

1: Alberto Portugheis - Wikipedia

Dinu Lipatti. Romanian pianist and composer Dinu Lipatti () had a brief but exceptional career. Remembered mostly for his technical and interpretative skills, Lipatti was considered an exceptional performer of the works of Chopin, Mozart, and Bach among others.

Ginastera complete piano music and chamber music with piano Khachaturian Piano Concerto with the London Symphony Orchestra Khachaturian solo works Rachmaninov and Shostakovitch cello and piano sonatas; and a CD entirely dedicated to the piano music of Rossini. Very much applauded, Portugheis offered as an encore a Mazurka by his much remembered teacher, Vincenzo Scaramuzza. Most of the programme consisted of works with a strong Argentine flavour. He played "Claire de Lune" with huge tenderness as the expression of a lifetime of experience, not all of it good. I found it inexpressibly moving. I could have died then, and felt I understood something, and at the end of the piece my eyes were filled with tears. The pianist sat for a few seconds, shook his head slightly, and got up to receive the applause. I wondered as he stood, if he really had the ability to evoke great emotions in his listeners, while being dispassionate himself. He sat down again, and as he wiped his eyes before starting the next piece, I realized that he had been crying too". Peace Meeting with Mayor of La Plata Portugheis presenting his book to Mayor of La Plata Having heard, since early childhood, stories of the horrors of war, Alberto Portugheis became a committed anti-war campaigner, persistently writing and speaking against militarism. His vision is set out in his book, Dear Ahd: The Game of War and a Path to Peace. Alberto Portugheis has combined his world travels with an active pursuit of peace. At the basis of his vision is tolerance of all people throughout the world. He stresses that every human being has a right to a world free from war, pointing out that this is inscribed in the Universal Declaration of Human Rights, but not observed by any of the countries that signed the Declaration. He argues that there is no solution to conflict while we continue to accept a militarized world, stressing that "weapons for peace do not exist". He wants to see the abolition of weapons, and as a consequence, the universal disbanding of all Armed Forces. The way forward to peace, he writes, is to understand that those in power have a vested interest in conflict. He demonstrates how experts in "mind control" help politicians organize chaos, violence and war as they create techniques to arouse epidemic fear in the population before offering protection from what they have themselves created. He says, "my interest lies in educating people, in making them think and understand why we do not have a world at Peace. Together we can create a new economic system for the world that will not depend on the weapon business. The Game of War and a Path to Peace, is a testament of love. It is not necessary to agree with every word of his homilies to understand and be pierced by his chilling message. He told Johnny Black of CD Classics that his world travels as a concert pianist "was the most valuable experience" that he could have had to fuel an interest in good food. Boardoom magazine, records him as a "leading Chef" involved in a two-week festival of charcuterie at the Manor Gate restaurant in London. As he traveled the world, Portugheis was enjoying the local food of each country he visited, though he attributes his love of food to his mother, who gave him the opportunity to experience a great variety of food as a child. He also admits that, studying in Geneva, he had to work to keep himself alive. Together with his colleague, friend and compatriot, Martha Argerich, he opened a successful restaurant in London, known as "Rhapsody". He recalls that they decided on this name as he was about to perform Rhapsody in Blue with the Royal Philharmonic Orchestra. The restaurant, which is longer functioning, attracted a clientele of musicians. They both provide emotional experiences. Maybe music provides a deeper emotion, but the end result of both is to make people happy".

2: Dinu Lipatti | www.enganchecubano.com

Dinu Lipatti is a unique figure in the pantheon of pianists. His international fame is due almost exclusively to the widespread distribution of recorded output that was in the words of his producer Walter Legge, "small in output but of the purest gold."

Slonimsky and Richard Kassel; which I do have. The rationale seems to be that Romania was still using the Old Style Julian calendar in , which was by then 13 days behind the Gregorian calendar. I believe we should show his birthdate as 1 April , with a note about it also appearing as 19 March in the Julian calendar. Trouble is, 17 March was not a Monday but a Saturday if she was basing it on the Gregorian calendar; it was a Friday in the Julian calendar. But she seems to have gotten both the date and the day of the week wrong. While she may have regarded the birth as occurring on a Monday, the evidence suggests it was recorded as having occurred on a Sunday. Shakespeare, it is universally accepted, was born and died on April 23rd even though his birth occurred on the Julian calendar and his death on the Gregorian. The bugaboo seems to be confined to the Christian Orthodox countries which kept the Julian into the beginning of the 20th century. Prior to 15 October there was universal agreement at least in European countries about which calendar to use, because there was only one to choose from - the Julian. There was a day disjunct when the Gregorian was introduced, 4 October Julian being immediately followed by 15 October Gregorian. There was never any intention to go back and retrospectively revise all earlier Julian dates to Gregorian, and anyone who does this is just wrong. However, from 15 October right up until about , there was NOT universal agreement about which calendar to use, diferent countries adopting the Gregorian at different times. See Gregorian calendar Adoption So, we have cases like Shakespeare and Miguel de Cervantes dying on the same date 23 April , but not the same day. Cervantes actually died 10 days earlier than Shakespeare in real time. According to the calendar we now use, he did die on 3 May and properly that date should figure in the literature much more than it does. Russia did not adopt the Gregorian calendar until We also do it for some anglophone people born before - George Washington and other early US presidents, British monarchs, James Cook, various others - but not universally. Why the hit-and-miss approach for English speakers? Your guess is as good as mine. We can see the names of Lipatti and Japanese Sonoko Inoue. The Jury added names to second and third prize winners. This article about him can be however improved in several ways. I agree[edit] Not only today is Lipatti considered one of the greatest pianists of the XXth century thanks to his recordings, he was already held into the highest esteem by musicians of his time, as so many quotes by famous artists about him testify. If ArthurBot wants to reinstate the tag, please first point to some specific problem. I should add that I never before made any edits to this page, nor even seen it before today. If so, though, his correct name should be mentioned. Please take a moment to review my edit. If you have any questions, or need the bot to ignore the links, or the page altogether, please visit this simple FaQ for additional information. I made the following changes:

3: Students | Dinu Lipatti

*Dinu Lipatti remembered [Dragos Tanasescu] on www.enganchecubano.com *FREE* shipping on qualifying offers.*

The Sunset Tree is part of the informal series of Biblical references. Apart from the original reading "Several sounds that bombs made", the lines are unchanged. Gass himself is an American author, former philosophy professor, and now humanities professor emeritus from Washington University. Gass, William H You may find yourself there someday, plotting what you might do there. Better days are coming. I really think to call it a hotel would be putting on airs. John has clarified that the motel in this song, the Royal Hawaiian, is not actually located on La Cienega. Baby aspirin generally refers to an 81 mg dose and is prescribed for a variety of ailments, notably reduction of heart attacks, or used acutely to relieve pain. And I was tiny, I was a little fellow, and I got there and the first month or two was pretty bad, first semester was pretty bad, and then I met a girl named Marcie Dean. Marcie Dean was the chief of the stage makeup crew. Marcie Dean and I began to date, shortly thereafter, we began to have sex three times a day. This is the only song I ever wrote for Marcie Dean, whom I will probably never see again. These events took place at Claremont High School after meeting Marcie in a class on stage makeup. Bowery Ballroom, New York, March 29, Most s Hudsons had a straight-six engine, which itself is the name of another Mountain Goats song. The primary manufacturing line in was the Terraplane , a powerful now-classic car. John explains that as a fourteen-year-old, he was having sex not in the back of a Hudson but in the back of a Honda Civic. Louis, October 23, My best guess is that it refers to a sodium-vapor lamp , commonly used in streetlamps. Sodium flare also refers to the light seen when heating silica during glasswork. Other hypotheses include that this means to refer to a signal lamp or an emergency flare. Like most of the Sunset Tree, it describes a true story. Opening with the first few seconds of Dilaudid , it depicts the band being kidnapped and forced to play in a house to their abductors. Other games referenced include Mr. Do is the name of the rat on the cover of Beautiful Rat Sunset. Also occasionally sung with an alcohol, such as "I played video games in a Cutty Sark haze", similarly to the footnote below. Doug Fir Lounge, Portland, June 20, ; 9: See also the above footnote. The saying reflects the hope that one day the Messiah will return to and rebuild Jerusalem , an ancient and holy city to all Abrahamic religions. My deal is way better than the stuff I see people doing at school. Because what we have is special, right. This song is about those good times and great oldies. Several times more potent than heroin, it has high recreational abuse potential alongside numerous medical uses for treatment of severe pain. A top coat is a lightweight overcoat. Bottom of the Hill, San Francisco, March 2, The Nissan or Datsun Sunny B was a s model of fuel-efficient, fastback car. And the second one was the night that they declined to arrest my girlfriend and myself. He has in other places emphasized the connection between the two events being music, see Apollo, Barcelona, October 19, The opening verse is clearly about child abuse. John describes that the record player on the floor was a flexi disc player that came with a recording of the famous, "One small step for a man, one giant leap for mankind" Apollo 11 moon landing speech that he listened to when he was upset. Club Capitol, Perth, January 2, The song originally had a complex piano portion written and played by Franklin Bruno, but John ended up playing a pared-down version as John had gotten drunk to help get through the emotional intensity of recording the Sunset Tree and the vocal track was slurred in the original take. Johnson Avenue is a northwest to southeast running street which heads into downtown San Luis Obispo to the north and turning due south before ending at Orcutt Road on the other end. This area is south of the freeway from the university. The hearings themselves took place in See also China Clipper, Olympia, June 18, John has recounted that this song is about a particular, turbulent summer with his girlfriend doing hard drugs. Festival for the Eno, Durham, July 6, The ammonia creates a basic environment to increase the activity of an oxidant, usually hydrogen peroxide, which lightens the hair. Ammonia is also believed to increase dye penetration. See also Showbox, Seattle, December 17, This is a song about triumph over the adversary. Therefore, when she conceived either by the god Mars or the divine hero Hercules , the new king abandoned them in the river Tiber to die. Instead, however, they are nursed by a wolf and fed by a woodpecker until they are found and raised by shepherds. When they become men, they overthrow the false king, reinstate Numitor, and found Rome. China

