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Silvio Scionti's System of Piano Artistry Il Settecento Musicale In Europa Fulmini a Kansas City. L'ascesa di Charlie Parker Musica d'oggi rassegna internazionale bibliografica e di critica Catalog of Copyright Entries Fantasies of Improvisation Bibliografia italiana giornale dell'Associazione libraria italiana L'Italia musicale d'oggi L'Italia musicale d'oggi Diccionario técnico Akal de términos musicales Il Pianoforte The Virtuoso as Subject International Music and Drama Musica per pianoforte negli Stati Uniti Le sonate per pianoforte di Beethoven e il loro significato Acta Musicologica Lettere a Giulia Per Capire La Musica La educación y el proceso autonómico Bibliografia d'Italia Historia de la técnica pianística A colloquio con ... 2 Il teatro illustrato e la musica popolare ritratti di maestri ed artisti celebri, vedute e bozzetti di scene, disegni di teatri monumentali, costumi teatrali ornamentazioni

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Un famoso direttore d'orchestra scrive alla figlia per introdurla e condurla dentro il proprio mondo, il mondo della musica. Ma questo inconsueto itinerario epistolare, questa appassionata narrazione offre a chiunque l'occasione di superare, con semplicità, quel piccolo gradino che spesso rende difficile entrare davvero nella geografia dei suoni, comprendere quanto sia importante nella vita di ognuno di noi riuscire a godere dell'enorme patrimonio spirituale che essi offrono, conoscere il linguaggio con il quale si esprimono i musicisti. In queste lettere vi è la risposta a tante domande che spesso Gianpiero Taverna si è sentito rivolgere da molte persone che, pur amandola, avrebbero voluto sapere qualcosa di più sulla musica, su come poter avvicinarsi al mondo dei suoni, su come ascoltarla, sulla sua storia. Pagine illuminanti anche per coloro i quali non sanno proprio nulla di questa arte, pagine che sono uno stimolo a vederla con interessi nuovi e riuscire a superare, magari, quel momento di rifiuto istintivo che può accadere di provare di fronte a un linguaggio diverso. Pagine, infine, che si rivelano il più originale e inconsueto corso per imparare a scoprire, conoscere, capire davvero la musica. ...E con un insegnante d'eccezione: un direttore d'orchestra che si è affermato nel mondo fra i maggiori interpreti di musica classica contemporanea soprattutto italiana. This book offers a novel interpretation of the sudden and steep decline of instrumental virtuosity in its critical reception between c. 1815 and c. 1850, documenting it with a large number of examples from Europe's leading music periodicals at the time. The increasingly hostile critical reception of instrumental virtuosity during this period is interpreted from the perspective of contemporary aesthetics and philosophical conceptions of human subjectivity; the book's main thesis is that virtuosity qua irreducibly bodily performance generated so much hostility because it was deemed incompatible with, and even threatening to, the new Romantic philosophical conception of music as a radically disembodied, abstract, autonomous art and, moreover, a symbol or model – if only a utopian one – of a similarly autonomous and free human subject, whose freedom and autonomy seemed increasingly untenable in the economic and political context of post-Napoleonic Europe. That is why music, newly reconceived as radically abstract and autonomous, plays such an important part in the philosophy of

