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Carlos Guastavino. Pampamapa.**Guastavino. Bailecito - Martha Argerich \u0026 Nelson Freire - live Eduardo Falú - Bailecito Guastavino Song Cycles** ~~Carlos Guastavino—Romance de Cuyo ("La Zamacueca") for Piano (1953) [Score-Video] Carlos Guastavino: Diez Cantos Populares para Piano (1974) Gila Goldstein plays Carlos Guastavino—Las Niñas de Santa Fe~~ Carlos Guastavino, Romance for two pianos op. 2 n. 1 - Las ninas de Santa Fe (c. 1940)*Carlos Guastavino Sonatina for piano 1st mov.* Carlos Gustavino - Tres Romances Argentinos \u0026 "muchacho **Sonatina for Piano: I. Allegretto** popular piano alfred music learn, the souls upward yearning clues to our transcendent nature from experience and reason happiness suffering and transcendence, algebra mini form b ma912a24 answers, county of san bernardino mental health services act, by donald c menzel ethics moments in government cases and controversies aspa series in public administration and publ 1st frist edition hardcover, mercedes benz c280e cdi manual file type pdf, car engine diagram of chevrolet captiva, strengthsfinder 2 0, merit badge workbook answers, 173105677x aptis general cmo obtener c en tus writings, honda ft500 service manual, sap configuration doents, soft wired how the new science of brain plasticity can change your life, mcgraw hill handbook of english grammar and usage 2nd edition, the art of always being right the 38 subtle ways of persuasion, parts manual for multilith 1650, holt geometry chapter 11 test form c, english fal grade 10 paper 1 caps, buzz the science and lore of alcohol caffeine stephen braun, hyundai matrix owners manual 1 5, the day i fell down the toilet and other poems, pop up kaboo tractor,

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Now in paperback! Music for More than One Piano An Annotated Guide Maurice Hinson When one piano is simply not enough. "Maurice Hinson's [Music for More than One Piano] ought not only to stand in the bookshelf for reference, but as a true dictionary in the best sense, it should mainly be read for pleasure and enlightenment." -- Konrad Wolff In an alphabetic listing by composer, this guide describes works for two or more keyboard instruments composed mainly since 1700. The range of combinations is considerable: works for two, three, four, or more pianos; for two or more pianos with other instruments, voice, or tape; for piano and harpsichord; for two player pianos; and for two pianos tuned a quarter-tone apart. There are compositions to be performed on two pianos by one, two, three, and four players, as well as one work for two players, two left hands. Maurice Hinson's remarks about the style, the performance problems, and the history of specific pieces are, as ever, insightful and delightful. A treasure map for teachers, students, and performers! Maurice Hinson, Senior Professor Emeritus of Piano at the Southern Baptist Theological Seminary, was founding editor of the Journal of the American Liszt Society and is a contributor to the New Grove Dictionary of American Music. He is known for his many articles, videos, and lecture recitals, especially those on early American piano music. He is author of several books on piano literature, including the indispensable Guide to the Pianist's Repertoire, 3rd edition (Indiana University Press). March 2001 (cloth 1983)256 pages, 6 1/8 x 9 1/4paper 0-253-21457-2 \$22.95 s / £17.50

A Flute solo with Piano Accompaniment composed by Franz Joseph Haydn.

Once the most popular form of Spanish entertainment short of the bullfight, the zarzuela boasts a long history of bridging the categories of classical and popular art. It is neither opera nor serious drama, yet it requires both trained singers and good actors. The content is neither purely folkloric nor high art; it is too popular for some and too classical for others. In Zarzuela, Janet L. Sturman assesses the political as well as the musical significance of this chameleon of music-drama. Sturman traces the zarzuela's colorful history from its seventeenth-century origins as a Spanish court entertainment to its adaptation in Spain's colonial outposts in the New World. She examines Cuba's pivotal role in transmitting the zarzuela to Latin America and the Caribbean and draws distinctions among the ways in which various Spanish-speaking communities have reformulated zarzuela, combining elements of the Spanish model with local

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characters, music, dances, and political perspectives. The settings Sturman considers include Argentina, Mexico, Puerto Rico, and the U.S. cities of El Paso, Miami, Chicago, New York, and Napa, California. Sturman also demonstrates how the zarzuela plays a role in defining American urban ethnicity. She offers a glimpse into two longstanding theaters in New York, Repertorio Espanol and the Thalia Spanish Theatre, that have fostered the tradition of zarzuela, mounting innovative productions and cultivating audiences. Sturman constructs a profile of the audience that supports modern zarzuela and examines the extensive personal network that sustains it financially. Just as the zarzuela afforded an opportunity in the past for Spaniards to assert their individuality in the face of domination by Italian and central European musical standards, it continues to stand for a distinctive Hispanic legacy. Zarzuela provides a major advance in recognizing the enduring cultural and social significance of this resilient and adaptable genre.

A children song cycle for voice and piano by Colombian composer Jaime Leon

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