Clipper, Olympia, June 18, Some of us from these houses, we laugh when we remember the things. But in the meantime, this is a song about the headphones that were most important to me when I was John has explained that this describes a literally true story. Duke Coffeehouse, Durham, November 5, ; 9: This clade therefore began in the Devonian period, where they evolved from lobe-finned fishes, and contains all extant and extinct mammals, reptiles, birds, and amphibians, including modern members who no longer have four limbs but whose ancestors did such as snakes. While modern tetrapods are primarily terrestrial, the most ancient tetrapods likely were aquatic. This superclass contains the animals who made the transition from oceanic life to terrestrial life. These birds are extremely intelligent and eat an omnivorous diet. In European folk traditions, magpies are associated with bad luck and theft, as they are purported to take shiny objects. Particularly, they are associated with the English nursery rhyme One for Sorrow , in which one counts magpies seen to predict the future:

4: Remembering Dinu Lipatti

Today officially marks the th anniversary of Dinu Lipatti's birth and the fascination with this pianist continues unabated, his name continuing to be held in the highest esteem amongst piano fans and professionals alike due the truly exquisite craftsmanship of pianism found in the few.

Swiss Radio archives only possess excerpts of this interview, in which Jatón reminisces about the interview while playing portions of it. However, the entire interview does exist in private hands, and the text is published here complete for the first time. I will first post the audio link on YouTube for the excerpts and a translation of these excerpts, and further down you can read my translation of the entire unedited interview and hear the performance of the Mozart Concerto from that concert. Its importance seems rather significant in view of the fact that it brings forth a new element. In its particularly French writing, it seems to me, if I am not mistaken, to reveal a certain Franckist influence. And by this I would say that there is a certain indirect influence of German polyphonic writing. I cannot judge it completely as one hearing alone is not sufficient to allow me to fully grasp a work, but I like it in that there is a line that is maintained, particularly in the second movement, which is homogeneous yet concise. It seems to be that this is a work destined to be heard by the public at large while bringing pleasure to those who study it and who read the score. There is, in my opinion, an even more significant evolution in the polyphonic symphonic writing between the piano and the orchestra in the Mozart Concertos than there is in the solo piano part. It seems that he leaves the Italian influence to touch upon the Germanic. I am thinking now of the last Concerto in C Major of Mozart, which brings to mind in an irresistible manner the first works of Beethoven. HJ " Lipatti brought his elegance to the point that he wrote his own cadenzas for the Mozart Concerto that he was performing that night, and on the subject of which he remarked " I write my own cadenzas, but only for those Mozart Concertos which do not have any. Otherwise I would not allow myself to act with such impertinence. If I could improvise them in concert " alas, we can no longer, not having such training in our century " I would obviously prefer to do so. Not being able to do so, I aim to construct a cadenza by improvising it on paper, if I may express myself this way. That is to say, keeping all of the elements of the concerto, not departing from the style as much as possible, yet adding new, post-Mozartian acquisitions, if I may express myself this way, in the pianistic writing. For a cadenza is after all the act of a soloist who is playing, in on the theme of Mozart, that which comes to him. HJ " In this final interview [sic " Lipatti did one more], I paid homage not only to the pianist whom we all admire but also to the composer, who revealed his intentions as regards the balance he aimed to achieve between the piano and orchestra in one of his best-received works, the Danses Roumaines: If, as I hope, I write a piano concerto in the near future, I will aim to do the opposite: HJ " And finally, my dear listeners, we cannot listen without deep emotion to the plans that Lipatti had envisioned as regards his work as a composer. We can even better comprehend the immense loss that we have suffered and the extent to which the death of this artist have robbed us forever of the tremendous joy that he provided us with his endless generosity. As regards my personal output " I was very ill these past few years " I have composed very little. I have a Quartet for Wind Instruments, a few Melodies, which are almost nothing in terms of production, but this winter I hope to be able to compose more prolifically. Here is the translation of the complete interview: My dear listeners, on the occasion of the rebroadcast of the 2nd orchestral concert of the Lucerne Festival, I had the pleasure of allowing you to hear Ernest Ansermet in person. Today, I am delighted to have been able to bring here, in front of the microphone and by my side, Dinu Lipatti, who will be the soloist in this, the 5th orchestral concert of the Lucerne Festival. Before asking Dinu Lipatti his impressions of the programme, of the works that you will be hearing, I would like to let him know that I believe I can speak for you all in expressing our joy at seeing him today on a path that will lead him to a complete recovery. Lipatti, what do you think of this work and what do feel is its place in contemporary French symphonic output? You just mentioned the Franckist influence. Do you not find that it manifests quite clearly? There is perhaps even a co-relation in the tonality of A Major in the last movement of the symphony. It is that which made my think of it a little bit. Do you not see a kinship, even a close one, with the finale of the famous Sonata for Violin and