early German Romantics such as E. T. A. Hoffmann, Schelling, and Schopenhauer, with their growing misgivings about the very possibility of human freedom, and not so much in the preceding generation of thinkers, such as Kant and Hegel, who still believed in the (transcendentally) free subject of the Enlightenment. For the early German Romantics, music becomes a model of human freedom, if freedom could exist. By contrast, virtuosity, irredeemably moored in the perishable human body, ephemeral, and beholden to such base motives as making money and gaining fame, is not only incompatible with music thus conceived, but also threatens to expose it as an illusion, in other words, as irreducibly corporeal, and, by extension, the human subject it was meant to symbolise as likewise an illusion. Only with that in mind, may we begin to understand the hostility of some early to mid-19th-century critics to instrumental virtuosity, which sometimes reached truly bizarre proportions. In order to accomplish this, the book looks at contemporary aesthetics and philosophy, the contemporary reception of virtuosity in performance and composition, and the impact of 19th-century gender ideology on the reception of some leading virtuosos, male and female alike. *Alzira* is the seventh work and the sixth opera to be published in the critical edition of *The Works of Giuseppe Verdi*. Composed during the middle of the very productive period of Verdi's first large-scale successes, *Alzira* premiered at Naples on August 12, 1845. Cammarano's libretto is based on a play of Voltaire, who used a real incident in sixteenth-century Peru during the Spanish conquest to shape a critique of the morality of the noble savage as against Christian values. The inherent conflicts and exotic setting appealed to Verdi's dramatic sense, and in its best moments the music of *Alzira* fully realizes his potential as a masterful composer for the theater. Because the success of the premiere was not repeated, *Alzira* fell out of the repertory and no orchestral score was ever published. The critical edition, based on Verdi's autograph score and important secondary sources, provides the first reliable full score of the work. It is complemented by an introduction tracing the opera's genesis, sources and performance history and practices. Together with the detailed critical commentary, discussing problems and ambiguities in the sources, the edition provides scholars and performers alike with unequalled means for interpretation and study of this poorly known work.

La prima edizione di [07] *Per la Composizione, con le edizioni Ricordi*, risale al 1983 e al periodo in cui Porena era titolare del Corso sperimentale di composizione presso il Conservatorio di Santa Cecilia di Roma. Per la *Composizione* intende ristrutturare la didattica di un percorso specialistico ripartendo dalle sue basi: Porena scompone, sminuzza, ripensa il materiale del corso, i suoi codici, i suoi vincoli progettuali, per provare a (ri)comporli in un itinerario esaustivo che renda consapevoli di ogni minimo avanzamento. La *composizione* è considerata da molti (romanticamente) come un'attività spontanea e intimissima, dove l'insegnamento e lo studio pare c'entrino poco; in *Per la Composizione* invece Porena propone un approccio razionale ed analitico che invita all'artigianato, all'operatività e a cercare la libertà all'interno di vincoli progettuali individuati e scelti di volta in volta.

The *Britannica Enciclopedia Moderna* covers all fields of knowledge, including arts, geography, philosophy, science, sports, and much more. Users will enjoy a quick reference of 24,000 entries and 2.5 million words. More than 4,800 images, graphs, and tables further enlighten students and clarify subject matter. The simple A-Z organization and clear descriptions will appeal to both Spanish speakers and students of Spanish.

A colloquio con... John Axelrod, Giampaolo Maria Bisanti, Silvia Colasanti, Davide de Ascaniis, Gabriella Giordano, Alessandro Marangoni, Francesco Parrino, Floraleda Sacchi, Orazio Sciortino, Edoardo Zosi. 10 interviste-ritratto per dar voce a chi ha fatto della musica la propria professione, la propria ragione di vita.

The first history of keyboard improvisation in European music in the postclassical and romantic periods, *Fantasies of Improvisation: Free Playing in Nineteenth-Century Music* documents practices of improvisation on the piano and the organ, with a particular emphasis on free fantasies and other forms of free playing. Case studies of performers such as Abbé Vogler, J. N. Hummel, Ignaz Moscheles, Robert Schumann, Carl Loewe, and Franz Liszt describe in detail the motives, intentions, and musical styles of the nineteenth century's leading improvisers. Grounded in primary sources, the book further discusses the reception and valuation of improvisational performances by colleagues, audiences, and critics, which prompted many keyboardists to stop improvising. Author Dana Gooley argues that amidst the decline of improvisational practices in the first half of the nineteenth century there emerged a strong and influential "idea" of improvisation as an ideal or perfect performance. This idea, spawned and nourished by romanticism, preserved the aesthetic, social, and ethical values associated with improvisation, calling into question the supposed triumph of the "work."

Impressions, coral i vuit variacions (1938-1962) fou escrita a Versalles i és una de les obres més imponents i extenses de Francesc Civil per a piano sol. El tema amb què arrenca la partitura, un coral que ben bé hauria pogut escriure César Franck, és de caràcter solemne i organístic. A partir d'aquest desfilen una sèrie de variacions que evocuen els diferents estats d'ànim del compositor davant la situació bèl·lica del seu país. Escrita en plenitud de facultats, aquesta obra, manifestament deutora d'un ensenyament rigorós i complet, enlluerna per la seva magistral escriptura pianística, per un agosarat llenguatge harmònic i per una saviesa contrapuntística sense parangó.

