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REPORT QUOTIDIANO DI PROMOZIONE, INFORMAZIONE, COMUNICAZIONE E ASSISTENZA AL TURISTA



IL SANTO DEL GIORNO 26 AGOSTO 2003 SANT'ALESSANDRO

Saxophone Ensemble in Piazza Duomo

La musica The music

Martedì 26 agosto 2003

Giardini di Villa Rufolo,
ore 21.00

Concerto in collaborazione con il
Conservatorio "D. Cimarosa" di
Avellino

Musiche di F. Liszt,
S. Rachmaninov, A. Skrjabin

Pianista Giuseppe Devastato

Prezzo: normale biglietto d'ingresso

Martedì 26 agosto 2003

Piazza Duomo, ore 22.00

Caffè-concerto

Sassofoni in piazza,
tra classica e jazz

Musiche di G. Rossini, J. M. Molter,
G. Gershwin

Saxophone Ensemble
Direttore Francesco Salime

Organizzazione AAST

Ingresso libero

Mercoledì 27 agosto 2003

Belvedere della Principessa di
Piemonte, ore 19.00

Concerto-aperitivo

Ottocento liederistico

Musiche di G. Faurè, G. Bizet,
J. Massenet, F. P. Tosti

Soprano Paola Innocenti
Pianista Maria Rosaria Marchi

Organizzazione AAST

Ingresso libero



Martedì 26 agosto 2003 serata di buona musica all'insegna del ritmo, dell'allegria e della spensieratezza, grazie al tocco di briosità della piccola orchestra Saxophone Ensemble.

Diretta dall'esperienza di Francesco Salime, la band partenopea di virtuosi degli strumenti a fiato darà fiato alle note di un repertorio che alterna classica e jazz, passando dalle arie di Gioacchino Rossini e dalle composizioni di Johann Molter, fino agli standard dell'americano George Gershwin. Protagonista assoluto, il sassofono, strumento inventato dal belga Antonie Joseph Sax (detto Adolph) nel 1834, ed ammesso ufficialmente nelle orchestre dal 1844, anno in cui Hector Berlioz presentò a Parigi una partitura scritta apposta per gli strumenti inventati da liutaio belga, il Chant Sacré. Il concerto di stasera, organizzato a cura dell'AAST, si segnala inoltre quale occasione per riscoprire alcuni brani di Johann Melchior Molter (1696 - 1765), musicista tedesco che ha dedicato la maggior parte della sua produzione proprio agli strumenti a fiato. Cresciuto musicalmente in Italia, Molter è stato un virtuoso della tromba e con tale strumento ha composto partiture per musica da camera, di breve lunghezza e di gusto tardo barocco. L'appuntamento con la Saxophone Ensemble, dunque, è alle ore 22.00 in Piazza Duomo, ingresso libero.

Sempre Martedì 26 agosto 2003, musica classica nei Giardini di Villa Rufolo (ore 21.00, normale biglietto d'ingresso). Il programma del concerto prevede una selezione di arie tratte dal repertorio di Franz Liszt, Sergej Rachmaninov e Aleksander Skrjabin, tre nomi che hanno fatto la storia del pianoforte. L'esecuzione è affidata a Giuseppe Devastato, uno dei migliori pianisti del Conservatorio "D. Cimarosa" di Avellino.

Ieri e oggi.
In alto a sinistra, la Saxophone Ensemble
di Francesco Salime.
In alto a destra,
il liutaio Antonie Joseph Sax.

Gli appuntamenti The exhibitions

Fino a domenica 31 agosto 2003

Cappella di Villa Rufolo

Mostra fotografica
Vesuvio
Fotografie di Sergio Riccio

Ingresso libero

Fino a domenica 31 agosto 2003

Palazzo di Villa Rufolo

Mostra fotografica
"Man Ray: l'immagine fotografica"
Centosessanta fotografie a cura di
Luciano Anselmo,
Attilio Codognato, Janus;
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Prezzo: 1 euro

