



Research **Hands on**

PIANO

Título/Title

Abstracts of the Research Hands on PIANO - International Conference on Music Performance

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Abstracts of the Research Hands on PIANO
International Conference on Music Performance

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‘Hands on’ PIANO is a meeting dedicated to the piano. It is a unique event due to the symbiosis between two types of meetings: the convention type, of an artistic nature, focusing on a specific musical instrument, and the traditional type of academic research conference, but focusing on a specific instrumental area. **‘Hands on’ PIANO** aims to bridge the gap between artistic production and academic research, creating opportunities to combine artists’ and researchers’ knowledge, for mutual benefit.

Research **‘Hands on’ PIANO** é um encontro dedicado à área instrumental do Piano, cuja particularidade está no facto de fazer a simbiose entre dois tipos de encontros: a Convenção de cunho artístico à volta de um determinado instrumento e a Conferência de investigação Académica tradicional, mas circunscrita a esta área instrumental. Pretende-se provocar um confronto e uma partilha de um modo mais estreito entre produção artística e Investigação, criando oportunidades para que os saberes de artistas e de investigadores se possam cruzar com benefícios óbvios para ambas as partes.

Abstracts/Resumos
Keynotes/Oradores principais

Imanência de Debussy na música portuguesa para piano do séc. XX

Ana Telles

Universidade de Évora, Portugal

CESEM / UÉ, Portugal

O impacto que a música de Claude Debussy exerceu sobre Luís de Freitas Branco (1890-1955) nos primeiros anos do séc. XX teve notórias repercussões na sua música, nomeadamente para piano, bem como na de vários dos seus discípulos e outros compositores portugueses da mesma época, como notou Júlia d'Almendra no Colóquio *Debussy et l'évolution de la musique au XX^e siècle*¹, que teve lugar em Paris em 1962.

Mais de meio século depois, tentarei definir traços dessa influência, transmitida às gerações dos nossos dias por compositores-chave do séc. XX português, como Fernando Lopes-Graça (1906-1994) e Jorge Peixinho (1940-1995), através do estudo de obras para piano escritas desde 2000 por quatro compositores representativos de diferentes gerações e correntes estéticas: Cândido Lima (1939), João Pedro Oliveira (1959), Eurico Carrapatoso (1962) e João Madureira (1971)².

Ana Telles estudou em Lisboa, Nova Iorque (Manhattan School of Music e New York University) e Paris, com Yvonne Loriod-Messiaen, Sara Buechner e Nina Svetlanova, entre outros. Doutorou-se na Universidade de Paris IV - Sorbonne (França). Mantém intensa actividade concertística, tendo tocado em Portugal, Alemanha, Reino Unido, Dinamarca, França, Itália, Irlanda, Polónia, Croácia, Cuba, Taiwan, Coreia do Sul, Brasil, E.U.A e Canadá. Apresentou-se em salas prestigiadas, como: Salle Cortot (Paris), Grand Auditorium de Dijon (França), Borden Auditorium (Nova Iorque), Sophiensaele (Berlim), Fundação Calouste Gulbenkian, Culturgest, Centro Cultural de Bélem, entre outras. Foi solista com a Orquestra Sinfónica Nacional de Taiwan, as orquestras Gulbenkian, Metropolitana de Lisboa, Filarmonia das Beiras, Clássica da Madeira, *Tutti* de Levallois, Orchestre de Flûtes Français, Conservatório de Dijon (França), *Nuova Amadeus* (Roma, Itália), e a Banda Sinfónica da Guarda Nacional Republicana. É Professora Auxiliar com Agregação e Directora da Escola de Artes da Universidade de Évora. Desenvolve investigação científica nos seguintes domínios: Música dos sécs. XX e XXI, Música Portuguesa - Períodos Moderno/Contemporâneo, Música para Piano.

¹ ALMENDRA (Júlia d'), « Debussy et le mouvement modal dans la musique du XX^e siècle », *Actes du Colloque International de Sciences Humaines*, Paris, C.N.R.S., 1965, p. 109-129.

² Agradeço aos quatro compositores referidos por terem facultado as partituras das suas obras, bem como pelas suas colaborações. Igualmente agradeço a Joana Guerra pela cópia dos exemplos musicais das obras de Debussy.

How to practice less and learn more?

Cristina Gerling

Universidade Federal do Rio Grande do Sul, Brasil

Departing from this thought provoking title, this presentation aims at setting up a discussion on how to get away from some hard-set beliefs and models frequently adopted not only by students but also recommended by some piano teachers. Considering that some of these behaviors and poor practicing habits can and do lead up to inconvenient and even incapacitating injuries, pain and distress, including anxiety of musical performance, recent literature on psychology of music and cognition brings a wealth of useful information as far as the fostering of healthier bodily postures, mental attitudes and efficacious practicing habits. We propose to look at some of the ways to maximize one's time at the instrument as we examine issues related to memorizing strategies, enhancing the efficacy of practicing habits and reviewing some technical aspects of piano playing, namely the role of coordination of upper limbs versus strengthening one's fingers.

A leading figure in the musical circles of her native Brazil, pianist and scholar **Cristina Capparelli** appears frequently as soloist, recitalist, chamber musician, guest teacher, researcher and lecturer in North and South America and Western Europe. Her former students have won several prizes at national and international piano competitions and have gone on to hold faculty positions in renowned music schools worldwide. Her performances have taken her to prominent venues across the world, including Boston's Jordan Hall and London's Wigmore Hall. Committed to playing all styles of piano music, she has recorded the music of Brazilian composers from past and present including Camargo Guarnieri's complete works for cello and piano with cellist Tania Lisboa (Meridian Records). In 2014, her project on Latin American piano music brought her third Fulbright award, the Indiana Chair at the Latin American Music Center at Indiana University-Jacobs Music School. She holds a Masters Degree "with honors" from New England Conservatory where she was a student of Victor Rosenbaum- piano and Ernst Oster- Schenkerian analysis and a Doctor of Musical Arts from the Boston University School of the Arts. Since 1985 she has been Professor of Music at Universidade Federal do Rio Grande do Sul. During the last decade and in addition to her commitment to musical analysis, she has also turned to investigating on music and memory, anxiety and effective practice under the aegis of Brazilian Agency CNPq.

Lecture Recital as Pre-Concert talk

Erato Alakiozidou

Greece

With the exception of the emblematic work of Iannis Xenakis, Giannis Christou and Nikos Skalkottas, modern Greek classical music remains largely unknown to the international audience. I do however believe that there is a large number of works by Greek composers which are of such quality, technical excellence and Mediterranean feel that, if offered to the public in an appropriate way, will gain fans all over the world.

For 20 years I have been involved with the promotion of works by Greek composers. Several composers have dedicated works to me, which I had the honor to present in world premiere performances.

The basis for the choice of composers was that they be emblematic, distinguished for their technical skill, cohesion and clarity of musical thought. Composers who created a solid modern tradition in Greece and pave the way for the younger generation of composers. Included also are younger composers who have shown exemplary writing, creating new sonic worlds. Pluralism, as far as the works aesthetic approach is concerned, is one of the advantages of the present cd. Of similar importance is my collaboration with the composers themselves during the period this recording was in preparation. It helped me explore the way of their thinking and achieve an interpretation that is closer to their intentions. Through the authenticity of this collaboration a tonal fan unfolds where the rhythmic and dynamic details are challenging interpretive requirements. The works are short and as a whole they aspire to make up a story, of a Mediterranean – I might say –type, sensibility and sensitivity. This story - like the Mediterranean, which is the common home of all creators – constitutes the complex identity of an inspiration derived from traditional Greek folk rhythms, island dances, pictures, colors, and sounds of the Mediterranean, the sea, the sky, the air, the flora and fauna, the traditions, the songs. The imprint of this story I hope will become the contact point which will trigger your interest to further seek out the wealth of modern Greek culture. I hope the particularities of the new musical discoveries to be identified with the simplicity of a musical narrative. Of my own

Erato Alakiozidou

“... the sheer intensity of this chamber version is utterly gripping, and the combination of the Greek pianist Erato Alakiozidou and the Lutosławski Quartet is electrifying... It is not every pianist who can make the obvious waltz-like gestures of the second-movement Tempo di valse resonate as Alakiozidou does” Light Over Darkness

Editor's choice –Gramophone magazine –January 2018

Student for many years of the great virtuoso, Brazilian pianist Roberto Szidon.

Her repertoire includes a wide range of important classical and contemporary works. The last few years she has taken a special interest in the study and promote of works by 20th & 21st century Greek composers. Distinguished contemporary composers have dedicated some of their works to her and she performed their world premieres. She is frequently ventures out to innovative projects, contemporary music, artistic research, and pedagogic projects.

Erato Alakiozidou performs extensively in Europe in important concert halls and festivals wresting always very good reviews. She is also regularly invited by many musical associations as a jury to competitions or to give master classes in Europe. For more information, please visit: <http://eratoalakiozidou.weebly.com/>

Meeting expectations and avoiding frustrations

Fredi Gerling

Universidade Federal do Rio Grande do Sul, Brazil

Pianists are called upon to collaborate in many settings. In this talk I will examine the multiple roles a pianist has when sharing music with other instrumentalists and ensembles. I will draw from my experience as a teacher, performer and conductor to clarify what makes a successful collaboration in different occasions. I have witnessed many frustrating and even embarrassing situations because a pianist did not understand the expectations of that event and was underprepared. Less embarrassing but very frustrating were the many times a pianist prepared a difficult passage just to hear from the teacher or conductor: “lets cut this section”. High level of performance is always the goal, but what is needed for a high level performance in a solo concerto might be disastrous in a piano reduction of a concerto. A very accommodating pianist may be a great chamber music partner but there are moments when a teacher might need the pianist to be very strict in order to help a student. I believe that by learning to look at each situation a pianist can be better prepared for the task at hand without compromising quality. I will discuss musical examples in different genres and across periods to better understand their specific expectations. Participants are encouraged to bring repertoire to play or ask questions.