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Impressions, chorale and eight variations (1938-1962) was wrote by Francesc Civil in Versailles and is his most striking and longest work. The opening theme, a chorale that could well have been written by César Franck, has a solemn organistic character. This leads on to a series of variations that evoke the composer's feelings about the war in his home country. Written at the height of his powers, this work, which clearly owes a great deal to his rigorous, ample training, dazzles for its masterful piano scoring, the bold harmonic language and the consummate contrapuntal expertise. An acclaimed multi-volume treatise presents precise and creative exercises for serious pianists and teaches technique, pedaling, fingering, and other methods. Re-engraved, corrected editions by Artur Schnabel, with Schnabel's notes and comments in five languages. Volume One contains Sonatas One through Seventeen and Volume Two contains Sonatas Eighteen through Thirty-Two.

Emanuele Arciuli, pianista di fama internazionale che ha debuttato negli Stati Uniti nel 1998 (al Corbett Auditorium di Cincinnati) e che ha saputo costruire negli anni un proficuo rapporto non solo con la musica ma anche con i compositori di quel paese, in questo libro esplora in modo organico e appassionato un territorio sterminato come le grandi praterie americane. Un territorio nel quale, un po' come nella Monument Valley, affiorano colossi e capisaldi come Ives, Gershwin, Cage, Bernstein e Adams, ma che regala anche numerosi e memorabili incontri con compositori considerati minori ma sempre in grado di lasciare una traccia. Capolavori come il Requiem, Le nozze di Figaro, Don Giovanni, Il flauto magico, la Jupiter, la Sinfonia Concertante, il Concerto per pianoforte in re minore, il Quintetto per archi in sol minore e un numero impressionante di altre gemme vocali e strumentali, lo hanno consacrato come il più universale di tutti i geni musicali.

a cura di Leonardo Miucci

Francesco Pollini (Ljubljana, 26 marzo 1762 - Milano, 17 settembre 1846) è stata la figura più importante fra i pianisti attivi in Italia nel primo Ottocento. Allievo di Mozart, ebbe grande fama non solo come pianista e compositore ma anche e soprattutto come didatta. Nel 1811 ebbe dal Conservatorio di Milano l'incarico di redigere un metodo per fortepiano, il primo del genere pubblicato in Italia. Stampato da Ricordi nel 1812, e ristampato nel 1834 dallo stesso editore, il Metodo affronta i diversi aspetti della tecnica e dell'esecuzione pianistica. L'edizione critica, con traduzione inglese a fronte, propone il testo del Metodo e i suoi 400 esempi musicali ed esercizi basandosi sulla più completa edizione del 1834. L'introduzione, dopo aver ricostruito le complesse vicende editoriali del Metodo, discute nel dettaglio lo strumento e i vari aspetti tecnici e interpretativi presenti nel testo di Pollini (articolazione, tocco, flessibilità ritmica, improvvisazione, ornamentazione, pedale ecc.). L'apparato critico rende conto delle differenze tra le varie edizioni e tra i diversi stati delle singole edizioni.

Francesco Pollini (Ljubljana, 26 March 1762 - Milan, 17 September 1846) was the preeminent figure among Italian pianists of the early nineteenth century. A student of Mozart, he enjoyed considerable fame not only as a pianist and composer but also - and above all - as a pedagogue. In 1811, he was commissioned by the Milan Conservatory to author a piano method, the first of its kind to be published in Italy. Printed by Ricordi in 1812 and reprinted in 1834 by the same publisher, the Method develops several aspects of pianistic technique and performance practice. This critical edition, provided with a parallel English translation, presents the Method's text and its 400 examples and exercises based on the most complete edition of 1834. The introduction retraces the complex publishing history of the Method, discusses in detail the typology of the instrument, and examines several technical and performance practice issues addressed in Pollini's text (articulation, touch, rhythmic flexibility, improvisation, ornamentation, pedaling, etc.). The Apparatus presents the differences between the several editions and their different states. Existe la tecnica &la" ideal? La

