



 **EDIZIONI CURCI**

*Italian Music Publisher since 1860*

**Selected titles  
2011**





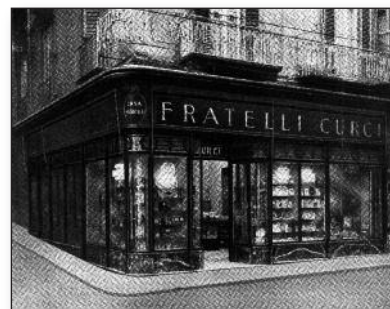
## CURCI Music Publisher 1860-2010, the first 150 years

by Luca Cerchiari

Italian and English text

EC 30004

The job of the publisher represents one of the essential components in the world of music and performance. Its importance, however, became increasingly accentuated over the eighteen hundreds, until it became the mainstay of a system that involves didactics, performance practice, market and author's rights. Up until 1900 Italy was one of the top nations in the world in terms of music publishing, it then however surrendered this position to large EuroAmerican and Japanese industrial groups. With one wonderful, rare exception: Curci publishers, who in fact celebrate their company's 150 years today, with the publication of a book that goes back over the fundamental stages.



The Curci brother's shop in Naples circa 1920

Founded in Naples and initially involved in selling musical instruments, the Curci brothers' business, which then became a publishing house, knew how to take hold of the momentous changes that there were under way, and develop an intense productive activity in the realm of classical as well as popular music.



The four Curci brothers, Naples 1945.  
From the left: Arturo, Alberto, Peppino, Alfredo

Neapolitan imagination and Milanese business sense, the emblematic synthesis of a nation. The history of the Curci publishing house is a part of Italian history where culture, thought, entrepreneurial spirit and civil responsibility come together to create a single aim, which the company still strives for today with pride, talent and passion.



## SERGIO FIORENTINO TRASCRIZIONI DA CONCERTO PER PIANOFORTE

edited by Riccardo Risaliti

Sergio Fiorentino was one of the most important and great pianists and teachers of the XX Century. After 12 years from his death, Edizioni Curci prints his unpublished transcription for piano collected and edited by Riccardo Risaliti.

Italian and English text

EC 11724



## GRANDI COMPOSITORI PER PIANISTI PRINCIPIANTI

Easy original works by great composers  
by Danilo Manto

This anthology of 58 easy, original pieces is designed to satisfy the needs of the beginner pianist wishing to play works by the great composers straight away. The pieces are placed in order of difficulty and include comments, introductory notes and suggestions for performance. For beginner pianists of all ages!

With audio CD  
Italian and English text.

EC 11718



## UN PALCO ALL'OPERA

Easy piano collection of famous opera's arias and ballets themes  
AA.VV.

*Contains:* Ludwig van BEETHOVEN: Coriolano - Overture in do minore Op. 62, Le rovine d'Atene Op. 113 - Marcia Turca, Prometeo - Overture / Vincenzo BELLINI: Norma - Casta Diva / Georges BIZET: Carmen - Fantasia di temi, I pescatori di perle - Romanza / Alexander P. BORODIN: Il Principe Igor - Danza polovesiana / Alfredo CATALANI: La Wally - A sera / Pyotr Ilyich CIAJKOVSKIJ: Lo schiaccianoci - Danza cinese, Lo schiaccianoci - Danza degli zufoli, Lo schiaccianoci - Valzer dei fiori / Léo DELIBES: Sylvia - Pizzicati, Coppélia - Valzer lento, La source - Pas des fleurs / Gaetano DONIZETTI: Elisir d'amore - Una furtiva lacrima / Benjamin GODARD: Jocelyn - Berceuse / Charles GOUNOD: Faust - Valzer / Giuseppe VERDI: La Traviata - Valzer / Wolfgang Amadeus MOZART: Don Giovanni - Serenata, Le nozze di Figaro - Overture / Jacques OFFENBACH: I racconti di Hoffmann - Barcarola, Orfeo all'Inferno - Can Can / Giacomo PUCCINI: Madama Butterfly - Coro a bocca chiusa, La Bohème - Valzer di Musetta / Nikolaj RIMSKIJ KORSAKOV: Sadko - Canto indù / Giachino ROSSINI: Mosè - Preghiera "Dal tuo stellato soglio", Il barbiere di Siviglia - "Una voce poco fa" / Giuseppe VERDI: La Traviata - Atto III, Preludio, I Lombardi alla Prima Crociata - "O Signore, dal tetto natio", Nabucco - "Va', pensiero, sull'ali dorate" / Richard WAGNER: Tristano e Isotta - Morte di Isotta, Tannhäuser - Coro dei pellegrini, Tannhäuser - Romanza, Tannhäuser - Marcia, Lohengrin - Marcia nuziale / Jules MASSENET: Thaïs - Meditation, Le Cid - Aragonese / Edvard GRIEG: Peer Gynt - Danza di Anitra

EC 11723

**PIANO - REPERTOIRE**

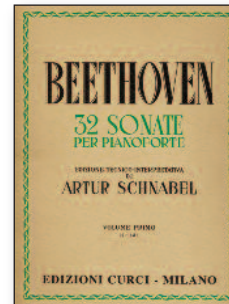
Classical repertoire edited and fingered by piano masters



**Johann Sebastian Bach-SELECTED WORKS**

Edited and fingered by *Alfredo Casella, Luigi Finizio, Alessandro Longo* and *Giuseppe Piccioli*

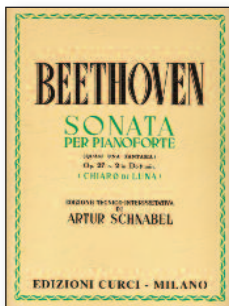
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Edited and fingered by *Artur Schnabel*

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- EC 4280 II volume Sonate 13-23
- EC 4281 III volume Sonate 24-32