Fino a martedì 30 settembre 2003

Spazio esposizioni Duomo via Wagner

Woodcuts 1997-2003
Lavori di Angelo Aversa

Ingresso libero

Protagonisti a confronto / Gershwin e Molter



George Gershwin

Uomo di grande cultura musicale, e di grande sensibilità artistica, George Gershwin (Jacob Gershowitz, 1898-1937) è riconosciuto l'artista che più di altri ha applicato la rigidità compositiva della musica classica nel mondo delle sette note "leggere". Fin da bambino, dimostrò un talento naturale per la musica: imparò a suonare ad orecchio il pianoforte, e appena adolescente si esibiva da professionista nei night club. Negli anni successivi coltivò il suo amore per il blues, il jazz, ma anche e soprattutto per la musica classica (emblematico l'incontro con Ravel, avvenuto in Europa). Tra i suoi grandi successi, ricordiamo "Summertime", vero e proprio "classico" interpretato da un numero elevatissimo di artisti (da Frank Sinatra a Janis Joplin, passando per le voci appartenenti al "rigoroso" mondo della lirica). La produzione di Gershwin, tuttavia, costituisce un repertorio molto vasto: "Lady be good", "Rapsodia in Blue", "Un americano a Parigi", "Porgy and Bess", sono soltanto alcune delle composizioni più rappresentative; moltissimi, infatti, sono anche i lavori meno (un esempio fra tanti: "Girl Crazy", opera che a suo tempo tenne cartellone a Broadway per un lunghissimo periodo). Paroliere di molti successi, il fratello Ira, con il quale George ha collaborato per quasi tutta la vita.



George Gershwin (Jacob Gershowitz) was born in 1898, in Brooklyn. His compositions are still used today as tool of teachers everywhere as examples of the American entrance to the serious musical world of Stravinsky, Debussy, Bartok, etc. Gershwin's first experiences came as a piano was rolled into the house for Ira, the brother. But it was George who took the immediate interest in the piano and immediately began to successfully play by ear. His parents invested some piano lessons in him and George began to play for a profession in his late teens. Gershwin spent the first years of his professional life as a piano player in "Tin Pan Alley," a place where musical songs were pitched to music executives in hopes of selling the rights to them for a modest amount of cash. These songs were later to be introduced to the American public as those sung on the silver screen and on the Vaudeville stage. Gershwin wrote his first largely successful musical piece for the Paul Whiteman Orchestra: the composition was Rhapsody in Blue. George wrote the piece in less than three weeks; his musical composition was not for a large orchestra, it was written for more like a swing band. George followed his success of Rhapsody in Blue with a few more pieces for piano and orchestra, including Concerto in F, but George also engaged himself in the writing of a symphonic dance, one that was inspired by a trip to Europe. An American in Paris is a tone poem that takes the listener to the streets of Paris during the 1920's. Gershwin's compositions were a huge success that brought him to be considered within the same rank as other great composers of the day. One composition, however, met very little success when it opened. The piece, which was the first true American opera, "Porgy and Bess" was dealt with the poor of the ghettos and their daily lives and loves. Since that time, a respect for Porgy and Bess grew; today, it has been made into a motion picture adaptation and is one of the most successful operas in the United States. Bess You Is My Woman Now, Summertime, and I Got Plenty of Nuttin are just three of the great songs from what has become an American masterpiece. George moved to Hollywood for the next era of his life; he and Ira wrote songs which were performed by Fred Astaire, Ginger Rogers, and the leading men and ladies of the silver screen. Gershwin's flirtation with Hollywood brought us some of his most famous writings, including Someone to Watch Over Me, S'wonderful, I Got Rhythm, and Our Love Is Here To Stay. George's life met a short and tragic end in 1937: George suffered from a brain tumor that took his life way soon. George's brother and partner-lyrist Ira Gershwin, salvaged a great deal of George's work and shared it with younger people.

Johann Melchior Molter's Life and Music

Nato in Germania il 10 febbraio 1696, Johann Melchior Molter fu allievo di Telemann. Esordì all'età di venti anni come violinista, ma ben presto si trasferì in Italia per studiare la musica di Vivaldi, Marcello e Scarlatti. Rientrato in Germania, dedicò il resto della sua vita alla composizione, conservando un gusto barocco e una marcata influenza di tipo italianizzante. Virtuoso degli strumenti a fiato, Molter ha composto la maggior parte dei suoi lavori (circa 413) per la tromba, un repertorio che sarà fonte d'ispirazione per molti musicisti, anche dopo la morte dell'autore avvenuta nel 1765.

