



Music

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The Piano

Ala Botti Caselli

THE CURATOR

Ala Botti Caselli, co-ordinator and curator of the volume, was Holder of the Chair of History of music at the Academy of La Spezia and, from 1984 to 2007, at the Academy of Perugia. Since 2012 she has been a consultant at the Vatican Museums.

All there is to know about the most popular musical instrument, used in all settings and musical types, explained clearly by the top experts of the national panorama.

Born in collaboration with the Società Italiana di Musicologia (Italian Society of Musicology), the volume presents the piano from a variety of historical, technical and constructive aspects, without forgetting the profession of the pianist and the various repertoires which the musician nowadays has to measure up to, from Romanticism to jazz. A volume useful both for one's personal culture and for the pianist's professional training, updated to the most recent historic and didactic acquisitions, overflowing with theoretic and practical content, of great interest for every aspiring pianist, whether professional or amateur. In the tradition of the Manuals studied in collaboration with the Italian Society of Musicology, a wide-ranging book, updated and complete, edited by the best experts in the sector, with all the theoretic and practical information for studying the piano and the life of the pianist.

The History of the piano from its origins to the present day (by Giovanni Paolo Di Stefano)

The instrument in the eighteenth Century in Italy and Germany and its diffusion in Vienna, London, Paris and North America in the Eighteenth and Nineteenth Centuries, the refusal of the Steinway grand piano with crossed wires (1859); the contribution of pianists to the modifications which are gradually made on the instrument; the piano from the artisanal workshop to industrialization and internationalization of the most advanced technologies.

Giovanni Paolo Di Stefano teaches History and technology of musical instruments at the Universities of Palermo and Florence. He is the curator of the collection of musical instruments of the Rijksmuseum of Amsterdam.

The piano in the world (by Guido Salvetti). The social history of the instrument: the function of the piano as a symbol of the emerging middle-class, its evolution towards the world of concert playing.

Guido Salvetti is one of the most important Italian musicologists. Both pianist and composer, formerly the founder and co-ordinator of the Course of Musicology of the Milan Academy, director of the same Academy and Chairman of the Italian Society of Musicology.

History of Piano teaching (by Leonardo Miucci and Maria Grazia Sità).

The evolution of piano technique, the contributions of the great teachers (Carl Philip Emanuel Bach, Adam, Pollini, Clementi, Cramer) in the spirit of an aesthetic and expressive ideal which changes as the concept of piano “mechanics” comes to the fore (Czerny) and with the training of the modern pianist, the interpreter of a repertoire of which the cannons are while the ancient practice of improvisation slowly disappears.

Leonardo Miucci, born in Milan in 1982, pianist and musicologist, is a researcher at the Hochschule der Kuenste in Bern (Switzerland) and at the University of that city. Maria Grazia Sità has published studies on the literature for keyboard between the 18th and 19th Centuries and has enormous experience of repertoire for keyboards and the history of teaching in the 19th and 20th Centuries.

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Piano music in its own time (by Francesco Pareti). A short history of the piano repertoire which takes into account the influences practised in the aesthetic world, from piano schools and various different socio-cultural backgrounds (and by their transformations) on music and on the profession of the pianist-composer and/or performer.

Francesco Pareti, musician, is the Holder of the Chair of piano at the Academy of Avellino, where he also teaches history and organology of the piano and History and analysis of the practices for piano performance of the classical era.

History of pianistic interpretation (by Alfonso Alberti). An overview of the evolution of taste and aesthetics in interpretation, and a portrait of the greatest performers.

Alfonso Alberti, besides being a professional musicologist (giving pride of place to the music of the 20th Century and the history of piano interpretation) is also a pianist. He has published essays in miscellaneous volumes and articles on the main Italian magazines.

The jazz piano (by Stefano Zenni). Jazz is an innovative synthesis of different styles and traditions of music. A detailed examination of the multicultural nature of the jazz piano, and the history of its stylistic vicissitudes.

Stefano Zenni teaches History of jazz and Afro-American music at the Academy of Bologna. He has published numerous important essays, among which for EDT *Che razza di musica. Jazz, Blues, Soul e le trappole del colore* (2016) (*What kind of music do you call this*).

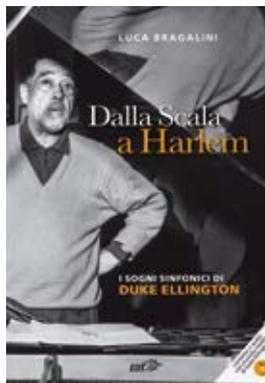
The profession of the pianist in our time (by Emanuele Arciuli). The life and work of the concert pianist explained in its dynamics by an internationally famous interpreter.

Emanuele Arciuli is an internationally established concert pianist. For EDT he was the author of the volume *Music for piano in the United States* (2010). He is the Professor of piano at the Academy of Bari.

The volume includes a wide-ranging *Annotated Bibliography*, a lavish *iconographic apparatus in colour*, a *Glossary* of technical terms and an *Analytic Index* of names and places.

► SERIES CONTERPOINTS ► PRICE € 22,00 ► ISBN 978-88-5920-779-5 ► PAGES 240

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From la Scala to Harlem Duke Ellington's symphonic dreams

Luca Bragalini

A complete, fascinating narration of the artistic evolution of a great maestro of 19th Century music, following the traces of his symphonic production.

The point of departure of the work, based on over ten years' research by one of the most deeply appreciated Ellington scholars on the international scene, is an apparently marginal episode of the musician's career: the recording in 1963 in Milan, with the Orchestra of La Scala Theatre, of a piece of symphonic music entitled *La Scala. She Too Pretty to Be Blue*. The circumstances of this recording have been until now wrapped in a thick cloud of mystery: Bragalini interviews the surviving professors of the Milanese orchestra and all those who were present in the studio, throws light on the reasons for the climate of disinterest with which the Italian musical world regarded this historical meeting, he even brings to light a set of unedited original photographs by the great Giancolombo (the most famous photo-reporter of the time) and, by means of some sensational excavation work which is to take him to the heart of Harlem, the pulsating centre of Afro-American culture and battles, illuminates the history and importance of Ellington's symphonic production throughout his creative career. Through an analysis of unedited documents such as the files secreted by the FBI, creating original links with the art and photography of the time, following brilliant historical intuitions – which is to lead him, among other things, to the sensational discovery of a seventh symphonic work by Ellington to add to the six which are known so far, and which has its world premiere in the CD attached to the book – and especially by means of careful analysis and description of the musical work, Bragalini reveals a portrait of Duke Ellington which is very different from the one traditionally known, that of a culturally aware and politically engaged artist.

THE AUTHOR

Luca Bragalini, musicologist, is professor of History and analysis of Jazz at the Academy of L'Aquila and works with the music academies of Brescia, La Spezia and Trento. He has discovered unpublished works by Duke Ellington, Chet Baker and Luciano Chailly. An essayist and lecturer, he has represented Italy at several international meetings. He has been Distinguished Visiting Scholar at the Reed College (Portland, Oregon). His monography "Not-So-Standard Stories" (EDT, 2013), has become a format used on radio and a theatre show.

Prelude to Bragalini's Ellington

By David Schiff

Much of what passes for jazz history is really just folk-lore—tales repeated and repeated until they assume the appearance of truth. The creators of these stories were often promoters, record collectors or enthusiasts more interested in celebrating the art form than in seeking answers to hard questions—or even asking those questions. These tasks require the instincts and training of a true historian, like Luca Bragalini.

