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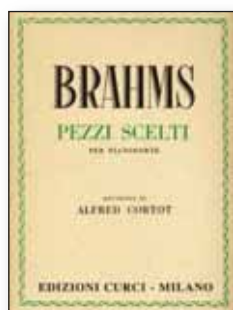
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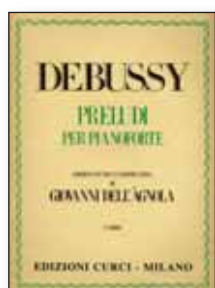
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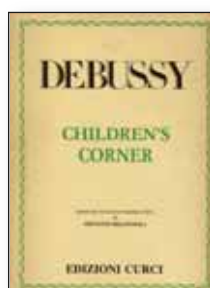
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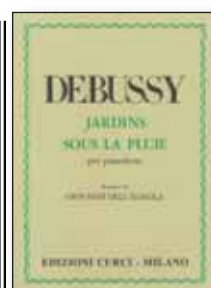
Preludi (Book 2)

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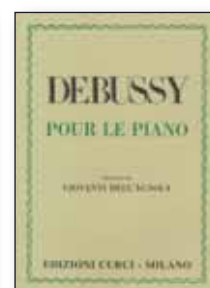
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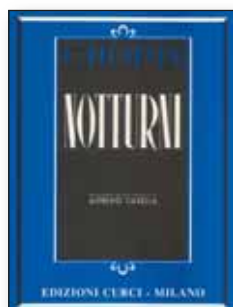


Pour le piano

EC 10649 (ii)

Selected works

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 EC 9895 - Arabesque n. 2 (h)
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 "La goccia d'acqua" (f)
 EC 3233 - Valzer in Re bem. op. 64 n. 1 (f)
 EC 3234 - Improviso-Fantasia op. 66 postuma (p)
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 EC 4256 - Notturmi (gg)
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 EC 4327 - Impromptus (u)
 EC 4429 - Studio op. 10 n. 3 (f)
 EC 4431 - Studio op. 10 n. 12 (f)
 EC 4501 - Mazurca in Si bem. op. 7 n. 1 (f)
 EC 4502 - Marcia funebre dalla Sonata op. 35 (f)
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 EC 5128 - Barcarola op. 60 (f)
 EC 5196 - Polacche (ff)
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 EC 5514 - Polacca in La bem. magg. op. 53 (l)
 EC 5781 - Valzer in Si min. op. 69 n. 2 (f)
 EC 5784 - Notturmo in Do diesis min. op. postuma (f)
 EC 5787 - Polacca di Do diesis min. op. 26 n. 1 (f)
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 EC 6076 - Mazurca in La min. op. 17 n. 4 (f)
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 EC 6078 - Mazurca in Sol op. 50 n. 1 (f)
 EC 6079 - Mazurca in Do diesis min. op. 63 n. 3 (f)
 EC 6723 - Ballata in Sol min. op. 23 (f)
 EC 8098 - Sonate op. 35 in Si bem. e op. 58 in Si min. (i)
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Franz Liszt

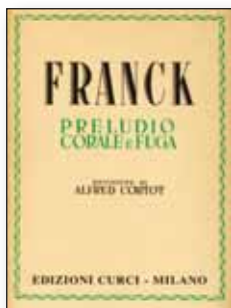
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Wolfgang Amadeus Mozart

Sonate***

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dal Divertimento K. 334 (f)
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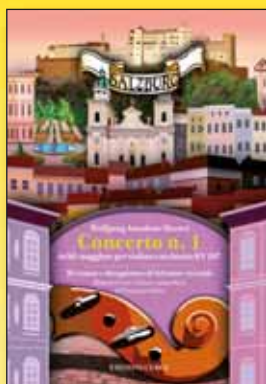
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Single movements
for violin and orchestra
 Cadenzas and Fermatas by
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From the Preface by Salvatore Accardo:

The concertos for violin and orchestra were written in a short space of time between 1775 and 1780; five of these in 1775 alone.

Performance of Mozart's violin concertos is always slightly problematical and the tendency is to do too much or too little. This in fact was the opinion of many great musicians with whom I have had the opportunity of tackling the question, David Oistrakh in particular. Indeed, he stressed the special nature of Mozart and in particular of his violin concertos which, he maintained, can only be played well as a child or very mature adults. I have often thought about these ideas and, now that I consider myself to be mature, I believe that Oistrakh and the others were absolutely right.

Mozart's concertos are structurally fairly homogeneous. In all the concertos the first movement is in sonata form; the second is always a splendid opera scene, an Italian aria, a sublime moment.