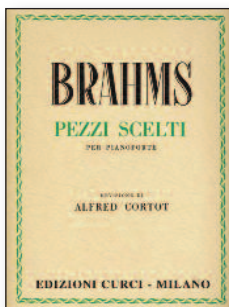


**Ludwig van Beethoven: 32 SONATE - Sheet Music\*\***

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- EC 4988 - Sonata op. 27 n. 2 "Al chiaro di luna"
- EC 4989 - Sonata op. 13 in Do min. "Patetica"
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- EC 4991 - Sonata op. 53 in Do "L'Aurora"
- EC 4992 - Sonata op. 28 in Re "Pastorale"
- EC 4993 - Sonata op. 26 in La bem.
- EC 4994 - Sonata op. 10 n. 1 in Do min.
- EC 4995 - Sonata op. 10 n. 2 in Fa
- EC 4996 - Sonata op. 10 n. 3 in Re
- EC 4997 - Sonata op. 31 n. 2 in Re min.
- EC 5449 - Sonata op. 31 n. 3 in Mi bem.
- EC 5450 - Sonata op. 81 in Mi bem. "Les adieux"
- EC 5451 - Sonata op. 101 in La
- EC 5452 - Sonata op. 106 in Si bem.
- EC 5453 - Sonata op. 110 in La bem.
- EC 5454 - Sonata op. 111 in Do min.

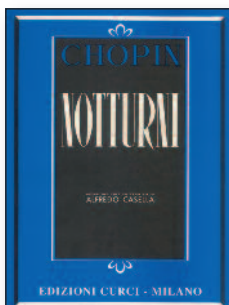
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- EC 6036 - Sonata op. 7 in Mi bem.
- EC 6037 - Sonata op. 31 n.1 in Sol
- EC 6038 - Sonata op. 78 in Fa diesis
- EC 6039 - Sonata op. 90 in Mi min.
- EC 6040 - Sonata op. 109 in Mi
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- EC 10242 - Sonata op. 14 n. 2 in Sol
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- EC 10244 - Sonata op. 22 in Si bem.
- EC 10245 - Sonata op. 27 n. 1 in Mi bem.
- EC 10246 - Sonata op. 49 n. 1 in Sol min.
- EC 10247 - Sonata op. 49 n. 2 in Sol
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**Johannes Brahms - SELECTED WORKS**

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- EC 6332 - 3 Intermezzi op. 117\*
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- EC 6716 - Pezzi scelti\*
- EC 7121 - Rapsodia in Mi bem. magg. op. 119 n. 4

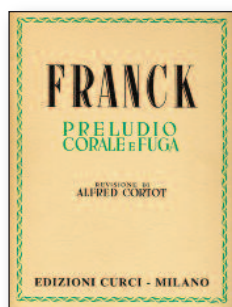


**Fryderyk Chopin - SELECTED WORKS**

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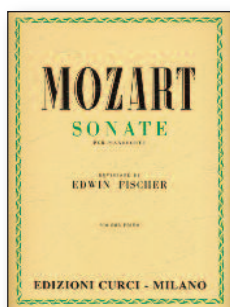
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- EC 3232 - Preludio in Re bem. op. 28 n. 15 "La goccia d'acqua"
- EC 3233 - Valzer in Re bem. op. 64 n. 1
- EC 3234 - Improviso-Fantasia op. 66 postuma
- EC 3803 - Valzer in Do diesis min. op. 64 n. 2
- EC 4069 - Polacca in La magg. op. 40 n. 1
- EC 4179 - Studi op. 10 e 25 (vol. completo e 3 Studi op. postuma)
- EC 4255 - Valzer (vol. completo)
- EC 4256 - Notturmi
- EC 4257 - Preludi op. 28
- EC 4325 - Ballate e Fantasie
- EC 4327 - Impromptus
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- EC 4431 - Studio op. 10 n. 12
- EC 4501 - Mazurca in Si bem. op. 7 n. 1
- EC 4502 - Marcia funebre dalla Sonata op. 35
- EC 4577 - Scherzi

- EC 5128 - Barcarola op. 60
- EC 5196 - Polacche
- EC 5513 - Mazurca in La min. op. 7 n. 2
- EC 5514 - Polacca in La bem. magg. op. 53
- EC 5781 - Valzer in Si min. op. 69 n. 2
- EC 5784 - Notturmo in Do diesis min. op. postuma
- EC 5787 - Polacca di Do diesis min. op. 26 n. 1
- EC 5855 - Mazurche
- EC 6076 - Mazurca in La min. op. 17 n. 4
- EC 6077 - Mazurca in Sol min. op. 24 n. 1
- EC 6078 - Mazurca in Sol op. 50 n. 1
- EC 6079 - Mazurca in Do diesis min. op. 63 n. 3
- EC 6723 - Ballata in Sol min. op. 23
- EC 8098 - Sonate op. 35 in Si bem. e op. 58 in Si min.
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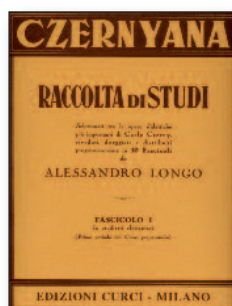
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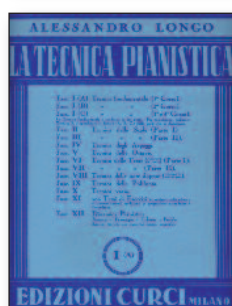
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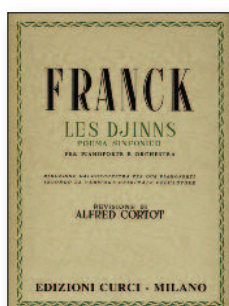
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EC 4280 - Le scale in doppie  
terze e doppie seste

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**Cesar-Auguste Franck\* - SELECTED WORKS**Edited and fingered by *Alfred Cortot*

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Symphonic poem for piano and orchestra  
Piano solo and orchestra reduction for second piano

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for piano and orchestra.  
Piano solo and orchestra reduction for second piano