Fredi Gerling recebeu o título “Doctor of Musical Arts” da University of Iowa, onde estudou violino com Leopold LaFosse e regência orquestral com James Dixon. Neste período foi regente da orquestra de cordas da Preucil Music School. Foi regente titular e diretor artístico da Orquestra de Camara Theatro São Pedro de 1989 a 1995 tendo liderado o grupo em três tournées internacionais, gravado dois CDs e repartido o palco com renomados solistas. Em 1980, nos Estados Unidos, atuou como solista, camerista e foi professor nas escolas: Tufts University, New England Conservatory Preparatory School, Rivers School e Boston Concert Arts Orchestra. Na década de 70, foi membro fundador do Trio Panamericano e recebeu os títulos de Master of Music em Violino (1972) e Master of Music “with Honors” em pedagogia do violino (1976) no New England Conservatory em Boston, EUA. Em 1985, ingressou na Orquestra Sinfônica de Porto Alegre, onde atuou como violinista spalla sob a direção do Maestro Eleazar de Carvalho, e na Universidade Federal do Rio Grande do Sul onde é professor titular.

Lecture-recital

Hee-Kyung & Lei Cai

Henderson State University, U.S.A.

Ouachita Baptist University, U.S.A.

Judith Lang Zaimont:	Sonata for Piano Solo - Impronta Digitale (1999)
Lei Cai, piano	

Allen Molineux (b. 1950):	Scherzo
Dae-Seong Kim (b. 1967):	Seven Chae + Six Chae
J.S. Bach:	Nun freut euch, lieben Christen
Hee-Kyung Juhn, piano	

John Corigliano (b.1938):	Kaleidoscope for Two Pianos
Hee-Kyung Juhn & Lei Cai, piano	

The husband-wife pianist-team Dr. Lei Cai and Dr. Hee-Kyung Juhn met in Arkadelphia where they each teach at Ouachita Baptist University and at Henderson State University respectively in U.S.A. Lei Cai was born in Shanghai, China. His professional music training began at the Shanghai Conservatory of Music when he was six. Having received the prestigious Shanghai Conservatory Scholarship Award for five consecutive years, he came to the United States in 1992. After receiving Doctor of Music degree in Piano Performance at the Florida State University, he joined the piano faculty at Ouachita Baptist University in the fall of 2001. Cai has collaborated with the Shanghai Symphony Orchestra on CDs under the Taiwanese label, Wei Xian. He has also recorded solo works by the famous Chinese composers for Radio Shanghai; His performance of Rachmaninoff's First Piano Concerto was described as "one of the finest performances of this work...Cai displayed a power and crispness of technique that would make any soloist proud" (Knoxville News-Sentinel). Radio Shanghai described his playing as "clear, colorful, and poetic." Hee-Kyung Juhn was born in South Korea and lived teen age years in Paraguay, South America, and made her orchestral debut at the age of 16, performing the Tchaikovsky's Piano Concerto with the Orquesta Sinfónica de la Ciudad de Asunción. After coming to the States, she attended The Julliard School (MM) and Indiana University (DM). In addition to numerous solo and chamber appearances, Hee-Kyung has collaborated with many outstanding musicians and has appeared on concert stages in South America, Asia, and throughout the United States. Hee-Kyung taught at the University of California in Santa Barbara before coming to Arkansas in 2007 to accept the position as the Director of Keyboard Studies at Henderson State University. Her recording of Goldberg Variations by J.S. Bach is available at www.amazon.com. Both Dr. Cai and Dr. Juhn have frequently concertized and given master classes in Asia and in America. The most recent recital performance by the couple has taken place at the Sydney Opera House in Australia.

Euterpe unveiled: 20th-century Portuguese piano repertoire by women composers

Helena Marinho¹, André Vaz Pereira¹, António Sarmiento Dias², Bernardo Santos¹

¹University of Aveiro, INET-MD; ²Escola de Música de Esposende, Portugal

A recently published encyclopedia of 20th century Portuguese music (Castelo-Branco 2010) lists, in its 4 volumes, only 8 women composers. This number does not represent the significance of women composers in Portuguese musical creation; instead, it reveals the current lack of information and research on this subject. It reflects also the general focus of musicological approaches to Western art music on anthropocentric discourses and male musicians, promoting a distorted and biased vision of the history and contexts of musical creation.

In Portugal, even during the 20th-century, the participation of women in artistic activities traditionally linked to the male sphere, such as conducting or composing, was limited by the social and cultural biases that hindered their careers. There were exceptions, but their contribution was often ignored in contexts and media that could otherwise have ensured their dissemination and preservation. The ongoing project “Euterpe unveiled: Women in Portuguese musical creation and interpretation during the 20th and 21st centuries” addresses several lines of research, including the preservation and study of neglected and lost repertoire by women composers. Thus far, our findings have confirmed that women were very active in the fields of performance and composition. Their exclusion from contexts with higher degrees of exposure, nevertheless, required them to adapt. Few women, for example, composed for larger ensembles, such as orchestras, until recent times, focusing instead on solo and chamber repertoire that presented more opportunities for public performance. This repertoire was also adequate for the smaller-scale or semi-domestic venues where their activity was accepted.

We find a large number of piano works, compared to other genres, in the output of most Portuguese women composers from the 20th century. This presentation will discuss general style trends, composers, and repertoire typologies, focusing on the piano works of three composers: Berta Alves de Sousa, Elvira de Freitas and Maria Isabel Lupi, who were all chiefly active prior to 1974, when Portugal returned to a democratic regime. Through the presentation of historical data and the live performance of excerpts and works, we expect to demonstrate the variety and relevance of the piano repertoire created by Portuguese women composers.

Helena Marinho is a Senior Lecturer in the Communication and Arts Department of the University of Aveiro, Portugal. She is a fellow researcher of the Institute of Ethnomusicology – Music and Dance Studies Centre, and her research interests are focused on performance studies and 20th/21st-century Portuguese music. She has published several book chapters and journal articles on both subjects, and participated in numerous national and international music research conferences. She has been PI of two Portuguese Government / EU-funded research projects. Helena also pursues a concert career, presenting chamber and solo recitals in the main Portuguese festivals and concert halls, and abroad. She plays the modern piano and the fortepiano, and has recorded 7 CDs of contemporary and classical repertoire on both instruments. She has also made several recordings for Portuguese and French television and radio, and has premiered works of several Portuguese composers in Portugal and abroad.

Andre Vaz Pereira is a PhD in Music and Master in Piano Performance in the University of Aveiro and is currently a researcher of INET-MD (University of Aveiro) in the project "Euterpe Unveild: women in composition and musical interpretation in Portugal in the 20th and 21st century" (Helena Marinho coordination). He has dedicated a large part of his research to Portuguese composers as Frederico de Freitas, Manuel Faria and Elvira de Freitas. Was researcher in projects "Images of land and sea: Frederico de Freitas and music in Portuguese culture. XX "(Helena Marine coordination) and "Musica no meio: the singing in the context of the orfeonismo (1880-1912)" (Maria do Rosário Pestana coordination). He has also participated in conferences such as N.E. M (Athens), ENIM 2011 (Porto), Guimarumus, Performa 2009 (Aveiro). As a teacher he was Assistant Professor in Escola Superior de Educação de Coimbra (2002-2015) and at the Conservatory of Music of Jobra. He is also graduated in Piano Performance by E.S.A.R.T. with a Merit Scholarship.

António Sarmiento Dias has concluded the general piano course in Maia Conservatory, Portugal. He then studied at the University of Aveiro where he graduated in Piano - Performance in the class of Álvaro Teixeira Lopes. In 2016 he finished his Masters Degree in Music Education with a thesis about the use of recordings in piano lessons to develop musical comprehension, under the supervision of Helena Marinho. Nowadays he is an accompanist at the Escola de Música de Esposende and also a Choir conductor in Maia. He's currently preparing a book publication about composer Berta Alves de Sousa, as part of the research team of the Portuguese Government / EU- funded project "Euterpe Unveiled."

Bernardo Santos, recipient of the 2016 Aveiro Township Prize awarded by the University of Aveiro to the best student completing the Bachelor in Music, finished his piano studies related to his Master Degree with the highest mark possible, having studied with Álvaro Teixeira Lopes since the beginning of his studies at this university. Santos also completed a Postgraduation Degree on piano at Conservatori del Liceu, in Barcelona, under the guidance of Josep Colom. Bernardo's academic interests include research on famed Portuguese composer Frederico de Freitas, being responsible for the critical edition, publishing and revival of this composer's *Theme and Variations*. Santos has performed recitals all over Portugal and abroad, namely in Brasil, Bulgaria, Germany, Switzerland and the United Kingdom.

Ce que je suis

Joana Gama

CESEM, Portugal

Este título, o mesmo de um texto humorístico auto-biográfico de Erik Satie, serve de mote para uma reflexão sobre o percurso da pianista Joana Gama. Ao longo dos últimos 10 anos, a pianista tem-se reinventado continuamente, quer na sua relação com a música, quer na relação desta com outras áreas, nomeadamente as artes performativas. Um trajecto que começou de uma forma usual - estudos musicais no conservatório e no ensino superior - mas que acabou por ramificar-se de tal forma que, hoje em dia, paralelamente à sua actividade a solo, os projectos que colocam a música em relação com outros domínios, são uma parte substancial do seu trabalho. Entre 2007 e 2017 a par da sua actividade académica - mestrado sobre Alberto Ginastera e doutoramento sobre música contemporânea portuguesa para piano -

Joana Gama trabalhou com diferentes músicos, maestros, coreógrafos, actores, realizadores de cinema, músicos do domínio da música experimental, técnicos de som e técnicos de luz. Nesta comunicação, através de excertos audiovisuais comentados, percorrem-se alguns destes trabalhos e encontros artísticos na perspectiva de analisar o seu impacto na formação e construção da identidade desta pianista portuguesa.

