

Mario Castelnuovo Tedesco E La Chitarra

A cumulative list of works represented by Library of Congress printed cards. This book is the first collection of multi-disciplinary research on the experience of Italian-Jewish musicians and composers in Fascist Italy. Drawing together seven diverse essays from both established and emerging scholars across a range of fields, this book examines multiple aspects of this neglected period of music history, including the marginalization and expulsion of Jewish musicians and composers from Italian theatres and conservatories after the 1938–39 Race Laws, and their subsequent exile and persecution. Using a variety of critical perspectives and innovative methodological approaches, these essays reconstruct and analyze the impact that the Italian Race Laws and Fascist Italy's musical relations with Nazi Germany had on the lives and works of Italian Jewish composers from 1933 to 1945. These original contributions on relatively unresearched aspects of historical musicology offer new insight into the relationship between the Fascist regime and music.

Encompassing more than five hundred classical composers past and present, this listener's guide to classical music discusses the best recordings of symphonies, operas, choral pieces, chamber music, and more by the world's leading composers as performed by a variety of outstanding musicians and conductors, and includes essays on the classical repertory, composers, instruments, and more. Original.

Italian Books and Periodicals

Italian Jewish Musicians and Composers under Fascism

Music, Film and Feeling

Para Narrador Y Guitarra, Op. 190

Music, Books on Music, and Sound Recordings

National Register of Microform Masters, 1965-1975

Guide to the Pianist's Repertoire continues to be the go-to source for piano performers, teachers, and students. Newly updated and expanded with over 250 new composers, this incomparable resource expertly guides readers to solo piano literature. What did a given composer write? What interesting work have I never heard of? How difficult is it? What are its special musical features? How can I reach the publisher? It's all here. Featuring information for more than 2,000 composers, the fourth edition includes enhanced indexes. The new "Hinson" will be an indispensable guide for many years to come.

Aesthetic Modernism and Masculinity in Fascist Italy is an interdisciplinary historical re-reading of a series of representative texts that complicate our current understanding of the portrayal of masculinity in the Italian fascist era. Examining paintings, films, music and literature in light of some of the ideological and material contradictions that animated the regime, it argues that fascist masculinity was itself highly contradictory. It brings to the fore works that have tended to be under-studied, and argues that, while fascist inclusive strategies of patronage worked to bind artists to the regime, an official policy of non-interference may inadvertently have opened up a space whereby the arts expressed a more complicated and contestatory view of masculinity than the one proffered by kitsch photos of a bare-chested Mussolini skiing. Champagne seeks to evaluate how the aesthetic analysis of the artefacts explored offer a more sophisticated and nuanced understanding of what world politics is,

what is at stake when something - like masculinity - is rendered as being an element of world politics, and how such an understanding differs from more orthodox 'cultural' analyses common to international relations. Providing a significant contribution to understandings of representations of masculinities in modernist art, this work will be of great interest to students and scholars of gender studies, queer studies, political science, Italian studies and art history. Drawing upon extensive archival research, interview material, and musical analysis, *Female Composers, Conductors, Performers: Musiciennes of Interwar France, 1919-1939* presents an innovative study of women working as professional musicians in France between the two World Wars. Hamer positions the activities, achievements, and reception of women composers, conductors, and performers against a contemporary socio-political climate that was largely hostile to female professionalism. The musical styles and techniques of Marguerite Canal, Jeanne Leleu, Germaine Tailleferre, Yvonne Desportes, Elsa Barraine, and Claude Arrieu are discussed with reference to significant works dating from the interwar period. Hamer highlights the activities of Jane Evrard and her Orchestre féminin de Paris as well as the reception of the Orchestra of the Union des Femmes Professeurs et Compositeurs de Musique, a contemporary pro-suffrage organisation that was dedicated to defending the collective interests of musiciennes and campaigning for their employment rights. Beyond women composers and conductors, Hamer also sheds light on female performers and their contribution to the interwar early music revival.

