PREFAZIONE

Aristo Cassinelli (Langhirano 1871 - Parma 1929) fu, tra la fine dello scorso e l'inizio di questo secolo, un apprezzato oboista, membro di importanti orchestre straniere (Bucarest, Londra, Nizza, Varsavia) e italiane (Teatro alla Scala).

Iniziò l'attività didattica quale professore di oboe al Conservatorio di Varsavia e la proseguì, rientrato definitivamente in Italia, al Conservatorio di Parma, dove, nei sedici anni del suo insegnamento, formò numerosi valenti strumentisti.

Frutto del suo impegno didattico sono anche i *6 Studi* per oboe, prescritti, insieme ad altri di Prestini, Scozzi, Singer e Gillet, dai vigenti programmi per gli esami di diploma di oboe. Essi favoriscono lo sviluppo dell'agilità e del fraseggio, con il passaggio obbligato attraverso brani tecnicamente difficili.

PREFACE

Aristo Cassinelli (Langhirano 1871 - Parma 1929) was, about the turn of the century, an esteemed oboist, and a member of a number of important European orchestras (Bucharest, London, Nice, Warsaw, and the La Scala orchestra in Milan).

He began his teaching career as Professor of Oboe at the Conservatory of Warsaw and continued, after his definite re-entry into Italy, at the Conservatory of Parma, where he trained numerous fine instrumentalists in sixteen years of didactic activity.

One of the fruits of this activity are the 6 Studies *for oboe — prescribed, alongside the studies by Prestini, Scozzi, Singer, and Gillet, by the present Italian conservatory programmes for the diploma in oboe — which aid the development of agility and phrasing through the study of technically difficult pieces.*

VORWORT

Aristo Cassinelli (geboren 1871 in Langhirano - gestorben 1929 in Parma) war zwischen dem Ende des vorigen und dem Anfang dieses Jahrhunderts ein geschätzter Oboist, Mitglied der wichtigsten europäischen Orchestern (Bukarest, London, Nizza, Warschau, Scala-Theater). Er begann seine didaktische Tätigkeit als Professor für Oboe am Konservatorium in Warschau und setzte sie am Konservatorium in Parma fort nach seiner Rückkehr nach Italien. Dort bildete er während seiner sechzehnjährigen Unterrichtstätigkeit viele tüchtige Instrumentalisten aus.

Ergebnis seiner didaktischen Tätigkeit sind auch die *6 Etüden* für Oboe, die zusammen mit anderen Etüden von Prestini, Scozzi, Singer und Gillet in den gegenwärtigen italienischen Prüfungsordnungen für Oboediplom vorgeschrieben sind. Sie fördern nämlich die Entwicklung der Geläufigkeit und der Phrasierung mit dem obligaten Durchspielen der technisch schwierigen Stücke.

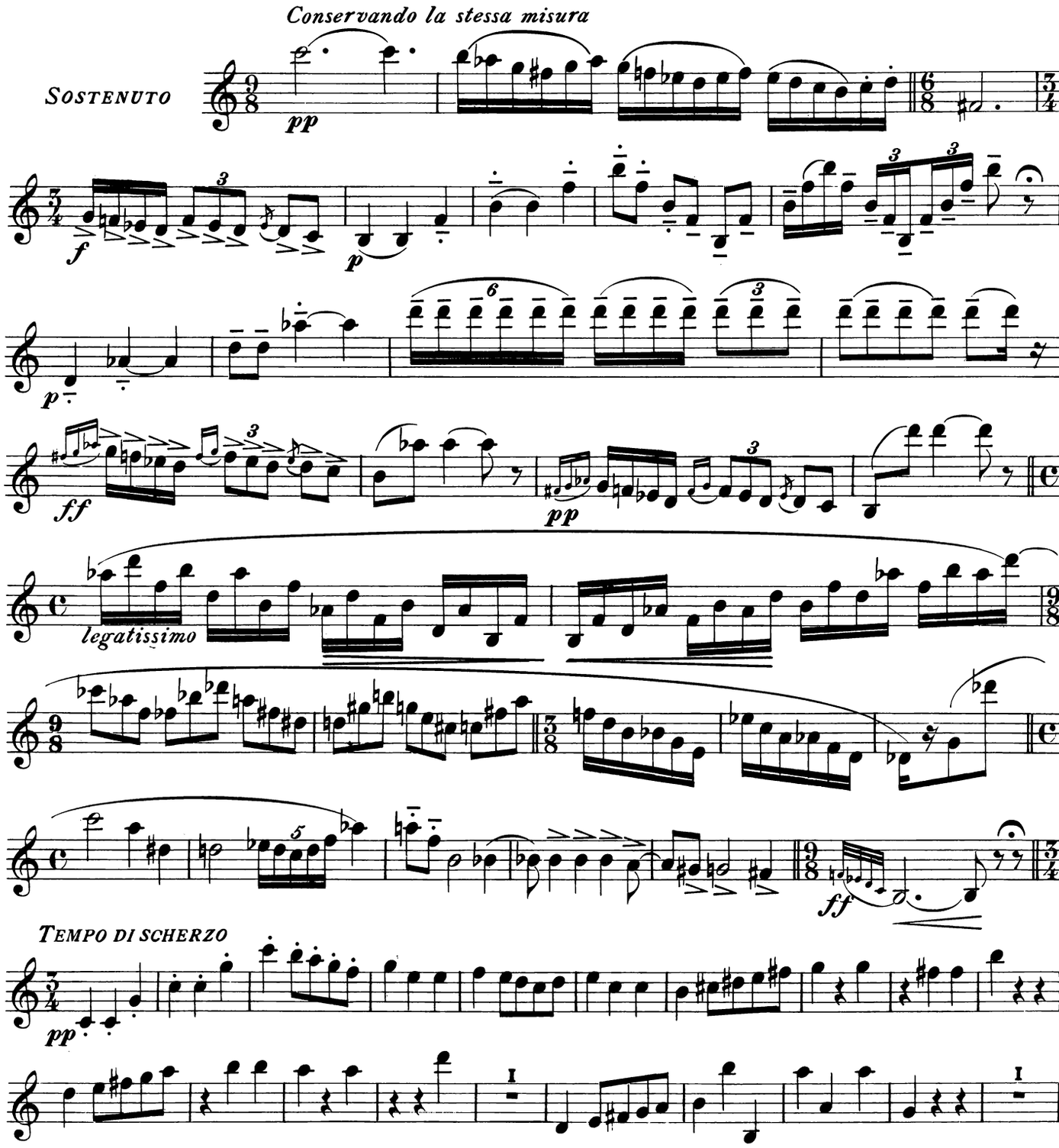
Aristo Cassinelli

SEI STUDI

PER OBOE

(Pietro Borgonovo)