Piano? Yes, yes, now that I think about it, I believe that there is a rather strong connection. Lipatti, perhaps you would allow me to address myself more directly to the pianist Lipatti. As I see that you have programmed a Mozart Concerto, may I ask you, who knows the Mozartian repertoire so well, if we can detect an evolution as regards the pianistic writing in the Mozart concertos, starting from the first ones, for example, up to those from the final period, the B-Flat Major, the C Major which you will be performing? It seems to me that he is rather devoted to his earliest writing. And I think that you must have deeply analyzed this pianistic writing since, I believe, you are the composer of the cadenzas of the concerto that we will hear, those of the first and last movements? I write my own cadenzas, but only for those Mozart Concertos which do not have any. And to what guidelines do you refer, in general, for the composition of a cadenza? Have you taken the principle of improvisation that was the traditional approach of the time, or is it for you a thoroughly deliberate structure, a pre-determined design? And yet I believe that you have also kept in mind the nature of the present-day piano, from which you have drawn more varied possibilities. This awareness of the piano is above all the balance of the piano with orchestra. It seems to me that you already demonstrated this earlier in your *Danses Roumaines*, which you yourself performed a few years ago, if I remember correctly, under the direction of Ansermet. What would you say was your technique of balancing the solo instrument with the orchestra in this case? You have been speaking of your *Danses Roumaines*. Have other works followed in its wake? We are delighted to hear that. To conclude, if you would permit me, Mr. Lipatti, to ask about something more current. I believe that at the rehearsal I saw you looking particularly satisfied with the orchestral accompaniment. What do you think of the festival orchestra which, it seems to me, must have a certain degree of flexibility since, as you know, it changes conductors for each symphonic concert? It is just that which surprises me, which amazes me, as this orchestra, which is in fact a makeshift orchestra as regards its formation, has such stunning homogeneity and integration. For me, the accompaniment of the Mozart was a dream – Karajan accompanied me admirably, and I find that this ensemble gives the impression of being a permanent fixture, as if they worked together the entire year. Well then, my dear Mr. Lipatti, I do not wish to rob you of your time and I think that you will certainly need to rest before the upcoming concert.

5: "Music in its purest form" Remembering Dinu Lipatti "The Cross-Eyed Pianist"

On September 29, 1946, Béla Siki, Hungarian pianist and professor born in Budapest and naturalized in the United States of America, remembered Lipatti in an interview for Radio România Muzical. "In I left Hungary to go and study in Switzerland with Edwin Fischer, who had heard me play in Budapest."

Dinu Lipatti Romanian pianist and composer Dinu Lipatti had a brief but exceptional career. Remembered mostly for his technical and interpretative skills, Lipatti was considered an exceptional performer of the works of Chopin, Mozart, and Bach among others. An inveterate perfectionist, Lipatti gave numerous well-received performances and, on a smaller scale, recorded music from his adolescent years up to a short time before his early death from cancer. His family was a musical one. His grandfather "for whom he was named" played the guitar and the flute; his father, Theodor, studied the violin in Bucharest and Paris before becoming a diplomat in Romania. Throughout his life, he collected rare violins. Throughout his childhood, Lipatti was surrounded by music and perhaps unsurprisingly showed a particular talent for it. By the age of two he could imitate any sound from the clinking of glass to the horn of an automobile. Continued Studies in Paris Lipatti was a dedicated, self-disciplined student. Alfred Cortot, a renowned Swiss pianist, quit the jury in Vienna because he believed Lipatti was unfairly denied the First Prize. Cortot soon invited Lipatti to study with him in Paris, where he arrived in August. There, Lipatti studied piano under Cortot as well as pianist Yvonne Lefebure and composition under famed instructor Paul Dukas. The skill he displayed in this debut was such that the Director of the Ecole Normale invited him to sit with faculty members of the school to judge candidates for its Diploma of Virtuosity. In October of that year, Lipatti performed two concerts in Switzerland, one for radio broadcast and the other at Montreux with the well-respected Manhattan Quartet. The year marked other notable accomplishments for Lipatti. In January, his symphonic suite *Satrarii The Gypsies* was performed for the first time at a concert of Romanian music in Bucharest. Lipatti remained in Paris, continuing his studies and composing and performing music, until summer when he returned to his native Romania. In 1938, Lipatti returned to Paris to continue his studies with Cortot and Boulanger. He often played with Boulanger and began receiving offers to record music. At first, he refused these offers, but then changed his mind, turning his self-discipline and driving need for perfection to his recording sessions. He returned to Romania in the fall for a series of concerts, then returned briefly to Paris to complete a recording of Brahms with Boulanger before traveling to Italy in early 1939 for a series of concerts. Back in Paris, he gave a recital featuring the debuts of many works by Romanian composers, including Enesco and his former teacher Jora, in February. However, he soon determined that he could not effectively focus on the three fields of piano, composition, and conducting, and so gave up the latter. However, the rising tensions that would lead to World War II drove Lipatti to return to Romania, which remained his home for the duration of the conflict. He quickly became active in the Romanian musical scene, performing concerts and, in April 1940, acting as conductor for the only time in his career during a radio concert. In 1941, Lipatti toured with the Bucharest Philharmonic as a soloist, visiting major eastern European cities including Prague, Berlin, and Munich. After his return, he spent much of his time composing, giving occasional performances for special events. Around the close of the year, he again traveled with the Bucharest Philharmonic, visiting Austria, Bulgaria, and Slovakia. Later that year, he returned to Berlin, Vienna, and Rome to perform. Shortly afterwards, he began making plans to tour Scandinavia. Despite the difficulties of war, he gave a series of performances primarily in Sweden in the fall of 1942. He then traveled to Geneva, Switzerland, for a recital and wound up settling in the city with the intention of working with Swiss pianist, Edwin Fischer. Toward the end of the year, he fell so ill that he could not get out of bed. Angered and concerned by the mysterious sickness, Lipatti was forced to cancel performances and found himself seeking a way to remain in Geneva. He was soon made a professor at the Geneva Conservatory. About a year later, Lipatti found himself continuing to battle his mysterious illness; he believed that a cure was in sight when X-ray therapy briefly lessened his symptoms. Despite his poor health, Lipatti continued to perform not only in Switzerland, but also in France, Belgium, and Italy. Diagnosed with Cancer Around the beginning of 1943, Lipatti experienced a brief period of good health. However, this soon deteriorated and Lipatti