Finally the third movement is always a Rondo, in some cases virtuoso.

Mozart did not write the cadenzas for his violin concertos but only that for the *Sinfonia concertante*. The most performed are those by Joseph Joachim (1831-1907) which, in my opinion, are only suitable in part: in those written for the Adagios, in fact, he also departs a little too far from the simplicity of Mozart's composition.

I have tried to make amends, bringing everything back within a context more in line with the style of the Salzburg composer. Indeed, I put myself to the test and also wrote cadences, yet intervening in one of Mozart's compositions was truly terrible. I never felt capable. Who knows, later, when I'm a little older, I might succeed...

Violin

ALBERTO CURCI - Italy's greatest violin teacher

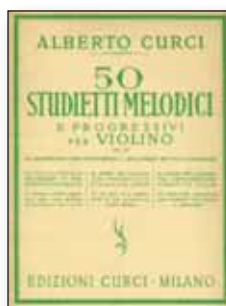
Violin



Tecnica fondamentale del violino

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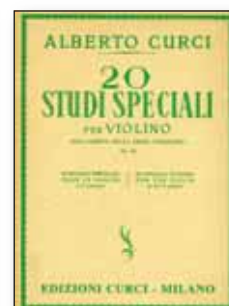
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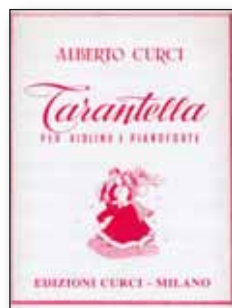
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Ciarda

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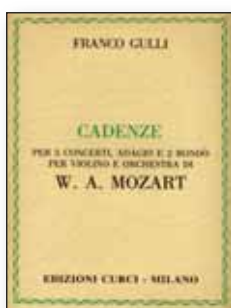
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EC 10688 - Sonata IV op. 23 n. 4 in La min. (cb)
EC 10400 - Sonata V op. 24 in Fa magg. (cb)
EC 10606 - Sonata VI op. 30 n. 1 in La magg. (cb)
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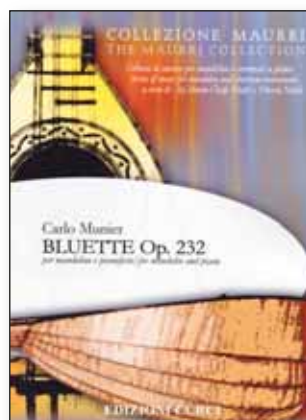
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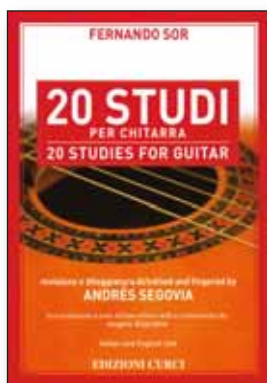
- Munier Carlo - *Bluette op. 232*
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 Munier Carlo - *10 Terzetti caratteristici*
 per mandolino/for mandolin - MA001252 (xb)
 Munier Carlo - *Barcarola*
 per mandolino e pianoforte/for mandolin and piano - MA006177 (bb)
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 Marena Andrea - *Serenata*
 per orchestra a plectro/for plectro orchestra - EC 11703 (rr)
 Mereu Luca - *Preludio* - EC 11704 (lb)
 Marena Andrea - *Sei sonatine*
 per arpa e mandolino/for harp and mandolin - EC 11769



The Maurri Collection is the new anthology of music for mandolin and plectrum instruments from Edizioni Curci. The famous Florentine catalogue, a longstanding benchmark for mandolin players all over the world, has now been reintroduced in a series of works chosen from those of greatest importance in terms of artistic quality and historical value.

Each volume has a critical edition of the pieces selected, with the addition of a brief biography of the composer and introductory history and analysis. To meet the strong demand for a new repertoire The Maurri Collection has also added to its series new works for the mandolin and plectrum instruments in various ensembles.

GUITAR



20 STUDI PER CHITARRA (20 studies for guitar)

by Fernando Sor
Edited and fingered by Andrés Segovia
New edition by Angelo Gilardino

Italian and English text
EC 6478 (il)

The selection and revision of Fernando Sor's famous 20 Studies for Guitar published by Andrés Segovia on 1945 is here presented in a new edition by Angelo Gilardino.

The purpose of this operation is to place the great Spanish interpreter's work back in the historical context in which it originated, making it possible for modern performers to fully understand its characteristics, its value and its limitations. For such a purpose a comparison with the original text is essential.

