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Concerto barroco alejo carpentier pdf

Dentro de momentos, começaria a soar o cobre ímpar de Louis Armstrong. And in Filomeno parecia-lhe que, ao fim e ao cabo, nesta cidade lacustre, a única coisa que restava, viva, actual, era o ritmo, os ritmos, simultaneamente elementares e pitagóricos, inexistentes noutras lugares onde os homens tinham comprovado que as esferas não tinham outra música senão a das suas esferas. Concerto Barroco (1974) não é um romance; é uma pequena jóia, na qual se cristaliza o virtuosismo de Alejo Carpentier como musicólogo e, segundo alguns, como precursor do realismo mágico. Breve obra de maturidade, narra o curioso périplo setecentista de um aristocrata mexicano e do seu criado Filomeno, que, cruzando o Atlântico, rumam à refinada Veneza no Carnaval. Nesta cidade, um prodigioso concerto reunirá Louis Armstrong, Scarlatti e Handel, Vivaldi e a sua orquestra de pupilas musicófilas, os fantasmas de Wagner e de Stravinski. Genuína explosão de cor e música, Concerto Barroco cruza tempos e sonoridades, o Velho e o Novo Mundo, as suas culturas e histórias, e é, para o próprio autor, a «suma teológica da sua carreira». Título originale Concerto Barroco Tradução Helena Pitta 1.ª edição 2013 Páginas 128 ISBN 978-972-608-241-5 This article needs additional citations for verification. Please help improve this article by adding quotes to reliable sources. Non-insourced material can be disputed and removed. Find sources: Concerto Barroco - news · newspapers · books · scholar · JSTOR (June 2016) (Find out how and when to remove this model message) Concerto Barroco is a piece of music written in 2007 by Bulgarian composer Gheorghi Arnaudov, composed for violin and orchestra. Composition Concerto Barroco is a musical mystery, an interpretation of the famous novel of the same name by the Cuban novelist Alejo Carpentier. A composition that leads us to the Christmas holidays of the early eighteenth century and the Carnival of Venice, to an imaginary surrealist encounter between Vivaldi, Handel, Domenico Scarlatti and an unnamed Mexican nobleman, together with his servant Felomeno and the ghosts of Wagner and Stravinsky. This particular acoustic space is a play of intertwined ornaments, details, gestures, images and voices, floating somewhere between the waters of Tenochtitlan, the silver glows of Taxco and the boundless expanses of Venetian canals, halls, galleries, cemeteries and narrow streets, populated by the never-lacking richness of colors, aromas, shadows and rhymes, silhouettes and clamor, forming a complex and constantly evolving sound fabric . games of instrumental passages, variations and almost quotations of unnamed manuscripts from Spanish monasteries, ancient late Gothic or Renaissance masters, the way I listened to them and translated them into the meaning of an infinite sound schedule. Performance After the first performance of composition in Estoril, Portugal in 2007, Arnaudov added for his first recording in 2011 a cadenzas specially written for the virtuoso violinist Mario Hossen and the Orchestra of the Orpheus Academy of the New Bulgarian University. [1] References ^ 20 Years New Bulgarian University Mario Hossen, Milena Mollova & Dominique de Williencourt. Recovered from the Concerto Barocco (Concierto barroco) was first published in Mexico by Siglo Veintiuno Editiores in 1974. It is one of several novels written by Alejo Carpentier in which he uses the literary assumptions of magical realism to explore the relationships between Europe and Latin America, compare historical periods with the present, and mix realism and fantasy, producing a hybrid narrative style for which he concocted the term magical realism. Baroque concert – commentary The theme An important theme in Alejo Carpentier's work is the history and relationship of Old World Europe with New World America – that is, largely South America (Latin). Of course, the New World was new only in the sense that it had not yet been discovered by Europeans. This tension (and conflict) was dramatically symbolized by Hernan Cortes ' expeditionary force in his conquest of Mexico in 1519. This brought into sharp conflict the ideals and values of the European Renaissance (The Age of enlightenment) with those of the so-called primitive values of the natives of Latin America – and the social and cultural mix was also given an additional degree of complexity by the presence of slaves in the region. Carpentier explores the clash of civilizations in many of his main works, such as *The Kingdom of this World - El reino de este mundo* (1949), *Explosion in a Cathedral - El siglo de las luces* (1962) and *The Harp and the Shadow - El arpa y el sombra* (1978). In the Baroque Concerto this idea is examined almost in reverse. A wealthy Mexican is visiting the Old World and meets European culture in the form of