teatro musicale (The Musical Theatre) examines the staging of his six works from a figurative perspective. Touching upon their musical genesis, their easel painters, technical data sheets, and the catalogue of performances, the chapter retraces the several stagings of his works in theatres between 1940 and 2004 with an innovative inventory of stage illustrations and sketches. It is the real story of an art that shows itself in all its novelty.

The third part/dvd, Luigi Dallapiccola e il cinema (Luigi Dallapiccola and Cinema), retraces the various stages of the composer’s relation to the “tenth muse” through a film and radio inventory that, thanks to a DVD, places side by side the different moments of his musical thought and ties them constantly to images. The silent film L’Odissesa di Omero (Homer’s Odyssey), the musical compositions for Piero della Francesca and the “critofilms” of the fifties – Incontri con Roma (Le Academie straniere) (Encounters with Rome – The Foreign Academies), L’esperienza del Cubismo (The Experience of Cubism) and Il Cenacolo di Leonardo (Leonardo’s “Last Supper”), saw Dallapiccola collaborate on art documentaries of that period.

The thorough Appendices are an invaluable research tool for anyone working on Dallapiccola the musician, musicologist, or music promoter.

SUMMARY DATA

- EUR 80,00
- FORMAT 21,3 X 29 CM
- DVD ENCLOSED: LUIGI DALLAPICCOLA E IL CINEMA
- HARDCOVER WITH DUST JACKET
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- MARSILIO EDITORI
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“To look, wonder, and go back to looking...”
The history of culture is but an index, a catalogue. First data and dates, then words.

LAURA DALLAPICCOLA
LUIGI DALLAPICCOLA

He is one of the major composers of the twentieth century and a leading figure for an entire generation from Luigi Nono and Luciano Berio to American and European composers. He brings together the rigour of the dodecaphonic system with the highest values of Italian musical and humanistic traditions.

Together with Schönberg, Berg, and Webern, he is, to all effects, one of the four founders of dodecaphony. Dallapiccola was born in Pusino d'Istria on 3 February 1904 and died in Florence on 19 February 1975.

In his life, he directly experienced the suffering caused by the two world wars. During the first, he is interned with his family in Graz, during the second he had to face racial persecution against his wife Laura Coen Luzzato. The great tragedies he experienced inspired his art. His journey in dodecaphonic music, imbued with a profound spiritual search, is marked along the way by important theatrical productions, including two one-act operas (Volo di notte and Il Prigioniero), a ballet (Marsia), a sacred play (Job), and finally Ulisse, which summarizes his musical and spiritual lessons. Ever since his arrival in Florence Dallapiccola was attached to the “Luigi Cherubini” Conservatory where he studied (1923-1932) and then taught (1934-1967). His relationship with the Theatre of the Maggio Musicale Fiorentino was particularly close, so much so that, from its opening in 1933 until 1996, his works were, almost without interruption, on the program.

After his death, two Dallapiccola fonds were set up in Florence, one at the Archivio Contemporaneo “Alessandro Bonsanti” of the Gabinetto Vieusseux and another at the National Library. Today, more than a hundred years after his birth, his music is universally recognized as one of the milestones of the twentieth century.

MARIO RUFINI

Ever since 1980, when his composition teacher, Carlo Prosperi, introduced him to Laura Dallapiccola, he dedicates himself to Luigi Dallapiccola. From that moment, his understanding of Dallapiccola’s world deepens both in the musical and the private spheres thanks to his constant visits to the Dallapiccola household. This is where he is formed – guided by Laura’s shrewd rigour – both as a scholar and a musician. Thanks to Laura, Ruffini becomes permanent guest director at the National Theatre for Opera and Ballet “M.P. Musorgskij” in Saint Petersburg (1990-1995). As a scholar he publishes L’opera di Luigi Dallapiccola. Catalogo Raggiunto (Milano, Edizioni Suvini Zerboni, 2002), followed by other volumes and more than sixty essays on the composer. In 2002, he also brings to light the critofilms of the fifties thus launching the “Luigi Dallapiccola Project” that proved to be a driving force for all research dedicated to “Music and Figurative Arts” promoted in Casa Zuccari by the Kunsthistorisches Institut in Florenz – MAX-Planck-Institut. In 2004 he becomes Academic Secretary to the National Committee for the “Celebrations of the Centennial of Luigi Dallapiccola (1904-2004)” and, together with Fiamma Nicolodi, organizes the international conference “Luigi Dallapiccola nel suo secolo.” On the occasion of the centennial, the RAI broadcasting company entrusts him with a cycle of ten broadcasts for Radio Tre Suite, Vita e opera di Luigi Dallapiccola. In 2005 he discovers a previously unknown 1940 transcription by Dallapiccola of Barbara Strozzi’s seventeenth-century musical compositions. As orchestra director he produces the first recordings of Tre Laudi and Piccola musica notturna (Diapason 1989) and stages the first performance in Russia of Due Pezzi per Orchestra and of Variazioni per Orchestra at the Leningrad Philharmonic Orchestra (Saint Petersburg, 1994).
Quando Dallapiccola era al piano
scattava oltre l’intelligente aspettativa
alcunché strano
che sfuggiva alla mia presa
come sfugge ora alla mia mano

MARIO LUZI

When Dallapiccola was at the piano
there sprang aside from intelligent expectation
something strange
that escaped my grasp
as it now escapes my hand

MARIO LUZI