1



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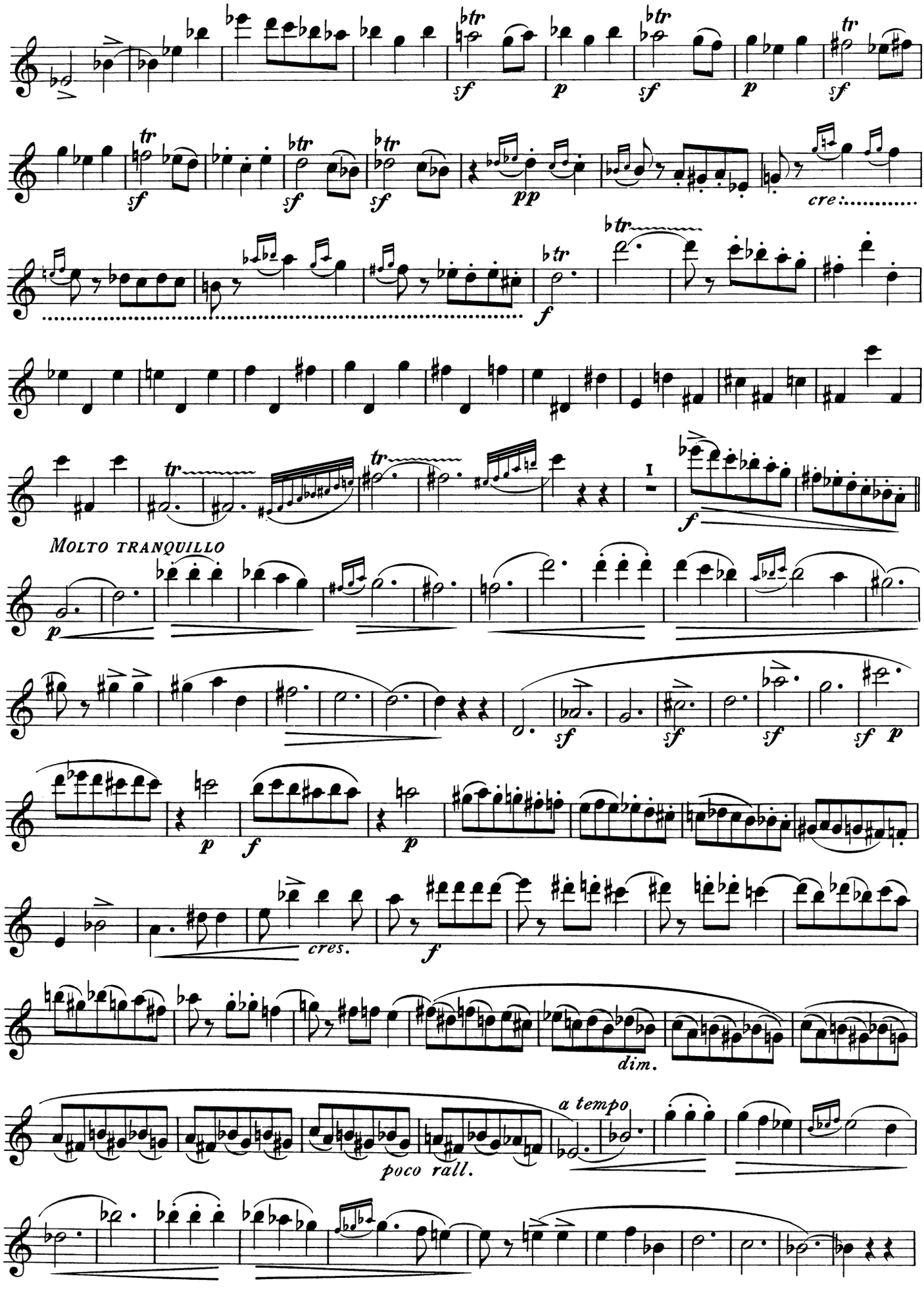
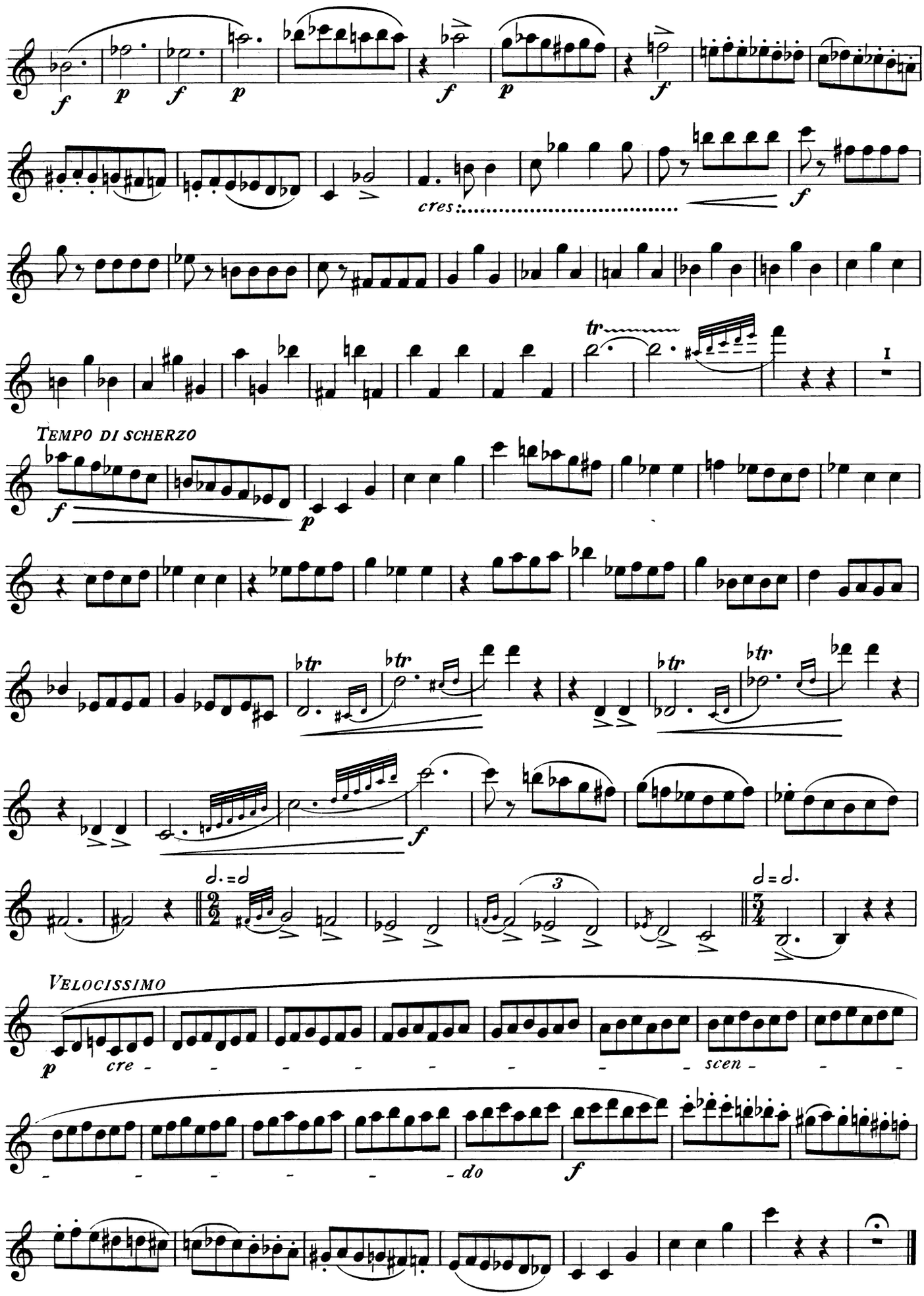
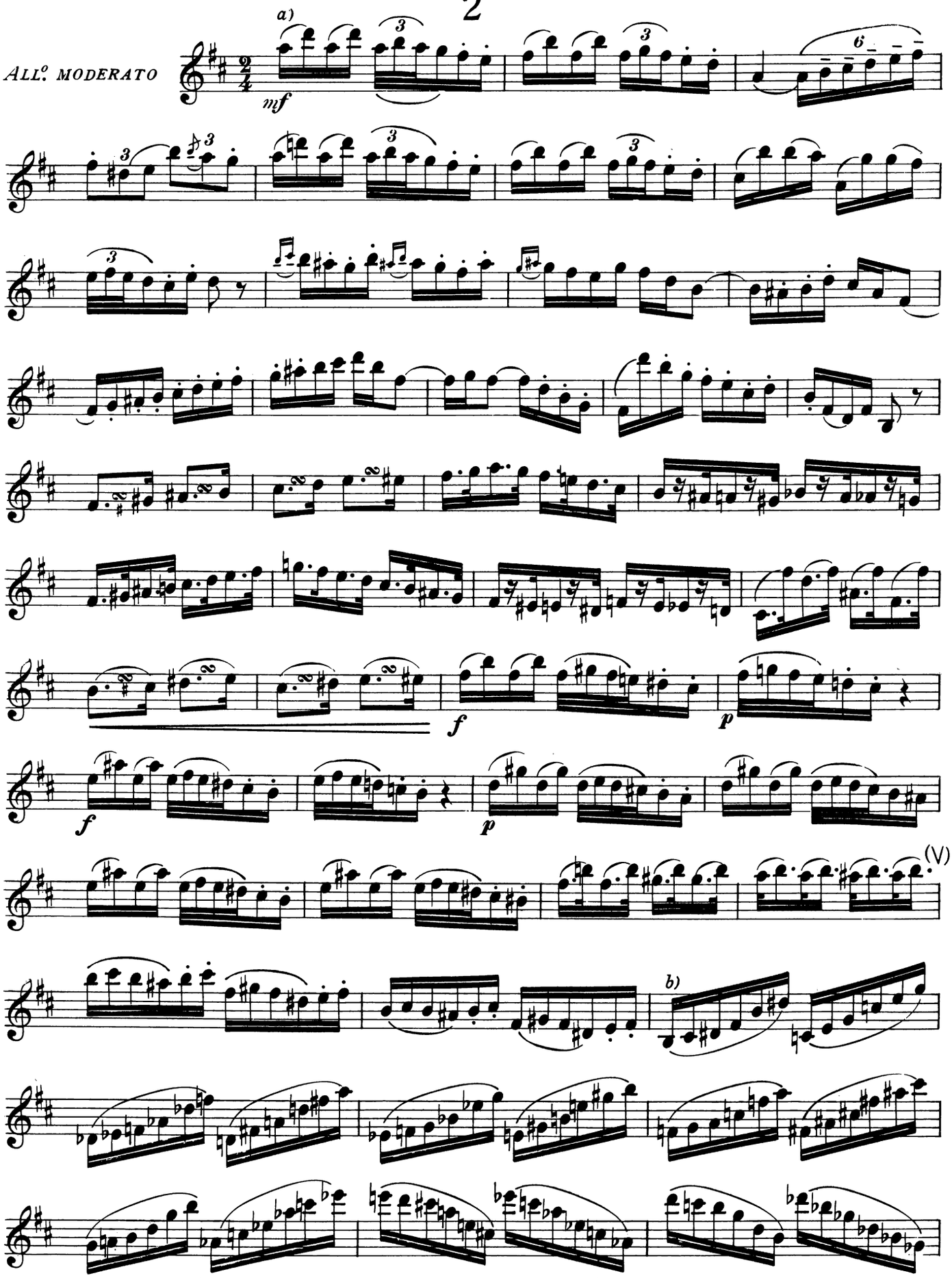
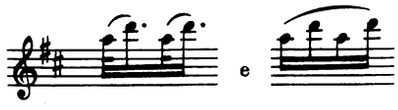

cre:
MOLTO TRANQUILLO
cres.
dim.
a tempo
poco rall.


cres:
I
TEMPO DI SCHERZO
VELOCISSIMO
cre - - - - - - - - - scen - - -
- - - - - - do