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Bragalini is a historian/detective. He notices barely visible clues and follows up unpromising leads—and solves many mysteries. A good example of his discoveries, just one of many in this book, appears in his ground-breaking research on Duke Ellington's piano concerto, *New World a-Comin'*, which premiered in Carnegie Hall on 11 December 1943. Like many of the other extended works that Professor Bragalini analyses in this book, *New World* was greeted with a critical skepticism. Six months before its premiere John Hammond, the most influential producer of jazz concerts and recordings of all time, had dismissed Ellington's *Black, Brown and Beige*, as pretentious, non-jazz: "It was unfortunate that Duke saw fit to tamper with the blues form in order to produce music of greater 'significance'." Even though Hammond was a political progressive, he ignored the political implications of Ellington's grandest piece, or, worse, implied, by placing "significance" in scare quotes that Ellington had no business engaging with serious themes. While Aaron Copland was honored for musical compositions with political themes such as *Fanfare for the Common Man* and *A Lincoln Portrait*, both of which premiered in 1942, Ellington, whether as a representative of jazz or as an African American, was deemed incapable of such expression. The idea that Ellington should have stuck to a three-minute format, and danceable "hot" music, has somehow persisted among jazz critics down to the present day.

Not surprisingly, then, few white critics took the title of *New World a-Comin'*, the sequel to *Black, Brown and Beige*, seriously. Ellington's title honored the book *New World A-Coming: Inside Black America* by Roi Ottley, published in 1943. Ottley presented a detailed analysis of Harlem's history and social institutions at a time of crisis. Harlem, "the nerve center of advancing Black America", was decimated by the economic collapse of the Great Depression. As the United States prepared for the Second World War, any hope that the war effort would improve the condition of African Americans was dispelled by the barring of black workers from the defense industries. In July 1941, six months before Pearl Harbor, a meeting of black leaders with President Roosevelt, and the threat of a march on Washington, led the President to proclaim "the first presidential order affecting Negroes directly since Lincoln's day", which created a Committee on Fair Employment Practices. Immediately opposed by white labor unions and southern white supremacists the work of the committee had little effect. The United States soon found itself fighting a war against racism in Europe with a racially segregated army and with few effective measures to improve conditions. A. Philip Randolph, head of the NAACP, asked "How can we fight for democracy in Burma, a country we have not seen, when we don't have democracy in Birmingham, a city we have seen?" Protests, both peaceful and otherwise soon followed, and the African American political leaders presented the President with an "Eight

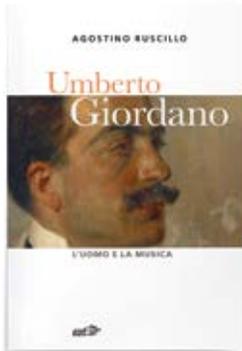
Point Program” for racial justice that appears in full in Ottley’s book. (p. 253)

In borrowing Ottley’s title, therefore, Ellington was endorsing the book’s political agenda, but, as was his usual practice, he never said so explicitly in public, and a few years after the war, in a very different political climate, he gave the impression that he was not really familiar with the content of the book. Could this be true?

Enter Luca Bragalini, historian/detective. Sensing that there must be evidence of a connection between Ellington and Ottley, he turned not to the obvious sources in the jazz literature, but to the annals of New York’s progressive radio station at the time, WMCA. There he discovered that a radio series named after Ottley’s book was aired on WMCA every Sunday afternoon for two years beginning in March 1944. Unlike the programming of the national networks, this series dealt directly with racial injustice. The spoken credits to the show stated that its “musical theme was by Duke Ellington” and, indeed, as Bragalini discovered, that theme was drawn from Ellington’s *New World a-Comin’*.

As a historian, Prof. Bragalini here accomplishes far more than just nailing down a detail in Ellington’s biography. He is opening a window, hardly ever seen in so-called jazz history, to the very specific way that Ellington’s music interacted with the political consciousness of the Harlem community, and once he opens that window he fills in the picture with an illuminating account of the context.

Every page of this book is full of similar discoveries that challenge and overturn so many of the myths and misunderstandings that still surround Ellington’s music and in particular his symphonic music. Reading through Professor Bragalini’s discoveries we feel that a new Ellingtonian world is now within our view.



Umberto Giordano

The man and his music

Agostino Ruscillo

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The first biography of one of the best-loved opera composers with the publication of hitherto unreleased material.

150 years after his birth, the first complete, updated memoir on the life and works of the composer of “Andrea Chénier”, the opera.

Author of frequently performed world-famous operas such as *Andrea Chénier*, *Fedora* or *Siberia*, Umberto Giordano (Foggia 1867 – Milan 1948) is one of the few verismo composers to have maintained his place in the repertoire of the world’s great opera theatres. Nonetheless, his biography was still missing from the world-wide bibliographical panorama.

Agostino Ruscillo, musician and musicologist from Foggia, has worked on all the available material both in the public domain and unpublished, because he had access to the archives of the Fondazione Umberto Giordano and to many other centres of research and study linked to the figure of this composer. Hence this long-awaited study, complete and updated regarding the biographical and creative circumstances, and with a thorough analysis of Giordano’s whole musical output, from the early exercises and competitions right up to his chefs d’oeuvre.

His childhood in Apulia during the early years of a United Italy, his studies of music, his first theatrical successes and his relationship with Sonzogno, the editor, and with the librettists, his masterworks, from *Andrea Chénier* (1896) to *Fedora* (1898), *Siberia* (1903), *Mary’s Month* (1910), his controversial relationship with fascism, his huge international fame, his demise just after the end of the Second World War. A huge and complex excursus which is sure to be a milestone in music criticism and historiography dedicated.

THE AUTHOR

Agostino Ruscillo, having gained his diploma in Organ and Composition at the Giordano Academy of Foggia, specialized in “Music Education” at Tor Vergata University in Rome and graduated with honours in Musicology at the University of Pavia (Cremona branch). Since 2001 he has been Chapel Master of the Cathedral of Foggia. He teaches at the Piccinni Academy at Bari and he is the author of several publications dedicated to the world of melodrama and to Umberto Giordano, one of which is the essay “For a lyricism of human passions”. The genesis of *Siberia* clarified by unpublished Giordano – Illica papers (1899 – 1904) (Music Editor Sonzogno, 2005).

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Wagner's Parsifal

Text, music, theology

Giangiorgio Satragni

THE AUTHOR

Giangiorgio Satragni (Turin, 1970), currently teaches Philosophy of Music at the Conservatorio di Bologna (High School of Music). He is the music critic of "La Stampa", correspondent of the monthly musical magazine "Amadeus", co-director of "Gli spazi della musica", an online magazine of musicology and comparative studies published by the University of Turin. He has taught History of Music at the Conservatorio di Firenze and at the Polytechnic University of Turin. He is the author of the monograph "Modernity in music. Twelve variations on a theme" (2014), curator of the anthology Fulvio Vernizzi. Accounts on life and music (2009), translator of ancient documents in the volume "The Mozart family in Italy" (2006) and of some essays in the collection "Gustav Mahler. My time will come" (2010). For EDT he has published "Richard Strauss behind the mask. The last years" (2015).

A new interpretation of Wagner's final masterpiece, highlighting the theological basis of the opera and its transformation into music. This book points out the relationship between text, music and theology in Richard Wagner's *Parsifal* in a new critical interpretation. Its author removes hermeneutical structures superimposed onto the work, and focuses firmly on its content and upon the composer's intention. There have been numerous debates, both for and against, concerning the religious aspects of Wagner's late masterpiece. In view of these profound contradictions it is necessary to re-examine the work as to its sources and inspiration, moving away from those different interpretations, theoretical and speculative, in the academic field and also in the area of theatrical interpretations, and proposing a hermeneutical solution closer to the work's contents.