respuesta que el pianista y musicólogo italiano Luca Chiantore nos ofrece en este libro es contundente: cualquier interpretación es válida, siempre y cuando refleje un enfoque estético preciso. Pero entre las muchas opciones posibles hay una que reviste un interés especial, y es la que tuvo presente cada compositor en el momento de la creación de sus obras. Comprender de qué modo tocaban los grandes protagonistas de la historia del piano es la principal finalidad de esta Historia de la técnica pianística. Fruto de una vasta y rigurosa investigación, el libro se vale de un imponente conjunto de fuentes documentales, entre las que se hallan textos inéditos y extractos de obras teóricas que nunca hasta ahora habían sido objeto de un análisis exhaustivo. A través de ellos, el autor analiza con un criterio cronológico y estético la técnica de grandes pianistas y de célebres compositores, relacionándola con la evolución del repertorio, las distintas teorías pedagógicas y las transformaciones vividas por el propio instrumento. El resultado es la narración de una «la» historia que, al tiempo que refleja a la perfección las revoluciones estilísticas de los últimos tres siglos, se presenta como una metáfora de toda nuestra cultura musical. Lungamente annunciato negli Stati Uniti e attesissimo dagli appassionati di jazz, Fulmini a Kansas City è il primo capitolo della biografia che lo studioso e narratore afroamericano Stanley Crouch ha dedicato a Charlie Parker, il più grande sassofonista di tutti i tempi. Frutto di studi pluriennali, di ricerche e interviste sul campo, e animato da una prosa brillante e immaginifica, il libro ricostruisce la vita leggendaria di «Bird» negli anni che vanno dalla nascita nel 1920 fino al 1940: l'infanzia nella Kansas City dominata dalla malavita di Tom Pendergast e dallo swing delle territory bands; il rapporto con una madre iperprotettiva e allo stesso tempo troppo permissiva; il matrimonio a soli sedici anni e una paternità troppo precoce; la fascinazione per la musica, il cinema, la tecnologia, l'avventura; l'incontro drammatico con la droga; il trasferimento, infine, a New York, capitale del jazz moderno, con cui si sarebbe aperta la seconda, più matura fase della vita di Parker. A metà fra il saggio e il racconto, fra l'affresco di un'epoca e il romanzo di formazione, Fulmini a Kansas City è un vividissimo quanto inedito «ritratto dell'artista da giovane». Léxico bilingüe que recoge más de 18.000 entradas relacionadas con el ámbito de la música, lo que lo convierte en una herramienta de gran utilidad para cualquier persona con interés o relación profesional con el ámbito de la música. Today, Bach is one of the most revered and studied figures of classical music, despite there being a time in which he was almost forgotten. Divided into two sections, this volume explores research on J.S. Bach and more broadly examines the topics of music and performance studies; with the latter focusing on composers active today, such as Marco Alunno, or those from the recent past who are lesser-known and performed, such as Pietro Cimara and Leo Ornstein. Following from Nones's (ed.) previous publication Music as Communication: Perspectives on Music, Image and Performance (ABE, 2018), this work provides a rather unique contribution as a choral attempt at exploring performance today. The intention of this book and the downloadable audio content, with live recordings of the music explored at the conference from which the volume originated, is to inspire fresh approaches to the study of a monument like Bach, while also encouraging original research of modern composition and performance. Recordings of the performances given over the two days of the conference serve either to clarify arguments made in the papers or to attest to the music explored more generally. This volume is founded on the belief that the history of music is comprised of many figures, some of whom are undeservedly forgotten, and that our understanding of and approach to music is simultaneously shaped by the past and directed by the continual evolution of sounds and attitudes of the present. Examining music styles from baroque (Bach) to contemporary (Alunno), Forms of Performance will be of particular interest to Bach and performance studies scholars, as well as advanced researchers and PhD students in this field. Teníamos conocimiento que Enric Granados no estaba satisfecho de la instrumentación de su ópera Goyescas o Los majos enamorados y que quería encargar una revisión al compositor Òscar Esplà, proyecto que no pudo llegar a realizarse. La Universitat de Lleida rinde un homenaje a Granados cumpliendo su deseo y encarga una nueva instrumentación de la obra al compositor Albert Guinovart.

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