Joana Gama (Braga, 1983) é pianista e investigadora do CESEM. Na Universidade de Évora, defendeu em 2017 a tese de doutoramento "Estudos Interpretativos sobre música portuguesa contemporânea para piano: o caso particular da música evocativa de elementos culturais portugueses", como bolseira da FCT. Desde Setembro, integra o corpo docente da Licenciatura em Música da Universidade do Minho. Em 2016, com o apoio da Antena 2, dedicou-se a SATIE.150 - Uma celebração em forma de guarda-chuva, que assinalou, em Portugal, os 150 anos do nascimento do compositor francês Erik Satie. Como pianista e performer, nos últimos anos, tem estado envolvida em projectos que associam a música às áreas da dança, do teatro, da fotografia e do cinema.

Film & Conference

Joana Sá

Portugal

Film

'through this looking glass' (2010)

50' min. feature film

music performance for prepared piano, toy piano, mobile & props

music, concept & performance, Joana Sá

film directed by Daniel Costa Neves

Trailer: <http://www.joana-sa.com/solo.php?lang=en&proj=8>

Released in DVD+CD by German label Blinker – Marke für Rezenten in 2010/11

Awards: Best Portuguese Film at Film Award for Films on Art, Festival Temps d'Images 2011, Lisbon, PT

Selected for Lausanne Film & Music Festival 2013, Lausanne, SWI

Selected for 'The 7. International Television Forum for Music 2011' - 'The look of the sound', Bremen, DE

'through this looking glass' is the first piece and performance for piano and sound extensions of a major project ***Corpus (...a poetic catalogue)*** by Joana Sá. Inspired by the surreal and dreamlike world of Lewis Carroll and exploring the 'gap' between music and poetry, the piece is divided into two different parts: '13 mini(cre)atures for robert schumann' and 'freedom means little. what i desire still has no name'.

The performance 'through this looking glass' was captured by film director and cinematographer Daniel Costa Neves into a black and white movie with the same title. Daniel closely follows and transforms every musical gesture into unique pictures of sensitive and depurated aesthetic. Whether it is music that we see or images that we hear, we'll never know. There's no line that divides or designates territories: Joana and Daniel build something hardly definable yet overwhelming and original.

Conference

***Corpus (...a poetic catalogue)* – a major project aiming towards possible and impossible revolutions of the performing body.**

Corpus (...a poetic catalogue) is a major (and possibly lifetime) project that aims to rethink/reformulate, reinstate/recreate each time the bodies in music performance or generally the bodies in artistic creation. It is a catalogue of

mainly musical pieces/performances, which are however transversal and multi-dimensional in its configuration, being the collaboration with cinematographer and film director Daniel Costa Neves a key-element for this aspect. After watching the film *through this looking glass*, the conference will focus on the main aspects and aims of this project, specifically on the trilogy *The Elegant Fall* (*through this looking glass* (2010), *In Praise of Disorder* (2013), and *Listening: the open* (2016-)), which constitutes the first part of *Corpus (...a poetic catalogue)*.

Joana Sá

www.joana-sa.com

Pianist, composer, improviser and investigator. Her work stands out for its transversality, multi-dimensionality and its drive towards the limits of the performing and instrumental body(ies). These aspects are the core of the trilogy of solos for piano and sound extensions, a work begun in 2009 in collaboration with visual artist/cinematographer/film director Daniel Costa Neves. Composed by *through this looking glass* (2010/11); *In Praise of Disorder* (2013); *Listening: the open* (2016/) the trilogy is the subject of her actual PHD research and part of a major project – *Corpus (a poetic catalogue)*.

She is 1/3 of Powertrio (with Luís José Martins, guitar and Eduardo Raon, harp & electronics), 1/5 of turbamulta (with Martins, Raon, Luís André Ferreira & Nuno Aroso) and ½ of recent duo with Greek singer Savina Yannatou. She plays in various prestigious venues and festivals around the world and released CDs/DVD for labels as Clean feed, Blinker, Shhpuma.

Lecture-recital: Searching for an ending to Mozart's Fantasy in D minor, K. 397

Luís Pipa

University of Minho, Portugal

The Fantasy in D minor, K. 397 is certainly one of the best-loved of Mozart's piano pieces. Composed probably in 1782 in Vienna, the musical text was left hanging on a dominant seventh chord in bar 97, a fact that is still for many unknown, since the printed editions include a rather respectable and credible ten-bar finale, which was most presumably composed by August Eberhardt Müller, some twenty years after Mozart's composition. The fact is that the Fantasy was identified in the first edition as a *Fantasie d'introduction*, and it is classified as a fragment in the Köchel Thematic Catalogue. Perhaps intended to serve as an introduction to another planned piece (possibly a fugue), it can eventually be used in its original form as an introduction to one of Mozart's three D major sonatas, or the Duport Variations, or even the Rondo in D major. However, if one wishes to play it as a single piece and is not satisfied with the traditional conclusion, nor finds totally convincing some of the more recent attempts to create a new ending, one may try to write a new completion to the piece. Thus, this Lecture/Recital will analyse some of the more recent proposals in this context, while offering a new completion, which will be revealed and performed.

Born in Portugal, **Luís Pipa** (PhD Leeds, MMus Reading), also studied in the Conservatoires of Braga and Porto and at the Vienna Hochschule. As a pianist he premiered numerous works, having also composed for piano and chamber music. He is regularly invited to give Master Classes and to serve as a juror of different musical competitions. He has recorded various CDs, including repertoire from Bach to the twentieth century. A recent review in the *Piano Journal* reposes his CD *Portugal* as "remarkable and original", stating that Pipa's *Suite Portugal* will leave its mark on future Portuguese music anthologies, also defining him as "a pianist of great depth, power and poise". He is currently President of EPTA Portugal, and professor of piano and chamber music at the University of Minho, Portugal. In 2017, Pipa has performed the entire cycle of Mozart sonatas.

Artistic reseach in and through piano playing: personal experiences in cases and contexto

Luk Vaes

Orpheus Institute, Belgium

Artistic Research has been around for a while, now, certainly in the more general guises of practice-led research. Yet, the differences with the more traditional types of musicology are still often hotly debated. Especially the methodology can be a point of contention. Artists are said to rely on a particular type of knowledge, tacitly embedded in their practice, so that their research undoubtedly applies methods that are different from the research that is identified as more scholarly.

This presentation will look at the distinctions in the panoply of research in(to) music, specifically at aspects such as method and output, all from the vantage point of my personal artistic and research practice. From historical and compositional perspectives on extended piano techniques to completing unfinished Kagel scores, from prepared piano to playing faster than possible.

Luk Vaes studied piano with a.o. Claude Coppens (Belgium), Aloys Kontarsky (Germany) and Yvar Mikhashoff (US), won first prizes in several international competitions and concertized with musicians such as Uri Caine and Thomas Quasthoff at the most renowned festivals in the EU and US. His recordings of piano works of Mauricio Kagel (Winter & Winter) won nine international prizes. In 2009 he obtained his doctorate at Leiden University (through the docARTES programme) with a dissertation on the theory, history and performance practice of extended piano techniques. Currently he is fellow in artistic research of the ORCiM research group, coordinates the doctoral program for artists at the Orpheus Institute and the Royal Conservatory in The Hague.

Introduzione alla storia del concertismo pianístico

Piero Rattalino

Italia

Nel corso della seconda metà del Novecento e in questi primi decenni del Duemila si sono moltiplicate le pubblicazioni di monografie dedicate ai grandi pianisti, di dischi e di registrazioni storiche, di repertori. Nessuno ci restituirà mai i documenti *sonori* del periodo che precede l'invenzione del disco e del pianoforte riproduttore. Ma siamo in grado di abbozzare per lo meno una fondata ipotesi di storia del concertismo. A questo argomento mi sono dedicato nella ripubblicazione di un mio libro, *Da Clementi a Pollini*, che era uscito nel 1983 e che ho sensibilmente ampliato. La mia ipotesi è che sette epoche si sono succedute nel corso di due secoli: l'epoca preclassica o clavicembalistica (Bach e Haendel), l'epoca classica (Clementi, Mozart, Beethoven), l'epoca romantica (Liszt, Chopin, Thalberg, Anton Rubinstein), l'epoca maneristica (Paderewski, Busoni, Rachmaninov), l'epoca neoclassica (Schnabel, Backhaus, Arrau, Richter), l'epoca modernistica (Brendel, Ashkenazy, Pollini), l'epoca postmoderna (Pletnev, Lang Lang, Trifonov). Facendo una media matematica vediamo che ogni epoca è durata circa settant'anni, che corrispondono a due generazioni di concertisti. Il modernismo non si è ancora esaurito, il postmoderno non è ancora sbocciato in pieno. E questo è il tema "scottante" su cui discutere oggi.

Piero Rattalino ha desarrollado en su juventud una intensa actividad como compositor y concertista, dedicándose posteriormente a la enseñanza, la investigación, la crítica y la gestión musical. Ha sido catedrático de piano en el Conservatorio Giuseppe Verdi de Milán a partir de 1965 y docente de la Academia Pianística Incontri col Maestro de Imola. Entre sus alumnos se encuentran concertistas internacionales de la talla de Maurizio Baglini, Ilia Kim y Simone Pedroni, ganador del 1er. premio en el Concurso Van Cliburn. Ha desarrollado cargos directivos en instituciones de primera línea (Istituzione Universitaria dei Concerti de Roma; teatros líricos de Bolonia, Génova, Turín y Catania; Festival Verdi de Parma). Actualmente es consultor artístico del Festival Arturo Benedetti Michelangeli de Brescia y Bergamo, consultor editorial de las revistas *Symphonia* y *Piano Time*, y responsable didáctico de la Academia de Imola. Su incesante actividad como ensayista le ha llevado a publicar hasta el momento más de cuarenta monografías. Entre ellas, destacan *Storia del pianoforte* (trad. esp.: *Historia del piano*, ed. Span Press), *Da Clementi a Pollini*, *La sonata romantica*, *Pianisti e fortisti*, *Piano recital*, *Le grandi scuole pianistiche* y un reciente ciclo de monografías sobre grandes pianistas (ed. Zecchini) publicadas también en lengua china.