With this aim Satragni, author of a highly esteemed study on Richard Strauss, employs a number of analytical methods. Comparative analysis allows us to identify, even at the most basic level, the interaction between philosophy, literature and music, but only by examining the function of theology in relation to the music is it possible to grasp the genuine nature of the work and its message of redemption.

This novel and highly original interpretation of the core essence of *Parsifal* leads to a new definition of its generally intended "religiousness", which emerges as theology in sound and even as theology of sound.



The First 4 Seconds of Revolver

The pop culture of the Sixties and the crisis of songs

Gianfranco Salvatore

THE AUTHOR

For nearly twenty years **Gianfranco Salvatore** has been the first Professor of History of Popular Music in Italian Universities, instituted at Lecce in 1997. He is also a teacher of Ethnomusicology and Afro-American Musical Civilization. From 1980 until today he has published around 10 books on pop, rock, jazz and the musical traditions of the Mediterranean, for editors such as Feltrinelli, Giunti, Gangemi, Castelvechi and Stampa Alternativa, studying among others Charlie Parker, Miles Davis, Frank Zappa, Pink Floyd, Boris Vian, Lucio Battisti, always from the historical-cultural and musicology point of view. He is the director of the European section of the Center for Black Music Research of Columbia College of Chicago.

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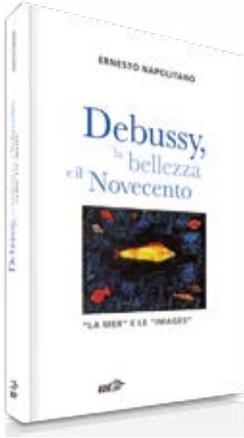
Revolver, the 1966 Beatles' album, is not only their greatest work along with Sgt. Pepper's:

It is the result of a series of huge transformations which take place, both in Great Britain and in all the Western world, in culture, art, the media, customs, and more in general in creativity and the way it is expressed and distributed. It is the event that marks the official birth of the new pop culture.

In five intense chapters, The first four seconds of Revolver takes a close look at the cultural co-ordinates of this metamorphosis: the relationship between the Beatles and their contemporaries and the avant-garde movements and counter-cultures, the role of the mass-media and the new method of using them to correlate highbrow and popular artistic expressions, the relationship of mutual cultural influence between the United States and Great Britain, the way in which the latter was able to absorb Afro-American music, transforming and reformulating it into pop-rock and psychedelic rock and, finally, the "third shore" of Far Eastern influences in philosophy, art, music, spirituality and a pervasive fashion experienced by the West during the extremely rich Sixties of the Twentieth Century. A crucial passage which Gianfranco Salvatore's book rebuilds impeccably, exactly fifty years after the Beatles' greatest work.

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Debussy, Beauty and the Twentieth Century “La Mer” and “Images”

Ernesto Napolitano

An accurate, elegant analysis of how the French composer Claude Debussy entwined Beauty and Modernity, thus leaving an exceptional heritage for the twentieth century.

Claude Debussy forged a deep bond between beauty and modernity thanks to an idea of music which defied the complex formal elaborations of the German tradition, preferring an instantaneous form of imagination and choosing without hesitation the satisfaction of the pleasure principle and the search for the pleasure of the senses. Such a vision could not but clash with the idea of the radical inaccessibility of beauty professed by many representatives of twentieth century aesthetic positions, starting with Theodor W. Adorno, who – albeit recognizing the importance of Debussy’s contribution for the avant-garde movements – never admitted the actual greatness of his aesthetic revolution.

THE AUTHOR

Ernesto Napolitano, among the most acute and intellectually independent musicologists of our time, taught Music History at the University of Turin. He is author of numerous works on twentieth-century masters, and has written two volumes on W.A. Mozart: *Una favola per la ragione* (Feltrinelli 1982) and Mozart, *Verso il Requiem. Frammenti di felicità e di morte* (Einaudi 2004, trad. francese Delatour 2013).



Richard Strauss Behind the Mask The last years

Giangiorgio Satragni

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A vivid portrayal of Richard Strauss, covering philosophy, literature, art and history, which emerges from the analysis of Strauss' stage productions in his last years.

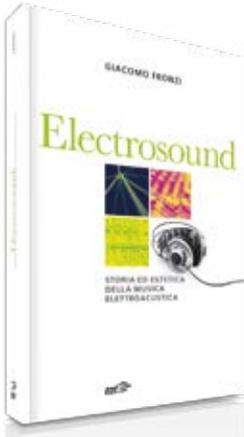
This volume offers an extensive re-reading of Strauss's life and of his latest, more difficult works, harshly criticized for both his style - which during the tragic context of World War II became progressively more and more rarefied and abstract - as well as for Strauss's more or less direct involvement with the Nazi regime. Usually considered as detached from historical events, and viewed as an example of personal reticence (or even indifference), Strauss' latest works actually reveal, according to Giangiorgio Satragni, a thorough portrait of Richard Strauss and of his complex and sometimes obscure vision of the world. The present work focuses on the function of myth, cardinal for Strauss' worldview, and tracks its connections to the works of many different authors, from Hugo von Hofmannsthal to Joseph Gregor. The volume is the result of over a decade of research carried out on original, unpublished documents, mostly in the Strauss Archive in Garmisch-Partenkirchen, where the composer lived the last years of his life.

THE AUTHOR

Giangiorgio Satragni, (Turin, 1970) is a musicologist, music critic and distinguished Strauss scholar. He writes for several magazine and newspapers, for the magazine 'Amadeus', and is Managing Editor of the musicological journal of the Turin University 'Gli spazi della musica'. He taught Music History at the Turin Polytechnic and at the Academy of Music in Florence and wrote and translated many essays on music. In 2003 he organised the exhibition 'Richard Strauss und Italien' at the Richard-Strauss-Institut in Garmisch-Partenkirchen. He was granted research fellowships by a prestigious Italian Music Association for different research projects.

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Electrosound

History and aesthetics electroacoustic music

Giacomo Fronzi

Electronic music, or more correctly “electroacoustics”, has represented a radical turning point starting from the 40s, both for the new languages it introduced and for the disruption of the parameters with which music had been conceived and composed until then. The combination of technological development and compositional practice has in fact broken down the barrier between cultivated and pop music, all to the good of the general public.

From Cage to Pink Floyd, from Schaeffer to Soft Machine, from Edgar Varèse to Iannis Xenakis, electroacoustic and electronic research has had a successful period throughout the world. Giacomo Fronzi reconstructs this long intellectual and artistic adventure, without any barriers, in a close examination which starts from the first experiments at the dawning of the 20th century to arrive at the most famous contemporary DJs, trying to interpret it even beyond traditional frameworks, in the conviction that electronic music finds itself at a crossroads between artistic disciplines, social practices, traditional history and socio-political tendencies.

Electrosound thus retraces the history of electroacoustic music in its specific and diverse national versions crossing the five continents and turning attention to the most significant experiences of the contemporary scene: the story unravels along the winding roads of the pop music that is filled with electricity and electronics and involves personalities such as Jimi Handrix, David Gilmour, John Lennon, Frankie Knuckles, David Mancuso or Sven Väh.