three of his most illustrious musical composers: Scarlatti, Handel and Vivaldi. From the more superficial reading of the Baroque Concerto it should be evident that Carpentier was fascinated by two subjects: music and architecture. He studied architecture and music theory, wrote a book on the history of Cuban music (*La musica en Cuba* 1946), and composed an opera *La Passion Noire* which was performed in Paris in 1924. Carpentier's life is also at the turn of these two worlds. He was born in Lausanne, Switzerland, to Russian and French parents, but grew up in Havana, Cuba. He also French but wrote in Spanish. For all these reasons it seems to have alliances with the cultures of both the Old and New Worlds. In the novel Scarlatti, Handel and Vivaldi perform their Concert at the Hospital of Pieta, but Filomeno (which represents the musical legacy less harmonious but no less vigorous than slaves of African origin) performs his own energizing supplement on any percussion instrument is at hand. He also takes the army-based instrument – the trumpet – ready to articulate the clear call to freedom (The trumpet will sound / And we will be saved) and is last seen watching someone from the same ethnic background do the same thing – Louis Armstrong raising the roof in his concert to the fictional theatrical performance. Magical realism It was Alejo Carpentier who first concocted the term magical realism (the real maravilloso) to describe the literary style that combines realism and fantasy, and which characterizes much of the Latin American narrative that emerged from the period of experimental modernism in which he was an active participant in the 1920s and 1930s. This was an approach to fiction that combined the very realistic tendency to give the object and the questions of nature and history their true names, with imaginative notions and imaginative inventions that telescoped time, defied logic, and overturned rational explanations. In the Baroque Concerto the fictional character of the rich Mexican burger meets the historical figures of Scarlatti, Handel and Vivaldi at the beginning of the European Renaissance in the early 18th century. After their imaginary performance in Venice they repair the cemetery island of San Michele. There they picnic on the tomb of Igor Stravinsky, who did not die until 1971 and is buried there, along with other 20th-century artists such as Serge Diaghilev, Joseph Brodsky and Ezra Pound. This blend of realism and fantasy was a very popular feature of Latin American fiction in the postwar years, and reached the height of its influence with the publication of *One Hundred Years of Solitude* by Gabriel Garcia Marquez in 1967. It also has an Old World parallel to the work of writers such as the Russian novelist Mikhail Bulgakov whose *Master and Margerita* was first published in the West at exactly the same time. This influence is to be seen in the work of Gunter Grass 's *The Tin Drum - Die Blechtrommel* (1959) which in turn can be easily seen as the source of many scenes in Salman Rushdie 's *Midnight's Children* (1981). These novels looked like innovative works at the time of their first publication (and were hugely commercially successful), but it should be noted that both of these authors have suffered sharp declines in their critical reputations since then. It is as if the fanciful literary devices of Latin American magical realism were not easily found with the empirical realist traditions of English and European novel. In the Baroque Concert we can easily accept The Mexican burger meets three European composers on a trip to Italy - where all three worked at one time or another and met in 1709. It can be taken as a fanciful idea that is given a realistic historical substance to make it credible. But masturbating temporarily forward to also include Igor Stravinsky and Louis Armstrong breaks the thread of our suspended disbelief. It's like they tricked us or the rug was pulled from under our feet. At least that is the negatively critical position on this. Other readers may choose to focus on the thematically congruent issue of music in the Vivaldi-Stravinsky-Armstrong continuum and consider the story as a meditation on the transformative power of works of art. As the servant Filomeno tells his Master as they go their separate ways at the end of the novel: what good is the illusion of theatre if not to get us out of where we are and take us where we cannot get alone? Thanks to the theater we can go back in time and live in periods forever gone by – something impossible for us in our current flesh. Baroque concert – studio resources Baroque concert – at Amazon UK – (English text) Barocco concierto – at Amazon UK – (Text in Spanish) Baroque concert – at Amazon US – (English text) Barocco concert – at Amazon US – (Text in Spanish) Baroque concert – plot summary Part 1: The Master, a wealthy Mexican burger, is