embarked on a course of biopsies and x-rays and altered his playing style to put less stress on his painfully swollen arms. Despite his illness, he was able to travel to Belgium to give some performances. Also in , he signed a contract with Columbia Records to make a series of recordings; he recorded some pieces at his home in Geneva. Against the advice of his doctors, Lipatti continued touring throughout Europe in . After a brief period of rest, Lipatti gave concerts in Italy and Switzerland in the spring; that fall, he performed in England, Switzerland, and the Netherlands. Around the end of , Lipatti underwent radiation treatment for his cancer and suspended musical work. By spring, he was again touring around Europe but was unable to accept offers to perform in such far-flung destinations as Egypt and South America. The following year, Lipatti married his longtime companion, pianist and teacher Madeleine Cantacuzene. His health continued to worsen, and in , he suffered from complications arising from the aggressive treatments. Death and Legacy A brief improvement of his condition, in , permitted Lipatti to play some concerts in Switzerland and to make recordings for Columbia; ultimately, more than half the planned recordings were completed. His composition abilities were also strong, although a relatively small portion of his 41 works are readily available today. Music lovers still admire Lipatti and this is evident in the creation of the Lipatti-Haskil Foundation, dedicated to the preservation of the works of Lipatti and fellow Romanian pianist Clara Haskil. Books Almanac of Famous People, 9th ed. Nicolas Slonimsky, Editor Emeritus, Schirmer, Cite this article Pick a style below, and copy the text for your bibliography.

6: Dinu Lipatti: Interview and Final Concerto Appearance – The Piano Files

The very sound of Dinu Lipatti's name is a distant, oh so distant sound from a remote age in the history of piano-playing. Lipatti's contemporaries, musicians of the generation born during or just before the First World War, seem close to us.

A Pole who spent his mature years in France, he brought to his music a keen interest in his native musical forms and was a precursor of the "nationalist" composers who did so much to bring new life to Classical music during the course of the 19th century. Chopin was another of the blighted Romantic generation who was doomed to die young through physical infirmity; in his case it was not syphilis which claimed Franz Schubert and Robert Schumann. The lessons were so successful that the young boy played at a public concert before he was nine. He also wrote a little march for the Russian Grand Duke Constantine, who not only accepted the dedication but had the work scored for military band. Elsner was helpful in a number of ways, but two in particular: By his student days were over and he departed for Berlin, where he heard a series of new operas and also caught glimpses of musical personalities such as the Italian opera composer Gaspare Spontini then very fashionable and Felix Mendelssohn only twenty at the time but already making his way. Duly inspired, he traveled to Vienna where a Count Gallenberg, apprised of his abilities, had organized two concerts. These went well, and this early success was enough to convince Chopin that he could earn his living as a traveling virtuoso. It is believed that his feelings for her inspired the beautiful slow movement of the F minor Piano Concerto called 2, although composed prior to 1. In late he embarked on an extensive tour which took him to various German towns, then on to Prague, Vienna, Munich and finally to Paris, where he arrived in . The tour had not been financially rewarding, but it had at least kept him away from the ferment of the Polish Uprising of which at one point he was tempted to join, but the brutal Russian response persuaded him to keep clear of his homeland for a while. In his music he poured out his reaction to what was happening to Poland, especially in the Etude in C minor, Op. Paris was receptive to a gifted Pole at such a time, and Chopin quickly met the cream of Parisian musical life, including Luigi Cherubini, Giacomo Meyerbeer and Franz Liszt. At his first concert, at which he played his Concerto for Piano in F minor, Mendelssohn led the way by applauding with great enthusiasm. It was not until the intervention of the Rothschild family, offering him tutoring work and engagements for private functions, that he earned sufficient income to spend the majority of his time composing. In the year that followed he gradually began to acquire a reputation in both France and Germany, and his works – waltzes, mazurkas, etudes and preludes, as well as other keyboard pieces – began to receive regular publication. Chopin remained single, although an affair with Marie, daughter of Count Wodzinski, was terminated by her parents only after a prolonged attempt by the couple to win them over. In July he visited England to obtain professional advice on his condition; the prognosis was not good, and Chopin returned to Paris with a good idea of what ailed him: Prior to his London visit, Chopin had been introduced by Liszt to the fashionable and free-thinking novelist George Sand, a woman of generally gargantuan appetites. A woman of resource and experience, Sand had already been married and separated, and for her Chopin was the latest affair. In late she persuaded him to escape Paris with her and winter in Majorca. While this adventure began happily enough, things began to unravel as winter arrived in earnest and Chopin fell seriously ill. Sand, with a family of her own to support, tended to the sick composer and managed to get him back to Marseilles, where she arranged for the best doctors available to aid his recovery. This should have sounded warning bells to the increasingly dependent Chopin, but if they tolled, he did not hear them. Sand was bound to tire of such dependency, and by the mids the danger signs were multiplying. Sand wanted her freedom once more, and although she still admired him, he no longer stimulated her. He never felt completely at ease with her children, and grew increasingly unwilling to share her with them. One of the characters in her novel Lucrezia Floriani was a Polish prince by the name of Karol; a thinly-disguised portrait of Chopin, it was almost entirely unflattering, and gave the distinct impression that Sand was looking for an excuse to break with Chopin long before the series of quarrels in which finally drove them apart. The novel was published soon after their separation, causing the ailing man considerable distress. Such turmoil did not improve his state of health; when his Sonata for Cello and Piano Op. The following February he gave what proved to be his