\* Italian, French, English text

\*\*\* Italian, French, English and German text

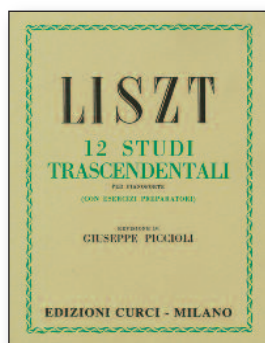
## FRANZ LISZT Piano collection



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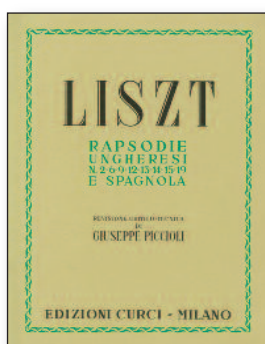
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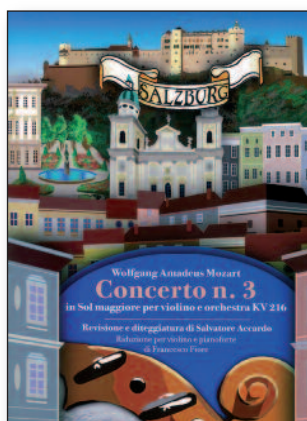


**Sonata in Si min.**  
Edited by Giovanni Piccoli  
EC 5426



**12 Studi op. 1**  
Edited by L. Paunita Giacchino  
EC 9911

**WOLFGANG AMADEUS MOZART**  
**CONCERTS FOR VIOLIN AND ORCHESTRA**  
 Violin part edited and fingered by Salvatore Accardo  
 Piano reduction by Francesco Fiore



**Violin Concerto No. 3**  
 in G major, KV216  
 Cadenzas and Fermatas by Sam Franko.  
 EC 11726



**Violin Concerto No. 4**  
 in D major, KV218  
 Cadenzas and Fermatas by  
 Joseph Joachim, Salvatore Accardo.  
 EC 11727



**Violin Concerto No. 5**  
 in A major, KV219  
 Cadenzas and Fermatas by  
 Joseph Joachim, Salvatore Accardo.  
 EC 11711

*From the preface:*

The concertos for violin and orchestra were written in a short space of time between 1775 and 1780; five of these in 1775 alone. Mozart subsequently wrote nothing else for solo violin although he produced other very fine compositions such as the string quintets and quartets. [...]

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. I always see Mozart as a great Italian musician: there is a great deal of Italianism in his arias, in the way of dealing with voices, and I believe it is no coincidence that his three great opera masterpieces have an Italian libretto. Finally the third movement is always a Rondo, in some cases virtuoso: in particular that of the first concerto has fairly difficult passages which are intensified by the tone, B flat, which is difficult on the violin both due to the intonation and the position required of the left hand.

[...] Mozart did not write the cadenzas for his violin concertos but only that for the *Sinfonia concertante*. Historically, in order to overcome this shortcoming, other musicians wrote several but unfortunately not in the same style as they were too virtuoso or too romantic or, in any case, harmonically unsuitable for Mozart's music. 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...

Salvatore Accardo

**ALBERTO CURCI - The greatest Italian violin teacher**

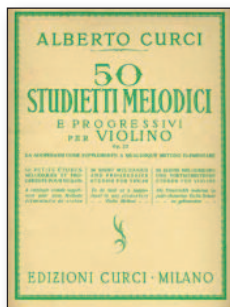
*Violin*



**TECNICA FONDAMENTALE DEL VIOLINO**

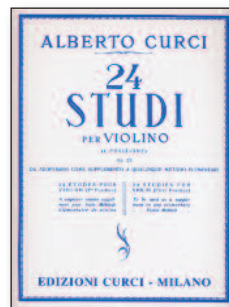
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EC 4313b - Parte II  
EC 4313c - Parte III  
EC 4313d - Parte IV

Parte V: Posizioni e cambiamenti di posizione  
EC 6536 - Volume I  
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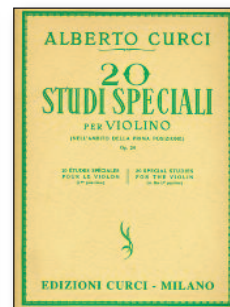
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EC 1404 - III Fascicolo



**Il violino magico**

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**Concertino in La min.**

EC 1377



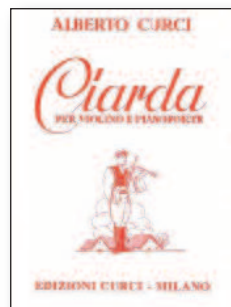
**Le filatrici**

EC 2930



**Sognando un valzer**

EC 2931



**Ciarda**

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**Concerto romantico**

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**Mazurca brillante op. 26**

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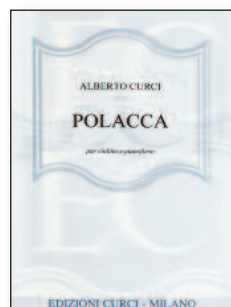
**Mattinata andalusa**

EC 4728



**Tarantella**

EC 5206



**Polacca**

EC 5679



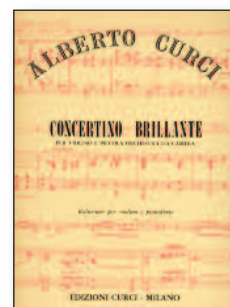
**2° Concerto op. 30**

EC 8016



**3° Concerto op. 33**

EC 8134



**Concertino brillante**

EC 9385



## VIOLIN - REPERTOIRE



**Wolfgang Amadeus Mozart**  
**Franco Gulli:**  
**Cadenze** for 5 concertos,  
 Adagio and two Rondò  
 for violin and orchestra by  
 Wolfgang Amadeus Mozart  
 EC 10922



**Niccolò PAGANINI:**  
**24 Capricci.**  
**Edited and fingered by**  
**Franco Gulli**  
 EC 10491

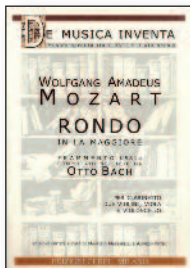


**Ludwig van Beethoven**  
**Sonatas for violin and piano**  
 Edited and fingered  
 by Franco Gulli and Enrica Cavallo

EC 10441 - Sonata I op. 12 n. 1 in Re magg.  
 EC 10499 - Sonata II op. 12 n. 2 in La magg.  
 EC 10534 - Sonata III op. 12 n. 3 in Mi bem. magg.  
 EC 10688 - Sonata IV op. 23 n. 4 in La min.  
 EC 10400 - Sonata V op. 24 in Fa magg.  
 EC 10606 - Sonata VI op. 30 n. 1 in La magg.  
 EC 10381 - Sonata VII op. 30 n. 2 in Do min.  
 EC 10483 - Sonata VIII op. 30 n. 3 in Sol magg.  
 EC 10500 - Sonata IX op. 47 in La magg.  
 EC 10572 - Sonata X op. 96 in Sol magg.