THE AUTHOR

After receiving a degree in Philosophy (Lecce) and in Musicology (Venice) the young scholar and writer **Giacomo Fronzi** (1981) obtained a Ph.D. in Ethics and Philosophical Anthropology in the Salento University where he currently carries out researches in Aesthetics. He wrote several articles on national and international magazines on Contemporary Aesthetics and Musical Philosophy issues, and edited the essay *John Cage. A revolution long hundred years* (2013). As an author he published: *Ethics and aesthetics of the report*, (2009) *Contamination. Aesthetic experiences in the contemporary*, (2010), *Theodor W. Adorno. Critical thinking and music* (2011).



Piano Music in the United States Composers, works, history

Emanuele Arciuli

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Emanuele Arciuli is one of the most original and interesting pianists of the new international concert scene. His frequent collaboration with nearly every living major American composer (among whom Adams, Cumb, Rzewski, Daugherty, Bolcom, Kernis, etc.) made him an unmatched performer, to whom many recent compositions were dedicated. His interest in Native American culture has also inspired a special project which has him engaged in collaborations with the major Native American composers (Davids, Quincy, Croall, Chacon).

In this volume, Arciuli incorporates his experience as a pianist, combined with solid musicological knowledge, to narrate, for the first time, the tendencies, styles and personalities that characterized the history of the piano in the United States from the second half of the 18th century to this day.

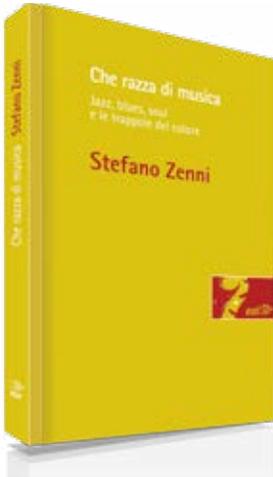
The volume is characterized not only by the extensive number of composers and works covered, but by the fluency of the style, and the language, which is totally free from technicalities. A historical treatise in which great prominence is given to genres less visited by musical historiography, like black music and – a totally new fact in the field of historical and music studies – the musical culture of Native Americans. Furthermore, along with the musicians most known and frequented by pianists, great attention is also given to minor productions.

THE AUTHOR

Emanuele Arciuli, pianist, debuted in the USA in 1998 where he regularly goes back for recitals and concerts playing compositions written for him by some of the most important American Composers. He recorded numerous CDs and performed for some of the most important musical institutions such as Alla Scala Theatre of Milan, the Venice Biennale and the S. Petersburg Philharmonic Orchestra. He is a piano professor at the Conservatory in Bari and he is frequently invited as guest faculty by many American University. As an author he wrote many essay and he won the 2010 Abbiati Award as best Italian instrumental soloist.

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What Kind of Music Do You Call This Jazz, blues, soul and the trap of color

Stefano Zenni

A book which calls into question the categories often linked to jazz and Afro-American music.

“Black” music, “white jazz”, coloured singers who possess the meaning of “soul”, swing as a natural aptitude of black Americans: what is the basis of expressions like these, often repeated uncritically by the public and by specialists of the sector? If we look more beyond the myth of “black music”, the history of music and scientific research reveal a much more contradictory and complex reality.

From one of the most serious and well-prepared Italian musicologists, a book which, also making use of recent acquisitions in the study of genetics unveils the many traps hidden in the concept of “identity” and makes a thorough and well-documented critique of so-called jazz “essentialism” – the very widespread American neoconservative theory, which wants jazz to be radically “black” – in favour of a new concept of continuity between cultures.

THE AUTHOR

Stefano Zenni is a musicologist of international fame. He is the Chairman of the Italian Society of Afro-American Musicology (SidMA). He teaches History of jazz and Afro-American music at the Academies of Bologna, Florence, Pescara, and Analysis at Siena Jazz. He is the Artistic Director of the Turin Jazz Festival. He has published and edited important books on Louis Armstrong, Herbie Hancock, Miles Davis, Charles Mingus, and a popular History of Jazz published by Stampa Alternativa. He has been a presenter at Rai Radio 3 since 1998.



No So Standard Stories **The adventures of 12 great songs** **from Broadway and jazz**

Luca Bragalini

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There are songs, often from Broadway musicals, that have profoundly influenced the collective imagination, crossing adventurously over the entire history of pop and jazz (and often films and advertising), donning new colors, styles and meanings each time, yet always remaining themselves. This book tells the story of twelve of these very famous songs, which have become part of the so-called “standards” of jazz: that is, songs of which most of the great jazz musicians have wanted to perform their own version. From “White Christmas” to “Georgia on My Mind”, from the romantic “Someday My Prince Will Come” to “Every Time We Say Goodbye”, not to mention the famous “Autumn Leaves”, “My Favorite Things” and “Over the Rainbow”.

The book devotes to each song an easily read chapter, full of surprising stories, oddities and discoveries. The personality of the writers of the music industry is described, as well as the great jazz musicians and their idiosyncrasies. At the end of each chapter the author offers three very personal and appealing suggested recordings: the best versions of each “standard” song that have been recorded in the history of classical and contemporary jazz. The book is also enriched by a “bonus track”, in the best tradition of jazz recordings the story of a splendid thirteenth song, which by historical chance, never managed to become a standard – along with an enthusiastic introduction by the great trumpet player Paolo Fresu.

THE AUTHOR

Luca Bragalini, musicologist and a professor of History and Analysis of Jazz at the Conservatory of L'Aquila is one of the most active populariser of Afro-American musical tradition. He discovered unpublished works of Duke Ellington, Chet Baker and Luciano Chailly, some of which he publically performed in world premiere. As speaker, he gives lectures and conferences representing Italy in many international conventions (Chicago 2006 and London 2012).

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Italian Opera in France During the Eighteenth Century

The journey of a concept of theater

Andrea Fabiano, Michel Noiray

In 1669, the Académie Royale de Musique was founded in Paris: it is the definitive statement of opera in France, a form of entertainment perceived as a direct appendix to the court, a privileged place of expression for the courtesan culture and the generator of a process of national cultural identification. If one thinks that only a few interludes were presented in Paris in Italian between 1662 and Pergolesi's *La Serva padrona* (The Servant Turned Mistress) (1752), and that no serious opera was sung until the early nineteenth century, when the rest of Europe had consecrated the central role in modern theatrical shows to Italian opera, one can understand how complex and obscured the influence of opera between the two national cultures was.

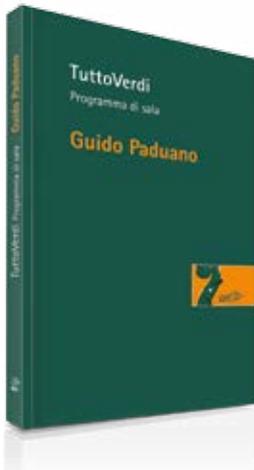
This book, lively and impressively documented, finally tells the entire story of this relationship, starting with the end of the seventeenth century and the so-called *querelle des bouffons* and beyond, including heated controversy, achievements, fiascos and masterpieces.

THE AUTHOR

Andrea Fabiano is a professor of "Italian Literature and Culture" at the Paris-Sorbonne University.

He developed studies on Italian dramaturgy and the cultural transfer between Italy and France, on and on the Italian Opera in the Seventeenth, Eighteenth and Nineteenth century.

Michel Noiray is a researcher in musicology at the CNRS Institut de recherche sur le patrimoine musical. His publications concern the music in France between 1715 and 1815, the European Academies of Music and the repertoire of the Paris Opéra.



TuttoVerdi Programme

Guido Paduano

18

A book which, in the brief space of two hundred pages, is an essential guide to his entire work. Written by Guido Paduano, one of the most appreciated Italian scholars, theater historian and translator for the major publishing houses of great works of classical literature, from Homer to Ovid, TuttoVerdi is a book which for its project and quality of the rendering is unmatched on the entire international scene.

