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# Dreaming Cities: A Piano Trio



## Synopsis

Inspired by Italo Calvino's, *Invisible Cities*, this new piano trio by composer Damon Ferrante (2014 Simkins Award Winner) is a thrilling chamber music work! Performed throughout the United States and Europe, *Dreaming Cities: A Piano Trio* (violin, cello, piano), serves as an excellent companion piece on concert programs featuring standard-repertoire works. \* Tim Smith of the Baltimore Sun calls Ferrante's music "focused and colorful...with an unexpected, decidedly poetic touch." \* The violin and cello parts are included.

## Book Information

Paperback: 102 pages

Publisher: CreateSpace Independent Publishing Platform (April 4, 2012)

Language: English

ISBN-10: 1475041381

ISBN-13: 978-1475041385

Product Dimensions: 8.5 x 0.2 x 11 inches

Shipping Weight: 11.5 ounces (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars [See all reviews](#) (6 customer reviews)

Best Sellers Rank: #2,337,312 in Books (See Top 100 in Books) #77 in [Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Violin Concertos](#) #168 in [Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Concerto](#) #1718 in [Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Opera](#)

## Customer Reviews

I came across *Dreaming Cities: A Piano Trio* while looking for some music to fill out one of my trio's programs for next season. We are playing Smetana and Haydn and needed something more modern to round out the performance. As a string player, I am an advocate for contemporary music; however, my trio wanted a piece that balances innovative ideas with melodic writing. We were all very happy to find this trio by Ferrante. It is an exciting and deeply meaningful piece. The first movement is the most florid. There are some great transitions where Ferrante uses pizz. figures and rolled chords for some very interesting and unusual effects. Near the end of the movement, fast, double trills in the piano create an orchestral sonic backdrop, while the strings play upper register melodies. This is my favorite part! The music really soars. The second movement is hauntingly beautiful. The theme is varied and turned into a piano accompaniment. In my opinion, the movement has a feeling that evokes loss or sorrow. Most of the melodies fade and disappear into

the musical fabric. At the end of the movement, the piano plays 4 "A"s in the middle and upper range. This is very effective and dramatic. On several occasions, I have heard audience members gasp in a kind of wonderment at this moment. The third movement has a fun, syncopated quality, which changes the mood of the piece and creates a dance-like atmosphere. In the middle, there is an effective transition, where the Stravinsky-like rhythms transform into an upwardly spiraling climax. The fourth movement is my favorite (maybe because of a long cello solo).

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