“Arte de Música” - poemas e peças musicais

Sofia Lourenço (Piano)

António Durães (Leituras)

Alguns poemas extraídos do livro "Arte de Música", de Jorge de Sena, recitados por António Durães, e as peças musicais que os inspiraram.

Sofia Lourenço

Pianista, natural do Porto, recebeu as mais elogiosas críticas: *Diapason d'Or 2016 e Pianiste 2016* com o CD “Portuguese Piano Music: Daddi / Viana da Mota”, Grand Piano (Naxos). Gravou ainda 4 CDs a solo de Música Portuguesa (Numérica) e estreou o 9th Sketch (2012) do *Duo pour une Pianiste* para Disklavier de Jean-Claude Risset, que lhe é dedicado. Discípula de Helena Sá e Costa desde os 10 anos de idade, no CMP com Maria da Glória Moreira e Fausto Neves, licenciatura em germanística na FLUP-UPorto. Estudos com Sequeira Costa, Margulis, Larrocha, Sebok, Cebro, Sava, Simon; *Künstlerische Abschlussprüfung Klavier* na *Universität der Künste Berlin*, (Alemanha), bolseira da Fundação Calouste Gulbenkian. Doutora em Música e Musicologia (UÉvora, 2005), linha de Estudos Históricos e Culturais em Música-INET-MD (UNova Lisboa). Linha de Estudos Musicais (coordenação 2009 a 2013) no CITAR (UCP), pós doutoramento, bolseira da FCT (2012-2016). É professora de piano na ESMAE/IPP desde 1991.

António Durães

Actor profissional desde 1984. Tem trabalhado em estruturas diversas, como a Companhia de Teatro de Braga, o Teatro Nacional São João, o Teatro Nacional D. Maria II, a ASSÉDIO, o Centro Dramático de Évora, o Seiva Troupe, o Ensemble-Sociedade de Actores, os Artistas Unidos, Centro Cultural de Belém. Desde 1995 que trabalha como encenador, tendo realizado diversos espectáculos para a Companhia de Teatro de Braga, entre outros. Encenou ainda Peça com Repetições, de Martin Crimp, no Teatro Carlos Alberto (Porto) e no Centro Cultural de Belém (Lisboa), entre muitas outras. No Teatro Nacional S. João dirigiu Teatro Escaso, uma espécie de espectáculo teatral a partir de poesia sobre teatro, que consistiu em gravar curtas prosas, editadas posteriormente em CD. Integrou a equipa da Rádio Universitária do Minho.

É, desde 2000, professor da disciplina de Interpretação no Curso de Teatro da Escola Superior de Música e Artes do Espectáculo, do IPP.

Abstracts/Resumos
Recitals/Recitals

Carioca – Um panorama do piano brasileiro

Daniel Sanches

Universidade NOVA de Lisboa, Portugal

O presente recital tem como objetivo principal apresentar exemplos das principais vertentes da produção composicional para piano no Brasil. Para tanto, são apresentadas obras de compositores proeminentes do cenário musical brasileiro: Edino Krieger, Eli Joory, Ronaldo Miranda. Embora as obras enumeradas no programa sejam composições de autores brasileiros atuantes, faz-se necessário incluir a presença do tango brasileiro Carioca de Ernesto Nazareth, como exemplo dos primeiros exemplos da música pianística brasileira, tendo em vista a atuação “fronteira” de Nazareth entre a música popular urbana do Rio de Janeiro e a linguagem do pianismo predominantemente europeu. A obra de abertura do Recital é uma Valsa intitulada Nina (1997) de Edino Krieger. Embora seja uma obra datada de 1997, o autor faz claras alusões às valsas brasileiras do final do século XIX, seja na sua forma, seja nas indicações interpretativas. A segunda obra do mesmo autor, Sonatina (1956), é, possivelmente, a obra mais interpretada do autor. Trata-se de uma obra em dois movimentos em que são apresentados elementos do nacionalismo brasileiro inseridos em uma estrutura predominantemente neoclássica. A Suíte Brasileira de Eli Jorry é, também, um exemplo do nacionalismo brasileiro. Nessa obra o autor faz uso desses aspectos da música popular brasileira estabelecido dentro de uma trama contrapontística. Nesse conjunto de três obras – Choro, Modinha e Côco - , grosso modo, o autor busca reinventar as famosas Invenções a duas vozes de Bach em ritmos brasileiros. Ronaldo Miranda, assim como Edino Krieger, é um dos mais importantes compositores brasileiros inclusive no cenário internacional. Em sua Suíte N. 3 o compositor busca recriar os movimentos da suíte barroca, neste caso, podemos estabelecer um paralelo entre os movimentos da Suíte N. 3 com os movimentos de uma suíte barroca tradicional. Este trabalho, juntamente com outras obras de compositores brasileiros, originou a elaboração do álbum Carioca lançado no Rio de Janeiro em 2016.

Edino Krieger (1928)

Nina

Edino Krieger (1928)

Sonatina

Moderato

Allegro

Ernesto Nazareth (1863-1934)

Carioca

Eli Joory (1961)

Suíte Brasileira

Choro

Modinha

Côco

Ronaldo Miranda (1948)

Suíte n. 3

Allegro

Allegreto

Lento-Mais animado-Enérgico-Lento

Allegro gracioso

Paluí: Viagem por histórias sonoras que a língua portuguesa conta

Helena Caspurro

UA, INET-md, CESEM, Portugal

Paluí. It is not clear whether it is a child, a bird, courage, a star, a city of the future, magic, toes or a giant hand ... But it is said to be the son of the love between a walking being and a flying being. And it has two hearts!

Paluí's planet seems to have several colors. Its inhabitants are mysterious 'serolhos', flying cars, animals of all shapes and forms as well as sounds to savor and 'hearsee'. A fantastic world inside 96 pages designed, written and narrated by hundreds of children from the nine school groups of Santa Maria da Feira, inspired by the music of the Paluí CD. The result, in short, of *Se queres saber o que é o Paluí... põe o teu dedo aqui!* Viagem por histórias sonoras que a língua portuguesa conta: a project that, taking music as its cradle, aimed at the development not only of visual and plastic expression but also of the portuguese language in what makes it the maximized expression of thought and ideation: written creation.

An action-research work based on collaborative and artistic practices, Paluí seeks to explain and demonstrate, through the intersection of different school areas and universes, how a CD-object, its music, can constitute a didactic model of multidisciplinary intervention in the school, thus contributing to the promotion of aesthetically significant learning processes, with impact on cultural society.

In this small concert combining music, narration, theater and image/video

projection, the idea is to taste the recent published Paluí. A book which is nothing more than the materialization of an educational and artistic ideal that has 'touched' areas such as Plastic Expression, Audio-Visual and Design. Giving voice also to the imaginaries of DeCA Design students and the poet Nuno Higino, Paluí, germinated in classrooms of Primary and Higher Education, makes coexist in perfect harmony series of apparently disconnected realities: school and life, exercise and art, real and fantasy, the amateur and the professional, the puerile and the adult, the nursery and the university, the room and the stage, the apprentice and the author, the schoolnotebook and the work.

Obras “abertas” do panorama musical português

Inês Filipe

Universidade de Aveiro, Portugal

O recital 'Obras “abertas” do panorama musical português' terá a duração de cerca de 30min e incluirá as obras “Siete apuntes para un meccano” de Álvaro Salazar e “Figurações II” de Filipe Pires. Este recital tem como principal objectivo a divulgação de obras contemporâneas para piano, como forma de levar estas obras a um público-alvo o mais abrangente possível. Tal como o nome do recital indica, a sua programação incluirá apenas obras “abertas”, ou seja, que permitem alterações estruturais realizadas pelo intérprete em diferentes performances da mesma obra. Segundo a visão da proponente deste recital, a importância das obras incluídas no programa reside na sua riqueza criativa e inovação composicional. Obras estas, que incluem, por vezes, tendências que chocam com os moldes/elementos do repertório mais comum abrangido pelo tradicional programa educativo deste instrumento. Um aspecto interessante sobre a performance proposta é que a obra “Siete apuntes para un meccano” foi preparada em conjunto com o próprio compositor, que interferiu de forma incisiva nas escolhas interpretativas da pianista. Estes tipos de iniciativas ajudam não só a mostrar e difundir a música de extrema qualidade feita em repertório nacional, como ainda fomenta o investimento artístico/pessoal de compositores e intérpretes dos nossos dias.