final Paris concert. With the outbreak of the revolution in , he hastily left for London. Although a tour of Britain was organized for him with every good intention, it clearly overtaxed his waning strength, and when he reached Scotland in October, he collapsed and took to his bed. He was tended closely by friends and admirers, and his journey back to Paris was arranged with every consideration. He arrived in the French capital in November, low in spirits and unable to rally his strength. Although he continued to plan new works, he no longer had the strength to compose the music which had given his life its shape and meaning. He survived into the summer of , but the arrival of autumn and the cold weather brought about the final collapse, and he died that October. The instrument was everything to him, and he found previously undreamt of levels of subtlety and expression within its keys. He was acknowledged as a virtuoso, but one who had a very distinctive style, concentrating on delicacy of touch and extreme variations of dynamics and color. He was singularly gifted in the realm of melody, and was also a key figure in the popularizing of the polonaise, mazurka and other dance rhythms which was to lead many later composers to study closely the music of their own countries. His output was relatively slim, and of his orchestral works only the two piano concertos have held their place in the popular repertoire, but the diversity and variety of his keyboard achievements, and the phenomenal technical challenges set by his solo pieces, have given him a special place in the development of music.

7: Method | Dinu Lipatti

Lipatti is best remembered as a pianist of magical gifts. But after his death, his teacher Nadia Boulanger declared that when his compositions had all been printed, it would 'become obvious that he was really a composer'.