Johann Melchior Molter was born into a musical family on February 10th 1696 in Tiefenort, near Eisenach in central Germany. He attended the Gymnasium at Eisenach where Telemann was the conductor, and with whom Molter might have studied composition. In 1717 at the age of twenty he entered his first musical service in the court of Margrave Karl Wilhelm of Baden-Durlach (after whom Karlsruhe was named). His duties at the time were probably as a violinist. In 1719 Molter was granted leave of absence to go to Italy to study the Italian style. During his sojourns in Venice and Rome he heard the music of Vivaldi, Albinoni, both Marcellos, and Scarlatti, and may have studied with any or all of them. In 1722 at the age of twenty-seven Molter returned to Durlach-Karlsruhe to become Kapellmeister. For the next eleven years Molter supervised the musical activities of Karl Wilhelm's court until 1733 when he went to Eisenach to become Hofkapellmeister in the court of Sachsen-Eisenach. In 1737 he traveled again to Italy to study the Neapolitan style, then returned to Karlsruhe in 1741 as Kapellmeister. The new Hofkapelle and its various musicians inspired many new works from Molter and he held this position for the next twenty years until his death on January 12th 1765. Although specific numbers vary from source to source a reasonable catalogue of Molter's approximately 413 extant works. Molter's compositional style reflects more influences from Italy and France than from his native German training under Telemann. His trips to Italy account for the strong Italian influence in his music, for after his exposure to Vivaldi most of his concerti exhibit the three-movement, fast-slow-fast form, combined with the more homophonic, melodic texture associated with Italian style. The use of Italian terminology (e.g. Sonate a Violino solo e Basso, Drama per Musica), Italian texts in the cantatas, and da capo arias and secco recitative in the cantatas and Drama per Musica show Italy's influence as well.



Ritratto di Molter, opera di Pier Leone Ghezzi (Roma, 5 aprile 1738).

Tre leggende del pianoforte

Sergej Rachmaninov (1873 - 1943)

Nato nel 1873, Sergej Rachmaninov studiò a Pietroburgo e a Mosca con Taneev e Arenskij. Dal 1893 intraprese come pianista brillanti tournées in patria e all'estero. Dal 1904 al 1906 diresse il Bolscioi e dal 1911 al 1913 la Filarmonica di Mosca. Allo scoppio della rivoluzione si stabilì negli USA (ove morì nel 1943), continuando la sua trionfale carriera concertistica. Come compositore si allineò sulla posizioni occidentalistiche dell'ambiente moscovita, rivelando già nei primi lavori la sua spiccata propensione per un eclettismo stilistico cosmopolitico. Un linguaggio armonico e un'accesa densità espressiva di stampo postromantico, unita all'avvincente gesto melodico, costituiscono i pregi delle sue composizioni sinfoniche, corali e pianistiche, per altro non prive di una certa ampollosità e inclini, specie i concerti per pianoforte, a un virtuosismo tutto esteriore. Tra le sue composizioni più note, ricordiamo le opere Francesca da Rimini (1906) e Paganini (1939), le tre sinfonie, le Danze sinfoniche e il poema sinfonico L'isola dei morti (1907), la celebre Rapsodia su tema di Paganini (1934) e, ovviamente, i numerosi brani per pianoforte (su tutti i Morceaux de fantasia, 1892, comprendenti il famoso Preludio di Do diesis minore) a cui si uniscono gli eleganti Lieder per canto e pianoforte.



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He studied at the Moscow Conservatory (1885-92) under Zverev (where Skryabin was a fellow pupil) and his cousin Ziloti for piano and Taneyev and Arensky for composition, graduating with distinction as both pianist and composer (the opera Aleko, given at the Bol'shoy in 1893, was his diploma piece). During the ensuing years he composed piano pieces (including his famous c-sharp Minor Prelude), songs and orchestral works, but the disastrous premiere in 1897 of his Symphony no.1, poorly conducted by Glazunov, brought about a creative despair that was not dispelled until he sought medical help in 1900: then he quickly composed his Second Piano Concerto. Meanwhile he had set out on a new career as a conductor, appearing in Moscow and London; he later was conductor at the Bol'shoy, 1904-6. By this stage, and most particularly in the Piano Concerto no.2, the essentials of his art had been assembled: the command of the emotional gesture conceived as lyrical melody extended from small motifs, the concealment behind this of subtleties in orchestration and structure, the broad sweep of his lines and forms, the predominant melancholy and nostalgia, the