## DE MUSICA INVENTA

Rediscovered music from XVII to XIX century



**Wolfgang Amadeus Mozart:**  
*Rondo in La magg. K581a* (frammento)  
 for clarinet and strings  
 quartet, ended by  
 Otto Bach in 1870  
 EC 11403



**Luigi Moretti:**  
*Variazioni* on the Aria  
 "Non più andrai farfallone  
 amoroso" from the Opera  
 "Le nozze di Figaro" by  
 W.A. Mozart. For guitar  
 (sec. XVIII-XIX)  
 EC 11407



**Giuseppe Maria Cambini:**  
*Quartetto* for two  
 violins, alto and cello  
 EC 11429



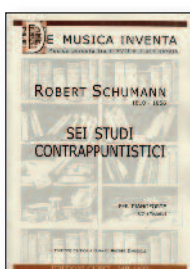
**Luigi Moretti:**  
*Ouverture* from the  
 Opera "La clemenza di  
 Tito" di W.A. Mozart  
 for two guitars  
 EC 11430



**Felice Blangini:**  
*Raccolta di Ariette e*  
*Duetti* for two sopra-  
 nos, or soprano and  
 tenore, and piano or  
 guitar  
 EC 11431



**Giacomo Gotifredo Ferrari:**  
*Sei Ariette* for soprano  
 and piano or guitar  
 EC 11432



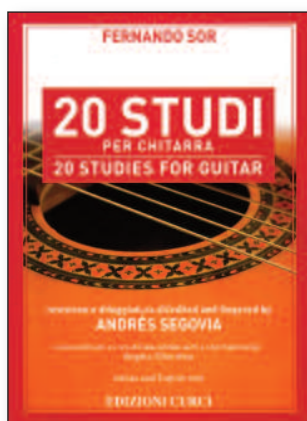
**Robert Schumann:**  
*Sei studi*  
*contrappuntistici*  
 for piano  
 With audio CD  
 EC 11447



**Niccolò Paganini:**  
*Inno patriottico con*  
*variazioni* for violin  
 and guitar  
 EC 11488



**Saverio Mercadante:**  
*Studi di canto*  
 for soprano and tenore  
 voice with piano  
 accompaniment  
 EC 11526



## 20 STUDIES FOR GUITAR

by Fernando Sor

Italian and English text

EC 6478

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 from which we can clearly appreciate the nature of the changes made by Segovia on the didactic, creative work of a classical author whom he read and interpreted in the light of his own aesthetics and ideals.

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.

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 11615

**CANTICO DI GUBBIO**

EC 11642

**SONATA DI LAGONEGRO**

EC 11643

**WINTER TALES** Sonata for Russian 7 string guitar

EC 11591

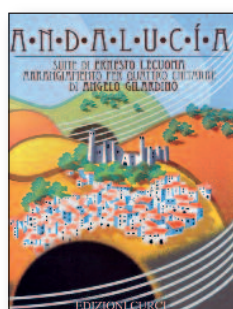
**ANDALUCIA** by Ernesto Lecuona  
Arrangement for four guitars by Angelo Gilardino

EC 11641

**SONETTI GIULIANI** for four guitars

EC 11650

**CRISANTEMI** by Giacomo Puccini  
Transcription for two guitars by Angelo Gilardino



## 14 SONATAS FOR GUITAR

by Domenico Scarlatti

Transcriptions by Wolfgang Lendle and Alberto Mesirca

Book+CD

Italian, English and German text

EC 11621

Transcriptions of the Sonatas composed by Domenico Scarlatti are not a novelty for guitarists. Indeed, over the years they have become a fixture in the classical guitar repertoire.

The purpose of the present work, which were done following the original texts as closely as possible, is to transpose music created for piano/clavier into a structure suitable for the guitar, while at the same time arranging it to be idiomatically playable on the "new" instrument.

Scarlatti's sonatas also had didactic purposes: most of the technical difficulties remain in the versions for guitar, for example scales, uncommon fingering movements, arpeggios and ornaments which, as in the original, pose quite a challenge to the performer.

The enclosed CD contains Scarlatti's Sonatas played by Alberto Mesirca (guitar).

NEW

**SELECTED STUDIES FOR GUITAR**

by Fernando Sor

Edited and fingered by Giovanni Podera and Giulio Tampalini

Book+CD / Italian and English text

EC 11708

Fernando Sor (Barcelona 1778 - Parigi 1839) was the most important Spanish guitarist and composer of the first half of the 19th century. He also worked on the opera, the ballet, the chamber music, symphonic and chorale. Nevertheless his true art is clearly displayed in guitar music. He wrote three sonatas, thirteen fantasias, themes and variations, a Grand solo, pieces for two guitars but his inspiration really blossomed thanks to the hundred studies and the didactic exercises he composed. The enclosed CD contains the complete performance of all the works played by Giulio Tampalini.

**Coming soon!****SELECTED STUDIES FOR GUITAR by Mauro Giuliani**

together with easy recreational pieces

Variations Op. 107 on a Theme by Händel in the appendix.

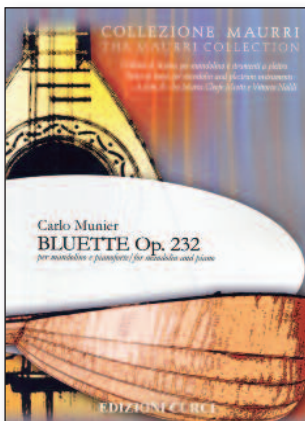
With Audio CD.

Edited and fingered by Giovanni Podera and Giulio Tampalini.