Schonberg *The Great Pianists*, New York, and Joachim Kaiser *Grosse Pianisten in unserer Zeit*, Munich, clearly do not include Lipatti among the central pianists of the 20th century, for Schonberg only briefly mourns the loss of a player who "might have been" one of the greatest of the century, and Kaiser occasionally mentions his name but does not grant him a chapter to himself in an otherwise loquacious book. Not in the fluency, accuracy and high technical standard, for every aspiring pianist has those today, as a matter of course. In the breadth of his repertory even if it excludes Beethoven? In the poetry and expressiveness of his attack? A large number of present-day pianists equal him in that. I never had the good fortune to hear Lipatti in the concert hall; I know him only through his recordings. Composers who were also piano virtuosos were common enough once, but the species has almost died out in the 20th century. Such analyses are available in books: The music is being played by someone who knows composition from the inside, who knows what composing is from his own experience. At the same time his artistic impulse is too strong to let him play analytically: The "Urtext" was taken as the only road to salvation. It was almost a capital offence to play Bach on a modern grand piano instead of a harpsichord. Each repeat has a different colour, different accents, sometimes even different tempos. The Gigue in its B motion is a miracle of the arts of repetition and intensification; intended as a showpiece. One does not think about it when listening to Lipatti. The work is rarely played in the concert hall, but if you should catch it. Lipatti goes a big step further, and shows how he would have played Beethoven. Purists tut-tut at dramatised subordinate voices, others find the *maestoso* of the first movement over-emotional and the *Andante* too much "con espressione," as Mozart marks it. But as the *presto* Finale whisks past like a shadow it comes to a climax: Instead of consolation the change to the major key brings greater sorrow. Lipatti is essentially a product of the Paris School. This can be heard in his performances of Chopin and Ravel as well as in the Schumann concerto. We can tell that Lipatti took to heart much of what Cortot said about the interpretation of Chopin: A tradition has it that Chopin began his D flat major Nocturne op. 9, No. 3 as delicately as breathing. For all the charm on show there is nothing here of the "innocent little waltzes in Schubertian form" to which Brahms whimsically referred: Brahms the modernist, without his whiskers. He executes the rapid repeated notes, the hair-raising glissandos in thirds and sixths, the imitation of guitars and castanets with complete clarity and none of the usual *sfumato*. The left hand realises the bass lines powerfully - no "impressionist" mistiness here. We realise that pieces like this were played much more juicily and scurrilously in their place of origin, Paris, than is commonly supposed. It is an uncommonly virile, dramatic interpretation of the most famous of Romantic piano concertos, free of any perfumed airs, heavyhandedness or conventionalism. A composer-like intelligence analyses the complex form and denies itself any injection of subjective vanity in the collaboration with its orchestral partner. The start of the *Allegro affettuoso* is just that: The middle movement, called *Intermezzo*, is an *Andante grazioso* with light staccatos and melodic grace, not a brooding or even sentimental nocturne. The opening chords of the *Finale* gleam like fanfares. The modifications of tempo or dynamics do no violence to the music. Altogether, Lipatti makes a younger impression on me in the Schumann concerto than in any other recording: Lipatti remains the dominant figure, even in the *Adagio*, where the piano has nothing very much to say. The pianist tackles the Grieg concerto as a virtuoso showpiece. It is not only in Schubert's *Impromptu* D. 947. As a composer he disapproves of this solecism committed by pianists who are only pianists. As a result the G flat major *Impromptu* is free of intrusive effects and can present itself as a simple scene. Many highly respected pianists take this *Andante* more slowly and give the melody above the quaver triplets a more emotional and visionary tone. Young Lipatti knew nothing of our compulsive need to see the abyss of despair behind every bar Schubert wrote. His Schubert remains simple, expressive and of this world rather than the next. The E flat *Impromptu* gives a lesson in how to shape a *perpetuum mobile* from quaver triplets which ripple along like an etude. Schubert may seem close to Chopin here, but Lipatti emphasises the

difference: One of these recordings made performance history: The work, the version and the performance are sublime, beyond words. Lipatti's playing expresses an inner calm. The melody grows out of its setting without any special emphasis. Three minutes in musical paradise. Even granted their existence, such people, she felt, would make poor or unrewarding characters. Yet had she met and heard Dinu Lipatti she might well have altered her view. For Lipatti possessed both the qualities of a saint and a richly human nature, striving throughout his painfully short life for an ever closer embrace or identification with his chosen composers. The devil take it. Why must you have so much talent and I so little? Is this justice on earth? He fulfilled a startling variety of roles-as pianist, composer, teacher and critic-with tireless devotion and integrity despite the early and relentless encroachment of the leukaemia that finally killed him. His compositions are less familiar than they should be, but his classes in Geneva became legendary, and his reviews, including a brilliantly qualified estimate of Horowitz and a gentle but firm placing of artificial expression of the indulgent demi-teintes cultivated by some pianists, were as acute as they were sympathetic. Yet it is as a pianist that he will always be remembered. How touching is the introductory flourish in both the Bach and the Mozart, a momentary but necessary flexing of muscles and a stabilising focus rather than an old-fashioned gesture. And although these performances have been endlessly discussed and analysed their quality lives on, increased rather than diminished by time. How puzzled Lipatti would have been by the idiosyncratic Bach of more recently celebrated specialists, by the apparent need for intervention; as if the composer needed help rather than illumination. His Schubert Impromptus, too, are flawless examples of his technical and musical regality, the G flat a full-bodied alternative to a more attenuated or whispering magic, the E flat with a final touch of defiance rather than deference. Schubert like Lipatti died in his early thirties, a victim of illness and adversity. But what we have is of classic strength and status.

8: Formats and Editions of Dinu Lipatti remembered [www.enganchecubano.com]

Dinu Lipatti plays Bach-Hess Chorale "Jesu Joy of Man's Desiring", rarer version - Duration: The Piano Files , views.

In our modern world we tend to completely forget the delicacy, tenderness and beauty of nature and small creatures or the innocence of childhood. It takes an incredible talent to create all this beauty , but not only talent. It takes passion to develop such artistic skill. And only a pure heart can love and see these tiny creatures and their beauty and absolutely love them. This slideshow requires JavaScript. Born into a privileged Unitarian family she grew up with few friends outside her large, extended family. Her parents were artistic, interested in nature and enjoyed the countryside. As children, Beatrix and Bertram had numerous small animals as pets which they observed closely and drew endlessly. Summer holidays were spent in Scotland and in the English Lake District where Beatrix developed a love of the natural world which was the subject of her painting from an early age. She was educated by private governesses until she was eighteen. Her study of languages, literature, science and history was broad and she was an eager student. Her artistic talents were recognized early. She had private art lessons, and developed her own style, favouring watercolour. Along with her drawings of her animals, real and imagined, she illustrated insects, fossils, archaeological artefacts, and fungi. In the s her mycological illustrations and research on the reproduction of fungi spores generated interest from the scientific establishment. She became unofficially engaged to her editor Norman Warne in despite the disapproval of her parents, but he died suddenly a month later, of leukemia. Potter bought Hill Top Farm in Near Sawrey, a tiny village in the English Lake District near Ambleside in , then purchased additional farms to preserve the unique hill country landscape. In , at the age of 47, she married William Heelis, a respected local solicitor from Hawkshead. Potter was also a prosperous farmer keenly interested in land preservation. Potter published over twenty-three books; the best known are those written between and She died on 22 December at her home in Near Sawrey at age 77, leaving almost all her property to the National Trust after preserving much of the land that now comprises the Lake District National Park. Her stories have been retold in song, film and animation.