Library of Congress Catalog

A Short History of Opera

Third series

Répertitres

National Register of Microform Masters

Classical Music

Provides a comprehensive listing of compositions, writings, and recordings related to the life and works of Manuel M. Ponce.

In compiling this landmark sourcebook, Finnish guitarists Hannu Annala and Heiki Matlik consulted more than 70 music texts as well as dozens of composer resumes acquired from the musical information centers of several countries. During the writing process, which lasted for more than three years, they received additional information from many modern composers, including Leo Brouwer and Reginald Smith Brindle among others. In addition, several internationally renowned performing guitarists provided valuable information; these include Magnus Andersson (Sweden), Remi Boucher (Canada), Margarita Escarpa (Spain), Aleksander Frauchi (Russia) and David Tanenbaum (USA) among others. The authors' aim was to write a well-structured book with separate chapters for each instrument, such as the Renaissance and Baroque guitar, the Renaissance and Baroque lute, the vihuela, etc. This unique structure enables the reader to easily discover which composers wrote for a certain instrument during any given period. In addition to the composers one would expect to find in such a comprehensive listing, the book documents several historical and modern composers for whom little previous information has been available. The book's list of more than 400 guitar and lute concertos dating from the Baroque era to the present day is a totally unprecedented. Short introductions regarding guitar and lute-like instruments as well as

their basic histories are provided at the beginning of the book. the authors hope that the Handbook of Guitar and Lute Composers will serve as a practical guide for both amateurs and professionals, encouraging further study of the history of these instruments and expanding the repertoire heard on today's concert stage.

How did Italy treat Jews during World War II? Historians have shown beyond doubt that many Italians were complicit in the Holocaust, yet Italy is still known as the Axis state that helped Jews. Shira Klein uncovers how Italian Jews, though victims of Italian persecution, promoted the view that Fascist Italy was categorically good to them. She shows how the Jews' experience in the decades before World War II - during which they became fervent Italian patriots while maintaining their distinctive Jewish culture - led them later to bolster the myth of Italy's wartime innocence in the Fascist racial campaign. Italy's Jews experienced a century of dramatic changes, from emancipation in 1848, to the 1938 Racial Laws, wartime refuge in America and Palestine, and the rehabilitation of Holocaust survivors. This cultural and social history draws on a wealth of unexplored sources, including original interviews and unpublished memoirs.

La penna perduta

Romolo Ferrari e la chitarra in Italia nella prima metà del Novecento

Aesthetic Modernism and Masculinity in Fascist Italy

Hitler's E ´ migre ´ s and Exiles in Southern California

Musical compositions

Music and Dictatorship in Europe and Latin America

A scholarly edition of over 500 pages written to explore and evaluate Andres Segovia's achievements. Volume One contains a biography of the years of 1893 -1957 and focuses on Segovia's renditions of Renaissance, Baroque and Classical masterpieces by Narvaez, Frescobaldi, Bach, Scarlatti and Sor
When first published in 1947, A Short History of Opera immediately achieved international status as a classic in the field. Now, more than five decades later, this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have. The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama. After surveying anticipations of the operatic form in the lyric theater of the Greeks, medieval dramatic music, and other forerunners, the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day. A Short History of Opera examines not only the standard performance repertoire, but also works considered important for the genre's development. Its expanded scope investigates opera from Eastern European countries and Finland. The section on twentieth-century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States, which incorporates material on the American musical and ties between classical opera and popular musical theater. A separate section on Chinese opera is also included. With an extensive multilanguage bibliography, more than one hundred musical examples, and stage illustrations, this authoritative one-volume survey will be invaluable to students and serious opera buffs. New fans will also find it highly accessible and informative. Extremely thorough in its coverage, A Short History of Opera is now more than ever the book to turn to for anyone who wants to know about the history of this art form.

Spanning from the birth of opera to the present day, a comprehensive musical

reference features biographical profiles of more than 1,500 singers, alphabetically organized for easy access, that range from Marian Anderson to Benedict Zak, with basic biographical data, vocal style, memorable roles, and assessment of their place in operatic history for each.

