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Prediche Quaresimali ... dette nel 1815, nella Chiesa

Metropolitana di Torino, rivedute, ampliate e corredate di

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Drama per musica [in three acts and in verse] ... da

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Once Bukowski was asked: "Do you believe in God?" He replied: "No, I believe only in horses. I do not know why we always realize things when it is too late. I've also bet on horses for a period. But, differently from Bukowski whom I respect so much, I quit horses and bet on God. Really, I think it is for this faith that I found myself with my back against the wall. "Against the wall" was the first title I wanted to give to this book. There are a lot of people in the world: tramps, prisoners, all types of emarginated people who are alienated just because, in my opinion, they do not manage to keep pace with a cheering occidental cult of efficiency, to keep up with the rules for which the society, the system did

not forgive them. But Christ said: “I came to the world for the ill, not for the sane”. Thus, is it really true the last will be the first? Maybe, if, as far as I know, a probable God does not consider things the way people do. Anyway, what I have never understood is: there is a baby born from Gypsies and there is another one born from a rich American family. What is the fault of the first one whose destiny is immediately signed? A mystery! So, “A Gemstone in the Rock”, in its essential message, is an invitation to bet on God as it is the only chance we have in our life. It is also an invitation to pray—to pray more often during the day. Even at work. But without putting the entertainment aside: it gives colours to our life. That’s why the title is “A Gemstone in the Rock”: life is nothing but a precious stone in the rock: you can observe it in its splendour but you cannot take it with your naked hands. As far as the emarginated people are concerned, let us help them bearing in mind that, differently from what the main part of respectable Catholics think, to help them is not at all a walk of pleasure. I say it with a poem: “How much pain I get for a kiss to a poor wretch!” “This book has got a particular: it is like a human being in the course of his life with it’s high and low moments between faith and total loss of courage”. P.S. As far as my poem “Now” (“Faith”) is concerned, for a question of a dramaturgic effect I left the sequence of the passion events according to my poetic license”. Have a good time reading! Sincerely, Donato Placido This book was born as a synthesis of our writings, our thoughts and vision of the world. I made Donato’s acquaintance while he was focused on hypotheses of a staged version of a Pirandello’s play. His poetry

published and appreciated in Italy, inspired me. I proposed to him being published abroad. I read Donato's material thoroughly and put it in a sequence (I would rather say I had to cut it like a movie: his writings evoke movie-like images). This book owes to me its structure, order and some chapters: trilogy "Loneliness of Light" I wrote on the basis of apocryphal Gospels found in the Dead Sea in 2004, in particular, Judas' and Magdalene's Gospels. However, the dialogue between Judas and Magdalene (staged in 2006 in Moscow at an international festival of directing plays) and Magdalene's monologue are of pure intuition (or, if we prefer so, of artistic invention). Other book parts of which I am the author are: the dialogue "Puppets of freedom" inspired by "Danton's Death" by Georg Büchner, extracts from Disillusions (money, power, female love), extracts from Absence and silence ("The end of the world", "Silence, loneliness and . . ."), the whole chapter of "Encounter" (which is Donato's novel of the same name I put in a nutshell and in blank verse) and my poem on a true love, "Till the darkness". In a human life everyone passes from happiness to despair, from the idea of God dissolved in everything to the idea of his absence, one stakes on the material goods accumulation, on power, on love, even on the idea of freedom—but then one notices all these concepts are only illusions, just glimpses At the commencement of the year 1885, a captivating little volume of poems was mysteriously issued from the "Leadenhalle Presse" of Messrs. Field and Tuer—a quaint, vellum-bound, antique-looking book, tied up on all sides with strings of golden silk ribbon, and illustrated throughout with fanciful wood-cuts. It was entitled "Love