This volume, therefore, puts Segovia's edition side by side with an Urtext of Sor's Études, assembled by collating multiple

sources with painstaking care. The result is a synoptic reading of the two versions. The well-documented introductory essay by Gilardino outlines the relationship between the two Maestros, the reasons of Segovia's interest in Sor's works and the historical/biographical context in which the revision of the 20 Études came to light.

Angelo Gilardino (Vercelli, Italy, 1941), composer, guitarist, musicologist and teacher, was the artistic director of the Andrés Segovia Foundation at Linares (Spain) from 1997 until 2005. He rescued many unknown works for guitar in the Segovia's archive, providing a powerful contribution to the repertoire of this instrument in the 20th century.

ANGELO GILARDINO'S WORKS

EC 11591 - **Andalucia** by Ernesto Lecuona
Arrangement for four guitars by Angelo Gilardino (xc)

EC 11650 - **Crisantemi** by Giacomo Puccini
Transcription for two guitars by Angelo Gilardino (xa)

EC 11758 - **Quartetto**
For flute, clarinet, cello and guitar (ai)

EC 11759 - **Sagarana**
Ottetto for guitars and seven instruments
Material available for rent

EC 11615 - **Cantico di Gubbio**
Little sonata for guitar (il)

EC 11642 - **Sonata di Lagonegro**
For guitar (il)

EC 11643 - **Winter tales**
Sonata for Russian 7 string guitar (bb)

EC 11641 - **Sonetti giuliani**
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EC 11708 - Selected Studies by Fernando Sor (nn)

EC 11747 - Selected Studies by Mauro Giuliani (nn)

EC 11770 - Easy Studies by Angelo Gilardino
(CD performed by Alberto Mesirca) (nn)

14 SONATE PER CHITARRA (14 Sonatas for guitar) by Domenico Scarlatti

Transcriptions by Wolfgang Lendle and Alberto Mesirca
Italian, English and German text - EC 11621 (il)





INTRODUCTION TO THE ORCHESTRAL CONDUCTING TECHNIQUE

in accordance with the orchestral conducting school of Ilya Musin
With contribution from the piano duo Bruno Canino and Antonio Ballista

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SECONDO IL SISTEMA DI ILYA MUSIN

Con la collaborazione del duo pianistico Bruno Canino e Antonio Ballista

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mit dem Klavierduo Bruno Canino und Antonio Ballista

Introducción a la técnica de dirección de orquesta según la escuela de ILYA MUSIN
Con la colaboración del dúo pianístico Bruno Canino y Antonio Ballista

by Ennio Nicotra

Book+Dvd

Italian, English, German and Spanish Text

EC 11596 (ah)

Everybody knows that music is also gesture. It is also easily understandable that an appropriate performance of an orchestra must proceed from well-chosen gestures. But, since in conductorship there is seemingly no material connection between the gesture of the director and the production of the sound, it can happen that the director, not apt to communicate the most appropriate gesture to obtain the desired sound, has to resort to verbal indications. This makes things more difficult for the orchestral players, who are compelled to expunge and even to go against the gestures of the director in order to obtain the result he wanted to achieve. This causes loss of time during the rehearsals, and a surplus of physical and mental effort for the musicians.

Ilya Musin , probably the greatest teacher of conductorship ever, has analyzed with definitive results the fundamentals of the connection between the gesture of the director and the production of sound from the orchestrals.

Ennio Nicotra can be considered his evangelist, nay something more : not only **has he assimilated Musin's teaching**, he has also, thanks to a great vocation for didactics, **rationalized it better than anyone else among Musin's students.**

Nicotra's lessons are useful to career directors who are disposed to bring their convictions into question, to aspiring directors, to orchestral players wishful for verifications in their profession, to musicians in general and to melomaniacs eager to understand the secrets of this difficult art.

Useful to:

- Students of orchestral conducting; aspiring directors
- Orchestral conductors
- Orchestral players
- Musicians in general

Ennio Nicotra was born in Palermo in 1963. In '89 he travelled to St. Petersburg to study conducting with Ilya Musin in whose school were taught many well-known conductors including Yury Temirkanov, Valery Gergiev, Semyon Bychcov, Rudolf Barshai Under Musin's tutelage he acquired a solid technique and a vast operatic and symphonic repertoire, and in a short time he was invited to conduct some of the most important Russian Orchestras, including, in St. Petersburg, the Philharmonic and the Radio and Television Orchestra. Between '94-'96 he taught as assistant to Musin during the Siena Masterclasses at the Accademia Chigiana, and following the

death of his mentor at the renowned summer Giornate Musicali in Assisi. Since 2001 he leads courses in Perugia, which are visited by young students from all over Italy, Europe and South America. In 2002 he founded the Ilya Musin Society, aiming to diffuse Musin's system in the world. From that year on he teaches international seminars in Saint Petersburg at the Peter the Great Academy in cooperation with the Saint Petersburg State Academic Symphony Orchestra and the Union of Composers.

ASTOR PIAZZOLLA

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ANTHOLOGIES FOR DUO, TRIO AND STRING QUARTET

arranged by Matteo Del Soldà



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Includes: El Inferno tan temido - Escualo - Gracia Amor - Los Pajaros Perdidos - Oblivion - Pensamientos



TRIO

FLUTE, VIOLIN AND PIANO

1 (EC 11743 - ab)

Includes: Chador - Gooool! - Libertango - Los Pajaros Perdidos

2 (EC 11744 - ab)

Includes: Escualo - Celos - Tango Blues - Oblivion

3 (EC 11745 - ab)

Includes: La Muerte Del Angel - Look Out - Novitango - Baires Promenade



STRING QUARTET

1 (EC 11750 - ag)

Includes: Chador - Jorge Adios - Libertango - Los Pajaros Perdidos

2 (EC 11751 - ag)

Includes: Novitango - Escualo - Celos - Ave Maria (Tanti anni prima)

3 (EC 11752 - ag)

Includes: Chant et Fugue - Jeanne Y Paul - La muerte del Angel - Oblivion



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Choir: 1 Soprano soloist, Sopranos, Mezzosopranos - Tenors - Baritones



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Violentango - Amelitango - Novitango
- Tristango

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Libertango/Meditango

for accordeon and piano

EC 10750 (cb)



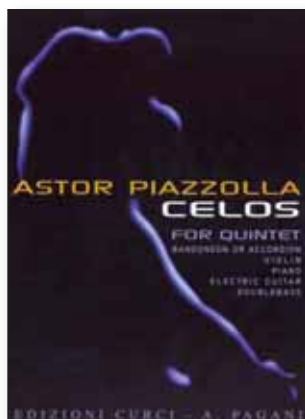
**Libertango/
Adios Nonino**

for guitar

Transcription by Dario Bisso

With audio CD

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Celos

Full score + parts
for bandoneon or accordeon,
piano, violin, electric guitar,
doublebass

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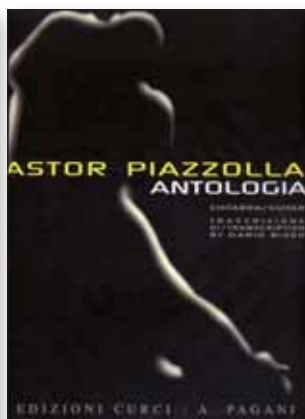


Libertango

for piano solo

Transcription by Rossano Sportiello

EC 11395 (p)



Anthology for guitar

15 famous works transcribed for guitar by Dario Bisso.

Contains: Escualo - Libertango - Meditango - Tristango - Violentango -
Amelitango - Novitango - Suite Troileana (Bandoneon, Zita, Whisky,
Escolaso) e da Lumière: Solitude, Mort, L'amour, L'evasion

EC 11499 (tt)

OTHER TITLES:

EC 10749 - **Bandoneon from Suite Troileana**

Transcription for accordeon (ee)

EC 10947 - **I più celebri tanghi**

Transcription for accordeon by E. Marini (*Includes:* Libertango - Medi-
tango - Undertango - Violentango - Novitango - Amelitango - Adios
Nonino - Tristango). (cb)

EC 11076 - **Escualo**

Transcription for four accordeons by E. Marini (rr)

EC 10602 - **Bandoneon**

For bandoneon and piano (*Includes:* Bandoneon - Zita - Whisky -
Escolaso - Solitude - Mort - L'amour - L'evasion). (gg)

EC 11528 - **Aconcagua**

Concierto para bandoneon y orquesta. Adaptation for bandoneon
(or accordeon) and piano by M. Ferrarini (nn)

EC 10601 - **Summit**

Astor Piazzolla and Gerry Mulligan. For piano conductor, bandoneon and
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listen - Years of solitude - 20 Years after - Summit - Reminiscence). (dd)

EC 10751 - **Summit**

Close your eyes and listen. Arrangement for small groups. Full score
+ parts for bandoneon or accordeon, vibraphone or guitar, piano,
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EC 10367 - **Aconcagua**

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EC 10372 - **Tres Tangos**

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For bandoneon and string orchestra.

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EC 10945 - **Escualo**

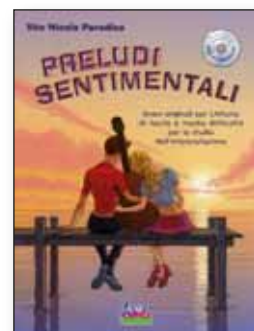
Transcription for violin or cello and string orchestra.

Full score (orchestral material available for rent) (rr)

CURCI YOUNG

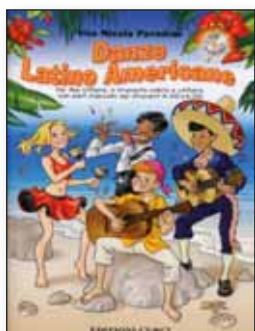
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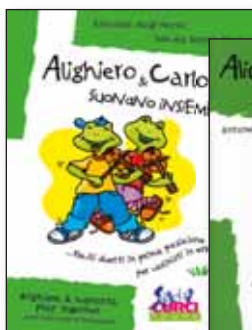
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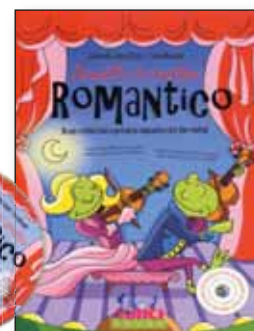
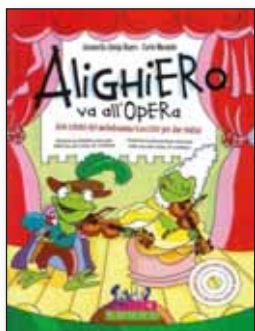
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Alighiero & Carlotta play together Duets for violinists - EC 11396 (dc)

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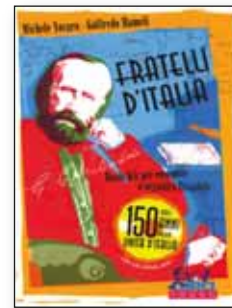
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Michele Novaro and Goffredo Mameli
Fratelli d'Italia - EC 11742 (da)

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Johann Sebastian Bach:
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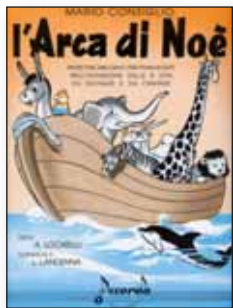
Marc-Antoine Charpentier:
Preludio dal Te Deum
EC 11418 (oo)

George Friedrich Haendel:
Sarabanda
Jeremiah Clarke
Marcia
EC 11446 (oo)

Michele Novaro:
Fratelli d'Italia
Ludwig van Beethoven:
Ode alla gioia
EC 11451 (dd)

Traditional
Antidotum Tarantulae
EC 11469 (ll)

PIANO



Mario Consiglio

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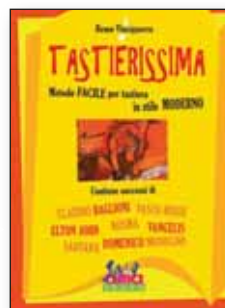


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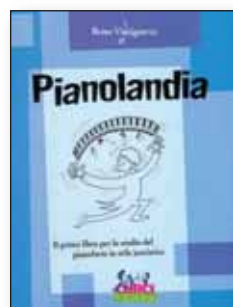
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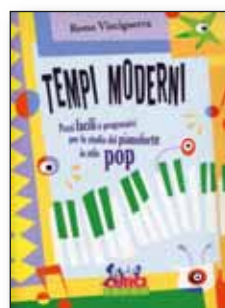
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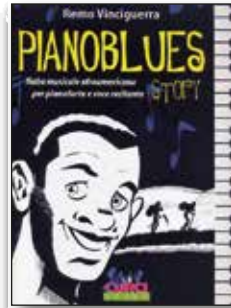
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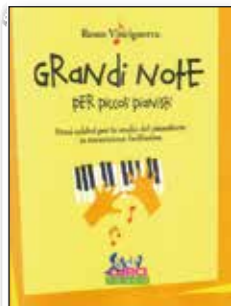
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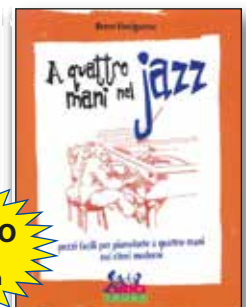


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