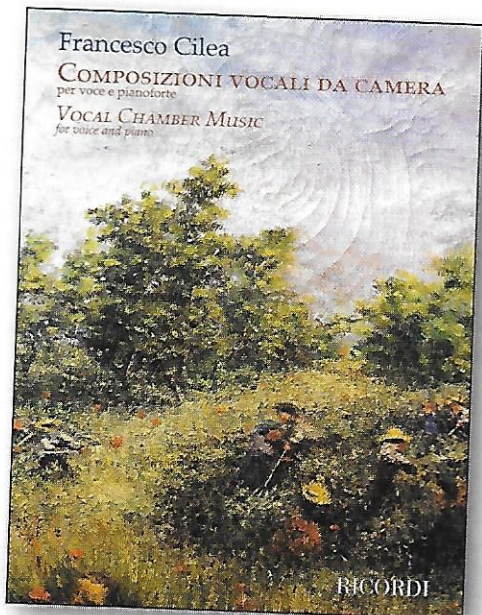


Vocal Chamber Music for Voice and Piano, by Francesco Cilea and edited by Giuseppe Filianoti. Ricordi, 2016. www.halleonard.com; 148 pp., \$25.99.

A contemporary of Puccini and Leoncavallo, Francesco Cilea (1866–1950), cemented his place in music history with his operas *L'Arlesiana* (1897) and *Adriana Lecouvreur* (1902). He also became a leading figure in music education as a professor of piano, composition and harmony and served 20 years as the director of the prestigious Naples Conservatory.

The 24 works in this critical edition, most of which are published here for the first time, are divided into three sections: art songs for solo voice and piano, sacred chamber pieces and vocalises. The contents, which were composed over a period of 50 years, are organized chronologically within each section.

Cilea's 16 art songs are all written for high voice, mostly tenor. Cilea's early salon songs, most notably his two Serenades and "Lontananza!" (Far Away!) marry sweeping melodies in the style of Tosti and Bellini with expressive love verse by leading late-romantic Italian poets. The later songs employ more elaborate piano accompaniments and harmonies reminiscent



of Debussy and Ravel. "Alba Novella," "Vita breve," "Nel ridestarmi" and "Canzone dolorosa" are neglected gems worthy of frequent performance. The charming lullaby "Ninnananna" is one song in the volume that would be suitable for young and developing singers.

Most remarkable among the sacred pieces is "Ave Maria," presented in two different versions from 1892 and 1948, for SSA and piano. The later version, with its haunting E-minor melody and hypnotic arpeggiated accompaniment, merits a place

in the repertory for women's choirs at the levels of high school and beyond.

Cilea's two sets of vocalises are his best known non-operatic works and date from his latest years. Cilea composed his "Tre Vocalizzi da concerto" for student sopranos at the Milan Conservatory. The later set "Tre vocalizzi" includes one piece each for low, medium and high voice. Not mere exercises, all six of these concert pieces are as musically substantial as they are virtuosic.

With its clear and large engraving, artistic English translations, and detailed critical commentary, this volume is a welcome source of repertoire deserving more performances by advanced singers. —Reviewed by Jonathan Flowers, Bala Cynwyd, Pennsylvania

Woodwind

The Flute Vibrato Book, by Patricia George and Phyllis Avidan Louke. Theodore Presser Company, 2016. www.presser.com; 48 pp., \$16.99.

This innovative book addresses a topic that has caused much debate amongst flute pedagogues, the how and why of flute vibrato. Historically, there has been a lack of understanding about the mechanism of vibrato and debate about pedagogical approaches; this book seeks to bridge these gaps. Benefiting from advancements in technology, Patricia



Inspire, Create, Perform

2016-17 ADMISSION AND SCHOLARSHIP AUDITIONS
February 11, 2017 • March 18, 2017 • April 22, 2017

DEGREES IN
Music Education / Music Performance / Music Therapy

An All Steinway School

BOWER
SCHOOL OF MUSIC & THE ARTS
ART • MUSIC • THEATRE
FLORIDA GULF COAST UNIVERSITY

Fort Myers • fgcu.edu/cas/music
239-590-7292

Generous scholarships and out of state tuition waivers available for talented undergraduates

MTNA
Members
Only
online at
WWW.MTNA.ORG

Ergonomic Interventions
Eliminate Piano-related Pain
Consider Alternative Size Piano Keyboards

7/8 Piano Keyboard  steinbuhler.com