Letters by a Violinist," and those who were at first attracted by its title and suggestive outward appearance, untied the ribbons with a certain amount of curiosity. Love-letters were surely of a private, almost sacred character. What "Violinist" thus ventured to publish his heart-records openly? And were they worth reading? Were the questions asked by the public, and last, not least, came the natural inquiry, "Who was the 'Violinist'?" To this no satisfactory answer could be obtained, for nobody knew. But it was directly proved on perusal of the book that he was a poet, not a mere writer of verse. The poet was Eric Mackay. Tu sei importante. Tu sei unico. Sei unica. Tu sei una meraviglia! È questo il messaggio di papa Francesco per te, oggi. È questo il punto di partenza di qualsiasi nascita e di qualsiasi rinascita, il nucleo incandescente che sorregge l'esistenza, a ogni età. Tu sei una meraviglia! Perfino quando le preoccupazioni o la fatica ti segnano il volto, ricorda che sei sempre una luce che brilla nella notte. È il dono più grande che hai ricevuto, e che nessuno può toglierti. Perciò sogna, non stancarti mai di sognare. Credi, all'esistenza delle verità più alte e più belle. E soprattutto lasciati sorprendere dall'amore. È questa la Buona Vita. Ed è questo l'augurio più grande e bello che possiamo farci gli uni gli altri. Sempre. La gioia, quella gioia piena e concreta che ognuno cerca sin dalla nascita, ne sarà la naturale conseguenza. Non è sempre una strada facile, le difficoltà dell'esistenza e il pessimismo e il cinismo così pervasivi di quest'epoca rendono a volte complesso riconoscere e accogliere la grazia, ma -garantisce il pontefice – la vita diventa bella proprio quando si apre il cuore alla provvidenza e vi si lasciano entrare tenerezza e misericordia.

È confortante sapere che possiamo sempre ricominciare, perché Dio può far ripartire in noi una storia nuova persino dai nostri frammenti. Facendoci ispirare dalle 15 Regole per una Buona Vita indicate da papa Francesco, possiamo assaporare in pieno la meraviglia che siamo e il gusto autentico di un'esistenza veramente vissuta. Una gioia contagiosa, che rende la vita buona a chi la dona e a chi la riceve. Pubblicato in collaborazione con Libreria Editrice Vaticana, "Buona vita. Tu sei una meraviglia" è un manifesto per risvegliarsi alla vita, sempre, a ogni età. The stimulating program featured clinical, artistic, historical and other interests and concerns of Jungian Psychology today, with wide-ranging presentations and events. From the Contents: Cultural Complexes in the Group and the Individual Psyche by Thomas Singer, Sam Kimbles Descent and Emergence Symbolized in Four Alchemical Paintings by Dyane Sherwood An Archetypal Approach to Drugs and AIDS: A Brazilian Perspective by Dartiu Xavier da Silveira Frida Kahlo by Mathy Hemsari Cassab Images from ARAS: Healing our Sense of Exile from Nature by Ami Ronnberg Trauma and Individuation by Ursula Wirtz Human Being Human: Subjectivity and the Individuation of Culture by Christopher Hauke Studies of Analytical Long-Term Therapy by Wolfram Keller, Rainer Dilg & Seth Isaiah Rubin Analysis in the Shadow of Terror by Henry Abramovitch Ethics in the IAAP – A New Resource by Luigi Zoja, Liliana Wahba & Hester Solomon Hope Abandoned and Recovered in the Psychoanalytic Situation by Donald Kalsched In the Footsteps of Eranos by P. Kugler, H. Kawai, D. Miller, G. Quispel & R. Hinshaw The Self, the Symbolic

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succeeded by the Unique Opera Records Corporation
(UORC) and released two-hundred and eighty numbered
releases between 1972 and December, 1977. Smith's final
private label, the A.N.N.A. Record Company (ANNA)
released seventy-three numbered issues between 1978 and
1982. Interspersed between UORC and ANNA, and spanning
the years 1954 to 1981, numerous special label issues were
released under fugitive names. As a companion to the first
volume, EJS: Discography of the Edward J. Smith
Recordings The Golden Age of Opera, 1956-1971, this
volume continues where the first left off. The three labels are
catalogued in separate sections. Researchers will appreciate
the ten indexes provided and the selectively quoted material

from Smith's personal correspondence that supplements the text. **ATTENZIONE BONUS! CHI COMPRA QUESTO LIBRO HA IL DIRITTO DI SCARICARE GRATUITAMENTE IL CORRISPONDENTE EBOOK** **ATTENTION BONUS! WHO BUY THIS BOOK HAS THE RIGHT TO DOWNLOAD THE EBOOK FOR FREE** Il pi