taking stock of his home before embarking on a trip to Europe. He drinks wine with his servant and is visited by his mistress. Other visitors arrive with requests to bring back various luxury items from his excursion. Part 2: The Commission travels from Veracruz to Cuba where the ship needs to be repaired. Havana is in the grip of a plague. When his servant dies he hires Filomeno, a freed man, as his replacement. Filomeno tells a story of European adventurers plundering the Caribbean who were defeated by his grandfather, who was given his freedom as a reward. The victory was celebrated for two days with primitive musical instruments. Part 3: The Committee for the When It Arrives in Madrid, the Master finds the capital shabby, the kitchen boring and the cultural life poor in general compared to his homeland. He and Filomeno travel to Valencia, then Barcelona, where they prepare to continue their journey to Italy. Part 4: The Commission for The When They Arrive in Venice, Carnival is in full swing, with people taking advantage of opportunities for licentious behavior behind their costumes and masks. The Master is dressed as aztec king Moctezuma, and meets Vivaldi, Handel and Scarlatti who decide to be overwhelmed by the celebrations and wish a little music. Part 5: The Repair Commission at pieta hospital, where young girls abandoned under Vivaldi's tutelage provide the orchestra for a big concert - with Handel Handel the organ and Scarlatti on the harpsichord. After this, Filomeno conducts a primitive Bachannalian song and dances around the church. At dawn they leave by gondola with picnic baskets. Part 6: The Commission for repairs in a cemetery on the island where the Master tells the story of Montezuma, which Vivaldi thinks will make a good plot for a work. They discuss the plots of Shakespeare's tragedies as they have breakfast around Ivor Stravinsky's grave. Then they return to St. Mark's Square. Part 7: The commission for The Day After the

Maestro and Filomeno take part in a performance of Vivaldi's Opera Montezuma at the Teatro Fenice. The history of Cortes' conquest of Mexico has been changed in its historical details and accuracy. There is a re-enactment on stage of the battles, the capture of a princess, and then a happy ending when Cortes forgives and forgives all her prisoners. The Maestro protests the lack of historical accuracy, but Vivaldi argues that artifice has its own rules of logic and aesthetic structure. Part 8: The Commission for the Later Master and Filomeno discuss the relationship between history and art and the differences between a European and (Latin American) vision of the world. They visit a music store where they see copies of The Four Seasons and The Messiah. He party company at the train station, after which Filomeno stays behind to visit the theater again, where there is a recital given by Louis Armstrong. Alejo Carpentier Alejo Carpentier – other works The Kingdom of this World is a wonderfully compressed account of the slave revolt and the first revolution of the early 19th century in San Domingo – now Haiti. Carpentier uses magical realism, long before it became fashionable, to describe the contradictions between political reality and religious or mythical beliefs. The story quickly passes into a series of vivid scenes of the first fruitless uprising led by Macandal, then Bouckman who led Haiti in his struggle for independence from France, and finally to Henri Christophe, the revolutionary leader who later became emperor of Haiti, and who built Sans Souci and the Citadel of La Ferrière. Buy the book on Amazon UK Buy the book on Amazon US The Lost Steps (1953) is a story told twice. A disillusioned North American musicologist flees his empty existence in New York. He takes a trip with his mistress to one of the few remaining areas of the world not yet touched by civilization - the top of a large South American river (which we take to be the Amazon). The novel describes his research, his adventures, the rebirth of his creative powers and the remarkable decision he makes about his life in a village that seems to be truly out of history. This novel offers a wonderful evocation of Latin America from the magical realism. Buy the book on Amazon UK Buy the book on Amazon US Alejo Carpentier weblinks Carpentier on Wikipedia Wikipedia biography, magical realism, important works, Literary style, further reading of Carpentier on Amazon UK Novels, criticisms and interviews – in Spanish and English The Kingdom of this World Lecture by Rod Marsh – University of Cambridge Carpentier at Internet Movie Database Films and TV films made with his novels Carpentier in Depth Spanish documentary video and interview with Carpentier (1977) © Roy Johnson 2015 More about Alejo Carpentier More about the novel More about literary studies More on short stories

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