loyalty to the finer Russian Romanticism inherited from Tchaikovsky and his teachers. These things were not to change, and during the remaining years to the Revolution they provided him with the materials for a sizable output of operas, liturgical music, orchestral works, piano pieces and songs, even though composition was generally restricted to periods of seclusion between concert engagements. In 1909 he made his first American tour as a pianist, for which he wrote the Piano Concerto no.3. Soon after the October Revolution he left Russia with his family for Scandinavia; in 1918 they arrived in New York, where he mainly lived thereafter, though he spent periods in Paris (where he founded a publishing firm), Dresden and Switzerland. There was a period of creative silence until 1926 when he wrote the Piano Concerto no.4, followed by only a handful of works over the next 15 years, even though all are on a large scale. During this period, however, he was active as a pianist on both sides of the Atlantic (though never again in Russia). As a pianist he was famous for his precision, rhythmic drive, legato and clarity of texture and for the broad design of his performances.

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Alexander Skrjabin (1872 - 1815)

Allievo di Taneev e Arenskij al conservatorio di Mosca, subì il fascino delle esperienze mistiche ed estatiche del dacandentismo letterario russo. La sua produzione è fra le più singolari del suo tempo (si veda il Poema dell'estasi, 1908, nel quale si cerca di tradurre in musica l'estasi di una certa filosofia indiana), caratterizzata da geniali intuizioni che esercitarono non poche influenze sulla musica europea. Totalmente estraneo alle istanze della musica nazionale russa, Skrjabin s'immerse nel processo di decomposizione del romanticismo occidentale, sulla scia di Chopin e Liszt, esasperandone fino allo stremo i miraggi e le raffinate ossessioni, gli spasmi dell'armonia e il sensualismo timbrico. Tra le opere più celebri, ricordiamo il già citato Poema dell'estasi (1908), il Poema divino (1905), le Sonate per pianoforte (1908-1913) tra cui spiccano la Messa bianca (1911) e la Messa nera (1913).



Aleksander Skrjabin was born in Moscow. As early 1892, and before completing his piano and composition studies at the Moscow conservatory, he had embarked upon a career as piano virtuoso, which he would pursue practically until his death in 1915. To confine Skrjabin's Works and musical personality to existing models proves virtually impossible for several reasons. In a short space of time - 30

years at the most - he had written around a hundred works, of which 74 gave a pre-eminent role to the piano solo.

Evolution of style through this prolific output was absolutely staggering. The early works still show the influence of Chopin and Liszt, but upon contact with Wagner his musical language enriched itself to such an extent that there resulted a dissolution of tonality. Although he remained loyal to the piano from 1890 Skrjabin turned towards the orchestra. With his Symphonic works the Divine Poem of 1903, the Poem of Ecstasy of 1907, Prometheus or the Poem of Fire of 1910, Skrjabin started the building a system of ideas both philosophical and mystical in nature, but which jeopardized his music reaching the general public for a number of years. He was a leading innovator in the field of harmony and rhythm - his last compositions are atonal and frequently contain superposing of rhythms drawn from different periods - but he died before finishing his final work. The libretto for this secular mystery, written by the composer himself, plainly reveals the ultimate goal toward which he was striving: transfiguration of the Cosmos through art.

Franz Liszt (1811 - 1886)

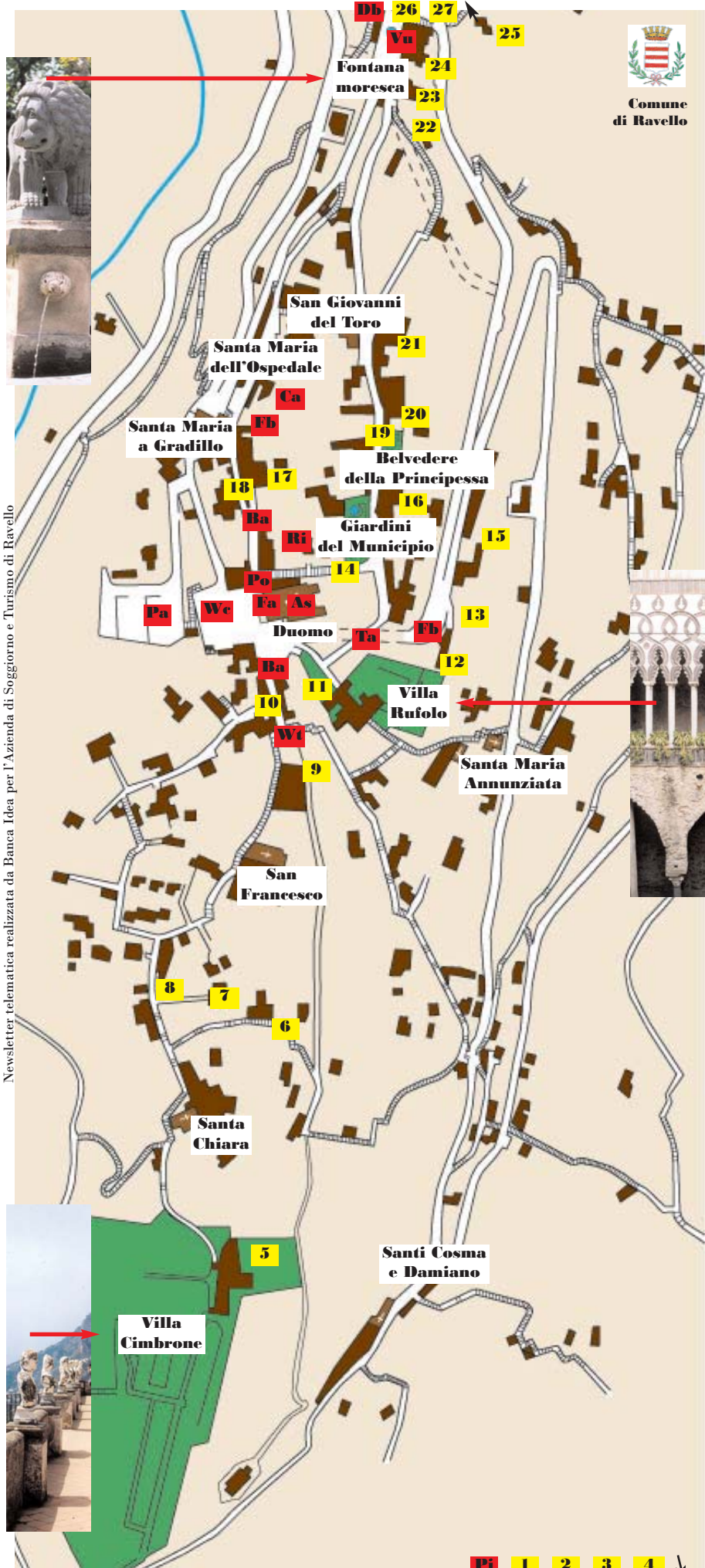


Nato a Raiding nel 1811, Franz Liszt si afferma come il più grande pianista del suo tempo, grazie ad un virtuosismo senza confronti. Dopo una vita avventurosa che lo vede al centro del bel mondo europeo, prende gli ordini minori e diviene abate. Nel marzo del 1836 inizia un giro in varie capitali, durato tutta la vita. Nel luglio del 1836 si reca a Bayreuth per le rappresentazioni wagneriane, e qui muore di polmonite. Liszt ha portato il pianoforte ad altezze di virtuosismo vertiginoso, in particolare nelle rapsodie ungheresi, negli Anni di Pellegrinaggio, negli Studi Trascendentali. Il suo pianismo presuppone al centro la dimensione spettacolare dell'esibizione virtuosistica, prediligendo perciò le sonorità irruenti e i grossi contrasti.

Born in Raiding in 1811, Franz Liszt is considered the greatest piano player of his time. After an adventurous life spent in European high society, he takes orders and becomes abbot. In March of 1836 he begins a tour through the European capitals, in order to attend concerts celebrating his 75th birthday. In July he is in Bayreuth for the Wagnerian performances (his daughter Cosima marries for the second time Richard Wagner) and here he dies of pneumonia. Liszt brought the piano to heights of breathtaking virtuosity, particularly in the Hungarian Rhapsodies, in the Years of Pilgrimage, and in the Transcendental Studies.



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