(EC 11747)

**MAURRI COLLECTION**

Series of music for mandolin and plectrum instruments



Italian, English, German and Japanese texts

Munier Carlo - *Bluette op. 232*

per mandolino e pianoforte/for mandolin and piano - MA006179

Munier Carlo - *10 Terzetti caratteristici*

per mandolino/for mandolin - MA001252

Marena Andrea - *Serenata*

per orchestra a plectro - EC 11703

Mereu Luca - *Preludio* - EC 11704Munier Carlo - *Barcarola*

per mandolino e pianoforte/for mandolin and piano - MA006177

Munier Carlo - *Fior d'amore*

per mandolino e pianoforte/for mandolin and piano - MA006180

Munier Carlo - *Romanzetta*

per mandolino e pianoforte/for mandolin and piano - MA006197

Vangi Luigi - *Briosa Polka*

per due mandolini, mandola e chitarra/Polka for two mandolins, mandola and guitar - MA000543

Munier Carlo - *Utili Dulci - 10 duetti*

fino alla terza posizione per due mandolini/for two mandolins - MA000607

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.

Die „Sammlung Maurri“ ist die neue Serie für Mandoline und Plektrumsinstrumente des Curci-Verlags. Der berühmte Florentiner Katalog, der schon immer einen Bezugspunkt für die Mandoline in aller Welt war, erscheint jetzt wieder mit einer Reihe von ausgewählten Werken, die besonders unter dem historischen und künstlerischen Aspekt wichtig sind.

Jeder Band enthält eine kritische Rezension, angereichert mit kurzen biographischen Notizen über den Komponisten und mit einer historischen und analytischen Einführung.

Der großen Nachfrage nach neuem Repertoire gerecht zu werden, wird die „Sammlung Maurri“ mit unveröffentlichten Werken für Mandoline und Plektrumsinstrumenten in verschiedenen Besetzungen bereichert.

**NEW**

## ANTHOLOGIES FOR DUO, TRIO AND STRING QUARTET

arranged by Matteo Del Soldà



### DUO FLUTE AND PIANO

**1** (EC 11748)

*Contains:* Ave Maria (Tanti anni prima) - Celos - Fotografia - Jeanne Y Paul - Libertango - Tangueria

**2** (EC 11749)

*Contains:* El Infierno tan temido - Escualo - Gracia Amor - Los Pajaros Perdidos - Oblivion - Pensamientos



### TRIO FLUTE, VIOLIN AND PIANO

**1** (EC 11743)

*Contains:* Chador - Goooa! - Libertango - Los Pajaros Perdidos

**2** (EC 11744)

*Contains:* Escualo - Celos - Tango Blues - Oblivion

**3** (EC 11745)

*Contains:* La Muerte Del Angel - Look Out - Novitango - Baires Promenade



### STRING QUARTET

**1** (EC 11750)

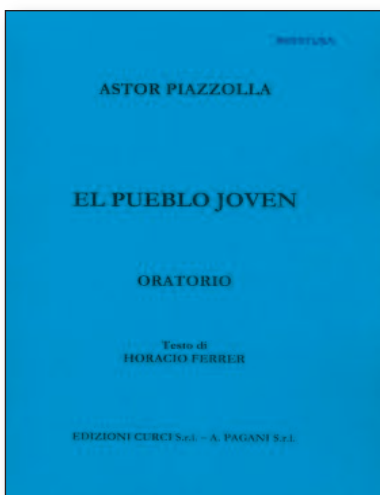
*Contains:* Chador - Jorge Adios - Libertango - Los Pajaros Perdidos

**2** (EC 11751)

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

**3** (EC 11752)

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



## EL PUEBLO JOVEN

Testo: Horacio Ferrer / Musica: Astor Piazzolla

Full score available for study purpose

Orchestral Material available for rent

EC 11598

Orchestral Instrumentation:  
Drums (complete), 1 percussionist (Xylophone, Glockenspiel, Whip, Chimes, Gong, Bass Drum), Kettle Drums (Gong), Electric Guitar and 12 string Guitar, Bandoneon, Piano

Strings:  
I Violins, II Violins, Altos, Cellos, Doublebasses

Voice

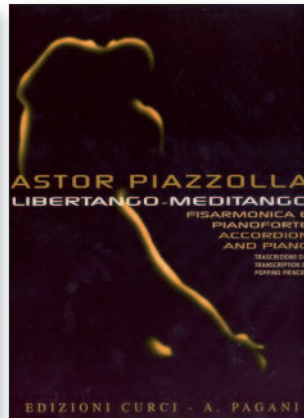
Choir: 1 Soprano soloist, Sopranos, Mezzosopranos - Tenors - Baritones



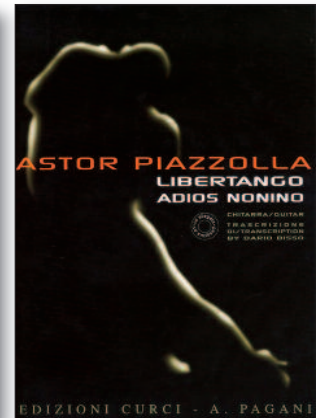
**MILVA CANTA PIAZZOLLA**  
for canto and piano  
*Contains:*  
Années de solitude - Los pájaros -  
Se potessi ancora  
EC 10593



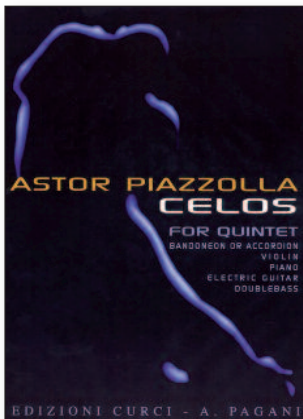
**LIBERTANGO**  
for piano-conductor  
*Contains:*  
Libertango - Meditango - Undertango -  
Violentango - Amelitango - Novitango  
- Tristango  
EC 10600



**LIBERTANGO/MEDITANGO**  
for acordeon and piano  
EC 10750



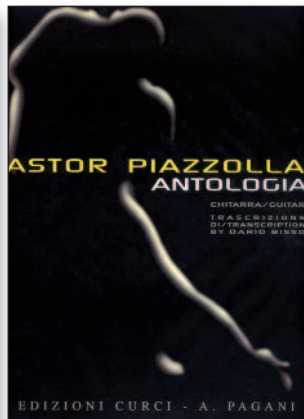
**LIBERTANGO/  
ADIOS NONINO**  
With audio CD for guitar  
Transcription by Dario Bisso  
EC 11307



**CELOS**  
Full score + separated score  
for bandoneon or acordeon,  
piano, violin, electric guitar,  
doublebass  
EC 11383



**LIBERTANGO**  
for piano solo.  
Transcription by Rossano Sportiello  
EC 11395



**ANTOLOGIA/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

## OTHER TITLES:

EC 10749 - **Bandoneon from Suite Troileana**  
Transcription for acordeon

EC 10947 - **I più celebri tanghi**  
Transcription for acordeon by E. Marini (*Contains:* Libertango -  
Meditango - Undertango - Violentango - Novitango - Amelitango -  
Adios Nonino - Tristango).