Claudio Santoro's piano preludes: different styles through unique genre

Pablo Victor Marquine da Fonseca

University of Florida, United States

Claudio Franco de Sá Santoro's (1919-1989) piano works embraces the majority of stylistic changings occurred in 20th century Western music. The genre that were most developed by Santoro corresponds to the preludes for piano. The set of 39 Preludes for solo piano constitutes one of the most extensive, dramatic and complex of the Brazilian repertoire. The preludes were written between 1938 and 1989, and they contain aesthetic and idiomatic elements of almost all musical styles adopted by Santoro throughout his trajectory as a composer. They were recorded in its entirety for the first time by Pablo Marquine, and they were released in 2017. The main goal of this recital is to communicate to musicologist, researches, and European audience the research on Claudio Santoro's piano work through the release of the CD "Claudio Santoro: Obra Completa para Piano Solo. Volume I – Prelúdios". This recital intends also to present in Europe the selected preludes that embodies the majority of stylistic changings of Claudio Santoro's musical language. This recital includes unprecedented preludes that were recently discovered. This set of solo piano works can enrich the instrument literature, and provide an immerse auditory perception of different styles of a composer through a unique genre. Program: "Prelúdio em Forma de Arabescos" (Rio de Janeiro, 02/04/1938); Prelúdio no1 e 2, Pequenos Prelúdios para Piano – 1o Caderno (Recife - Rio de Janeiro, 05/05/1939); Prelúdio no1 e 2, Prelúdios – 1a Série (1946); Prelúdio no1, 2, 4, and 6, Prelúdios – 2a Série, 1o Caderno; Prelúdio no09, Prelúdio Avulso (Rio de Janeiro, Dezembro de 1958); Prelúdio no18, Prelúdios – 2a Série, 2o Caderno (Brasília, 02/1963); Prelúdio no28, Prelúdio Avulso (Brasília, 31/07/1984).

Soundworld

Sónia Amaral & Patrícia Ventura

Kla-Vier Duo, Portugal

Soundworld, a world suggested by, or typified by, sounds.

Soundworld is based on pieces of chamber music for Piano from the 20th and 21st centuries, covering a wide range of currents, aesthetics and composers such as Luciano Berio, Philip Glass, Paulo Bastos and Sofia Sousa Rocha.

This proposal has two main goals - the presentation of new music giving special focus to Portuguese Music, in particular to Portuguese Music of our time, and inviting the listener to a musical journey through the sound metaphor of four composers who have in common the indelible certainty that the world can be expressed through sound images.

The Recital begins its musical journey with "Wasserklavier" by Berio. A short piece, but at the same time, extremely concentrated and with a high complexity

and harmonic texture. Berio, a unique composer, was fascinated by the infinity possibilities offered by the instrument, and was able to capture and explore with lightness, the different sound palettes in his works.

"Four Movements for Two Pianos" is presented as a work of maturity in Phillip Glass' s production. Written in the repetitive patterns to which we have been accustomed, this work transmits, in its minimal language, a revitalized energy with oscillating musical gestures between the intimate and the orchestral tutti of the formation of two pianos.

"Por um dia igual" is a work for 4-handed piano, written at the invitation of the Kla-Vier Duo. It is a two-movement piece, built from similar harmonic materials - "Tranquilo" an expressive movement, and - "With intensity", where the repeated note that is heard, constantly serves as an impulse for the arrival of fast and marked gestures.

"Adsum" is the only work of the composer Paulo Bastos that openly explores the repetitive aesthetic question. For the composer, this is an affirmative work that confronts what pleases him most in repetitive minimal music, from Reich to Adams, with all its other musical influences.

Program:

L. Berio - Wasserklavier

P. Glass - Four Movements for Two Pianos: IV

Sofia Sousa Rocha - "Por um dia igual"

Paulo Bastos - "Adsum"

Grafiteando con el piano. Grafías no convencionales en tres compositores mexicanos

Teresa Tamez

Universidade de Aveiro, Portugal

Como intérprete respondo intuitivamente, miro la notación, llego a una conclusión acerca de qué pieza es, seguidamente voy a las instrucciones, que en ocasiones pueden explicar ciertas notaciones y procedo a interpretar en relación con algunas ideas preconcebidas que derivan de las propias notaciones, podemos decir que me convierto en una especie de compositor también. Estos elementos de creatividad musicalmente relacionados se convierten en un reto, el compositor me invita no sólo a realizar lo escrito, sino me anima a "componer". Nuevas formas de expresión vienen a nuestro mundo haciendo mejoras en la técnica y fomentando una conexión más integral con el piano.

Un score visual o partitura animada ofrece posibilidades múltiples tanto para el intérprete como para el espectador, tanto a nivel pedagógico y didáctico, como

estético y performático; pues en el proyectar una partitura viva en video produce un doble juego de la experiencia audiovisual, así es como surge este proyecto interpretativo donde mi proceso co-compositivo y del imaginario de cada creador puede ser “visualizado” por la audiencia; un trabajo hecho con la colaboración del percusionista y videoartista Milo Tamez.

Las tres obras elegidas para esta presentación son “Canto Tejido” (1974) de Julio Estrada (1943) “Jaula” (1976) de Mario Lavista (1943) y “Romanza” (1977) de Nicandro Tamez (1931-1985).

Contar con el interés, buena disposición así como la paciente colaboración de los mtros. Estrada y Lavista así como del artista plástico Arnaldo Coen (co-creador de “Jaula”) ha sido una experiencia por demás enriquecedora, ser la primer intérprete de “Romanza” está siendo un viaje paradójicamente difícil ya que la gran mayoría de la obra de N. Tamez no se ha interpretado jamás.

<https://youtu.be/Wpn9SytD80M> Julio Estrada "Canto Tejido"

Um piano brasileiro

Vinicius Bastos Gomes

Universidade Federal do Paraná, Brasil

Universidade de Aveiro, Portugal

Esta proposta consiste na apresentação de um recital de piano voltado à música brasileira, cuja abordagem do repertório - composto por arranjos e releituras sobre obras de grandes nomes como Chico Buarque e Tom Jobim - escapa das maneiras convencionais de execução desta música. O objetivo consiste em transpor fronteiras estilísticas através de uma abordagem que se diferencia tanto pelo tratamento contrapontístico dado às peças, assim como pela restrição do uso de “levadas” e figuras rítmicas representativas do samba e da bossa-nova. Além disso, o formato da apresentação procura desviar dos caminhos previamente estabelecidos para as canções, o que traz momentos de livre improvisação ou de inserção de trechos musicais inesperados aos arranjos. A improvisação também se diferencia do que é mais usual para este tipo de repertório pela utilização da experimentação como recurso para diversificar a realização da performance, o que faz com que a criação de melodias na mão direita e a realização de comping na mão esquerda seja apenas uma das maneiras de improvisar aplicadas. Trata-se, assim, de um concerto de Música Popular Brasileira influenciado por diversas fontes e tradições musicais. O repertório é constituído de Passarim (Tom Jobim), Palhaço (Egberto Gismonti), O que será (Chico Buarque/Francis Hime), Paixão e fé (Tavinho Moura/Fernando Brant), Joana Francesa (Chico Buarque),

Berimbau/Canto de ossanha (Vinicius de Moraes/Baden Powell), Sabiá (Tom Jobim/Chico Buarque)

Abstracts/Resumos
Paper presentations/Comunicações

After the traits of piano futurist of the early twentieth century

Andrés Felipe Molano Ruiz

University of Aveiro, Portugal

The aim of this proposal is to contribute to a better understanding of the Futurism and its influence on academic music, showing its intervention on the composers Leo Ornstein, Henry Cowell and George Antheil through a relationship with academicism, and revealing a mechanicism and noisism in the innovations of his piano writing, by means of a exposition with musical examples at grand piano and a slides projection.

Futurism is an artistic movement that tries to break with the instituted and the tethers of a past, particularly by Musical Romanticism. Beginning in the last century, in Italy, Futurism quickly spread to other European countries and the World, being a movement that tries to finish, saying about many authors, what they designated as the death of art and a reigning academism.

Analyzing the way of thinking of its participants, is evident that this movement had a impact on the artistic community of the epoch, but not only at an artistic level, also at a political, social, cultural and ethical level. Given that, by proposing the interaction between the different disciplines of the arts, exposing and integrating the technological innovations of the epoch, Futurism also sought an alteration of the creative paradigm, enhancing speed, technology, rebellion and the machine.

In this proposal, pretending to exalt the movement importance for the development of 20th century artistic and musical creation, particularly in the United States of America, I will focus in the aforementioned authors, because they let me to expose and highlight, especially in some works for piano, the way that they characterize, project and tell Futurism.

In these works, the authors, concreting the futurist ideals, they allow to realice a vision not only historical, but also critical and actual, because, despite its decline, the futurist ideals continued years after without its name. The transdisciplinarity and pluralist methodology, in which knowledge articulates in its development different ways of thinking and needing the conjugation of perspectives both to study and to innovate, today in discussion, recalls the movement and its multidisciplinary efforts to join together all human expressions.

La influencia de la orquestación en la interpretación de las obras pianísticas de Ravel. Estudio de caso del “Prélude” de la Rapsodie Espagnole de Ravel

Belén Ester Navarro Antón

Universidade de Aveiro, Portugal

La utilización del piano en la obra de Ravel supone más que un simple tratamiento del lenguaje propio del instrumento. Es su instrumento, su estrecho vínculo con él lo convierte en la plasmación primera de sus ideas musicales. En su repertorio abundan ejemplos de obras pianísticas que posteriormente orquestó, en ocasiones en un incluso breve periodo de tiempo. En el caso de la Rapsodie Espagnole, una de sus primeras obras orquestadas, la primera sin que el ballet o la lírica tengan un papel en el proceso de orquestar, el lapso temporal entre la versión original de piano a cuatro manos y la orquestada es de tan solo medio año. Ravel fue un orquestador excepcional (Marnat, 1986:45), en su instrumentación, todo está pensado al milímetro. (Vuillermoz, 1925: 24): Para Ravel, el director de orquesta ha de hacer respetar la obra, más que interpretarla (Orenstein, 1975: 128).

Mi propuesta ilustra el modo en que la interpretación de la versión original se transforma bajo la influencia de la versión orquestal, cambiando el abordaje pianístico en cuanto a concepción, estudio e interpretación. La parte orquestal crea una imagen sonora ideal, cuya realización repercute en cómo emprender el estudio de la parte pianística. Esto es así tanto en la realización técnica, por ejemplo la elección de digitaciones, ataques y articulaciones, como en el tipo de interpretación resultante, afectando a tempos, direcciones y colores.