Catalog of Copyright Entries. Part 1. [C] Group 3. Dramatic Composition and Motion Pictures. New Series

Let Our Music Be Played

Female Composers, Conductors, Performers: Musiciennes of Interwar France, 1919-1939

Platero Y Yo

Op. 170 : for Guitar

Jewish Contiguities and the Soundtrack of Israeli History

"This reference classic has approximately doubled in size since its last publication 20 years ago, and the expansion involves more than the thorough revision and addition of articles about music of the past. More articles about 20th-century composers and composer-performers have been added, as well as topical articles about the gender-related, multicultural, and interdisciplinary ways that music is now being studied. Add to these changes that New Grove is also available online, making it a source that would have made its many-faceted creator Sir George Grove proud"--Outstanding reference sources, American Libraries, May 2002.

Jewish Contiguities and the Soundtrack of Israeli History revolutionizes the study of modern Israeli art music by tracking the surprising itineraries of Jewish art music in the move from Europe to Mandatory Palestine and Israel. Leaving behind clichés about East and West, Arab and Jew, this book provocatively exposes the legacies of European antisemitism and religious Judaism in the making of Israeli art music. Shelleg introduces the reader to various aesthetic dilemmas involved in the emergence of modern Jewish art music, ranging from auto-exoticism through the hues of self-hatred to the disarticulation of Jewish musical markers. He then considers part of this music's translocation to Mandatory Palestine, studying its discourse with Hebrew culture, and composers' grappling with modern and Zionist images of the self. Unlike previous efforts in the field, Shelleg unearths the mechanism of what he calls "Zionist musical onomatopoeias," but more importantly their dilution by the non-western Arab Jewish oral musical traditions (the same traditions Hebrew culture sought to westernize and secularize). And what had begun with composers' movement towards the musical properties of non-western Jewish musical traditions grew in the 60s and 70s to a dialectical return to exilic Jewish cultures. In the aftermath of the Six-Day War, which reaffirmed Zionism's redemptive and expansionist messages, Israeli composers (re)embraced precisely the exilic Jewish music that emphasized Judaism's syncretic qualities rather than its territorial characteristics. In the 70s, therefore, while religious Zionist circles translated theology into politics and territorial maximalism, Israeli composers deterritorialized the national discourse by a growing return to the spaces shared by Jews and non-Jews, devoid of Zionist appropriations.

El presente trabajo ofrece los resultados del estudio que he realizado sobre la Sonatina op.205 para flauta y guitarra del compositor italiano Mario Castelnuovo-Tedesco, una

*de las obras del siglo XX más destacadas dentro del repertorio para esta formación.
Music Criticism and Music Critics in Early Francoist Spain
Catalogue of Works by Mario Castelnuovo-Tedesco*

Catalog of Copyright Entries

*Capriccio Diabolico e Tarantella Nel Problema Dell'analisi Filologica Delle Edizioni a
Fine Esecutivo*

Mario Castelnuovo-Tedesco

A donkey and his master observe the beauty and tragedy of life in a Spanish village

The early years of the Franco regime saw the formation of a strong governmental propaganda apparatus. Through expansive press laws that solidified state control over public and private media outlets alike, the Franco government directly influenced what information was made available to the public. While music critics and journalists were by no means free from government control and direction, music criticism under the Franco regime did not adhere to any official party "line" on music. Indeed, music criticism often demonstrated a diversity of opinion and ideological belief that runs counter to many common assumptions about journalism under fascist regimes. In *Music Criticism and Music Critics in Early Francoist Spain*, Eva Moreda Rodriguez presents a kaleidoscopic portrait of the diverse and often divergent writings of music critics in the early years of the Franco regime. Although she does not shy away from the thorny issues of propaganda and censorship, Moreda Rodriguez considers other factors that shaped the journalistic discourse surrounding music. Political rivalries, ideological diversity within musical "conservatism," as well as the explicit and implicit expectations of the Franco government all influenced the diverse landscape of music criticism. Moreover, the central issues that music critics were concerned with during Francoism's early years—modernist music, Spanish early music, traditional music, and music's role in organizing the state—had already been at the center of debates within the press for several decades. Carefully selecting contemporary writings by well-known music critics, Moreda Rodriguez contextualizes music criticism written during the Franco regime within the broader intellectual history of Spain from the nineteenth century onwards. The first critical study of the musical press of Francoist Spain in

