

ITALIAN MODERN COMPOSERS MEET THE POETRY OF MARINA POPADIĆ

Interviews and comments by Marina Popadić

Preface by Renzo Cresti

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To the readers

I am convinced that the messages of art and the meaning of works of art were and always will be the strong points of reflection on the time in which they were born, for the generations to come. The works of art with their messages go beyond the discourses of historians, politicians and religious leaders.

This is because they contain a divine force through which the artist and his creative process is transformed into a work, into a message which carries the truths of the time in which it belongs. Works of art are the truths and mirrors of the times in which they were born, even without meaning to.

For this reason, I wholeheartedly recommend to readers the book **ITALIAN MODERN COMPOSERS MEET THE POETRY OF MARINA POPADIĆ** with the preface by Renzo Cresti and the interviews with Italian composers of the present and my comments on their pieces inspired by my book of poems **EVERYWHERE SILENCED**.

Marina Popadić

The embrace of the Muses by Renzo Cresti

Marina Popadić is a pianist and poet but she also loves to experiment with reflections on aspects of musical culture that fascinate her, such as on Astor Piazzolla and like this book in which she has gathered together sixteen composers, inviting them to write about her poems and them of detailed interviews.

The relationship between poetry and music is what Marina is most passionate about and she has already completed many projects. This book is the result of Marina's interest in Italian culture and Italian music in particular, but perhaps in Italy in general. There are questions that touch on important aspects, such as the relationship between thought and writing, between reasons and feelings. Marina asks how musicians perceive silence, time, space, colours, movement, new technologies, the public.

Obviously the relationship with the word constitutes the common thread of the interviews, a theme that sometimes comes to the fore, in others is implicit. The questions are intelligent and solicit various answers, sometimes illuminating. At the beginning of the book, Marina addresses the readers directly, emphasising the importance of communication, she is convinced that works of art are part of the truth of the time, what the Germans call *Weltgeist*, indeed, that the Spirit of the time manifests itself mainly and deeply in art.

She gives us convincing proof of this conviction in the comments she expresses following the compositions, one perceives the emotion, the attempt to enter into the heart of the relationship between word and sound, the desire to make people understand how this relationship is not only studied but lived, with the certainty that poetry and music speak to us of the depths of Being and of the relationship with the World in which we were destined to live.

Marina has done a great job that will remain as a point of reference for the relationship between poetry and music but also for the reflections on the music of the present that she has been able to solicit. It is also an informative and educationally useful work as well.

In these pages the ancient Muses embrace each other, they had been unfortunately divided by the division of labour which had also affected the Arts, but Marina Popadić shows us how today, in the cultural intertwining of the present, each art completes the others and it is in this embrace that the truth is glimpsed.

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