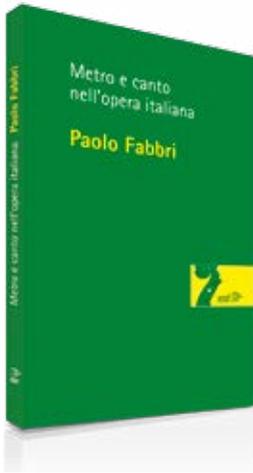
Divided into 26 very short chapters, one for each of Verdi's operas, from the little-known Oberto, Conte di San Bonifacio to the famous Falstaff, the book aims to provide a basic orientation to the plots and substance of all the theatrical works of the greatest Italian composer. Each opera is given a brief plot description, skilfully summarized and with a sense of theater, then - in a few pages of commentary - the book condenses everything that can be useful to the reader in order to understand what actually happens on stage and within the score of that single melodrama, and what role it plays in Verdi's creative journey. This is how, page after page, even the most famous masterpieces by Verdi, from La Traviata to Otello, are presented in a new and engaging light, then combined together once more in that grand mosaic that constitutes the greatest of cultural and artistic testimonies of nineteenth-century Italy: the so-called "drammaturgia verdiana", or Verdi's dramaturgy. A very useful book for the curious neophyte and surprising even for the long-time enthusiast.

THE AUTHOR

Guido Paduano, professor of Classical Philology and Comparative Literature at the University of Pisa, is an expert in ancient and drama. He published many essays and critical editions of translations relating to Greek, both tragic and comic, and Hellenistic epic and wrote several essays on 19th century Musical.

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Meter and Singing in Italian Opera

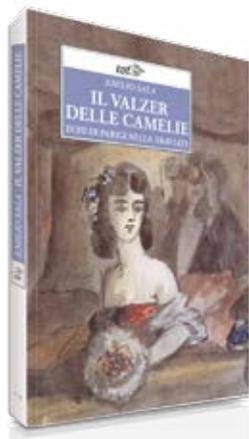
Paolo Fabbri

The book systematically deals with the linguistic forms and poetic structures upon which those particular literary works known as opera librettos are created. The survey runs through the two-track analysis of the historical and literary context - from its seventeenth-century origins to the opera following Verdi - as well as a formal analysis. The recitative, the aria, the overall acts, and all other fundamental settings of opera are thus presented, for the first time, in a clear and thorough manner, not only from an artistic and theatrical point of view, but as part of that refined fusion of poetry and music, which constitutes the reason of the immense and lasting success of Italian Opera around the world.

Released for the first time in 1988 in the sixth volume of the History of Italian Opera EDT, the essay by Paolo Fabbri immediately proved to be a fundamental textbook for all courses related to the History of Opera, Musical Dramaturgy and Music History of Italian universities and conservatories (now called Institutes of Higher Musical Culture). To coincide with the release of the paperback edition, Paolo Fabbri has completely revised and updated the text, taking into account the greater needs that the current context of widespread availability of musicological studies in Italy requires, and of the new objectives reached by studies of melodrama.

THE AUTHOR

Paolo Fabbri is a professor of History of Modern and Contemporary Music at the University of Ferrara. He currently serves as the director of the Donizetti Foundation in Bergamo and as the president of the National Edition of Gaetano Donizetti's Works. Moreover he is in charge of the management of the Institute of Renaissance Musical Studies in Ferrara. In 1989 he was awarded the Dental Medal of the Royal Musical Association. His publications include *Monteverdi* (1985) and *The century singer. History of the Italian Opera Libretto in the seventeenth century* (2003).



The Waltz of the Camellias Echoes of Paris in La Traviata

Emilio Sala

20

One of the factors that, from the first of the Venetian representations of 1853, made *La Traviata* by Giuseppe Verdi the most famous work of operatic repertoire, was the extraordinary relevance of its subject. Behind the figure of the heroine, Violetta, the audience clearly recognized the story of one of the greatest courtesans (or lorettes) of the glamorous Parisian world: Alphon-sine Plessis (Aka Marie Duplessis), who died of tuberculosis at the age of twenty-three during the carnival of 1847. The history of Plessis had become a tragic idol of modernity in the famous play by Alexandre Dumas, *The Lady of the Camellias*, represented in the form of “a play with music and singing” in the popular and patronized Parisian “boulevard theaters”, assiduously attended by Verdi during the years 1847-1849.

Emilio Sala, through painstaking research in Parisian archives, has reconstructed for the first time the sonorous environment of these theaters, discovering its influence in the works of Verdi, demonstrating how the topicality of the subject of *La Traviata* - love and death in the world of Parisian courtesans - was communicated by the composer also through a clever reference to this sonorous universe, and in particular to the two dances that were most familiar to audiences at that time: the polka and the waltz “in double time.” The thin red line which from the great halls of Parisian social life, through the stages of the boulevards, leads directly into the heart of Italian Opera with the inebriating joy of the waltz (and its tragic counterpoint), it is followed as one follows the plot of a thriller, and it tells of a cosmopolitan and extraordinarily sensitive Verdi with regards to the modernity of the play in all its forms.

THE AUTHOR

Emilio Sala associate professor of Musical Dramaturgy at the State University of Milan, carries out researches on music and theatrical performance starting from the Baroque period up to the Twentieth Century. Among his numerous essays he published *Opera without singing* (Marsilio, 1995) and edited the volume miscellaneous *That novo Cario, the divine Orpheus. Antonio Draghi from Rimini to Vienna* (LIM 2000).

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Mozart

The night of the dissonance

Sandro Cappelletto

Vienna, February 12, 1785: music is being played at Mozart's home, in the living room, for a few guests. The 6 new quartets that Mozart dedicated to most famous living composer of the time, Franz Joseph Haydn, are being performed. Haydn himself is present, and at the end of the concert he approaches Mozart's father to tell him: "I affirm before God, as an honest man, your son is the greatest composer that I know, personally or by reputation." It is the ultimate sign of success and of the extraordinary and tragic destiny that characterize the entire life of Mozart.

Among the quartets that are performed that night, one in particular contains a mystery which has never been fully understood: the so-called "Dissonance Quartet" which begins with 22 bars of what might seem like a sort of cacophony: a slow and prolonged screech of dissonant notes between them. For many decades (up to the dawn of the twentieth century), that unusual composition remained an enigma to the general public, to be refused or even modified, as if there had been an error in composition.

Sandro Cappelletto, one of the most respected musicologists, journalists and writers of the musical Italian scene, investigates here the history and intrinsic motivations that drove Mozart to compose this masterpiece, and then launch into an impassioned subplot regarding the manner in which the quartet has been interpreted and understood throughout the decades.

THE AUTHOR

Sandro Cappelletto

(Venice 1952) graduated in Philosophy, collaborates as music critic with the newspapers 'La Stampa' and 'Le Monde'. Radio and television playwright, he is the artistic director of the Roman Philharmonic Academy and member of the Artistic Committee of the School of Music in Fiesole. As an author, he published: *Farinelli - The lost voice* (EDT 1995); *I'll do this great theatre!* (EDT 1996); a monograph on Beethoven (Newton Compton, 1986); an analysis of Turandot (Gremese 1988) and the essay *Inventing the scene: direction and Opera Theatres* (Einaudi 2001).



