

University of Texas at El Paso

From the Selected Works of Oscar Macchioni

Spring April, 2011

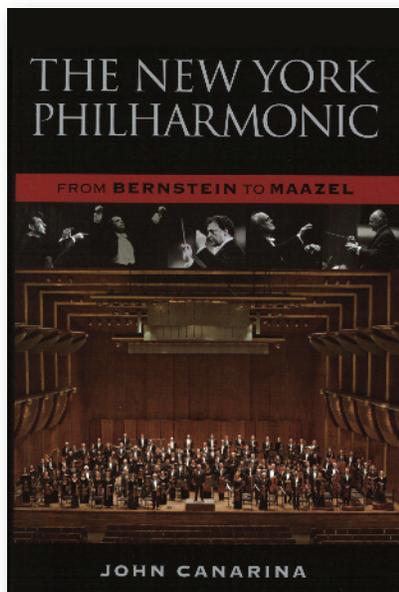
**Review: Anthology of Eighteenth-Century
Spanish Keyboard Music, edited by Susanne
Skyrm, with Calvert Johnson and John Koster**

Oscar E Macchioni, *University of Texas at El Paso*



Available at: https://works.bepress.com/oscar_macchioni/106/

Although a 496-page history of an internationally acclaimed performing arts organization could have resulted in excruciatingly dull lists of facts, events and repertoire, Canarina's approach led him to share fascinating stories about musicians, administrators, critics and listeners of all ages, as well as a great variety of musical opportunities available to audiences. Throughout the book, the author integrated comments gleaned from articles, contemporaneous reviews and personal conversations with friends and colleagues. After graduating from the Juilliard School, Canarina was selected as one of three assistant conductors who worked with Bernstein. For more than three decades, Canarina was professor of orchestral studies at Drake University. The author's personal and professional experiences, including his knowledge of orchestral repertoire and conducting traditions, prepared him well for researching and writing this significant book. Tracing the history of the NYP, Canarina often mentioned birthday celebrations and memorial



events. For me, those brief detours presented some of the most fascinating aspects of this book. When reviewing NYP's 1992–93 season, Canarina recognized Marian Anderson's death at the age of 96. He also recalled the impact of Anderson's 1939 concert at the Lincoln Memorial Monument in Washington, D.C., which was attended by more than 75,000 people.

The 24 chapters are organized chronologically by concert seasons beginning with 1956–1957 and continuing through 2008–2009. The book includes many formal and informal photographs: 42 black and white; 11 color. "A Selected Bibliography" includes an extensive discography of NYP's recorded performances from 1917–2005, as well as resources that focus on individual conductors: Bernstein, Leinsdorf, Masur, Mehta and Mitropoulos. A comprehensive list of "Members of the New York Philharmonic (1956–2009)," appears as an appendix. More than 800 notes identify sources of quota-

tions. Those references appear almost unobtrusively, as "Chapter Notes" near the end of the book. The extensive index lists people but not places. —
Reviewed by Barbara English Maris, NCTM, Elizabethtown, Pennsylvania

Piano

***Anthology of Eighteenth-Century Spanish Keyboard Music*, edited by Susanne Skyrm, with Calvert Johnson and John Koster. Wayne Leupold Editions, 2010.**

www.wayneleupold.com; 84 pp., \$49.

When we think of 18th-century Spanish keyboard music one name stands out: Domenico Scarlatti. Although of Italian origin, he spent the latter part of his life in Spain serving as a music master for the Spanish royal house. The *Anthology of Eighteenth-Century Spanish Keyboard Music* introduces us to seven lesser-known Spanish keyboard composers, who perhaps were overshadowed by the powerful figure of Scarlatti, but learned from his vast work.

This delightful collection—which I truly enjoyed playing—contains 16 works, 14 sonatas and other pieces by Sebastián de Albero, Juan Moreno y Polo, Freixanet, Padre José de Larrañaga, Padre Manuel de Sostoa, Padre José Gallés and Manuel Blasco

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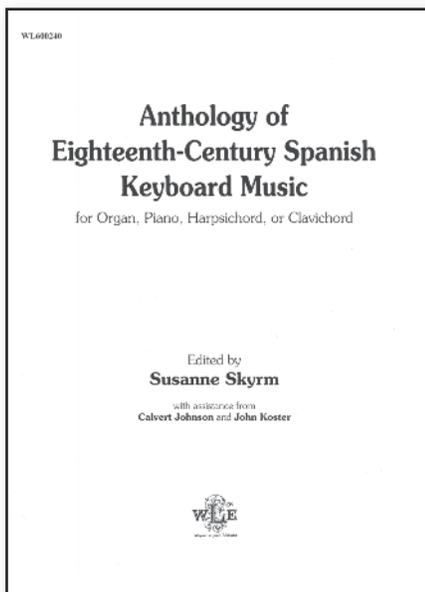
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de Nebra. According to the title of the anthology, these works can be performed on the organ, piano, harpsichord or clavichord.

The musical selection is complemented with 30 pages of valuable information titled "Stringed-Keyboards Instruments in Eighteenth- and Early-Nineteenth-Century Spain," by John Koster; "Spanish Organs in the Eighteenth Century and Ornamentation," by Calvert Johnson; and "Composers and Music and Biographies," by Susanne Skyrms. Particularly interesting is the section on ornamentation, a subject that still presents many dilemmas which, without the proper information, can pose serious challenges for teachers and students alike. Johnson introduces many theories and approaches along with discussions about the ambiguity of symbols and their interpretation on works from this anthology. It is completed with black-and-white pictures of period keyboard instruments and editorial notes. This scholarly publication contains no fingering, articulation or interpretation suggestions by the editors, which makes it unsuitable for the inexperienced keyboard player.—

*Reviewed by Oscar Macchioni,
University of Texas at El Paso*

Contemporary Collage: Music of the 21st Century, Vol. 1, Book 3, Intermediate through Early-Advanced, compiled and edited by Helen Marlais. The FJH Music Co., 2010. www.fjhmusic.com; 52 pp., \$8.50.

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