EC 11076 - **Escualo**  
Transcription for four acordeons by E. Marini

EC 10602 - **Bandoneon**  
For bandoneon and piano (*Contains:* Bandoneon - Zita - Whisky -  
Escolaso - Solitude - Mort - L'amour - L'evasion).

EC 11528 - **Aconcagua**  
Concierto para bandoneon y orquesta.. Adaptation for bandoneon  
(or acordeon) and piano by M. Ferrari

EC 10601 - **Summit**  
Astor Piazzolla and Gerry Mulligan. For piano conductor, bandoneon and  
sax baritone (*Contains:* 20 Years Ago - Deus Xango - Close your eyes and  
listen - Years of solitude - 20 Years after - Summit - Reminiscence).

EC 10751 - **Summit**  
Close your eyes and listen. Arrangement for small groups. Full score  
+ separated score for bandoneon or acordeon, vibraphone or guitar,  
piano, bass, percussion

EC 10367 - **Aconcagua**  
Concierto para bandoneón orquesta de cuerdas y percusion. For  
bandoneon and strings orchestra.  
Full score (orchestral material available for rent)

EC 10372 - **Tres Tangos**  
para bandoneón solista orquesta de cuerdas piano-arpa y percusión.  
For bandoneon and strings orchestra.  
Full score (orchestral material available for rent)

EC 10945 - **Escualo**  
Transcription for violin or cello and strings orchestra.  
Full score (orchestral material available for rent)



## 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

INTRODUZIONE ALLA TECNICA DELLA DIREZIONE D'ORCHESTRA  
SECONDO IL SISTEMA DI ILYA MUSIN

Con la collaborazione del duo pianistico Bruno Canino e Antonio Ballista

Einführung in die TECHNIK DES ORCHESTERDIRIGIERENS nach ILYA MUSIN  
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

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.**

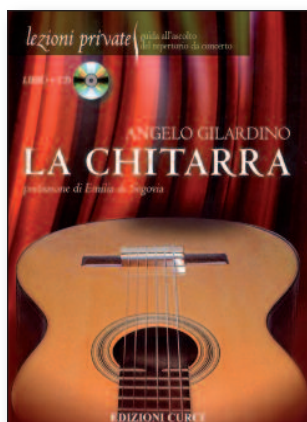
Ennio Nicotra can be considered his evangelist, nay something more: not only **has he assimilated Musin's teaching**, he has also, thanks to a great vocation for didactics, **rationalized it better than anyone else among Musin's students.**

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, after completing his studies in pianoforte, 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. He has collaborated with such esteemed performers as Bruno Canino, Misha Maisky, Paul Badura-Skoda, Carlo Bergonzi. 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. Among them are also conservatory teachers and musicians from well known Italian orchestras like Santa Cecilia and Orchestra Sinfonica Siciliana; as well as from European orchestras like Bayerischen Rundfunks, Concertgebouw Amsterdam. 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. He has given a demonstration of his method in the documentary movie "Play" programmed by SKY Classical. His method is being studied by the Università degli studi di Palermo.



## LA CHITARRA

by Angelo Gilardino

EC 11696

Angelo Gilardino, composer, teacher and artistic director of the Segovia Foundation of Linares, is one of the leading exponent of the guitar in the world.

In this book, he describes the great composers and their masterpieces that represent the history of the guitar. A fascinating story, with information, anecdotes, curiosities, to discover the secret of this instrument.

Audio CD with the most beautiful works for guitar played by the legendary Andrés Segovia.

### Lezioni private

The brand-new Series of Guide to listen the Classical Music Repertoire.

Each book is dedicated to a music instrument by a wide anthology of commented concert pieces from the different ages. The Guides are enriched by illustrations and photographs and include a wonderful audio cd.



## A MILANO CON VERDI

by Giancarla Moscatelli

EC 30004

A touristic and musical guide to discover Giuseppe Verdi and his Milan. It talks about the city, the composer, the most important characters of that period. It also unveils suggestive walkways, to be followed with the specific maps provided.

The enclosed CD features a great selection of the most beautiful Verdi's arias.



## CROSSOVER VOICE TECHNIQUE

by Beppe Cantarelli

With audio CD  
Italian and English text

EC 11701

A complete programme dedicated to the vocal education and the professional training of any

singer: from the basic techniques to the specialization in all genres and styles of music. The secrets about bel canto, jazz, blues, classical-crossover, pop, rock & soul.



## MAESTRO DI TE STESSO

by Federica Righini and Riccardo Zadra

EC 11702

NLP for musicians  
Practical guide to personal and artistic fulfillment with the application of Neuro-Linguistic Programming strategies

A book to immediately learn how to discover the best of yourselves. If used in a proper way, it will lead you to multiple results, even out of the musical sphere!

## THE MUSIC LEARNING THEORY

The **Music Learning Theory** of **Edwin E. Gordon** (South Carolina University, USA) is the result of almost fifty years' scientific observations and research by its originator in the USA. It describes how children find out about music from a very early age and is based on the assumption that music can be learnt by processes similar to those whereby language is learnt.

Parallel to studies on musical aptitude and the capacity for audiation, which form the theoretical basis of the MLT, a methodology was developed which applies its principles, introducing several major new ideas into the field of musical education.

The main aim of Gordon's Music Learning Theory is that of encouraging development of the musical aptitude of each child according to his or her potential and above all stage in life.