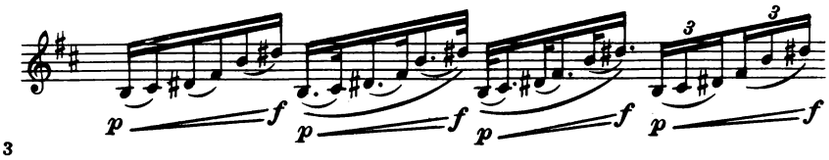
2

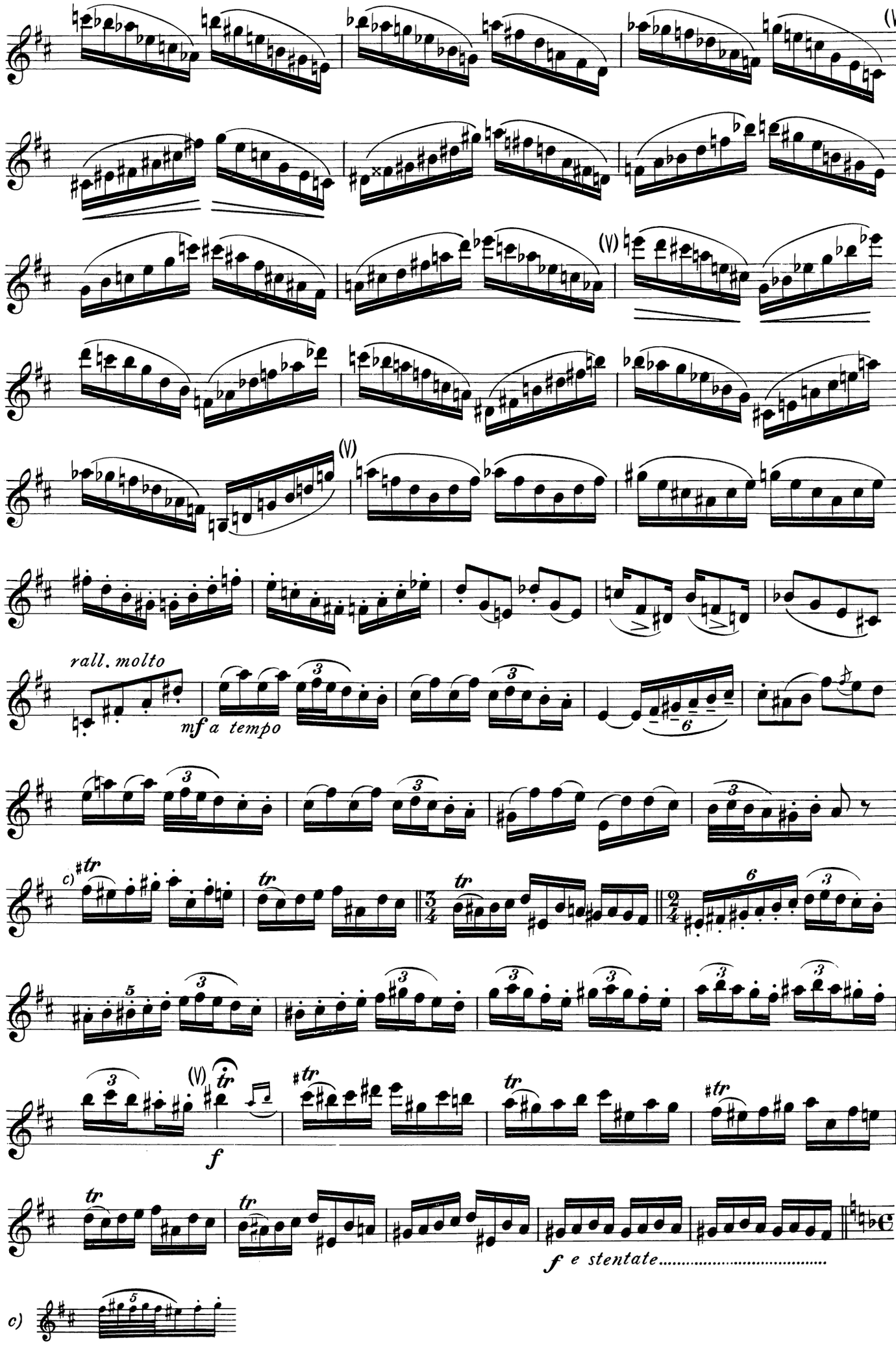


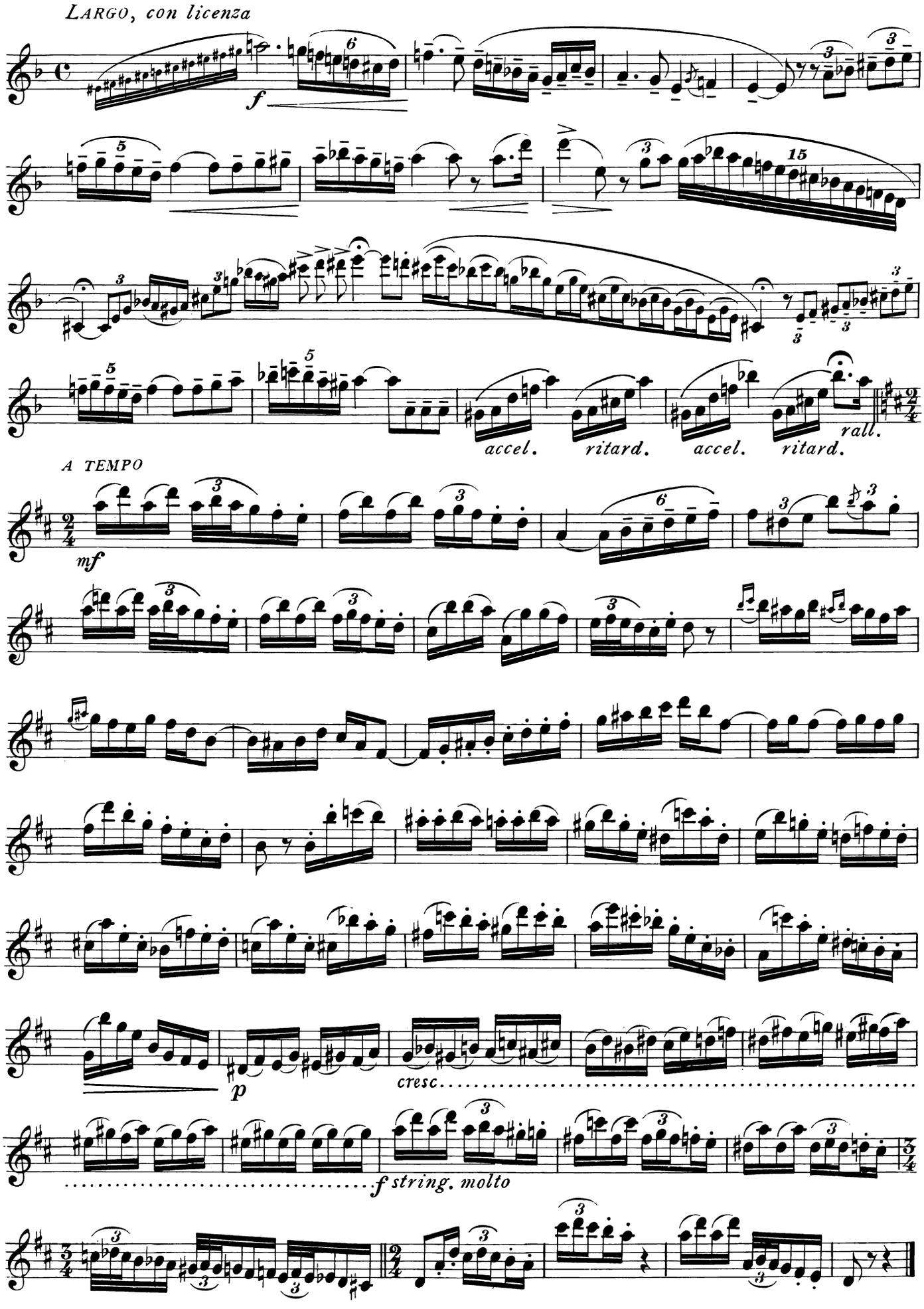
a) Studiare le quarte anche così:
a) Also practice the fourths as follows:
a) Ausführung der Quarten auch folgendermaßen:



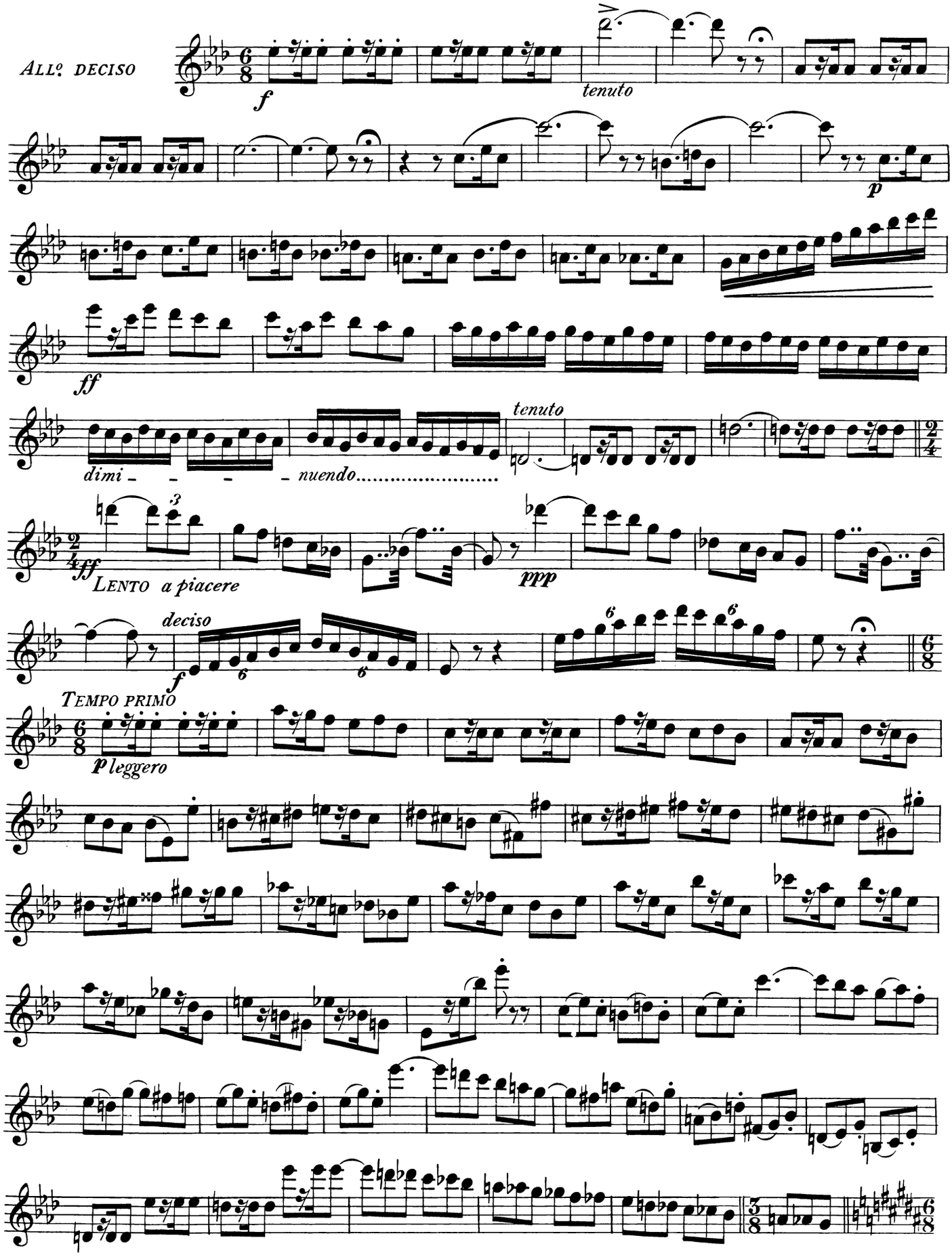
b) Studiare tutto il passo di sestine anche così:
b) Also practice the entire passage in sixths as follows:
b) Üben der gesamten Sextolen-Passage auch so:

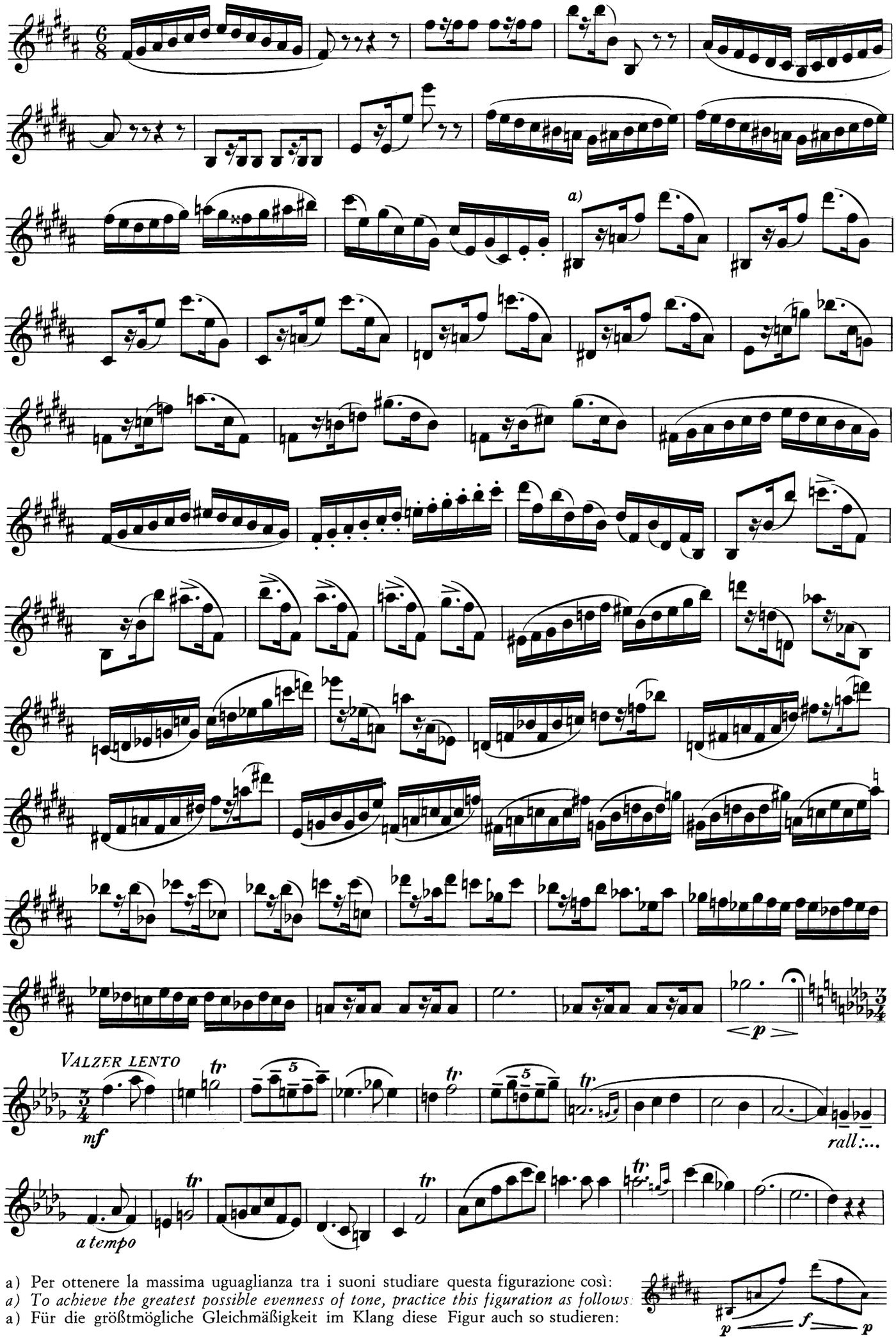



(V)
(V)
(V)
rall. molto
mf a tempo
c) tr
(V) tr
f
tr
f e stentate
c)