the broader cultural and social fabric of the regime, *Music Criticism and Music Critics in Early Francoist Spain* is an essential resource for musicologists interested in 20th-century Spain, as well as Hispanists interested in the early Franco regime.

In this book, twenty-four scholars investigate the relationship between music and dictatorship in twentieth-century Europe and Latin America. The music is explored as a political phenomenon in fifteen nations under totalitarian regimes: Argentina, Brazil, Chile, Cuba, France, Greece, Germany, Italy, Mexico, Poland, Portugal, Russia, Serbia, Spain, and Hungary. Historical and aesthetical articles face both individual people (for instance, Chavez, Ligeti, Massarani or Villa-Lobos) as well whole generations of composers operating under dictatorship (for example, in the communist regimes of Poland and Serbia; in France under Vichy; in Franco's Spain, Salazar's Portugal, or in Revolutionary Cuba). The contributors are: Rachel Beckles Willson, Dario Borim, Steve Butterman, Teresa Cascudo, Myriam Chimenes, Regis Duprat, Christoph Flamm, Marina Frolova-Walker, Thomas Garcia, Melita Milin, Simone Munz, Marcos Napolitano, Nina Noeske, Karen Painter, Gemma Perez Zalduondo, Daniel Perry, Carlo Piccardi, Marc-Andre Roberge, Katy Romanou, Mattias Tischer, Andrzej Tuchowski, Luis Velasco Pufleau, Pablo Vila, Maria Alice Volpe.

Dictionary Catalog of the Music Collection

A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries

Guide to the Archival Materials of the German-speaking Emigration to the United States after 1933

A Windfall of Musicians

Handbook of Guitar and Lute Composers

Nino Rota

This book is the first to examine the brilliant gathering of composers, conductors, and other musicians who fled Nazi Germany and arrived in the Los Angeles area.

Musicologist Dorothy Lamb Crawford looks closely at the lives, creative work, and influence of sixteen performers, fourteen composers, and one opera stage director, who joined this immense migration beginning in the 1930s. Some in this group were famous when they fled Europe, others would gain recognition in the young musical culture of Los Angeles, and still others struggled to establish themselves in an environment often resistant to musical innovation. Emphasizing individual voices, Crawford presents short

portraits of Igor Stravinsky, Arnold Schoenberg, and the other musicians while also considering their influence as a group—in the film industry, in music institutions in and around Los Angeles, and as teachers who trained the next generation. The book reveals a uniquely vibrant era when Southern California became a hub of unprecedented musical talent.

LA SONATINA OP.205 PARA FLAUTA Y GUITARRA DE MARIO CASTELNUOVO-TEDESCO3Ciencias

For the three forces competing for political authority in France during World War II, music became the site of a cultural battle that reflected the war itself. German occupying authorities promoted German music at the expense of French, while the Vichy administration pursued projects of national renewal through culture. Meanwhile, Resistance networks gradually formed to combat German propaganda while eyeing Vichy's efforts with suspicion. In *The Musical Legacy of Wartime France*, Leslie A. Sprout explores how each of these forces influenced the composition, performance, and reception of five well-known works: the secret Resistance songs of Francis Poulenc and those of Arthur Honegger; Olivier Messiaen's *Quartet for the End of Time*, composed in a German prisoner of war camp; Maurice Duruflé's *Requiem*, one of sixty-five pieces commissioned by Vichy between 1940 and 1944; and Igor Stravinsky's *Dances concertantes*, which was met at its 1945 Paris premiere with protests that prefigured the aesthetic debates of the early Cold War. Sprout examines not only how these pieces were created and disseminated during and just after the war, but also how and why we still associate these pieces with the stories we tell—in textbooks, program notes, liner notes, historical monographs, and biographies—about music, France, and World War II.

