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# Ravellotime



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



IL SANTO DEL GIORNO PRIMO SETTEMBRE 2003 SANT'EGIDIO

## Condorelli / Il trionfo della chitarra classica

### La musica The music

Lunedì primo  
settembre 2003

Piazza Duomo,  
ore 22.00

Caffè-concerto

Musiche di H. Hancock, C. Baker,  
W. Shorter, J. D. Kern

San Pietro a Majella Jazz Band  
Direttore Pietro Condorelli

Organizzazione:  
Azienda di Soggiorno e Turismo

Ingresso libero

Lunedì primo settembre 2003

Villa Rufolo, ore 21.30

L. van Beethoven: Sonata op.81a  
S. Rachmaninoff: Variazioni su un tema  
di Corelli op.42  
F. Chopin: 24 Preludi op.28

Pianista Michelangelo Carbonara

Organizzazione: Ravello Concert Society

Prezzo: 20 euro

Da martedì 2 settembre 2003  
a domenica 30 settembre 2003

Ravello Festival:  
Sezione Boccaccio - Eventi Speciali

Ciclo completo delle 32 sonate  
per pianoforte di L. V. Beethoven  
a cura di Michele Campanella

Martedì 2 settembre 2003

Sala barocca del Duomo, ore 21.00

Sonate op.2, nn.1, 2, 3

Pianista Elenuccia Pappalardo

Prezzo: 20 euro (posto unico)

### La San Pietro a Majella Jazz Band in concerto

Lunedì primo settembre 2003, alle ore 22,00 (ingresso libero), in piazza Duomo (foto a sinistra) è in programma un caffè-concerto, organizzato dall'Azienda di Soggiorno e Turismo di Ravello. La San Pietro a Majella Jazz Band, diretta dal chitarrista Pietro Condorelli, eseguirà musiche di H. Hancock, C. Baker, W. Shorter, J. D. Kern.



Nato a Milano il 4 gennaio 1962, Pietro Condorelli (nella foto) ha un diploma in chitarra classica e ha una laurea in Dams. Dal 1980 svolge un'intensa attività professionale in Italia e all'estero, prevalentemente in ambiti jazzistici non disdegnando produzioni radio, tv, teatrali e discografiche in veste di chitarrista e arrangiatore. Intrapresa

l'attività di freelance ha l'occasione di suonare occasionalmente o per brevi tour con Jerry Bergonzi, Gary Bartz, Gunther Schuller, Urbie Green, Charles Tolliver, Steve Turre, Paolo Fresu, Lee Konitz, Jimmy Owens, Dick Oatts, Steve La Spina, George Cables, Jimmy Wood, Cameron Brown, Maria Pia De Vito, Bon Mover, Billy Hart, Bruce Forman ed altre decine di musicisti. Nel Giugno dell'89 ha partecipato con il proprio gruppo Sonora Art Quartet ad una breve tournée negli Usa organizzata dall'Istituto italiano di cultura di New York. Nello stesso anno ha registrato a Boston il primo cd Sonora con la partecipazione del sassofonista Jerry Bergonzi. Dal 1994 al 1996 ha collaborato con il gruppo Area. Attualmente dirige il proprio quartetto con Francesco Nastro, Pietro Iodice, Vittorio Pepe (cd On my browser). Negli ultimi anni ha svolto lavori di ricerca sulle possibilità espressive della chitarra, approfondendo le diversità stilistiche dal jazz al rock, dalla musica etnica al funk. Nel 1997 ha vinto il referendum della critica Top jazz (Musica jazz) come miglior nuovo talento.



### Gli appuntamenti The exhibitions

Fino a martedì 30 settembre 2003

Spazio esposizioni Duomo via Wagner

Woodcuts 1997-2003  
Lavori di Angelo Aversa

Ingresso libero



## Herbie Hancock: la biografia

Gli esordi musicali di Herbie Hancock (*a sinistra*) sono legati al genio di Miles Davis. Il trombettista statunitense, una volta terminata la collaborazione con John Coltrane, formò nel 1964 un nuovo quintetto, in cui spiccava il talento di un giovane pianista alle prime armi, Herbie Hancock. Herbie e Miles amavano sperimentare nuovi generi, alterando il jazz tradizionale a lavori d'avanguardia, come il funky. I frutti di questa esperienza furono poi raccolti in "Bitches Brew" (1969), opera di grande successo che segnò contemporaneamente lo scioglimento della formazione capitanata da Davis. In seguito, Hancock si è affermato come un pianista raffinato, sempre attento a ricercare nuove sonorità e ritmi sperimentali. Notevoli, infatti, sono le sue esibizioni al piano elettrico.

## Herbie Hancock: the biography

Herbie Hancock is certainly the best-known jazz pianist alive, and he may be the best, if there can be such a thing. He's been an innovator for over thirty years: In his early twenties he redefined the rhythm section as part of the last acoustic Miles Davis band. Since then, he's headed into soundtrack work, Eastern mysticism, fusion, and hip-hop - while continuing to perform (and occasionally record) the acoustic jazz that first made his reputation, and may end up as his most lasting contribution. He has loads of technical ability, but he's really remarkable for his extraordinary harmonic sense and rhythmic openness - both qualities are heard best on his more traditional work. Besides his work with Miles, we've reviewed a bunch of jazz records where he appears as a sideman; most of them are on our jazz odds and ends page. And although he's mostly a jazz artist, he's guested on records by numerous pop artists, from Stevie Wonder to Joni Mitchell to Bernie Worrell to Quincy Jones.



Monday 1 September 2003,  
concert of the pianista Massimo Severino.  
*Music of Chopin, Beethoven, Rachmaninov.*  
Villa Rufolo, 9 p. m., ticket 20 euro.

## Fryderyk Chopin (1810 - 1849)

The son of French émigré father (a schoolteacher working in Poland) and a cultured Polish mother, he grew up in Warsaw, taking childhood music lessons (in Bach and the Viennese Classics) from Wojciech Zywny and Józef Elsner before entering the Conservatory (1826-9). By this time he had performed in local salons and composed several rondos, polonaises and mazurkas. Public and critical acclaim increased during the years 1829-30 when he gave concerts in Vienna and Warsaw, but his despair over the political repression in Poland, coupled with his musical ambitions, led him to move to Paris in 1831. There, with practical help from Kalkbrenner and Pleyel, praise from Liszt, Fétis and Schumann and introductions into the highest society, he quickly established himself as a private teacher and salon performer, his legendary artist's image being enhanced by frail health (he had tuberculosis), attractive looks, sensitive playing, a courteous manner and the piquancy attaching to self-exile. Of his several romantic affairs, the most talked about was that with the novelist George Sand (Aurore Dudevant) though whether he was truly drawn to women must remain in doubt. Between 1838 and 1847 their relationship, with a strong element of the maternal on her

side, coincided with one of his most productive creative periods. He gave few public concerts, though his playing was much praised, and he published much of his best music simultaneously in Paris, London and Leipzig. The breach with Sand was followed by a rapid deterioration in his health and a long visit to Britain (1848). His funeral at the Madeleine was attended by nearly 3000 people. No great composer has devoted himself as exclusively to the piano as Chopin. By all accounts an inspired improviser, he composed while playing, writing down his thoughts only with difficulty. But he was no mere dreamer - his development can be seen as an ever more sophisticated improvisation on the classical principle of departure and return. For the concert-giving years 1828-32 he wrote brilliant virtuoso pieces (e.g. rondos) and music for piano and orchestra; the teaching side of his career is represented by the studies, preludes, nocturnes, waltzes, impromptus and mazurkas, polished pieces of moderate difficulty. The large-scale works - the later polonaises, scherzos, ballades, sonatas, the Barcarolle and the dramatic Polonaise-fantaisie - he wrote for himself and a small circle of admirers. Apart from the national feeling in the Polish dances, and possibly some narrative background to the ballades, he intended notably few references to literary, pictorial or autobiographical ideas.

## Sergej Rachmaninov (1873 - 1943)

He studied at the Moscow Conservatory (1885-92) under Zverev (where S Kryabin 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 dispel-

led 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.



## “Views of Italy” E Turner finì sul Web

Il pittore inglese William Turner è stato un vero e proprio artista itinerante. Costantemente in viaggio, Turner ha



girato l'Europa intera, alla ricerca di ispirazione per le sue tele. I suoi quadri, infatti, hanno come tema dominante il paesaggio, per un trionfo di luci, colori, giochi di prospettiva, e suggestioni di gusto romantico. Tra i luoghi esplorati da Turner, non poteva mancare l'Italia, e in particolare il Meridione, terra di viaggi di studio per molti dei suoi contemporanei. L'artista inglese visitò Napoli, Pompei e infine la costiera, da Sorrento a Vietri, passando per Amalfi e Ravello. Le fatiche di questo lungo viaggio, furono

ripagate da una fervida e intensa attività di creazione artistica: i monasteri, le chiese, i ruderi, i villaggi diroccati sulle montagne, e infine i tratti di costa e le scene ispirate alla vita popolare, sono soltanto alcuni dei particolari riprodotti da un Turner armato semplicemente di carta e matita. Si tratta dunque di schizzi, di disegni, ma al tempo stesso di vere e proprie opere d'arte. Tale collezione, è oggi esposta alla Tate Gallery di Londra. E proprio il museo londinese si segnala per un'iniziativa molto interessante, con la quale si offre al pubblico la possibilità di osservare le opere di Turner senza doversi necessariamente recare nelle sale della pinacoteca. Comodamente da casa, attraverso Internet, dal sito [www.tate.org.uk](http://www.tate.org.uk), si può visualizzare l'intera collezione presente nello "Sketchbook" ("quaderno degli schizzi") intitolato "Views of Italy" ("panorami italiani"). Tale collezione accoglie gli



oltre mille lavori che Turner ha eseguito in Italia (Venezia, Roma, Tivoli, Napoli), e ben centoottantasei di questi "sketches" sono interamente dedicati al soggiorno in costiera. Il risultato, dunque, è un tour virtuale per gli angoli più belli della costiera, riprodotti attraverso il disegno, e, in questo caso, attraverso il supporto di tecnologie multimediali. E va segnalato un altro dato: il sito della Tate Gallery accoglie un motore di ricerca interno, mediante il quale, digitando la parola "Amalfi", si ottengono centosettantasette risultati.



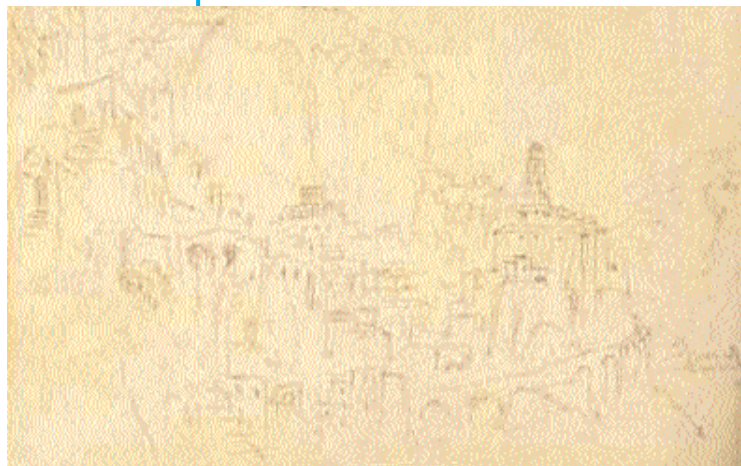
Oltre alle già citate opere di Turner, gli utenti avranno infatti a disposizione una photogallery dei quadri di John "Warwich" Smith, artista contemporaneo e connazionale di Turner, che ha

immortalato a sua volta i più bei paesaggi della costiera.

*A sinistra: Paestum e Baia viste dal pittore inglese William Turner*

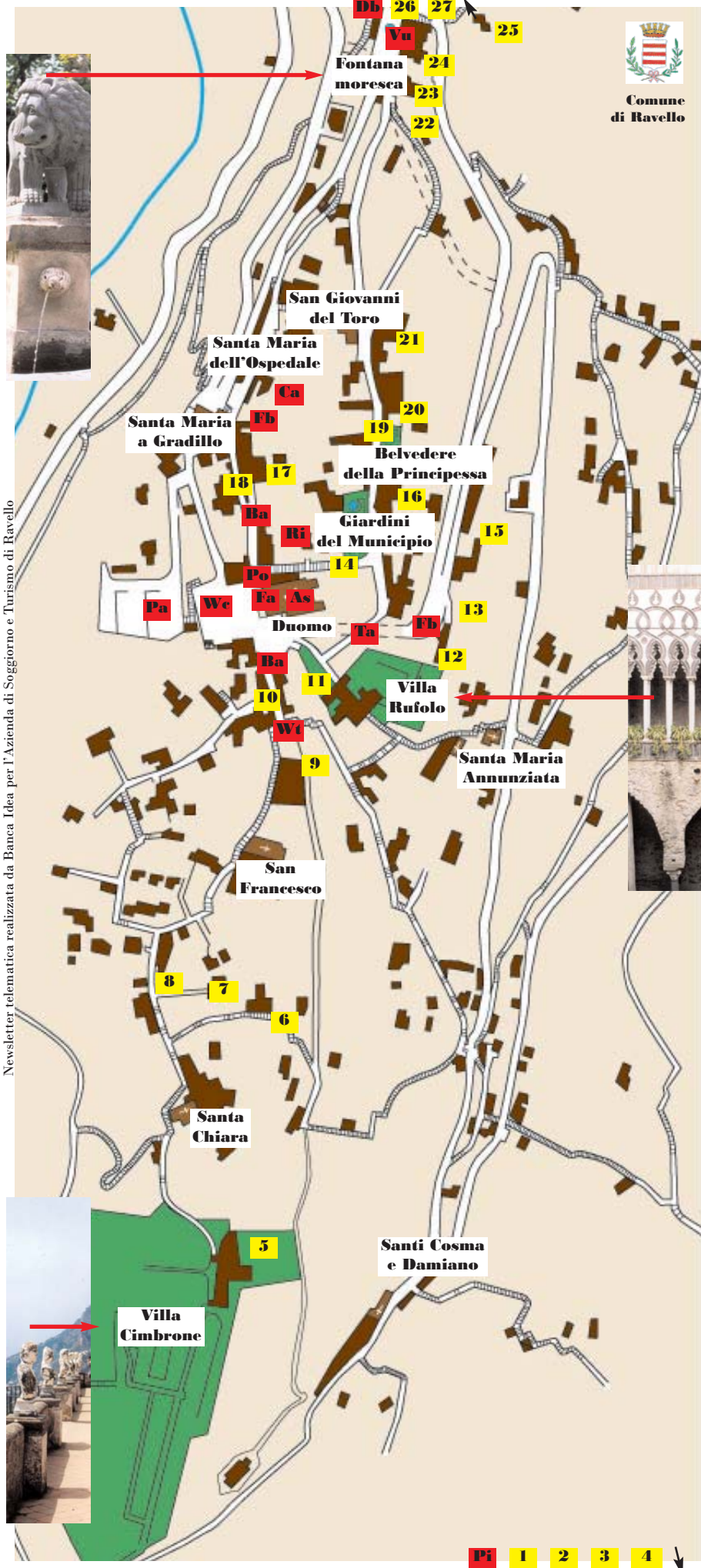
## “Views of Italy” and Turner ended on the Web

The English painter William Turner has been a real 'itinerant' artist. Constantly travelling, Turner visited all Europe, searching for inspiration. His pictures, in fact, have as a leading theme landscape, intended as a triumph of lights, colours, prospective games, and Romantic suggestions. Among the places explored by Turner, Italy could not be neglected, and in particular the South, land of study journeys for many of his contemporaries. The English artist visited Naples, Pompei and finally the Coast, from Sorrento to Vietri, passing through Amalfi and Ravello. The fatigues of this long trip, were repaid by an intense artistic activity: the monasteries, the churches, the relics, the ruined villages on the mountains, and finally the stretches of Coast and the scenes inspired to popular life, are only some of the details reproduced by Turner, armed simply of paper and pencil. This collection, which includes sketches, drawings, but at the same time real masterpieces, is today exhibited at the Tate Gallery of London. The London Museum signals itself for an extremely interesting initiative, which offers the public the possibility of seeing Turner's work without having to go to the rooms of the picture gallery. Comfortably seated at home, through the internet, [www.tate.org.uk](http://www.tate.org.uk), you can see the entire collection present in the "Sketchbook" titled "Views of Italy". This collection includes more than one thousand works that Turner made in Italy (Venice, Rome, Tivoli, Naples), and as many as 186 of these sketches are dedicated to his stay on the Coast. The result is, therefore, a virtual tour among the most beautiful spots of the Coast,



reproduced through drawings, and in this case through multimedia technologies. Something more must be signalled: the "Tate Gallery" website has an internal search engine, in which typing the word "Amalfi", you obtain 177 results. Beyond the already quoted works of Turner, a photo gallery of the pictures of John "Warwich" Smith, will be available to the users. The artist, contemporary with Turner and a fellow-countryman, also immortalized the most beautiful views of the Coast.

*Qui sopra: William Turner e un suo Sketchbook sulla Costiera amalfitana*



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