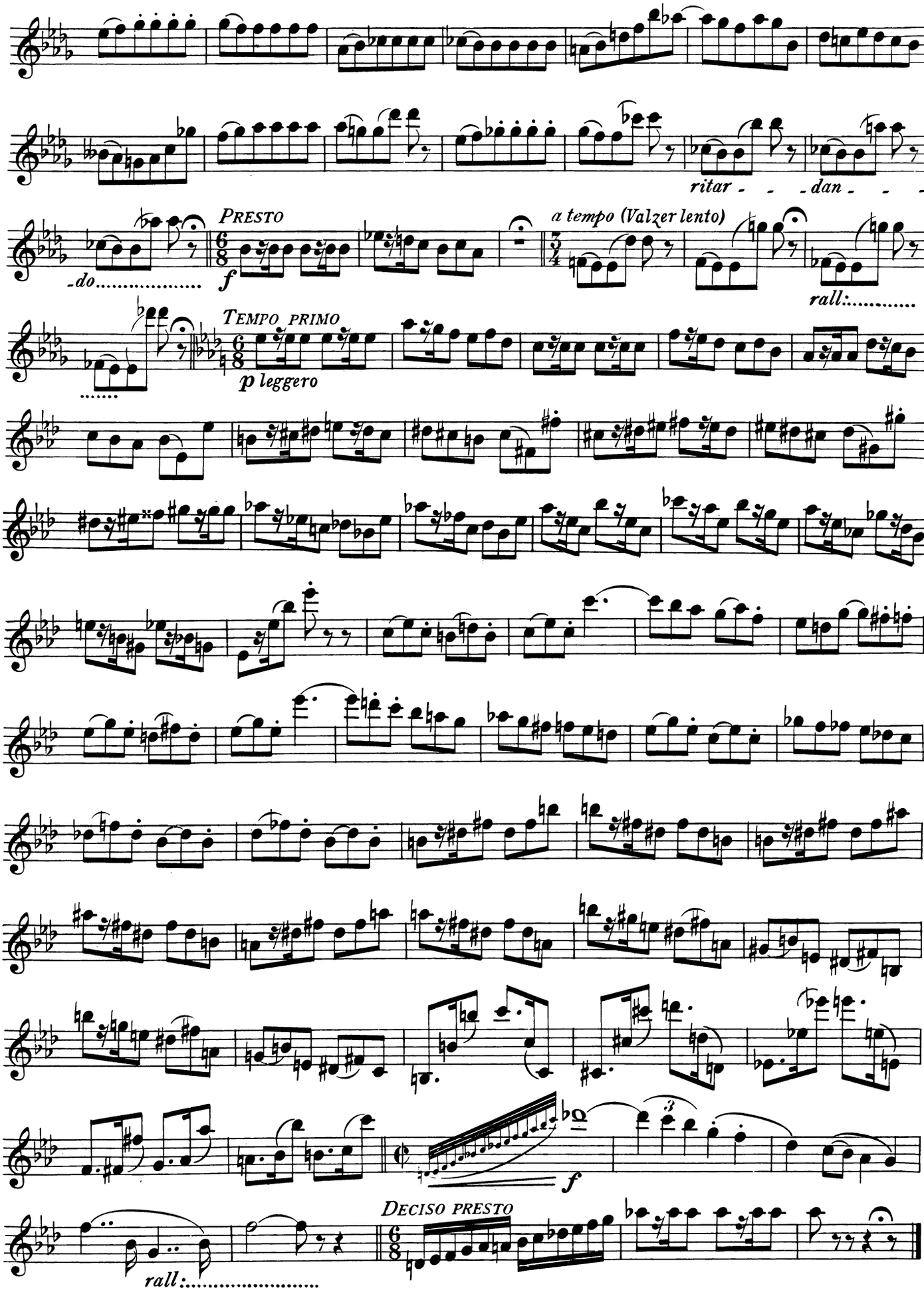

LARGO, con licenza
f
accel.
ritard.
accel.
ritard.
rall.
A TEMPO
mf
p
cresc.
f string. molto

3

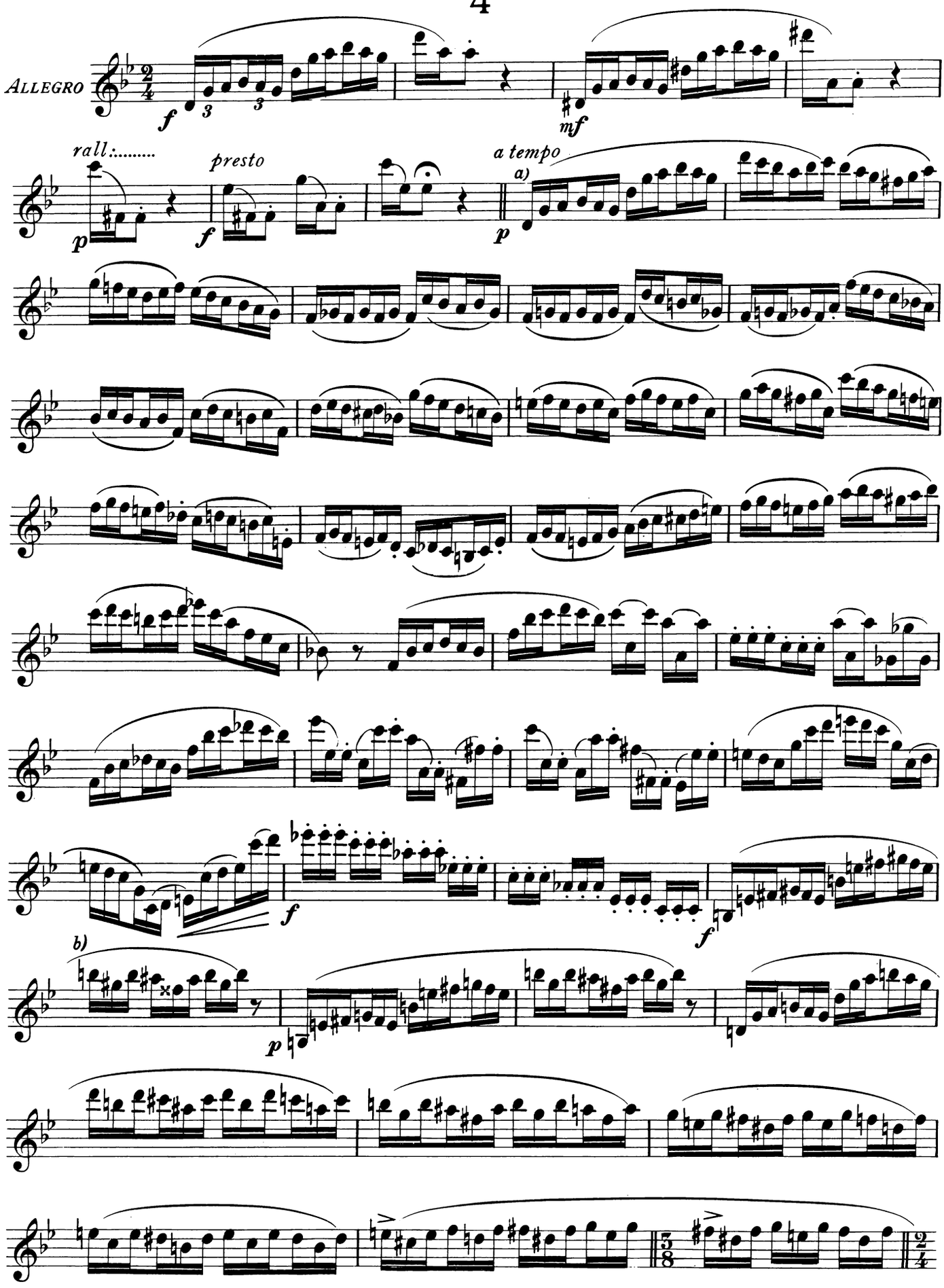

All.o deciso
f
tenuto
p
ff
dimi - - - - nuendo.....
tenuto
ff
Lento a piacere
ppp
deciso
f
Tempo primo
p leggero



a) Per ottenere la massima uguaglianza tra i suoni studiare questa figurazione così:
a) To achieve the greatest possible evenness of tone, practice this figuration as follows:
a) Für die größtmögliche Gleichmäßigkeit im Klang diese Figur auch so studieren:

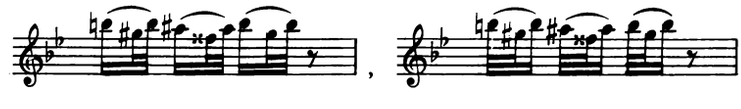

ritar - - - dan - - -
-do.....
PRESTO
f
a tempo (Valzer lento)
rall:.....
TEMPO PRIMO
p leggero
f
DECISO PRESTO
rall:.....

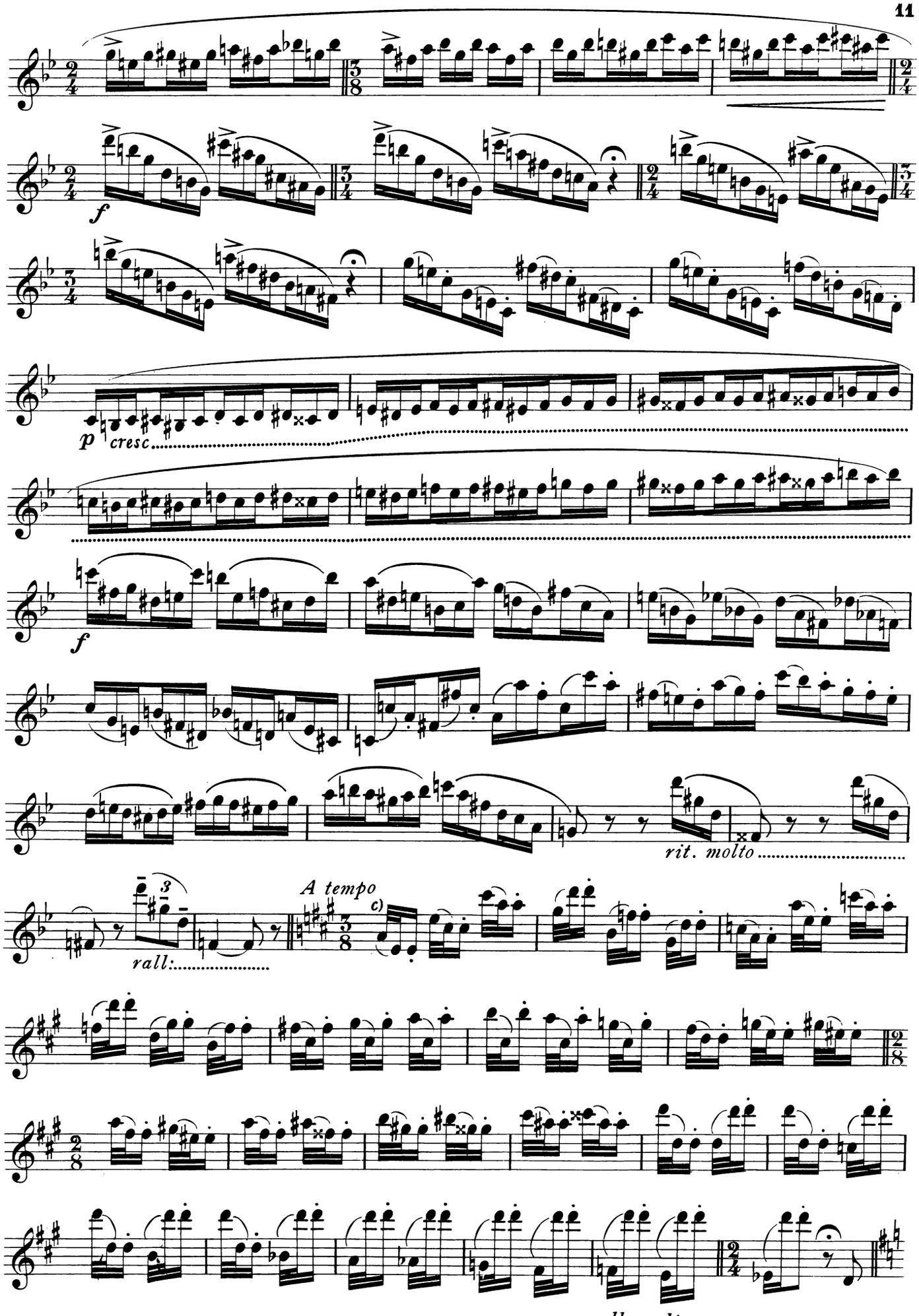
4



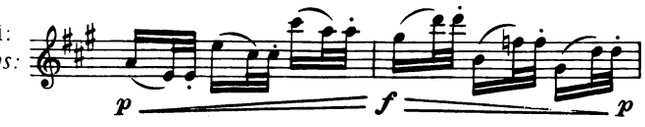
a) Studiare le terzine anche così:
a) Also practice the triplets as follows:
a) Diese Triole auch so üben:

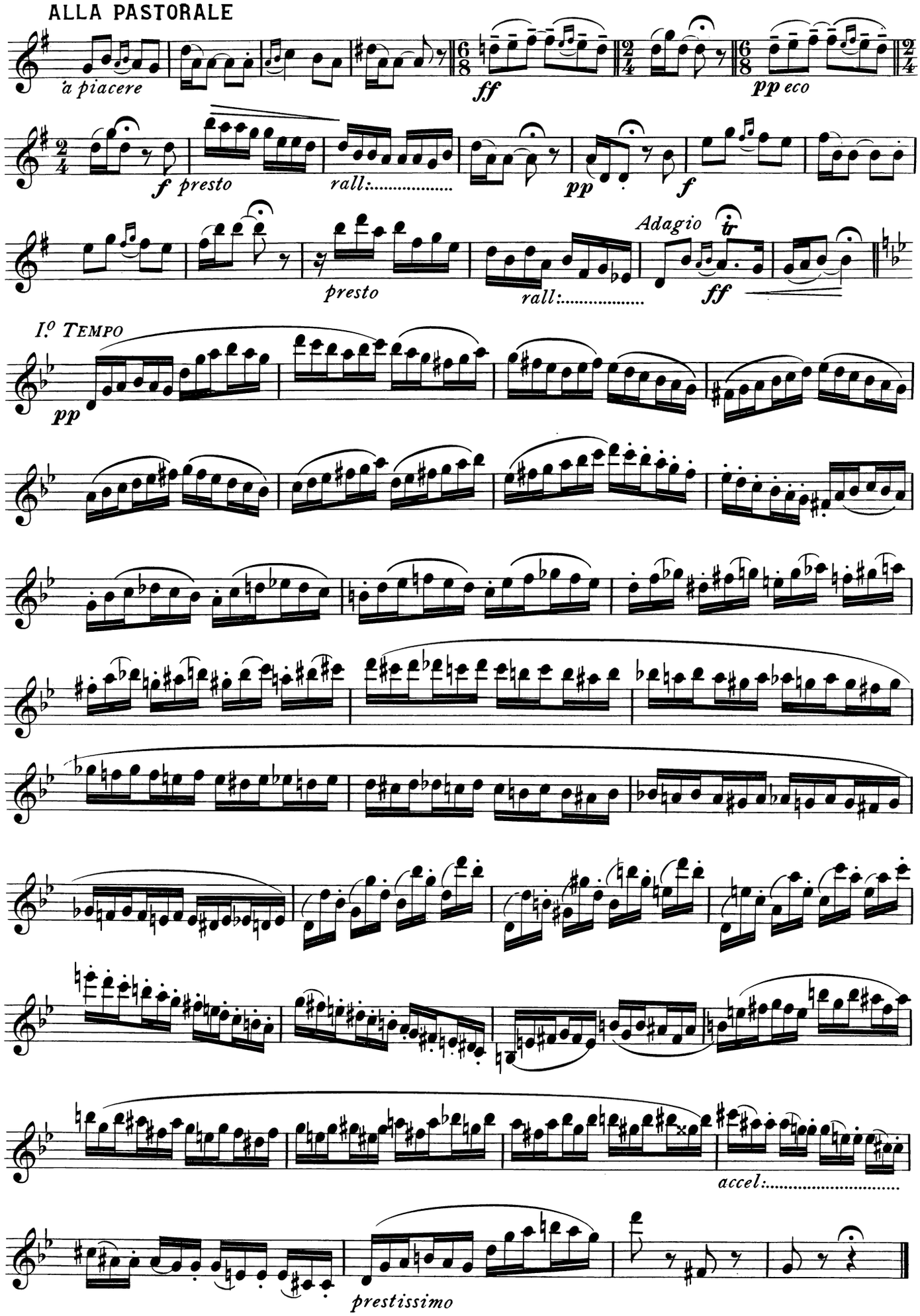
b) Studiare queste e le seguenti terzine anche così:
b) Also play these and the following triplets as follows:
b) Diese und die folgenden Triolen auch so ausführen:



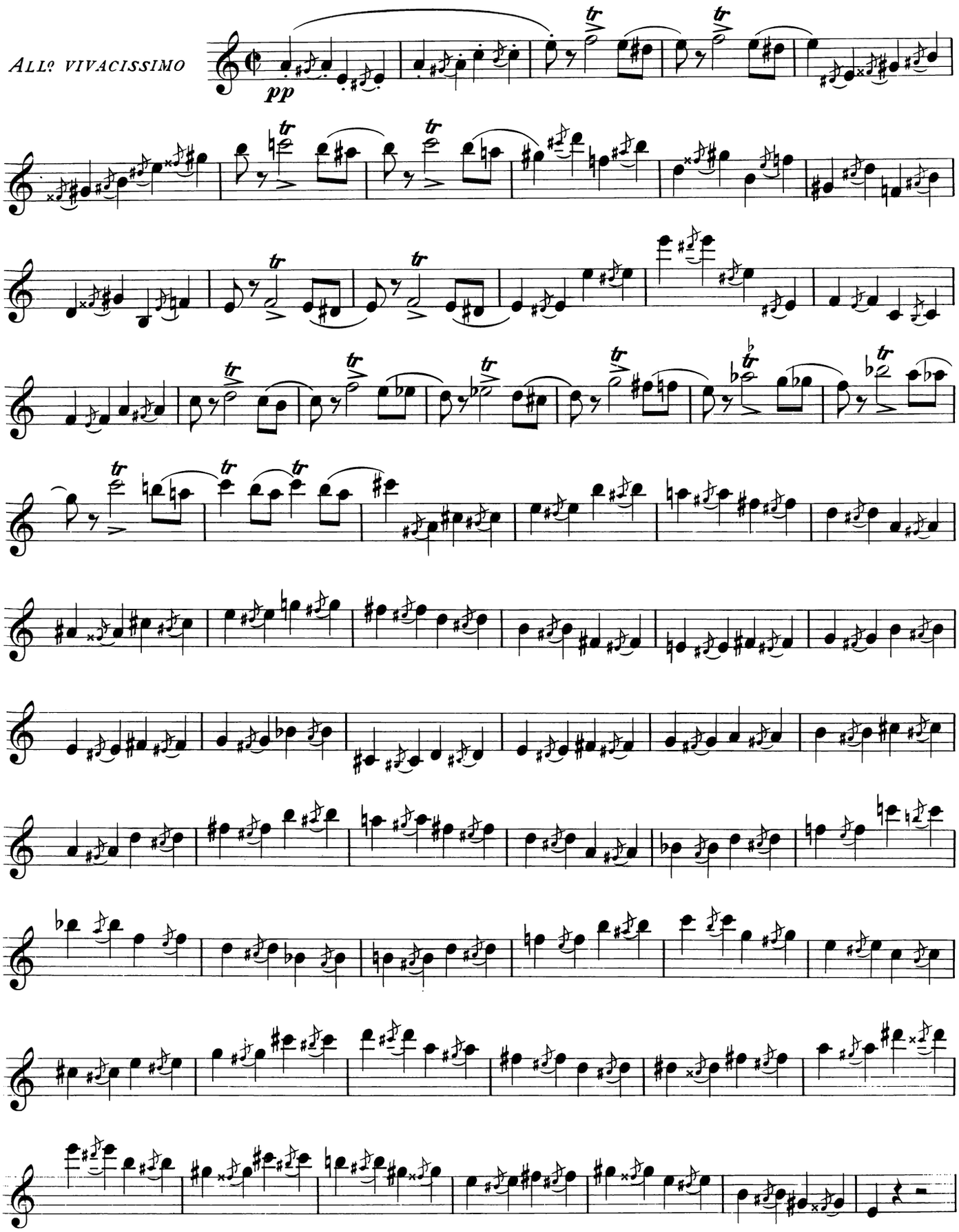


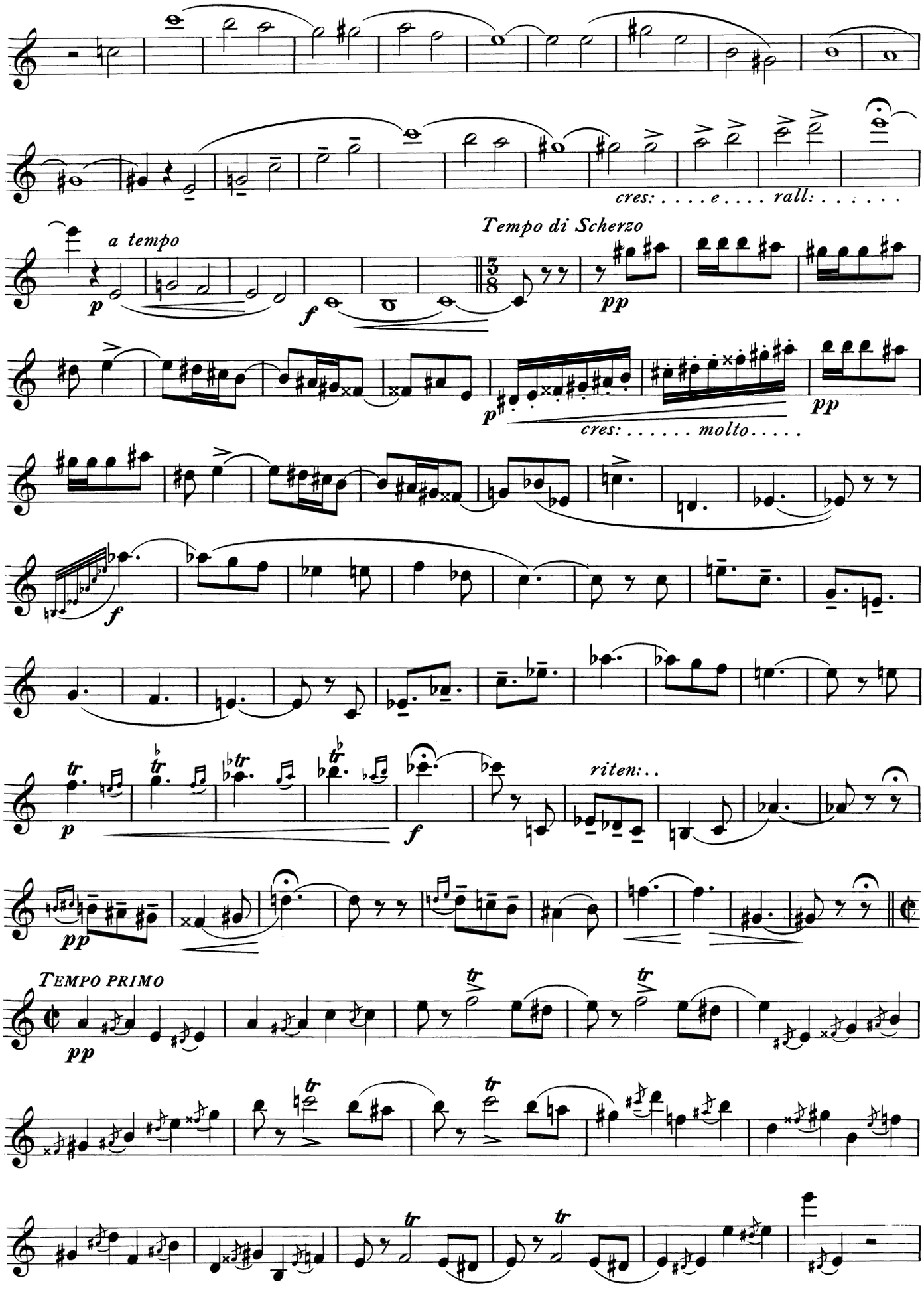
c) Studiare tutto il passo anche rovesciando la figurazione così:
c) Also practice this passage inverting the figuration as follows:
c) Diesen ganzen Teil auch in der Umkehrung üben:

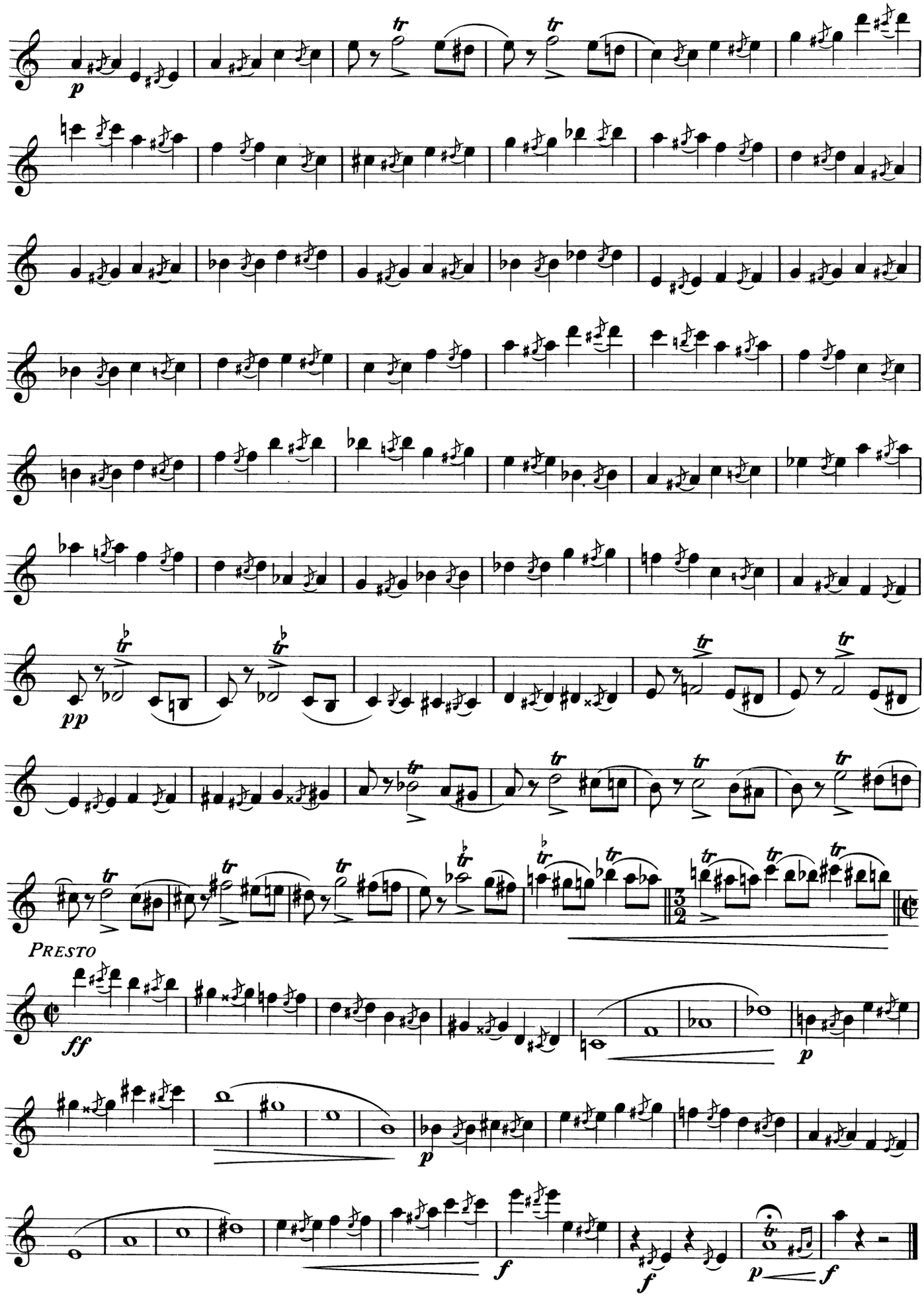



ALLA PASTORALE
'a piacere
ff
pp eco
f presto
rall:.....
pp
f
Adagio
presto
rall:.....
ff
I.o Tempo
pp
accel:.....
prestissimo

5



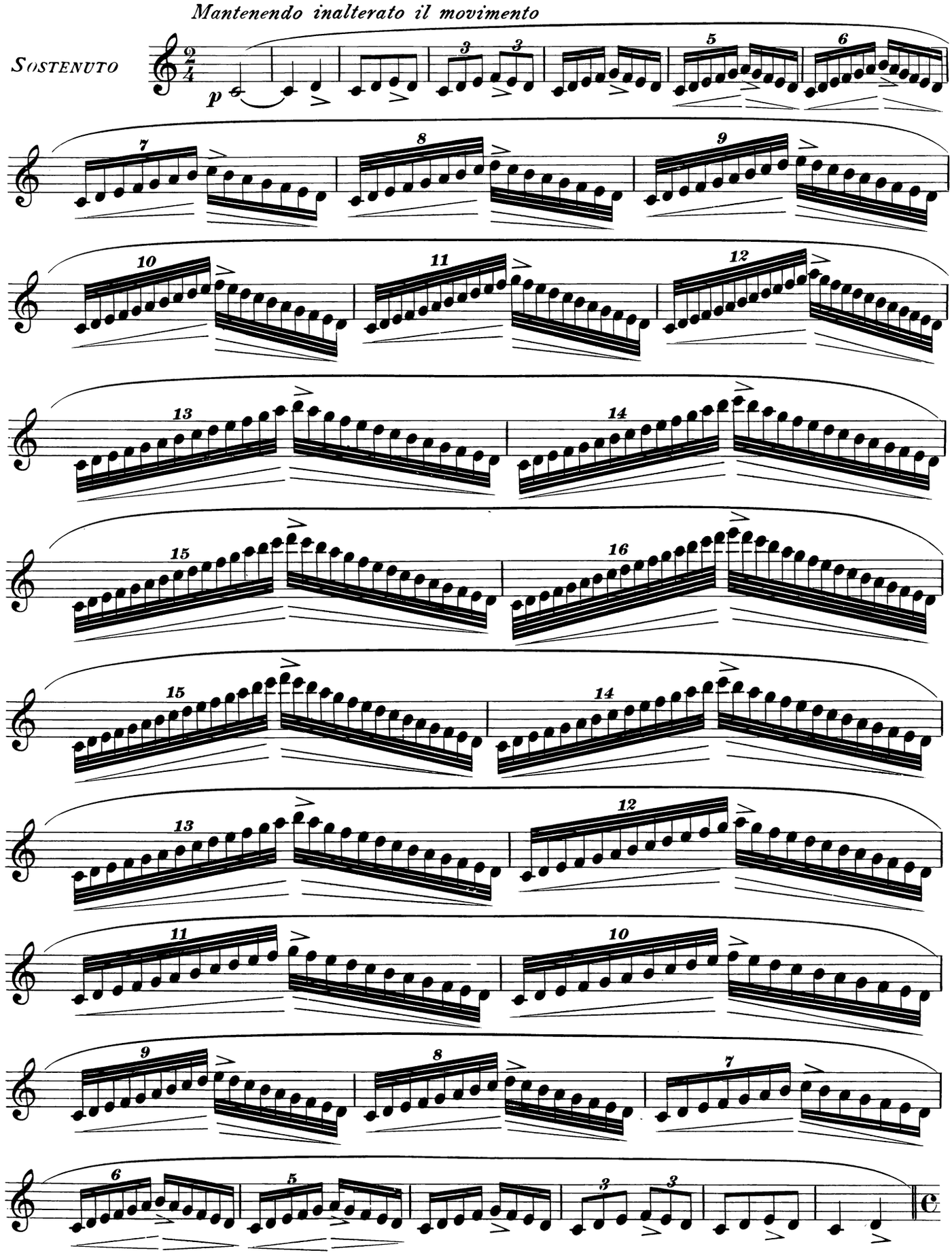

cres: . . . . e . . . . rall: . . . . . .
a tempo
Tempo di Scherzo
cres: . . . . . molto . . . . .
riten: . .
TEMPO PRIMO


p
pp
PRESTO
ff
p
p
f
f
p
f

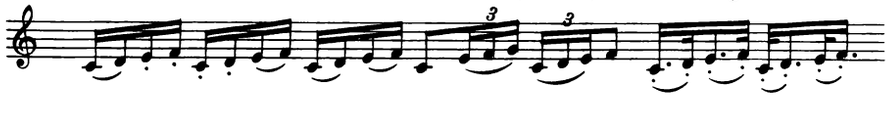
6

È necessario affrontare questo studio suonando piano (*p*) nel registro grave, mezzo forte (*mf*) nel registro medio e forte (*f*) in quello acuto.
This study should be practiced piano (p) *in the low register, mezzo forte* (mf) *in the middle register and forte* (f) *in the high register.*
Diese Übung muß piano (*p*) im tiefen, mezzo forte (*mf*) im mittleren und forte (*f*) im hohen Register ausgeführt werden.