The Musical Legacy of Wartime France
scritti, 1919-1936

Tonadilla Sur Le Nom de Andres Segovia

The Listener's Companion

Music and phonorecords

Manuel María Ponce

Nino Rota is one of the most important composers in the history of cinema. Both popular and prolific, he wrote some of the most cherished and memorable of all film music - for *The Godfather Parts I and II*, *The Leopard*, the Zeffirelli Shakespeares, nearly all of Fellini and for more than 140 popular Italian movies. Yet his music does not quite work in the way that we have come to assume music in film works: it does not seek to draw us in and identify, nor to overwhelm and excite us. In itself, in its pretty but reticent melodies, its at once comic and touching rhythms, and in its relation to what's on screen, Rota's music is close and affectionate towards characters and events but still restrained, not detached but ironically attached. In this major new study of Rota's film career, Richard Dyer gives a detailed account of Rota's aesthetic, suggesting it offers a new approach to how we understand both film music and feeling and film more broadly. He also provides a first full account in English of Rota's life and work, linking it to notions of plagiarism and pastiche, genre and convention, irony and narrative. Rota's practice is related to some of the major ways music is used in film, including the motif, musical reference, underscoring and the difference between diegetic and non-diegetic music, revealing how Rota both conforms to and undermines standard conceptions. In addition, Dyer considers the issue of gay cultural production, Rota's favourite genre, comedy, and his productive collaboration with the

director Federico Fellini.

Negli anni siamo stati abituati a vedere lavori per chitarra che fin da subito si adattano perfettamente allo strumento perché, con la maturità che esso ha raggiunto, i compositori non lo considerano più come una sfumatura situazionale ed esotica nel loro repertorio ma, anzi, un elemento determinante al pari di uno strumento a fiato o ad arco. Non si potrebbe dire lo stesso per alcune composizioni dei primi decenni del Novecento. Andrés Segovia era ancora in ascesa e, con esso, la chitarra e il suo repertorio. Tra i compositori che scrissero più per le sue mani troviamo: Heitor Villa-Lobos, Joaquin Rodrigo, Manuel Ponce, Alexandre Tansman, Joaquin Turina e infine Mario Castelnuovo-Tedesco che, per la chitarra, scrisse tra le pagine più belle della sua musica. Ma i tempi erano ancora poco maturi e non si aveva una consapevolezza profonda delle possibilità e dei limiti di uno strumento così tanto giovane, per cui, la prima stesura dei brani scritti per chitarra (anche da questi grandi compositori che spesso chitarristi non erano) risultava difficile se non impossibile da eseguire e, cosa ancor più grave, poco idiomatica. A questo proposito rispondeva Segovia che, quasi senza scrupoli, si improvvisava co-compositore dei brani a lui dedicati eliminando ciò che non gli aggradava e aggiungendo del suo, spesso a discapito della voce e delle intenzioni espressive del compositore. Questo portò gli altri esecutori a suonare inconsciamente i brani nelle versioni pesantemente revisionate da Segovia in quanto erano le uniche ad esser state rese pubbliche, quindi ignorando le più genuine idee che i compositori volevano esprimere nella loro musica. Due brani sono icona di questo *modus operandi* segoviano: il Capriccio Diabolico (Omaggio a Paganini) e la Tarantella i cui manoscritti sono stati riesumati recentemente dal Maestro Angelo Gilardino: didatta, chitarrista, compositore e amico di Mario Castelnuovo-Tedesco.

Guide to the Pianist's Repertoire, Fourth Edition

A Bio-bibliography

The Grove Book of Opera Singers

The New Grove Dictionary of Music and Musicians: Canon to Classic rock

Italy's Jews from Emancipation to Fascism

National Union Catalog