Mediante ejemplos de grabaciones del proceso de estudio que realizo como pianista, presento el caso del Prélude de la Rapsodie espagnole de Ravel, mostrando la modificación que se produce en la interpretación pianística tras observar la versión orquestal del autor y señalando los parámetros afectados en cada caso y el modo de trasladar estos cambios al piano al plantear su estudio. Abordar la influencia de la orquesta en el estudio pianístico de esta obra, aporta puntos de vista innovadores tanto para la interpretación como para la pedagogía del instrumento.

The Silence Devices of Bill Evans's 1963 Solo Session: April in Paris, All the Things you are, and Ornithology

Bohdan Syroyid

Katholieke Universiteit Leuven, Belgium

Bill Evans (1928-1980) was one of the most influential jazz pianists of the 20th century. Jazz musicians often study Bill Evans's harmonic innovations through the transcription of his recordings. We will be using transcriptions by William Hughes (2017); however, the object our study will be silence, defined as an intentional refraining from producing sound. Bill Evans made frequent usage of silence devices in his improvisations, which are especially noticeable in his solo recordings.

We will be looking at the piano session recorded on January 10, 1963, released posthumously in two separated albums as 'The Solo Sessions, Vol.1' (1989), and 'The Solo Sessions, Vol.2' (1992). With the intention of conducting a deeper analysis on the most significant material, we have selected only three tracks: 'April in Paris' (vol. 1/1), 'All the Things You Are' (vol. 2/1), and 'Ornithology' (vol. 2/6).

The piano playing of Bill Evans tends to promote contrapuntal independence between the bass line and the melody—influenced by the music of Johann Sebastian Bach. For this reason, Bill Evans avoided using the ragtime stride accompaniment in the left hand, making instead, a systematic usage of rootless voicings (Valerio, 2005). At the same time, this lighter texture, in the left hand, fosters musical situations where both hands remain silent.

In our silence analysis we contemplate three textural situations: monody, homophony, and accompanied melody. For each of these situations we present two contrasting extracts from our corpus. We will analyze these extracts building upon the theories and silence classifications of Braman (1956), Dougherty (1979), and Margulis (2007).

João Domingos Bontempo's piano pedagogy: Considering a virtually forgotten yet influential piano method

Germano Mayer

Universidade Federal de Pelotas - Centro de Artes, Brazil

The piano method by João Domingos Bontempo (1775-1842) was the first book of its kind written in Portuguese. According to the author, it was also widely spread during his lifetime. Containing a bipartite scope, the work was modeled after a tradition of music treatises in which a practical section followed a theoretical segment. Unlike eighteenth-century methods written in German by

Türk (1789), Milchmeyer (1797) and others, containing lengthy explanations, Bomtempo's book privileged practice over theory. As Santo (2003) and Vergara (2013) asserted, stylistic resemblances with works by Clementi (whose publishing company issued the first and only edition of this work), Cramer are perceivable in Bomtempo's method. Settled in England, Bomtempo certainly was influenced by masters of the English piano school. After the publication of his method in 1816, an expended albeit unfinished second version appeared as an undated manuscript. Connections with Hummel's method, the most important work of this genre written in the early nineteenth century were also found and discussed by the authors above cited. Even though Bomtempo's method has over two hundred years, it is a compound of musical genres proposing a pedagogy that can still be applied today. Therefore, it is not only of interest of musicologists that investigate the history of piano pedagogy, but also of musicians who may benefit of its very purposes.

The use of Midi-EMG-Video (M.E.V.) chart to help clinician and pianist progress monitoring

Hara Trouli

Performing Arts Medicine Doctor, United Kingdom

The common language that needs to be used for both clinicians and pianists in understanding progress when recovering from an injury is of great importance for the final positive outcome. We have introduced and piloted an M.E.V. chart which represents various measures including position, articulation and electromyographic muscle activity in order to develop a useful tool to bridge communication with musicians and avoiding medical terms that are not familiar to the pianist. The M.E.V. chart can form part of medical records or simply the individual progress when a pianist is in recovery from an injury or rehabilitating from conditions such as misuse syndrome, carpal tunnel, tendinopathies, neuropathies and even musician's focal dystonia. We will present an example of 10 pianists whose M.E.V. charts have been constructed and we will discuss the further applications of this method of recording pianistic biomechanics and muscle recruitment. We would encourage a conversation with the pianists in the audience for feedback and their experience on communication with the medical profession.

Piano virtuosity today: a paradigm shift?

Helen Gallo

São Paulo State University, Brazil

Departing from Ligeti's *Études for Piano*, our goal is to discuss the changes that occurred in the virtuosistic approach to piano compositions in the last decades of the twentieth Century. We start from the main argument that the concept of virtuosity shifted in the 1980s: comparing Romantic and Contemporary views of virtuosity, we argue that the central issue for pianists regarding current repertoire is not self-improvement anymore, but the acceptance of their human limitations. Then, we want to show to what extent sense electroacoustic experiences had contributed to such transformation, having led composers and performers to face the duality "human versus non-human", as well as how performers can deal with new technologies.

(Re)constructing Early Recordings: a guide for historically-informed performance

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In recent years, early recordings have become a primary source of musical research with multiple disciplines, including: performance practice, musicology, music technology and music psychology. Such recordings, typically dating from the late 1800s through to the early 1900s, employed mechanical sound-reproduction technologies (wax cylinders and lacquer discs) to capture performances by many of the leading figures of the time. As such, they offer valuable insights into the aesthetic tendencies and preoccupations of the late nineteenth and early twentieth century musicians, capturing and preserving performance styles, traditions and musical approaches of an age that has long-since passed. Unfortunately, very little research has been done into the production of such recordings; although some anecdotal evidence highlights significant issues involved in recording processes, we do not know how much performers needed to adjust their approach in response to the recording medium or the broader recording process. As a result, we do not know whether such recordings offer a faithful representation of individual performance styles or, indeed, broader performance concerns; this has serious implications for any research that employs early recordings as a primary source within contemporary musical research.

This paper introduces a Leverhulme-funded research project "(Re)constructing Early Recordings: a guide for historically-informed performance. The first year

of the project focuses on wax cylinders made by Julius Block, a music enthusiast and recording pioneer. Between 1889 and 1927, he recorded some of the most eminent musicians and artists, including Anton Arensky, Paul Pabst, Sergei Taneyev, Leo Conus, Jules Conus, and Anna Essipova, among others. This paper will present the pilot study made earlier this year, based on the reconstruction and simulation of the mechanical recording process to capture performances using wax cylinder and digital technologies. Also, it will discuss the value of reconstructions of passed recording techniques, in terms of preserving forms of performance practice, and propose a method for their future analysis and use.

Primeiros Passos: Experiências como reportórios didáticos de compositores Latino-Americanos

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UFPel Universidade Federal de Pelotas, Brasil

Em âmbito Latino-Americano, a pesquisa, a performance e o intercâmbio da produção para piano recente são fundamentais para a divulgação e consolidação de práticas interpretativas no repertório de Música contemporânea. O pouco intercâmbio com a produção dos países vizinhos é um dos fatores que contribui para que o círculo vicioso de reiteração canônica perpetue-se mesmo na literatura de música nova. É neste contexto que o projeto de pesquisa “Práticas Interpretativas na Música para Piano Solo de Compositores Latino-Americanos”, do Grupo de Pesquisa NuMC-UFPel almeja contribuir para o campo da Pesquisa em Práticas Interpretativas enfocando a produção recente para piano.

Na fase de levantamento de obras, deparamo-nos com diversas coleções de peças para fins didáticos de compositores latino-americanos de diferentes nacionalidades. São elas: Piano Contemporâneo: Estudio Progressivo I-V (2007) - do compositor argentino Dante Grela (n.1941), Sete Peças para Piano (2005-8), do compositor equatoriano Messias Maiguashca (n.1938), Blancas Negras y Mulatas (2015) do compositor colombiano Victor Agudelo Ramirez (n.1979) e Fantasias Rítmicas (2006) do compositor chileno Eduardo Cáceres (n.1955).

O cunho pedagógico dessas peças motiva uma abordagem delas em conjunto a fim de investigar 1) Quais são as propostas pedagógicas dessas peças no que se refere à inserção de técnicas composicionais e de performance da música dos séculos XX e XXI? 2) Como os compositores trabalham técnicas, recursos e estilos composicionais neste repertório didático? 3) Quais são os desafios para estudo e performance deste repertório?

A coleção *Fantasia Rítmica* de Eduardo Cáceres foi trabalhada com alunos do bacharelado e da licenciatura dos cursos de música da UFPel e nesta comunicação discutiremos especificidades do ensino e da preparação para a performance deste repertório.

Enfocaremos também a exploração de diferentes níveis de indeterminação musical (ALDROVANDI e RUVIARO, 2001) em peças das outras coleções. Esses níveis incluem procedimentos aleatórios na combinação do material musical, especificidades da notação visando maior indeterminação de um ou mais parâmetros musicais e sua relação com a realização musical, e múltiplas possibilidades de organização formal a serem definidas pelo pianista.

Efeitos da aprendizagem cooperativa no ensino de piano em grupo na formação do professor de música: uma pesquisa experimental

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O questionamento sobre os efeitos da aplicação de estratégias da aprendizagem cooperativa no Ensino de Piano em Grupo (EPG) para alunos do curso de licenciatura em música sobre a habilidade de acompanhar e harmonizar ao piano canções foi o ponto de partida desta pesquisa concluída de doutorado.

Levantamos a hipótese que o grupo experimental, devido às estratégias da aprendizagem cooperativa (variável independente), obterá uma maior média no pós-teste sobre tal habilidade (variável dependente) do que o grupo de controle, no qual não haverá a aplicação de estratégias da aprendizagem cooperativa. A hipótese nula é que haverá igualdade na média entre as turmas experimental e controle.