Jazz in Italy

From the origin to the Big Bands

Adriano Mazzeletti

22

A fifty-year-long study, the passion of a scholar who tenaciously, alone at first, increasingly more with the help of some friends, colleagues, musicians transported with enthusiasm and the progressive accumulation of findings, unknown recordings, new ordeals, goes so far as to undermine the conviction that jazz was an unknown genre in Italy until 1936, and most of all it convinces us that Italian jazz was not just an imitation of American music. A study that ends in April 1945, with the vicissitudes that accompanied Pippo Barzizza and Cinico Angelini in the resumption of the activity of the EIAR (Italian Radio Auditions Agency) of Turin.

To corroborate the incredible discoveries of the author, there are unpublished documents, the result of meticulous research – an appendix is dedicated to the study of Sidney Bechet's movements obtained from the visas on his passport – and articles unearthed from archives and among collectors, and grouped into a series of appendixes that enrich this volume which is put forward as the most extensive, complete and ambitious history of Italian jazz ever to be produced, which also has few rivals even among the national histories of other countries.

The discography that concludes the volume reports a great amount of data unimaginable up to a few years ago, while a rich photographic array offers numerous unprecedented period images that constitute further cause of fascination.

► SERIES JAZZ ► PRICE € 32,00 ► ISBN 978-88-7063-704-5 ► PAGES 664

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Jazz in Italy From the Swing to the Sixties

Adriano Mazzoletti

In this second volume of *Jazz in Italy*, Adriano Mazzoletti considers and describes the events that in the three decades from 1935 (when Kramer gave life to Italian swing with his accordion) to 1968 (when jazz changed its own style) shaped Italian sound. In the two tomes that constitute the volume, there is space for the recent history of Italy as well, from its Liberation to the first elections of 1948 up to the Sixties of the DC (Christian Democratic Party). There is a flow of musical events and not only of big cities as Rome, Milan and Turin, but – for the first time – importance is given to the contribution of the provinces, so much more than a simple jazz periphery of the empire. It is in towns as Perugia, Pescara or Verona, in fact, that in the Seventies the big festivals, destined to last over the years, were born, while it is in the Americanized area of Trieste (the famous TLT: free territory of Trieste – Zone A) that Italian jazz can freely compete with the one from overseas.

Parallel to all this, Mazzoletti compiles a powerful display of others' writings, period documents, reference indexes. A true map of Italic jazz, useful for untangling oneself in the maze-like world of names, orchestras and criticism of the time, which, by means of print media, played a key role in the development and growth of a sound – the Italian one – now internationally recognized for its excellence.

THE AUTHOR

The journalist **Adriano Mazzoletti** wrote about jazz since the 1950s. He worked as producer and hosted several music programs for RAI, the Italian public radio and television. For thirty years he was part of the Managing Board of the European Broadcasting Union. He carried out researches and collected documents on Italian and European jazz and on Italo-American musicians. In 1965 his publication *Forty years of jazz in Italy* won the Record Critics. He was the editorial director of the *Great Encyclopaedia of Jazz* (1982) and published several bios and monographs on jazz, among which is *Eddie Lang - Stringing The Blues*.



Principles for Music Education

Carlo Delfrati

24

The research, the observations and the experiences gained by the most distinguished scholar of music pedagogy and didactics covering forty years of work are organized in this volume for the first time in a systematic manner. Carlo Delfrati summarizes and analyzes all the problems which arise in the various fields of music education, both at a primary level (compulsory education) and at advanced levels (conservatories, music schools). He compares the educational models inherited by tradition and elaborates one of his own, which is intended to summarize and surpass them, offering a vision, at once critical and dynamic, of the single essential matters in music teaching.

The book, conceived as a broad reference and study manual, takes into account the pedagogic and didactic production released in Italy over those decades, as well as the one emerging in English, French, Spanish and German speaking countries. Due to its particular approach, systematic and educational at the same time, the volume addresses a wide range of possible readers: music teachers of every level and specialty, students of didactic courses and SSIS (Scuole di specializzazione per l'insegnamento secondario, postgraduate schools for secondary education), students and professors of the Faculty of Educational Sciences, parents, instructors, organizers, pedagogists and psychologists.

THE AUTHOR

Carlo Delfrati teaches Music Education in Secondary Schools. His publications include *Fundamentals of musical education*, *Listening experiences*, *Interrogate the past. Introduction to historical research on the teaching of music in Italy*, *The expressive voice*, *The musical thought*, *Work together*. He founded the Italian Association for Music Education (SIEM).



A Practical Guide of Composition

Lorenzo Ferrero

25

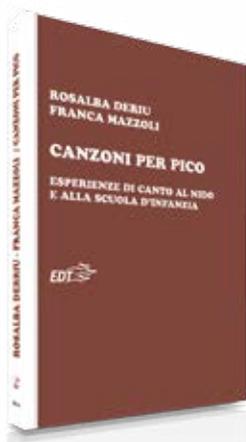
THE AUTHOR

Lorenzo Ferrero (Turin 1951) studied Composition in the Turin Music Conservatory (with Massimo Bruni and Enore Zaffiri) and Aesthetics (with Gianni Vattimo and Massimo Mila), at the University of Turin. He is a composer and he teaches music composition at the Conservatory in Milan. His music compositions include the Operas *Marilyn*, *Salvatore Giuliano*, *Charlotte Corday*, *The conquest* and a collection of symphonic and chamber music. He was in the Executive Board of many important Italian festivals and institutions as the Verona Arena, the Ravello festival, and the Italian Society of Authors and Publishers (SIAE).

Today composers, musicologists and teachers find themselves facing a new task, once entrusted entirely to publishers: writing music in the clearest and most correct way possible, not only from a grammatical point of view, but also from a typographical one. As a matter of fact, if in the world of books the page layout and the graphic design are a publisher's responsibility, the music publishing industry fully entrusts this responsibility to the authors for financial reasons. Therefore, the possibility of hearing one's will fulfilled by the performer will depend entirely on how clearly he will have managed to communicate them in writing.

The spread of the computer has only apparently made things easier: the usage of word processing programs requires, just as handwriting does, a taste and an ability that no scholastic institution has yet been able to communicate properly.

So far, the Italian publishing scene has overlooked the problem. Now Lorenzo Ferrero's manual has come to fill this gap. With a simple and clear language, backed up by hundreds of examples, the manual illustrates all the rules, secrets and tricks on which a correct and elegant music composition is based, both by hand and with the aid of a computer. It is easy to foresee that it will become a reference book for composers, musicians and music teachers.



SERIES ▶ EDT/Siem

The Education in Music series includes publications for a variety of educational issues, with a special concern to the connection theory and practice, showing a rich background of experience and knowledge in music education used by teachers of music of all school levels.

Songs for Pico

Singing experiences at nurseries

Rosalba Deriu, Franca Mazzoli

26

A study of the musical ability in early childhood in which the gathering of the material is done, for the first time, by means of a particular type of technological aid: Pico, a teddy bear equipped with a small microphone and a transmitter hidden in the toy's backpack. Children, with careful cooperation on the part of the parents, were invited to play with this figure, around which a sort of fairy tale had been created, and to sing for him. This plan, carried out by the authors in collaboration with six institutes, including nurseries and pre-schools, has made it possible to listen and study children's musical conduct and abilities in a way never attempted before and of unexpected effectiveness, far from the conditioning of adults and beyond the usual unanimous and educational practices.

On the basis of a selection of these often improvised songs (which are possible to listen to on the CD enclosed in the volume), the authors define the main components that are present in their work about children indicating theoretical references and a detailed analysis of executions. Thus a new way of listening to children's singing which, at the end of each chapter, turns into practical methodological advice useful for projecting game and singing situations with children at nurseries and pre-schools.