The fame of Giacomo Meyerbeer is associated principally with the operatic stage, but he wrote for the voice extensively in other genres as well, including non-operatic stage works, occasional public works, sacred music, choral music and songs. This volume collates and presents, in the original and in English translation, as many of these texts as have been published, or whose manuscripts have proved accessible to the editors. There are six parts devoted to the various genres .

Part 1 looks at the non-operatic stage works, the dramatic cantata he wrote at the beginning of his Italian period *Gli Amori di Teolinda* (1817), the masque written for Prussian court festivities *Das Hoffest zu Ferrara* (1842), and songs included in plays. Part 2 is devoted to the occasional works Meyerbeer was asked to write throughout his life, twelve cantatas born out of commissions to celebrate dynastic events and to praise the deeds of famous men. Their festive purposes mark anniversaries of illustrious figures (like Guttenberg, Frederick the Great, Schiller, Rauch), commemorate events in national life like the Wars of Liberation recalled in the choral soliloquy, the *Bayerische Schützen Marsch* (1831, to words by King Ludwig I of Bavaria), or the visit of Queen Victoria to the Rhine in 1845, or the twenty-fifth wedding anniversary of the King and Queen of Prussia in 1854. Linked to these are the part songs

for male chorus given in Part 4, a ubiquitous German choral tradition; most of them were written for the Friends of the Berlin Singakademie, and used the themes so typical of communal merrymaking and affirmation—unity, friendship, patriotism, homeland, hunting: Part 3 surveys the texts for sacred music, from the early oratorio *Gott und die Natur* (1811) to the canticle *Ineffable splendeur de la gloire éternelle* drawn from Thomas à Kempis (1862-3). The young composer's skills and serious endeavours were demonstrated by the song cycle using seven religious odes by Klopstock (*Sieben Geistliche Gesänge*, 1812, revised 1841)—an early involvement with religious texts that continued intermittently throughout his life, and manifested itself preeminently in his eight-part setting of Psalm 91 (1853) and his beautiful choral version of the *Our Father* (1857). Meyerbeer also wrote songs consistently, from his six Italian ariettas of 1810 to a canon for two voices completed in December 1862. These *Lieder*, *mélodies* and *canzonette* reflected the circumstances of his career, the various cultural milieux he moved in. They also helped to keep his name in the public eye in the wake of his great operatic successes, gaining popular currency by publication in musical journals. Part 5 provides the words of 54 of the 83 songs that are listed in his diaries. These texts are given a visual dimension by some 36 illustrations, mostly the beautifully engraved titles pages of many of the published works. This text examines the mercantile activities of the Scotto Press through both a historical study, which illuminates the wide world of mid-16th century Venetian music printing industry, and a catalogue, which details the firm's music editions. The theme of suicide was of

paramount importance in Italy in the long nineteenth century, from the French revolution to the outbreak of World War I. A number of writers, intellectuals, politicians, and artists wrote about suicide, and a very high number of people killed themselves, for several reasons. There were suicides for love and for homeland, suicides for despair, and suicides for ennui. In Italy, once a very traditional, Catholic country, where suicide was very uncommon and rarely treated as a subject of moral theology or literature, it suddenly became extremely widespread. This book provides the first interdisciplinary account of this phenomenon, taken from several angles, including literature, the arts, politics, society, and philosophy, as well as sociology. Its authors rank among the best international specialists on suicide, and the figures dealt with include major intellectuals and writers such as Ugo Foscolo, Emilio Salgari, Giuseppe Pellizza da Volpedo, Giacomo Leopardi and Carlo Michelstaedter. This volume presents dozens of classical Hebrew texts translated into literary Italian. It is the first study of an almost ignored corpus, showing the degree of cultural and linguistic integration of the Jews of Italy long before the German Haskala.

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