Percorremos, primeiramente, os pressupostos, conceitos e perspectivas teóricas da aprendizagem cooperativa elegendo a perspectiva de coesão social como referencial (JOHNSON; JOHNSON, 1999). Para aplicar esta perspectiva da aprendizagem cooperativa ao experimento, investigamos o histórico, características e metodologias do EPG, estabelecendo como dimensão a ser trabalhada o ensino de habilidades (BASTIEN, 1977; FISHER, 2010; MONTANDON, 2001). Posto que um dos critérios de inclusão dos sujeitos era que este fosse aluno da licenciatura em música, tais dimensões estavam voltadas para desenvolvimento da prática pianística para o professor de música. Estabelecemos quais estratégias da aprendizagem cooperativa seriam aplicadas ao EPG e delimitamos as seguintes habilidades: acompanhamento e harmonização de canções; encadeamento e progressão de acordes; leitura à

primeira vista e transposição. Canções para musicalizar, infantis e folclóricas foram o fio condutor para o ensino de tais habilidades em um curso de 10 semanas.

O teste de variância de fator único, ANOVA, indicou diferença significativa nas médias dos grupos ($n=13$), com p-value menor que 0,05. As análises estatísticas dos dados corroboram o melhor desempenho da turma experimental, o que me fez rejeitar a hipótese nula e aceitar a hipótese alternativa, que a aprendizagem cooperativa teve efeitos sobre a habilidade de harmonizar e acompanhar canções ao piano com alunos do curso de licenciatura em música.

Características sonoras del estreno del Primer Concierto para Piano y Orquesta de Chaikovsky

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El Primer Concierto para piano y Orquesta de Chaikovsky fue estrenado por el solista Hans von Bülow junto a un pequeño grupo de 35 músicos freelance, de los cuales tan sólo 4 fueron violines primeros. Por lo que una de las obras concertantes para piano más conocidas del repertorio, se dio a conocer con una sonoridad bien diferente a la habitual por grandes orquestas sinfónicas. Constituye todo un reto, hoy día, llegar a imaginar la sonoridad de aquel estreno con una orquesta de cámara en grandes salas de concierto de unas 1500 personas.

Este Paper quiere mostrar con ejemplos concretos las especificidades sonoras de aquella primera interpretación y el modo, para acercarse a ella, con el que el solista debe inevitablemente adaptar su propia interpretación.

Una sonoridad orquestal claramente más delgada, obligará al solista a adaptarse permanentemente a ella. Determinará una interpretación diferente y exigirá tomar decisiones especialmente referentes a las dinámicas y al equilibrio entre solista y orquesta. Aunque no exclusivamente, los cambios no atañen sólo a las dinámicas. Determinados pasajes pueden ser abordados con un carácter menos contundente, grandioso o brillante. En determinados momentos una sonoridad más camerística puede conducir a un carácter más lírico, más en la línea de la primera versión del concierto, en general menos contundente y virtuosística que la tercera versión o habitual. Se mostrarán ejemplos concretos de la primera versión que conducirán a una interpretación bien diferente a la que se nos ha mostrado durante más de un siglo mediante su tercera versión, correspondiente supuestamente a A. Siloti. Por lo tanto, se mostrarán textos de la primera versión del concierto por ser la que se interpretó

en aquella ocasión, hacia finales de 1875, casi un año tras su composición, y que sigue siendo a día de hoy prácticamente desconocida.

Finalmente, teniendo en cuenta la menor densidad orquestal, se mostrarán pasajes donde el solista además de interpretar su papel, podrá reforzar algunos *tutti* orquestales con el piano para evitar que queden inconsistentes. Hecho que mencionó von Bülow a Chaikovsky tras el estreno en una carta el 13 de enero de 1876.

Hacking the Piano: exploring and expanding techniques and repertoire through augmented instruments

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For some time, my work has focused on exploring and developing extended techniques, inventing my own approach to the instrument and challenging audience expectations and preconceived notions of a performance and subverting the iconography of the concert piano. As a soloist, I work closely and collaboratively with composers developing new repertoires, and also as an improviser within various contexts.

Initially using prepared piano as a springboard, more recently I have worked with augmented keyboard instruments, whose capabilities are extended beyond the normal limitations of the instrument via new technologies, including digital sensors, physical modifications and other sound 'hacks'. These include the Magnetic Resonator Piano (designer Andrew MacPherson), an instrument which enables a pianist to produce harmonics, glissandi between pitches, notes sustained indefinitely and various timbral effects and light sensing midi devices such as the PNOscan inserted beneath the keyboard which allows the electronic manipulation of sound in real time while maintaining the rich acoustic environment of the piano.

In the context of these worlds, I will discuss and illustrate aspects of rethinking conventional piano technique, informed and subverted by performing on extended instruments, as well as collaborations combining other augmented instruments and performers involving extended techniques. I will further demonstrate various approaches used by composers in works specifically written for these instruments.

La comparación entre partituras como desafío para el intérprete: el caso de Scarlatti y su Sonata K. 446

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Son muchos los compositores que se han interesado en publicar sus ediciones revisadas de las sonatas de Domenico Scarlatti desde que Muzio Clementi lo hiciera primero en 1791. Basta consultar el listado presente en la *Guide to the Pianist's repertoire* (2000) para comprobar la extensión y la diversidad de las iniciativas editoriales en torno a las 555 sonatas para teclado del compositor italiano. Sin embargo, para un intérprete, las ediciones son mucho más que un listado y debe enfrentarse al desafío de tener a su alcance un sinfín de posibilidades que mostrar en su interpretación. Para interpretar una sonata de Scarlatti no es posible obviar las ediciones y catálogos que este repertorio ha propiciado, hacerlo sería sesgar una parte de nuestra historia y borrar el camino que nos permite hoy poder interpretarlo.

En esta comunicación me centraré en un ejemplo especialmente ilustrativo de la amplitud de preguntas que se despliegan ante el intérprete a la hora de elegir una partitura: el caso de la Sonata K. 446. Una sonata que ha experimentado cambios de tonalidad, de compás, de texto, de tempo e incluso de nombre, en las ediciones de Carl Czerny (1839), Hans von Bülow (1864), Lefroid de Mereaux (1864-1867), Michele Esposito (1905) o Ignaz Friedman (1914). Esta sonata, que aparece en la mayoría de ediciones en las que sus autores ponen más matices, articulaciones, pedalización, etc. de su parte, es una buena muestra de como las diferencias en ellas, representan un recorrido por nuestra historia de la interpretación. Pero eso no es todo, el grado de modificación presente en algunas de las ediciones de esta sonata es tan acusado, que requiere una reflexión sobre interpretar un Scarlatti que incorpora tres perspectivas diferentes: la del compositor, la del editor y la del intérprete. ¿Allegro moderato?, ¿Quasi allegretto?, ¿Allegretto pastorale?, ¿Andantino?, ¿12/8?, ¿6/8?, ¿fa mayor?, ¿re mayor? Scarlatti, primero, y sus editores, después, ya hicieron sus elecciones. Pero es el intérprete el que tiene la última palabra, y sus decisiones empiezan precisamente con algo tan sencillo como el decidir qué partitura poner en el atril. Todo un desafío.

El impacto de la práctica pianística en la salud del intérprete

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Se puede afirmar que la profesión del músico conlleva, desde el punto de vista intelectual, físico y psíquico, una actividad tan exigente como la del deportista de élite. A los pianistas, apenas se les considera como un trabajador a proteger dentro de sus específicas patologías laborales, dado que se piensa en el músico como en el “artista tocado por las musas”, sin tener en cuenta que el grado de perfección necesario para la interpretación pianística. Los pianistas dedican largas horas de estudio diario en el instrumento, permanente en el tiempo y desde edades muy tempranas, donde el desarrollo psicosensores y músculo-esquelético no se ha completado aún. Es decir, los pianistas crecen con el piano. Esto implica una adaptación a nivel músculo-esquelético que hay que tener en cuenta a la hora de analizar las patologías de los pianistas. Por tanto, los pianistas desarrollan su actividad profesional exponiendo algunas zonas corporales a infinitud de movimientos repetitivos con una intensidad de actividad física muy alta. Esta práctica instrumental dentro del entorno profesional, implica una serie de requerimientos físicos y psicológicos que no siempre son los más adecuados para preservar la salud de los pianistas, siendo el sistema músculo-esquelético el que más sufre las consecuencias de esta actividad.

El impacto de la práctica pianística en la salud del intérprete, es de gran alcance si no se toman las medidas de higiene laboral y prevención.

Implementar durante el período de educación musical medio y superior los conceptos de salud, control postural, entrenamientos físicos específicos para los pianistas se hace necesario.

Este estudio demuestra cómo con un plan de acción específico de “entrenamiento” físico y psicológico para pianistas, el impacto de la práctica musical puede ser menos lesivo, propiciando así una carrera plena, feliz y exitosa.

Looking at music, science and education through the pianoscope

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Over the last few years Companhia de Música Teatral (CMT) has been developing a series of original ideas that has designated as “artistic-educative constellations”. CMT's work is deeply rooted in music but explores links with other artistic languages and technology and proposes an intrinsic articulation with education (in a very broad sense). The CMT projects are a kaleidoscope of Performance pieces, Installations, Workshops, Publications and TransFormation activities and the piano has been central to many of these projects. One constellation in particular, Anatomia do Piano, has made the piano the “attractor” of a series of initiatives that connect the “main-stage” with the classroom, the science laboratory or the community. The installation Pianoscópio, part of this constellation, is the subject of this communication: it is based on the idea of “deconstructing” the piano, in order to contribute to a more profound understanding of music, creating an opportunity for discovery and expression. It is an experience that transforms the piano into a collective instrument, a sound installation/sculpture capable of producing sounds of a myriad of colours, a space to be inhabited by people and produce sound through their combined interaction. In this communication we will report on the experience using the Pianoscópio in a wide range of situations, from workshops with children to concerts and recordings with professional musicians, science based projects or projects with the community.