**NEW**



Edited by Silvia Biferale  
**IL BAMBINO E LA MUSICA**  
The musical education according to the Music Learning Theory  
EC 11731



**ASCOLTA CON LUI, CANTA PER LUI**

Practical guide to developing musicality in children up to the age of five. With audio CD. For parents and educators at preschool facilities.  
EC 11525



Edwin E. Gordon  
**L'apprendimento musicale del bambino**  
EC 11433



Edwin E. Gordon  
**Ascolta tu.** With audio CD  
EC 11532



Edwin E. Gordon  
Andrea Apostoli  
**Canti melodici e ritmici senza parole**  
EC 11502



Edwin E. Gordon  
**Valutare la performance musicale**  
EC 11739

## ANDREA APOSTOLI - MA CHE MUSICA! Book+Audio CD Classical music and jazz pieces in pictures and music, based on the Music Learning Theory of Edwin E. Gordon

Three small illustrated volumes for children up to the age of five.

Each page is dedicated to a piece of music, also included in the audio CD supplied and taken from the classical or jazz repertoire. An original illustration on every page depicts the piece and a brief introductory sentence describes its features and the instruments on which it is performed.

The included pieces were selected to provide a set of highly varied musical stimuli which serve to develop musicality in children. Scientific research by Edwin E. Gordon demonstrates that it is essential to listen to quality music during the first years of life to ensure the development of children's musical potential and aptitude.

In the audio CDs: 40 minutes of music chosen from the great classical and jazz repertoire. Short pieces with a vast variety of styles guarantee children's interest and are very enjoyable listening for adults too.

An introduction provides parents and educators with suggestions and advice on how to use the books and CD with children for creative and listening activities.



**1st Volume**  
Written by Andrea Apostoli  
Illustrated by Alexandra Dufay  
EC 11585



**2nd Volume**  
Written by Andrea Apostoli  
Illustrated by Alexandra Dufay  
EC 11626

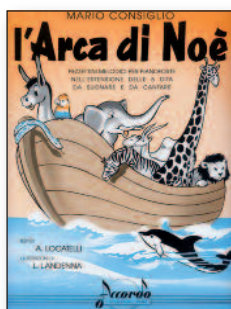


**3rd Volume**  
Written by Andrea Apostoli  
Illustrated by Mariagrazia Orlandini  
EC 11691

**Coming soon!**  
**MA CHE MUSICA!**  
in pregnancy  
for future mums

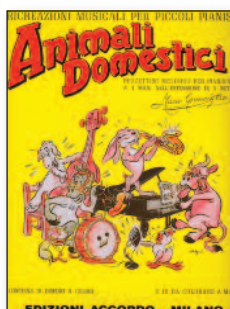


## PIANO



### Mario Consiglio

EC 6449 - Il trenino elettrico  
 EC 6450 - La trottola  
 EC 6451 - Robot  
 EC 6452 - Sui pattini  
 1707 EA - L'arca di Noè  
 1910 EA - La famiglia musicale  
 1919 EA - Il disco volante  
 2049 EA - Caccia grossa  
 2106 EA - Racconti del west  
 2185 EA - Avventure Gulliver  
 903EA - Animali domestici  
 (Four-hand piano)



### Antonio Trombone

EC 4515 - Il trenino  
 EC 4516 - I burattini danzano  
 EC 4565 - Festa sull'aia  
 EC 4951 - Barzelletta  
 EC 4952 - Il nano del bosco e la bella mugnaia  
 EC 5502 - Il primo libro per lo studio del pianoforte  
 EC 6178 - Capriccio  
 EC 6179 - I primi canoni  
 EC 9994 - Campane  
 EC 9995 - Rataplan

### La scatola armoniosa

EC 4364 - I Fascicoli / EC 4566 - Il Fascicolo

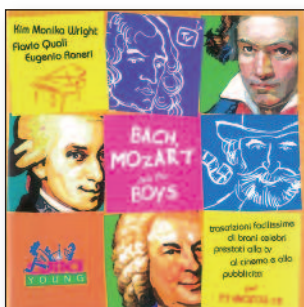


## LITTLE PIANO SCHOOL

by Kim Monika Wright  
 Italian, English and German text

The first music method for babies before school age with the piano and group activities (from 2 to 7 years old)  
 EC 11479

A music work-room where music teaching is an "active" method and music learning comes naturally. A complete teaching method which uses all the most suitable psychological and methodological approaches for developing communication and music skills in young learners: 7 fundamental aspects - colour, games, body movement, singing, memory, performance and communication and 8 game categories - note reading, developing good music ear, treble and bass clef, fingering, duration of notes and pauses, reading and memorizing a composition, developing rhythm, inventing and improvising. Kim's suggestion to all teachers is to develop various objectives in every lesson, to use lots of activities and to play as many different games as possible so that different skills are tested.



## BACH, MOZART AND THE BOYS

by Kim Monika Wright, Flavio Quali, Eugenio Raneri

Easy transcriptions for piano of famous tunes used in TV, cinema and advertisement.

EC 11684

NEW

**REMO VINCIGUERRA - The most famous Italian piano teacher for young students**

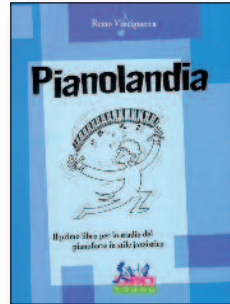
*Piano solo*



**Il mio primo concerto**  
EC 10728



**Primo Jazz**  
EC 10859



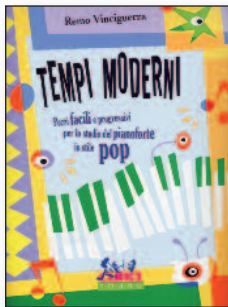
**Pianolandia**  
EC 10896



**Il jazzista virtuoso**  
EC 11002



**Le mie prime improvvisazioni**  
EC 11019



**Tempi moderni**  
EC 11128



**I preludi colorati**  
EC 11164



**Grandi note per piccoli pianisti**  
EC 11183



**Ciao, Piano!**  
EC 11199



**Il mio primo pianoforte**  
EC 11216



**Sonatine in bianco e nero**  
EC 11268



**Piano Horror**  
EC 11401



**Le scale che sorridono**  
EC 11449



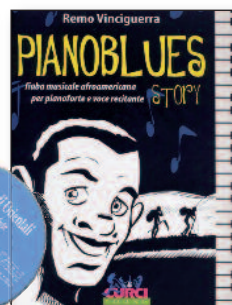
**Le Canzoni della Melevisione trascritte per pianoforte**  
EC 11496



