

LUIGI DALLAPICCOLA AND MUSICAL MODERNISM IN FASCIST ITALY EARLE BEN%0A

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The first two chapters of the book are the most convincing, presenting a subtle picture of the development of Italian musical modernism prior to the fascist takeover; then viewing Dallapiccola's earlier works in the context of Casella, Malipiero, Stravinsky, and Dallapiccola's teacher Vito Frazzi.

[Luigi Dallapiccola - Wikipedia](#)

Raymond Fearn, *The music of Luigi Dallapiccola*. New York, Rochester, 2003; Edward Wilkinson, "An interpretation of serialism in the work of Luigi Dallapiccola", Phd diss., Royal Holloway, 1982; Ben Earle, "Musical modernism in fascist Italy: Dallapiccola in the thirties", Phd diss., Cambridge, 2001; Lanza, Andrea (2008). "An Outline of Italian Instrumental Music in the 20th Century".

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Cultural institutions of fascist Italy only surface briefly, certainly in comparison with Sachs's study. Undoubtedly and unsurprisingly, the central focus of the book is Earle's revisionist view of key works by Luigi Dallapiccola and his role as a dodecaphonic composer complicit with fascism.

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[Luigi Dallapiccola and Musical Modernism in Fascist Italy](#). By Ben Earle. pp. xv + 304. Music since 1900. (Cambridge University Press, Cambridge and New York, 2013. 65.

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University Printing House, Cambridge CB2 8BS, United Kingdom Published in the United States of America by Cambridge University Press, New York