Practice First, Then Theory Aspect of “informal” learning in music

Various authors

Until a few years ago, the prevailing model for learning music was the one which envisaged for the music student the acquisition of an amount of a technical kind of knowledge first – the so-called “theory and solfeggio” – and the transition to instrumental practice, or in some way musical, only afterwards. This very difficult approach, characterized by a high number of dropouts, has been questioned for many years by the best world research in the didactic field in favour of a method for which practice and theory go hand in hand, and learning is never isolated from creative expression.

This book collects the contributions of the best European scholars to this matter of great interest at the moment for our educational system, and even through the interpretation and the examination of their concrete experiences it cares to provide not only theoretical reflections but even concrete solutions for the employment of a completely reinvented teaching methodology based on these new foundations in the classrooms of all schools and conservatories.



The Orff-Schulwerk in Italy History, experiences, considerations

Edited by Giovanni Piazza

28

The Orff-Schulwerk, also commonly known as “Orff Approach”, could be defined as an experimental musical teaching adventure. It was conceived and started by composer Carl Orff, who in 1924 opened the Güntherschule in Munich: a school for the training of teachers and performers who were at the same time musicians and dancers. A concept that innovated Émile Jaques-Dalcroze’s then widespread proposal (learn and know music by giving a physical rendition of it) through the figure of an artist/teacher capable of integrating music and corporeity in an autonomously produced whole.

The volume intends to account for the numerous experiences carried out in Italy by the Orff-Schulwerk, proving not only its topicality but even its abundance of teaching suggestions which may derive from it in the contexts of music teaching at every level. Numerous contributions by teachers and musicians will analyze the way in which rhythm, melody and harmony are treated in the method, the foundations of music theater, expressive movement and choreographic composition for the harmonization of group dynamics, the interculturalism and transculturalism of the method, and of course the Orffian teacher yesterday and today, paying particular attention to Italy. The practical examples applied to preschool, primary school and middle school are numerous.



The Musical Voice

Ida Maria Tosto

Our voice is the first and most natural instrument for making music that is available to human beings from the day they are born. The practice of soloistic and choral singing is at the basis of any musical experience, and is included among the fundamental requirements of any individual's training. For this reason, the relative absence of texts that systematically deal with the art of singing - in practice and in teaching - may be surprising.

This book intends to highlight and clarify, in the light of the most recent scientific acquisitions, the reasons that persuade to stand by the educational value of vocal practice, especially of the collective type, and their importance aimed at the psycho-physical and cultural growth of the individual - offering at the same time some essential instruments to the reader so that he can orient himself in the wide field of didactic and methodological issues connected with the formation of the singing voice, even through a detailed analysis of the physiological, technical, historical and cultural aspects of the voice. The book is addressed to music and singing teachers of all levels, but since it favors the themes concerning the approach to vocality and the methodologies of collective work, it is addressed particularly to teachers of music education and to the directors of children's, youth or adult choirs. Throughout the treatise, there is an implicit invitation to the reader/educator to personally confront himself with the topics dealt with, and to reconsider the quality of his own relationship with his voice and vocal practice.

THE AUTHOR

Ida Maria Tosto is a professor of Choir conducting at the Conservatory in Florence. From 2004 to 2007 she organised the project 'Choral music in schools', sponsored by the Centre of music studies "Francesco Busoni". Founder and director of the vocal ensemble 'L'homme armé', she also wrote several books, articles and essays on vocalism and published, with Fiorella Cappelli, the volume *Vocal Geometries - Games of improvisation between music, image and poetry* (Ricordi 1993).



Music and Aesthetic Education

The role of arts in educational contest

Edited by Alessandra Aneschi

30

Which is the significance that aesthetic education - that is the ability to understand art and beauty - can have in the different contexts of Italian schools, especially in the field of music education? That is the question that a group of musicologists, scholars of aesthetics, pedagogists and teachers of artistic disciplines asked themselves.

The volume, on which most of the best Italian scholars of didactics and music aesthetics collaborated, orders the contributions in three broad sections: 1. reflections that contextualize and make the concepts of aesthetics relevant inside specific music related issues (especially as far as the educational aspect is concerned), in the light of the acquisitions made in the philosophical, musicological, psychological and pedagogical fields; 2. contributions and interviews on the educational value of aesthetic education, with particular focus on music, dealt with from different points of view (musicological, aesthetic, anthropological, compositional perspectives, etc.); 3. arguments of a methodological and didactic type and with a certain repercussion in operative contexts.

The main goal of the book is that of turning the attention of scholars, teachers, students and institutions towards the pinpointing of the main knotty problems of an educational issue which at the same time belongs to the past and has never really been examined, trying to go beyond the vision that would expect music as a discipline to be countered with the arts as aesthetic experience.



Intertwining Sounds

Listening laboratories between music and speech

Cristina Baldo, Silvana Chiesa

31

The book is divided into four sections in which listening to music, examined primarily in relation to its connection with the verbal text, is also interpreted in light of numerous references to the visual arts, to history and to sociological and anthropological problems. At the basis of this articulation is the concept of plot, i.e. the story, the network: a term that expresses the “spirit of the times” of the age of the Internet and hypertext: technologies that reflect, but at the same time increasingly induce a ‘net-like’ form of thinking, already widespread in educational planning.

The four sections take their cue from issues generally dealt with or approachable in high school, such as the topos of singing seduction, the character of Virgil, the song of love as an instrument of expression and education/training of feelings in the song popular (Gino Paoli) and in musical theater (Mozart, Rossini, Wagner). The interdisciplinary approach encourages the possibility of links between one chapter and the other, so as to render more personal the instructional use of the volume. At the same time, the presence of cross-reference notes is aimed at a more flexible and autonomous management of classroom work open to the possibility of in depth analysis and expansion. Each chapter is accompanied by a questionnaire designed to test the understanding of the proposed contents and ends with other brief starting points for research aimed at suggesting further openings regarding the themes dealt with.

SERIES EDT/SIEM ▶ PRICE € 10,00 ▶ ISBN 978-88-6040-177-9 ▶ PAGES 136

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Born To Be Musical Itineraries for teachers and parents

Johannella Tafuri

32

One of the most common prejudices of the musical world asserts that people are born in tune, you cannot become so. The so-called “ear” would therefore be a gift of nature from which some are excluded. Is this really true? Or is it rather a comfortable haven to justify very common educational deficiencies? It is by asking this question that Johannella Tafuri, one of the highest authorities in music education, did the first scientific research to investigate, in a rigorous and systematic manner, the development of the ability to sing in children. The novelty of the work lies in the fact that this is the first study which addresses the systematic study of the development of certain musical skills through the observation of learning, occurring progressively from one group of children, stimulated by an appropriate program of early activities and accompanied by the support of family members from the last months of prenatal life until the age of six.

The book, accompanied by an audio back-up (CD), is addressed firstly to music teacher and in particular to those of nursery schools and secondly to pediatricians, true pillars of childhood, whose care is not strictly physical. But the focus which places the interaction of children with the family environment and the use of simple and non-specialized language makes it of great interest to parents who want to understand how to help the development of musical skills in their children.

THE AUTHOR

Johannella Tafuri is a violinist and professor of Music Education at the Conservatory in Bologna where for several years she trained music teachers. As an author, she wrote several volumes and articles on national and international magazines. She is speaker in Italy and abroad in conferences, courses and seminars. Her researches concern the development of musicality in children and musical creativity.