**Preludi nel parco. With audio CD**  
EC 11517



**I preludi orientali. With audio CD**  
EC 11549



**Piano blues Story**  
EC 11523



**Una fiaba per ogni stagione. With audio CD**  
EC 11602



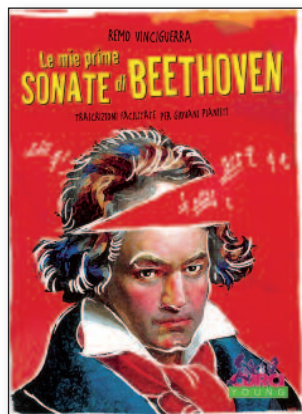
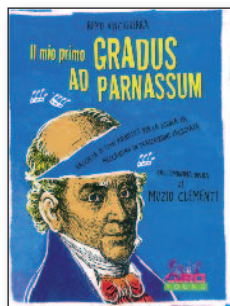
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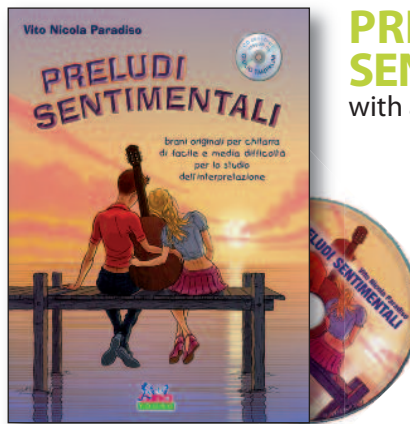
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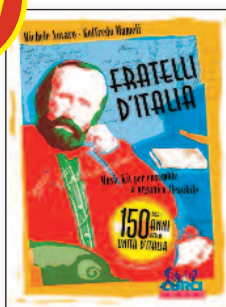
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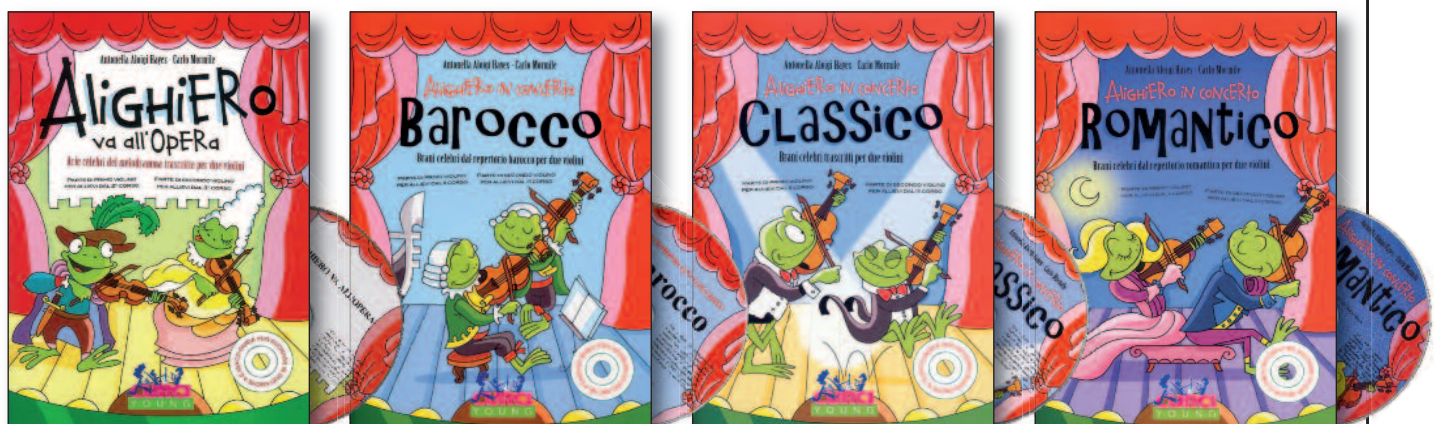
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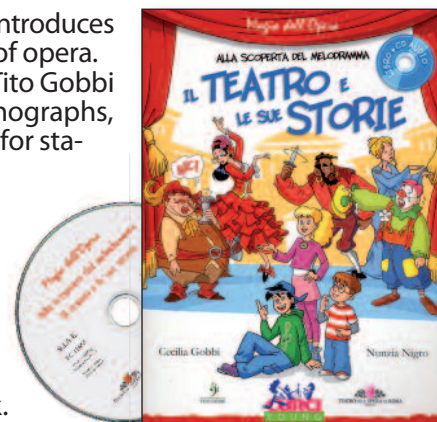
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## JAZZ FAIRY TALES (Book+audio CD)

The aim of the project is to introduce children to jazz by listening to a fairy tale.

The narrative and musical performance is taken from the series of illustrated albums, Le fiabe del jazz (Jazz Fairy Tales) published by Curci Young.

Each album in the series is a monograph and the tale is inspired by a great musician in the history of jazz whose personality and style do not emerge through a story with captions but instead via a narration rich in metaphors and stylistic and ambiance references.

### THE EDUCATIONAL PART

The educational part is structured in a dialogue between the narrator and the musical accompaniment.

The narrator explains in a very simple way the main features of jazz music while the quartet accompanies him with simple examples.

Polyrhythm, improvisation, ensemble music, melody and harmony are only some of the musical concepts that are explained interactively and like a game.

Authors: Roberto Piumini, Claudio Comini

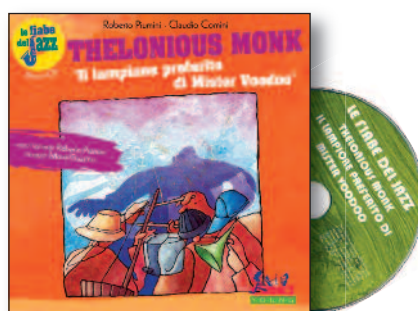
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