9: Chopin: Piano Works | www.enganchecubano.com

The least remembered giant of the piano. April 11, by norman lebrecht. Personally, i would claim Dinu Lipatti. I never heard him live, but his too few recordings are (IMO) either the best.

I had a good Hungarian friend who had left our country earlier than me, and he was showing me around. When we left the small Liszt museum, located on the second floor of the Conservatoire, we bumped into a gentleman of short stature and big black eyes. After the usual excuses, we went our way and I asked my friend, who seemed to know the gentleman, who he was. I had never heard this name until then, and I asked my friend who Lipatti was. I listened, and I had a shock. I had never heard the piano played like this. I went back to my hotel and started thinking what I should do: Edwin Fischer was expecting me, but this man of short stature is the one with whom I wanted to learn. After a night without sleep, I took my decision: The Geneva Conservatoire had entrance examinations a few days later. In he was thirty years old, and I was twenty-four. This is the way it started. Unfortunately I studied only one year with him. However, I have been in his inner circle, I went many times to his apartment and played him my new repertoire. In the fall of , a year after I had come to Geneva, I was one of the participants in the Geneva International Piano Competition, and I was awarded first prize. From the first meeting on, I was lucky enough to have Lipatti treat me as a colleague, almost, rather than as a student. He never gave me, or forced me, to play a particular repertoire. He then gave me a composition he had written in Romania for the birthday of his composition teacher. It was the Sonatina for the left hand, a short but excellent work. I have played it many times and I have recorded it for Columbia Records. This one year with Lipatti was the most important period of my life. Even when I was a professor at the Geneva Conservatoire myself, I went, whenever his health allowed, to play for him my new repertoire, and he would help me improve it. I learned from him to analyse in depth the music I play, and, from the printed page, to rebuild the work as close as possible to the music the composer must have heard before he took that piece of paper to write it down. Lipatti, by his education, was a gentleman in the true sense of the word. He came from a distinguished family. He was very well educated. If you ask me what Lipatti was like, I can only answer, he was a gentleman. He carried a terrible inborn illness which killed him at age thirty-three, and the best doctors of the world could not save him, but his intellect and his artistry were in the best conditions. When I met him he was thirty, but I had the impression I was in front of someone well over the middle age. From March he went through all sorts of treatments, and I drove him to the various doctors. It was a provisional treatment, but even so, it took much out of his already declining forces. Back at home, he had to walk up four floors, as the house he lived in had no elevator. I almost had to carry him up. Half-way up there was a chair; there he could sit down and rest a little. When Lipatti left us, one of the greatest left us. Project financed by the Romanian Ministry of Culture News.

General, Organic, and Biochemistry CD-Rom Molecular Structure Model C Set Handbook of Clinical Anaesthesia Communism rises and shines : 1949-1977 Mary Silver Elizabeth Coatsworth Textbook of child neurology Child care for working families Upton Sinclair finds God Ruey tsay financial time series Dream of the heart Handbook of technical writing 11th edition Emergence of giant enterprise, 1860-1914 Problems in state high school finance Gujcet paper in english Ophthalmic therapeutics Allan J. Flach Frederick W. Fraunfelder Manufacturing, Planning and Control Systems Social media research topics Scotlands Winter Mountains Global Reformation Voices of dom volume 1 4th edition The research library in the 21st century : collecting, preserving, and making accessible resources for sc Eat Well Stay Healthy Hydrology of Laguna Joyuda, Puerto Rico Section E. Beyond the basics. Surface tension The Peacock: Poems in the Molisan Dialect/Lu Pavone : Poesie in Dialetto Molisano/the Scraper : Anonymous Smart waste management using iot Magic of the Minimum Dose Local Government Tax and Land Use Policies in the United States Wah! Wah! (Backpack Baby Stories) Neil gaiman terry pratchett good omens Audio radio handbook national semiconductor 1980 Protein characterization by biological mass spectrometry Venkateshwar Reddy and Eric C. Peters God gives me everything Pulpit Prayers By Eminent Preachers The five books of Quintus Sept. Flor. Tertullianus against Marcion A changing God image Reading: a vice or virtue? The unkindest cuts of all 365 plus one Vegan recipes Pt. I. Religion: primitive, and among the lowest races. Journal of management accounting research