Music and Health

The musician's action in health care contexts

Various authors

The possibility of integrating music into the activities of health facilities (hospitals, pediatric clinics, assisted living homes etc.) fits perfectly into the perspective of the concept of "promoting health" as advocated by the World Health Organization: a programme which is not limited to the treatment or prevention of the disease, but rather a cultural and institutional proposal oriented to the structure of the physical, mental and social well-being of all patients. Hence the investment in a set of actions collateral to medical interventions that have the purpose of avoiding the depletion of quality of life and social isolation of fragile individuals suffering from disease during periods of hospitalization.

This volume, which gathers the testimonies and actions of some of the highest authorities in the field (doctors and staff), was created with the intention of documenting an experimental integration of music practice in nursing homes that started some years ago in a few complexes in Florence, including the Meyer Pediatric Hospital, in continuity and cooperation with other international institutions. Now that these activities are emerging from the experimental stage, and that they are facing increasing institutionalization, the purpose of this book is to provide an educational instrument of support for the formative course of music professionals and a possible resource of awareness for health professionals who can accommodate musicians in nursing homes.



Mouvement and Measure **Rhythm experience in Education**

Anna Maria Freschi

34

How do dancers (and children) smoothly and quickly synchronize with music while having no technical preparation regarding musical rhythm? What is “sense of rhythm” about, and how you can perfect it? What does the concept of “keeping time” imply? And if someone cannot do it, how can we help them? These are some of the questions to which this book attempts to answer.

Studies on rhythm, as a result of their multiple aspects and repercussions, are usually dispersed among barely connected disciplines: psychology and anthropology, musical analysis, studies on corporeal and temporal perception, neuroscience and music theory. This text is meant to motivate and substantiate rhythmic practice in the educational field, having it interact with the latest theoretical contributions of different disciplines and other aspects of educational activity. It also offers methodological and operational indications in order to develop and consolidate the so-called “sense of rhythm”, intended as a sort of “sense of temporal organization of sounds”.

The book is mainly addressed to teachers of musical disciplines in different educational contexts, from compulsory school to courses on theory and solfeggio, from preparatory to musical instrument courses, but also to those who in a self-taught or organized educational context – are approaching this professional field, in order to prepare themselves to become teachers.

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A Plant Unsited to our Climate

The string quartet in Italy from Verdi to Casella

Ennio Speranza

A historical-critical overview of the repertoire for string quartets in Italy from 1870 to 1924. The characteristics, the forms, the styles, the models and the critical discourses are examined for the first time through concise analysis and careful scrutiny of contemporary journalistic material.

Divided into three parts, this original study takes into consideration a great number of compositions, thus demonstrating that – beyond its value, peculiarities or the criticality of its repertoire – the Italian string quartet is a genre which was anything but absent from the music scene of the time and not lacking in peculiar vitality.

A lot of space is dedicated in the beginning to the cycles of Verdi's String Quartet, an extraordinary and in some ways enigmatic masterpiece of Italian instrumental music. What follows is the study of the formal and scriptural characteristics of the two most interesting Italian composers of quartets from the second half of the nineteenth century, Antonio Bazzini and Giovanni Sgambati. The third section of the work takes into consideration the works for string quartets included mainly between 1910 and 1925. Here Gian Francesco Malipiero's first works, Ottorino Respighi's complete works for quartets, and Alfredo Casella's Concerto for String Quartet are examined. Somehow, this last composition comes full circle showing clear rifts concerning the nineteenth century conception that Italian composers had of the genre on one side, but also unsuspected formal continuity of form on the other.

THE AUTHOR

Ennio Speranza (Rome 1966) musicologist, writer, dramatist and musician, obtained a graduate diploma in guitar. He teaches History of the Popular Music at the Conservatory in Frosinone and he is music consultant for RAI Radio 3. He has a degree in Literature and a Ph.D. in History and Analysis of musical cultures. He collaborates with important publishing houses, institutions, festivals and Opera houses.



Nino Rota

A shy protagonist of twentieth-century music

Edited by Francesco Lombardi

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Nino Rota is one of the great enigmatic figures of the Italian twentieth century. Despite the international admiration generated by his music for movies, especially that intended for the masterpieces by Federico Fellini, Rota actually remains a little-known composer as far as the most profound aspects of his poetics are concerned. On the centenary of his birth (Milan, 1911) his city wanted to pay homage to him with a conference that had the aspiration of reopening the critical discourse concerning his work, revealing it as a legitimate expression of its time rather than the manifestation of a disarming candor, lacking in any relation to twentieth-century poetics.

The book gathers the contributions and the speeches presented during that day of detailed analysis and study. Four out of six speakers focused on his formative years, starting from Rota's very precocious debut precisely in Milan; the other two reports dealt with the scope of music for the stage, which was, among the types Rota associated himself with during his intense artistic life, the one to which he dedicated most of his energies. The contributions collected in this volume, expanded and revised, are by Federico Lazzaro, Giovanni Salis, Francesco Lombardi, Matteo M. Vecchio, Emilio Sala, Carlo Cavalletti.

The conference (Nino Rota and Milan), organized by Cidim-Comitato Nazionale Italiano Musica (Italian National Music Committee) and by the Symphonic Orchestra Giuseppe Verdi of Milan Foundation, took place on December 3, 2011 at the State University.

THE AUTHOR

Francesco Lombardi is a musicologist, author, and radio writer. He curated for years the Rota Archives of the Cini Foundation in Venice; he has written many important books on music in Italy in the Twentieth century.



Music in the time of airplane and radio

Music chronicles from 1925 to 1946

Alfredo Casella

Edited by Francesco Lombardi

Eighty-three articles written by the great Italian composer Alfredo Casella for the American magazine Christian Science Monitor between 1925 and 1946. This body of work represents an extraordinary first-hand testimony of the Italian and international music scene, and the pivotal events for the cultural and political history of the Twentieth century. The musicologist and writer Francesco Lombardi collected these essays, publishing them together for the first time in the book *La musica al tempo dell'aereo e della radio* ("Music in the Time of Airplanes and Radio"). The articles explore every aspect of music production and its relationship with other forms of art. Along with these articles, the volume also includes two more works penned by Casella: the unabridged version of a 1929 essay (originally published in six installments of the magazine *Italia Letteraria*) dedicated to the music scene in the United States; and a second report he wrote on the subject in 1934. These two pieces complete the landscape portrayed by a musician who was both witness and protagonist of his times. They also foreshadow the central role that the United States will play in this tumultuous and dramatic century that just came to an end.



History of Italian Ballet From its origins to the present day

Edited by José Sasportes

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Until recently, the history of ballet had been written maintaining France and Paris as its center. However, the true driving force of this art form was in Italy, a country which has played a fundamental role in the context of European ballet. This History of Italian Ballet traces the development of six centuries of theatrical ballet in Italy by consolidating all the information considered useful to the art enthusiast, whether performer or spectator, eager to discover more about the subject and to complement his acquired knowledge regarding Italian culture as a whole, since theatrical ballet was not, nor is, either an appendage or an accident, but actually the reflection of a society in continuous change.

The authors of the various contributions were chosen from a selection of valid researchers who, over the past few years, have revived and kept alive the study of Italian ballet. They wrote about ballet in a rigorous and organic way, but in a language which is pleasant to read, integrating the main topic with more extensive artistic and cultural issues. What emerged is a necessarily concise general outline, but considerate of the most important particular cases, aimed at students dealing with theoretical and practical ballet teachings, the audiences of the shows and especially those readers attracted to arts in general, but uninformed of almost anything related to ballet.

Contributions by Maurizio Padovan, Ornella di Tondo, Rita Zambon, Rita Fabris, Silvia Poletti, Francesca Pedroni, selected and revised by José Sasportes.

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