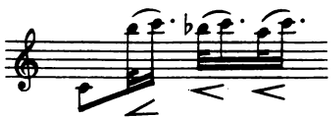
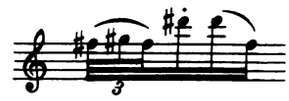
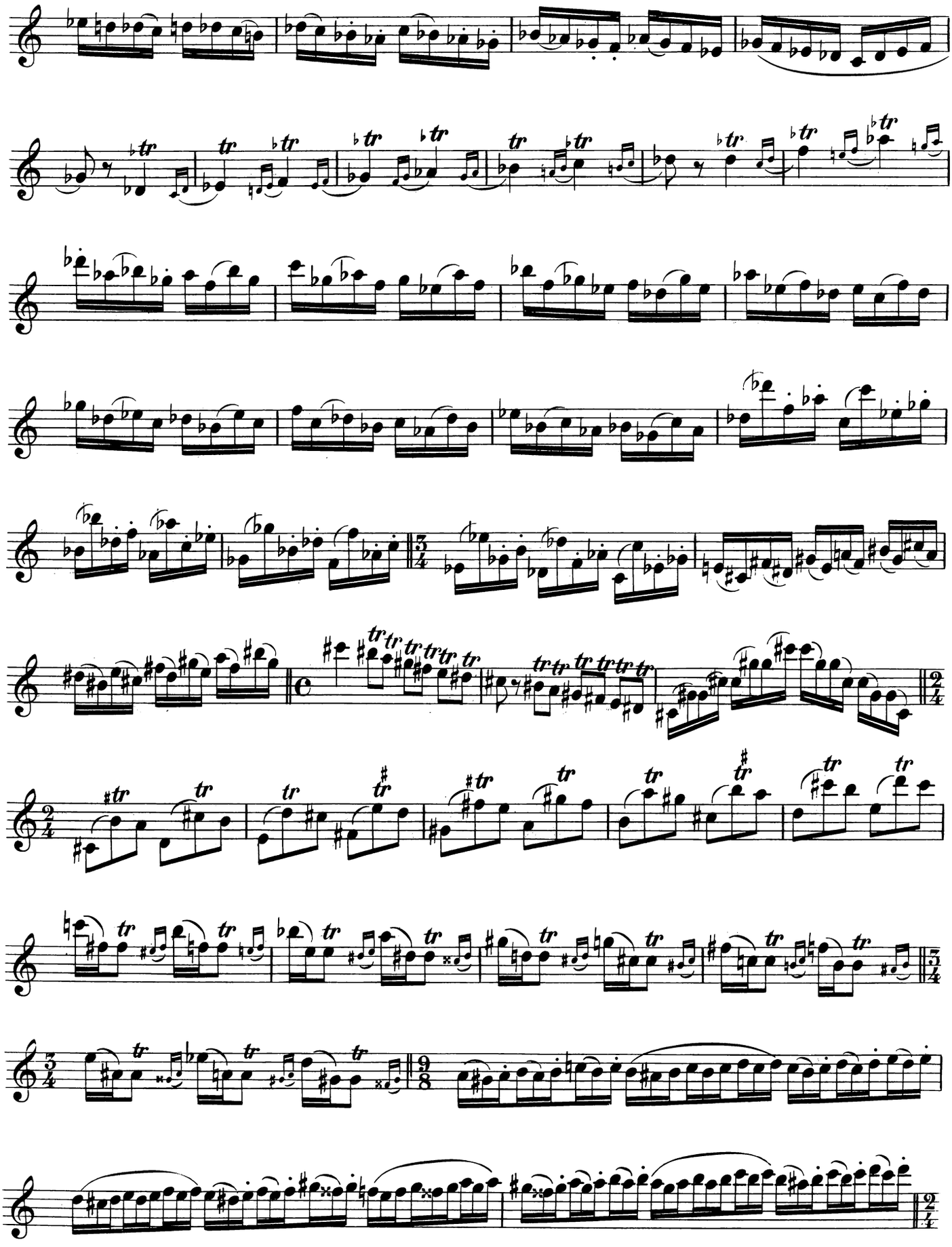
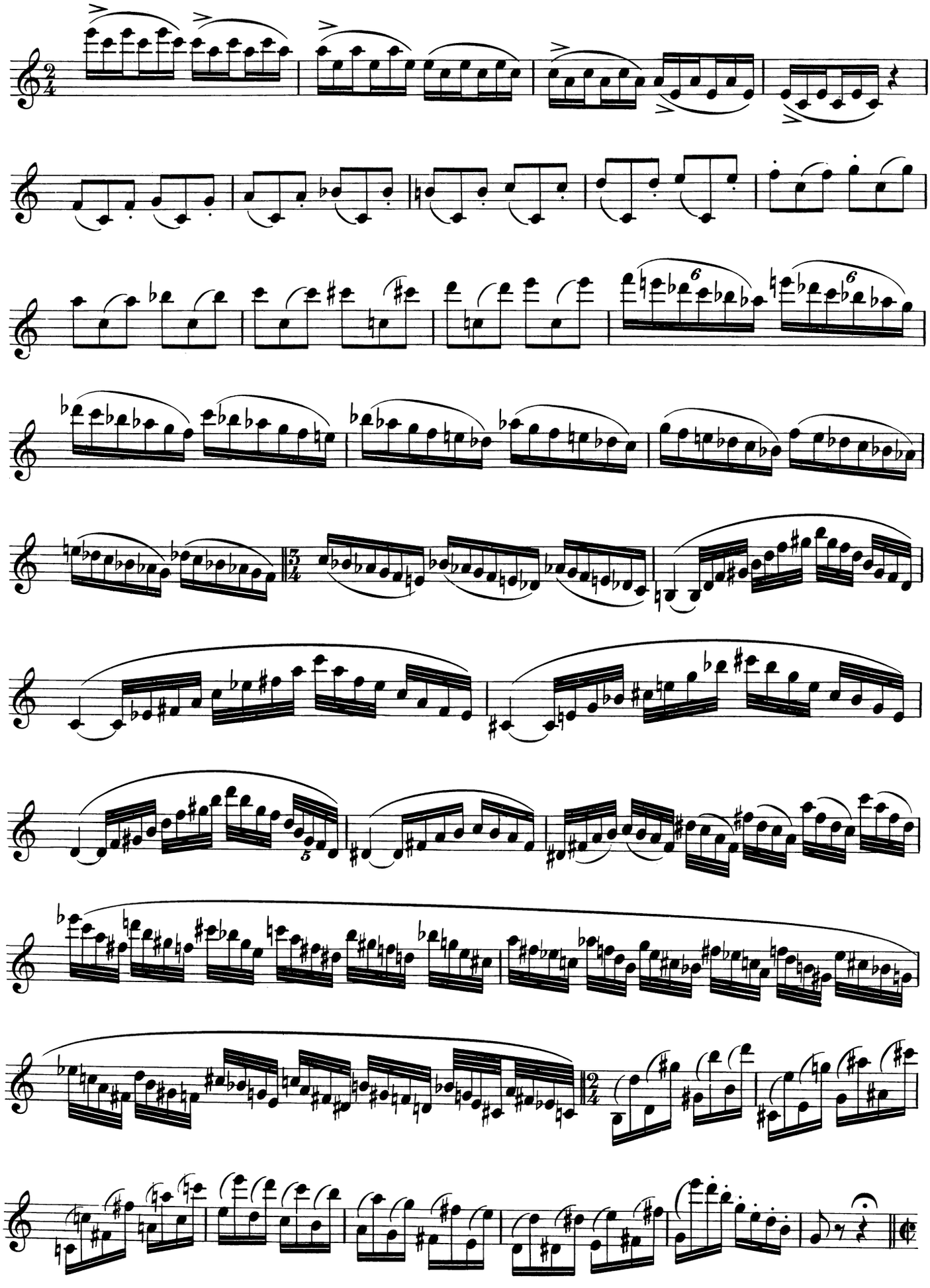
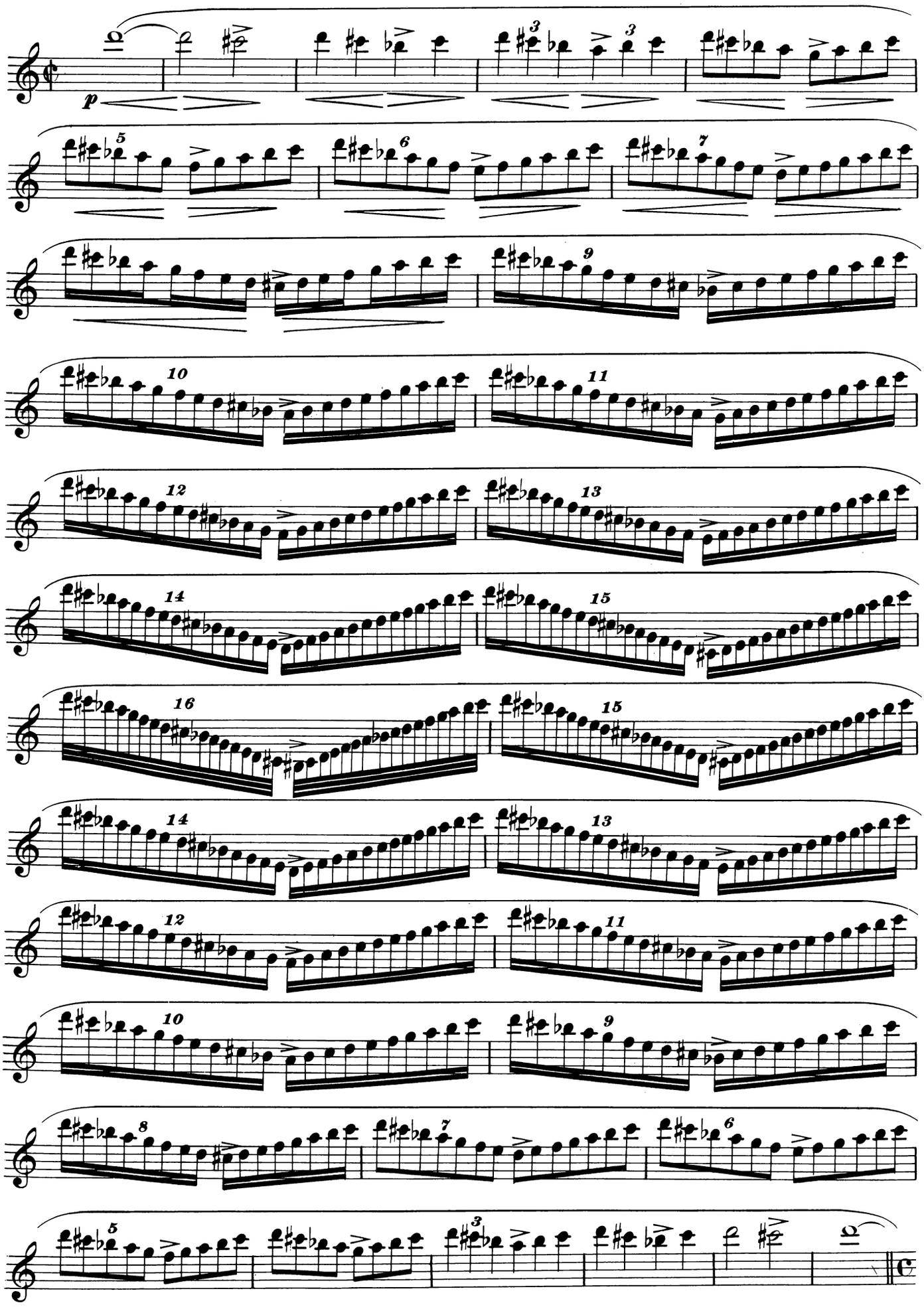
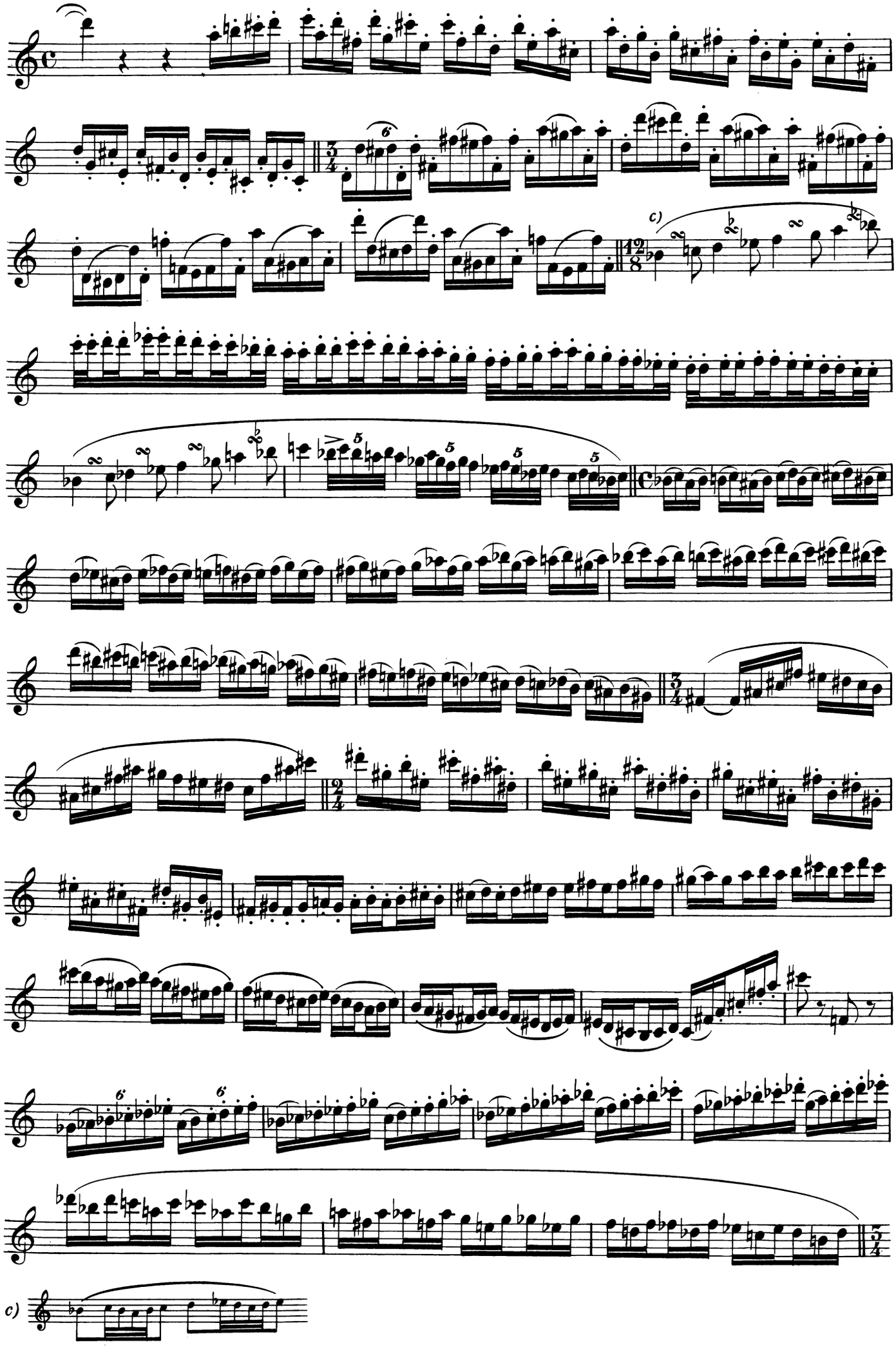
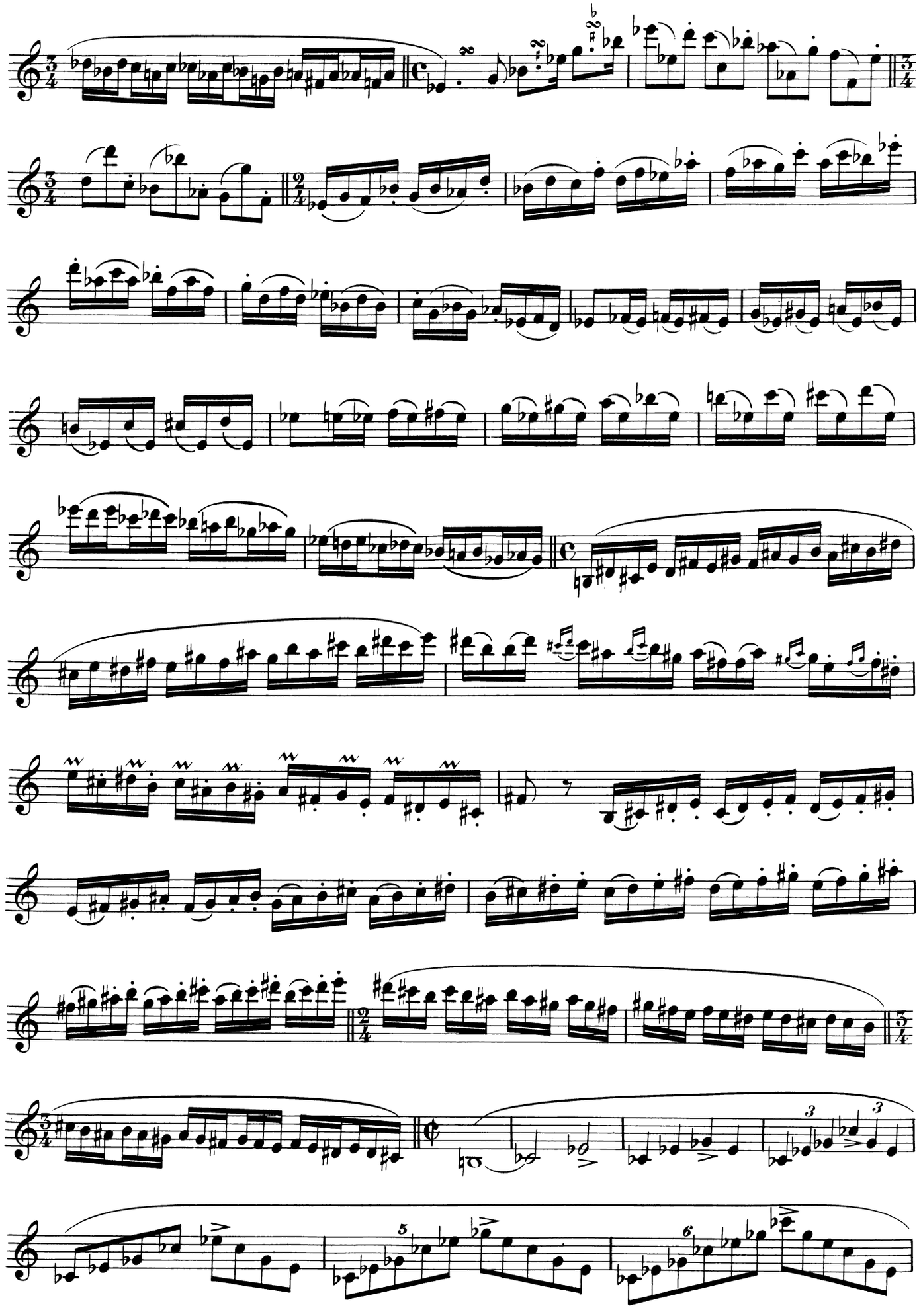
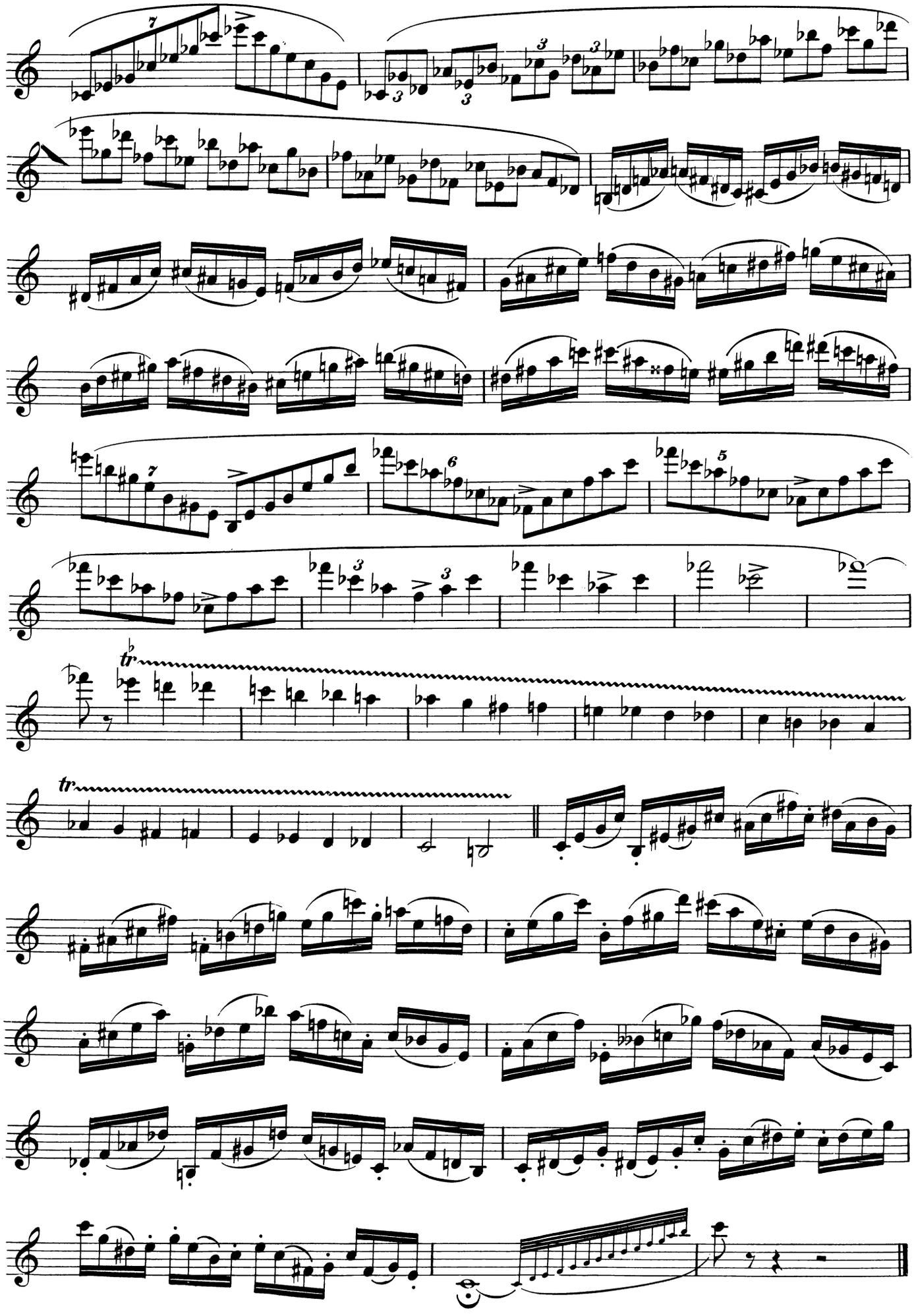
Mantenendo inalterato il movimento



Studiare dapprima le scale di do maggiore e di re minore (p. 20) con le seguenti articolazioni:
Start by practicing the scales of C major and D minor (page 20) with the following articulations:
Zunächst die Tonleitern C-Dur und d-Moll (S. 20) in den folgenden Artikulationen üben:



a) Curare l'uguaglianza del pedale do, così:
a) Aim for a smooth and even C pedal, as follows:
a) Auf die Gleichmäßigkeit des Grundtons C achten:



b) Studiare così:
b) Practice as follows:
b) Ausführung: