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SoloDuo performs Prelude and fugue #4 in E by Castelnuovo-Tedesco Prelude and Fugue no. 4 in E major by Mario Castelnuovo-Tedesco Quintet op. 143 for Classical Guitar and Strings by Mario Castelnuovo-Tedesco | Siccas Media A. Segovia | M. Castelnuovo Tedesco: 2nd series from "Platero and I" Mario Castelnuovo-Tedesco - No Hubo Remedio for Guitar (Score video) John Williams "Guitar Concerto No.1"; M. Castelnuovo Tedesco El sueño

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*de la razón produce
monstruos - Mario
Castelnuovo-Tedesco played
by Sanel Redžić Passacaglia
on the "Dies irae" |
Castelnuovo-Tedesco |
Lorenzo Micheli ~~Mario
Castelnuovo-Tedesco's
"Capriccio Diabolico"~~
~~performed by Doris Čosić on
a 2020 Eric Sahlin Mario
Castelnuovo-Tedesco: El
Sueño de la Razón Produce
Monstruos for Guitar (Score
video) M.C.Tedesco : Guitar
Concerto Op.99 - Thomas
Viloteau ~~Martina Barlotta
plays Rondò op 129 by Mario
Castelnuovo Tedesco on a
2018 John Price~~~~*

Segovia : Castelnuovo
Tedesco - Platero y yo (

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Rare Audio Live)Chopin |
Prélude op. 28 n. 15 |
Lorenzo Micheli, Guitar
~~SoloDuo plays Sonata K 386~~
~~by Domenico Scarlatti~~
~~Tedesco: Capriccio~~
~~Diabolico, Op.85 (Tariq~~
~~Harb, guitar)~~ *Autumn Leaves*
- Yenne Lee plays 2004 Pepe
Romero Jr.

Guitar Technique : SPEED! -
Thomas Viloteau **Lorenzo**
Micheli - Mario Castelnuovo-
Tedesco Passacaglia Op. 180
Mario Castelnuovo-Tedesco -
Melancholia \ "Tarantella\ "
Mario Castelnuovo - Tedesco,
Asya Selyutina (classical
guitar) Castelnuovo-Tedesco
Quintet op. 143 - live in
concert Suite Op 133 - Mario
*Castelnuovo-Tedesco **Mario***

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**Castelnuovo Tedesco's \ "El
Villano\ " performed by
Bokyung Byun on a 2020
Wolfgang Jellinghaus**

~~aCupOfTeaTogether — Lorenzo
Micheli — 'Caprichos de Goya
by Mario Castelnuovo-
Tedesco' CONCERTO op. 99
(complete) CASTELNUOVO-
TEDESCO — Flavio Sala,
guitar Mario Castelnuovo-
Tedesco - radio interview -
part one ANGELO GILARDINO
about Segovia, Castelnuovo-
Tedesco, Tansman | KGP (big
interview)~~

Omaggio a Mario Castelnuovo-
Tedesco (Duo Ravasio-Amidei)
Live at New York University
~~Mario Castelnuovo Tedesco:
Cipressi (1920) Mario
Castelnuovo Tedesco E La~~

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Mario Castelnuovo-Tedesco (3 April 1895 - 16 March 1968) was an Italian composer, pianist and writer. He was known as one of the foremost guitar composers in the twentieth century with almost one hundred compositions for that instrument. In 1939 he immigrated to the United States and became a film composer for Metro-Goldwyn-Mayer for some 200 Hollywood movies for the next fifteen years.

Mario Castelnuovo-Tedesco - Wikipedia

Da giovane Mario Castelnuovo-Tedesco suonava frequentemente al Lyceum, e

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tuttora il Lyceum continua a ospitare concerti per far conoscere la musica di Castelnuovo-Tedesco al pubblico fiorentino. Nel 2015 la famiglia del compositore ha donato al Lyceum Club un fondo di spartiti musicali provenienti dalla casa fiorentina di Mario Castelnuovo-Tedesco.

News - Mario Castelnuovo- Tedesco

Panaija, Alessandro. Ad Ariel, con un ramo di ginepro: Mario Castelnuovo-Tedesco incontra Gabriele D'Annunzio. Firenze: Edizioni Tassinari, 2018.

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Books - Mario Castelnuovo- Tedesco

Musicological investigation on the classic guitar repertoire by Mario Castelnuovo-Tedesco, known Italian composer of the Twentieth Century, also active in the Hollywood film industry from the 40s. Castelnuovo-Tedesco was spurred to writing for the

(PDF) Mario Castelnuovo- Tedesco e la chitarra | Kristjan ...

CASTELNUOVO TEDESCO, Mario.
- Musicista, nato a Firenze il 3 aprile 1895. Autore assai precoce e fecondo, si fece conoscere dapprima con liriche vocali da camera (il

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ciclo delle Coplas 1915, su poesie popolari spagnole, la ballata Le Roy Loys e la raccolta Stelle cadenti) e con pagine pianistiche (Il raggio verde, Alghe, I naviganti). Lo stile del CASTELNUOVO TEDESCO, Mario, pur recando ...

CASTELNUOVO TEDESCO, Mario in "Enciclopedia Italiana"

Vi prego di consultare i termini e le condizioni del sito. Se doveste aver domande o richieste, vi preghiamo di scriverci a mctcomposerinfo@gmail.com oppure presso The Archives of Mario Castelnuovo-Tedesco, 201 West 89 Street, 10G, NY NY 10024 USA..

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Centotrentacinque anni fa
Mario Castelnuovo-Tedesco
nacque a Firenze, come
disse, "all'ombra del
Cupolone." Nonostante le
opere per chitarra siano
sempre state apprezzate, la
sua musica da camera, le
opere per pianoforte, la
musica da orchestra, e le
liriche furono eseguite
raramente per molti anni.
Fortunatamente, in tempi
recenti una nuova
generazione di artisti ha
riscoperto [...]

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**Castelnuovo-Tedesco
festeggia 125 anni - Mario
Castelnuovo ...**

Dal prezioso scrigno degli
inediti di Mario Castelnuovo-
Tedesco, custoditi alla
Library of Congress di
Washington, rivedono la luce
tre gioielli musicali: Tre
duetti di Shakespeare per
soprano, tenore e pianoforte
op. 97, la Suite 508 per
viola e pianoforte op. 170
n. 21, "Greeting Cards", e il
Secondo quartetto d'archi
op. 139.

**Mario Castelnuovo-Tedesco:
tre nuove edizioni
disponibili ...**

MARIO CASTELNUOVO-TEDESCO E
LA CHITARRA Quando un

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compositore sente per la prima volta una delle sue opere eseguite sulla chitarra non sa più fermarsi, non sa più tralasciare il comporre per questo strumento. La prova l'ha offerta Castelnuovo-Tedesco.¹ Nelle diverse epoche lo strumento della chitarra e la letteratura musicale che ne consegue hanno avuto differenti impatti all'interno ...

Mario Castelnuovo-Tedesco e la chitarra

Castelnuovo-Tedesco, Mario. *La Penna Perduta: Scritti 1919-1936*. Edited by Mila DeSantis. Roma: Aracne Editrice, 2018. Il volume

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raccoglie un'ampia antologia di articoli, corrispondenze e recensioni scritte dal compositore negli anni venti e trenta. »

www.aracneeditrice.it

Libri - Mario Castelnuovo- Tedesco

In 1926, Mario Castelnuovo-Tedesco premiered his opera *La Mandragola*, based on a play by Niccolò Machiavelli. It was the first of his many works inspired by great literature, and which included interpretations of works by Aeschylus, Virgil, John Keats, William Wordsworth, Walt Whitman, Miguel de Cervantes, Federico García Lorca, and

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especially William
Shakespeare. Another major
source of ...

Mario Castelnuovo-Tedesco (Composer) - Short Biography

Mario Castelnuovo-Tedesco (3 de abril de 1895 - 16 de marzo de 1968) fue un compositor italiano, de cultura judía, nacido en Florencia, era descendiente de una prominente familia de banqueros sefardíes que había vivido en la ciudad desde la expulsión de los Judíos de España en 1492. Murió en Hollywood en 1968. Estudió en el Conservatorio de Florencia y comenzó su carrera de compositor ...

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Mario Castelnuovo-Tedesco - Wikipedia, la enciclopedia libre

CASTELNUOVO TEDESCO, Mario.
Dizionario Biografico degli
Italiani - Volume 21 (1978)
Nacque a Firenze il 3 apr.
1895 da Amedeo e Noemi
Senigaglia, in una famiglia
di banchieri ebrei. Dalla
madre ricevette le prime
lezioni di pianoforte, per
poi passare all'istituto
musicale Cherubini della sua
città, dove studiò
pianoforte con E. Del Valle
Paz e composizione con I.
Pizzetti, che, giunto ...

**Castelnuovo-Tedesco, Mario
nell'Enciclopedia Treccani**
La sirenetta e il pesce

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turchino. Fiaba marina, Op. 18 (1920), also for two pianos (1935) ... Text by William Wordsworth and Mario Castelnuovo-Tedesco, Op. 132 (1946) for unaccompanied male chorus (TTBB) Naomi and Ruth: A Small Cantata for Women's Voices, from the Book of Ruth, Op. 137 (1947) for women's voices (SMzA) and piano or organ; The Book of Ruth. A Biblical Oratorio for soloists ...

List of compositions by Mario Castelnuovo-Tedesco - Wikipedia

Mario Castelnuovo-Tedesco e Vittorio Rieti hanno storie di vita e artistiche differenti, ma subirono la

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stessa frattura
esistenziale, dovendo far
fronte alla medesima
drammatica necessità di
lasciare l'Italia e l'Europa
per sfuggire alle leggi
razziali del regime
fascista. Entrambi di
origini ebraiche, furono
costretti a rifugiarsi -
come molti dei compositori
europei ebrei loro ...

Mario Castelnuovo-Tedesco e Vittorio Rieti: storia di due ...

Angelo Gilardino, Preface to
Mario Castelnuovo-Tedesco,
Platero y yo, for narrator
and guitar, op. 190, vols.
1-4 (Ancona/Milan: Bèrben,
1973). Eduardo Sainz de la

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Maza, Platero y yo (Madrid:
Union Musical Española,
1972). Angelo Gilardino,
Foreword to Mario
Castelnuovo-Tedesco, 24
Caprichos de Goya, op.195,
vols. 1-4 (Ancona/Milan:
Bèrben).

The Relevance of Mario Castelnuovo-Tedesco (1895-1968 ...

CASTELNUOVO-TEDESCO (M.) –
CASTELNUOVO TEDESCO MARIO
(1895 1968) Compositeur de
style néo romantique.
D'origine italienne, Mario
Castelnuovo Tedesco se fixa
aux États Unis en 1939, à la
suite de la politique
antisémite de Mussolini. Il
travailla sous la direction

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de E. Del ... Encyclopédie
Universelle

Castelnuovo-Tedesco, Mario

Tra i compositori che più hanno legato la propria immagine alla musica per chitarra va sicuramente ricordato Mario Castelnuovo-Tedesco. Nato a Firenze nel 1895, egli dimostrò precocemente un'innata predisposizione per la musica e, ancora giovanissimo, riuscì a diplomarsi in pianoforte e composizione sotto la guida di Ildebrando Pizzetti. Negli anni Trenta Castelnuovo-Tedesco fu uno dei ...

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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.

Spanning from the birth of opera to the present day, a comprehensive musical reference features biographical profiles of

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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.

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

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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 understudied, 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

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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

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art, this work will be of great interest to students and scholars of gender studies, queer studies, political science, Italian studies and art history.

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

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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

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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

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with the director Federico
Fellini.

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

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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

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talent.

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

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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. .

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