The pedagogical significance of repertoire by Canadian Women Composers' for the development piano student

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There is great pedagogical value within newly composed works of Canadian Contemporary piano repertoire. Canadian composers are readily advancing on the new music scene, particularly female composers such as Alexina Louie and Laryssa Kuzmenko. Many teachers shy away from avant-garde compositions, dismissing newly composed works due to a lack of understanding on how to teach the repertoire. It is often true that we do not teach what we do understand. If teachers do not perceive value in the genre, students are deprived of its benefits. This paper will seek to dismantle the myths that often precede conversations around Modern music, namely that it is inaccessible and irrelevant. This study focuses on intermediate level repertoire for a variety of reasons. It is often at an intermediate level that modern music delves into complex rhythms and harmonies and graphic notation. As a result, the “fear factor” often comes into play with the preteen to teenage student who may not

feel comfortable with the sounds of contemporary repertoire. The intermediate level is the “bridge” between repertoire geared toward beginner students and advanced, serious repertoire. If students can learn to perform contemporary music at this stage, they will be set up for success in the modern idioms of advanced repertoire that pushes the boundaries of classical music. Canadian composers Louie, Kuzmenko, and Lynette Sawatsky compose music that is both culturally relevant and pedagogically sound. Through analysis of the intermediate repertoire selections and a practical approach, the teacher will begin to see how Canadian Contemporary music will improve student’s technical and rhythmic capabilities, ear training, musical awareness and confidence at the keyboard. Modern music speaks to the 21st century student in a unique way, pushing their musical boundaries. If the learning and performing of the genre is left for only the “advanced” pianist, an entire musical era will be missing from the minds and hearts of students, robbing them of the value that is found within the haunting and expressive sounds of Canadian music.

The spanish Keyboard sonata at the end of the 18th century. Three unpublished sonatas of José Ferrer y Beltrán (1745-1815)

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In the evolution of the keyboard Sonata, the Iberian Peninsula experiences a long delay with respect to Europe. This is due to the fact that both Spain and Portugal allowed themselves to be guided only by Italy and not by Germany and France, where the new musical forms for keyboard developed more quickly and richly.

In this paper, the path travelled by the sonata form in Spain from its beginnings, with Domenico Scarlatti, to the more developed form of composers like Felix Máximo López or Manuel Blasco de Nebra will be related.

In this last stage of development are the three unpublished Sonatas by José Ferrer that are presented here.

These pieces, found in a recent catalogue carried out in the Monastery of Valdeflores, Viveiro (Lugo), focus on the last compositional stage of José Ferrer y Beltrán, and are added to those already compiled by Dionisio Preciado in 1979.

La noción de hiper-instrumento al servicio de la “transonización” o la expansión de lo possible en la interpretación fidedigna del reportório histórico

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La transonización se pretende una práctica interpretativa propia de un enfoque hermenéutico musical actualista cuyo fundamento estético-valorativo sería capaz de oponerse con solidez filosófica y artística a las prácticas museísticas del historicismo musicológico típicamente basado en una pretensión de objetivismo supuestamente respaldada por las disciplinas historiadoras. Frente a la asunción historicista del sonido original como objetivo último de la intención del autor-compositor, el actualismo asume, por contra, que la intención original del compositor es la afección en el psiquismo del oyente en tanto que experiencia estética propiciada a través del sonido original en el contexto sociológico primigenio. El sonido original sería tanto más incapaz de lograr ese cometido artístico cuanto mayor distancia cultural se diese entre compositor y oyente, lo cual impondría la necesidad de una labor de transonización entendida como traducción trans-epocal: transplantar sociológicamente a la sensibilidad actual la experiencia psíquica y estética que perseguía el compositor en su época. Esto cabría entenderlo como una mirada intercultural. La transonización consistiría en alterar el sonido original, basándose en un análisis riguroso con afán de fidelidad, para tratar de reproducir en el oyente actual virtualmente la experiencia estética original del oyente primigenio. Cabría para ello utilizar tanto la aplicación de nuevas tecnologías al tratamiento en tiempo real del sonido instrumental como la explotación sistemática de los recursos expandidos de los instrumentos actuales (incluyendo posibles cambios en la partitura original), abriéndose así por completo a las posibilidades inherentes a la noción de hiper-instrumento que el actual desarrollo tecnológico ofrece.

Tocar el piano: propuesta de una metodología de práctica pianística

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Desarrollar la habilidad de interpretar un instrumento como el piano implica atravesar necesariamente un paso imprescindible: la práctica instrumental o estudio. En la actualidad, el alumnado de enseñanzas de música dispone de un tiempo limitado de dedicación a su trabajo personal con el instrumento, por lo

que la búsqueda de un sistema de estudio eficaz que permita optimizar y extraer el máximo rendimiento al tiempo y esfuerzo dedicados se convierte en un objetivo fundamental y necesario. Sin embargo, la realidad evidencia una carencia de planteamientos de estrategias de práctica, lo que merma los resultados y, por tanto, su eficacia.

La investigación que se presenta pretende ofrecer al alumnado de piano de Enseñanzas Profesionales o equivalente una herramienta útil de cara a lograr un estudio eficaz, mediante el planteamiento de una propuesta de metodología de práctica pianística. Ésta se ha realizado a partir de un profundo estudio documental de investigaciones de carácter científico y publicaciones de índole pedagógico, así como de la propia experiencia docente. Todo ello fundamenta y avala dicha propuesta, que plantea un estudio consciente y reflexivo hacia la búsqueda de la máxima calidad interpretativa.

El trabajo se enmarca dentro de la línea “Pedagogía de Piano”, si bien pretende ir más allá de la técnica pianística al proponer un planteamiento metodológico que incide en las estrategias de estudio, cuya particularidad residirá en la elección de estrategias de práctica pianística en base a objetivos predefinidos.

A través de estas líneas, no solo los estudiantes de Enseñanzas Profesionales de piano podrán encontrar una propuesta de utilidad en su día a día, extrapolables a su vez a otras especialidades instrumentales, sino que también los profesores interesados en optimizar las sesiones de estudio y desarrollar todo el potencial individual de sus estudiantes hallarán una guía útil para su práctica docente.

Abstracts/Resumos
Lecture-recitals/Conferências-recitais

Contemporary variations for piano – a pedagogical approach for the performance

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This presentation proposes to analyze three sets of variations for piano: Arvo Pärt's (Estonia, 1935) *Variations for the Healing of Arinushka* (1977), Rodrigo Baggio's (Brazil, 1976) *Céu de Inverno* (2017) - world premiere, and Helmut Lachenmann's (Germany, 1935) *5 Variations on a Theme by Franz Schubert* (1956). These compositions, written by three representatives of different composing aesthetics, nationalities and generations, present a panorama of the approach to this genre in postmodern ages. Lachenmann's variations, his first published composition, are the most conventional of the three. The dance character of the theme, from Franz Schubert's *Waltz in c sharp minor D643*, is kept through the variations. The composer explores rhythmic motifs, overtones, polytonality and serialism. Pärt's and Baggio's variations, both on original themes, are more innovative. The first explores overtones and undertones, as well as metric juxtaposition, in a polyphonic approach of the tonal material. The melody is altered in articulation and mode, but not in its intervallic contour. Baggio, who recognizes the contribution of Pärt to his own compositional language, explores parameters such as duration and metric, tempo (time), dynamics and texture. Minimalistic features are present in all three compositions, either in a single variation (Lachenmann's 5th variation) or already in the theme and throughout the entire composition (Pärt and Baggio), but specially in Pärt's work, which first introduced his original minimalistic compositional technique called *tintinnabuli* (meaning bell in latin). All three compositions are suitable for intermediate piano players. The analysis will focus not only on the understanding of structure, compositional concept and harmonic languages, but also on the technical and performing challenges of these works, discussing possible pedagogical approaches.

El tenuto: um elemento conector entre a articulação do habla y su materialización sobre el teclado en las obras para piano de George Enescu

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La pequeña ralla horizontal que en las partituras escritas a partir del siglo XIX suele asociarse al concepto de "tenuto" no ha suscitado nunca gran interés entre músicos e investigadores. El propio *New Grove* (Fallows 2002) se limita a

recordar, de forma muy genérica, que “tenuto” es el participio pasado de tenere. De este signo de articulación hablan puntualmente Clive Brown en su *Classical and Romantic performing practice* (1999) en relación con su aparición en autores como Liszt, Wagner, Elgar y Tchaikovsky, y Luca Chiantore en su *Historia de la técnica pianística* (2001), libro entre cuyas páginas se puede encontrar la utilización del tenuto, en el caso de Rachmaninov y Skriabin, como un ataque de especial profundidad.

El uso que se hizo del tenuto en la notación invita a relacionarlo con la métrica y la declamación. En la relación del tenuto con el habla, es fundamental el libro de Constantin Brăiloiu, *Problems of Ethnomusicology*, en el que el símbolo del tenuto aparece representando una sílaba larga y acentuada (Brăiloiu 2009).

Una referencia de dicción la encontramos en la grabación sonora del comediante francés Mounet-Souly (1912). Sobre la articulación en las palabras queda mencionar los Principios de fonología de Antonio Quilis (2015).

Esta comunicación pretenderá relacionar las articulaciones y los apoyos realizados por el habla con el signo del tenuto utilizado específicamente en el caso de Enescu. Nos queda constancia de que la dicción cobra gran importancia en la interpretación de su ópera *Oedip* (Corn 1998) por influencia del actor Mounet- Souly (Gavoty 2005). El habla no es un sistema rígido sino, rubato, elemento subyacente en las estructuras rítmicas de la música popular rumana, que Enescu ha explorado. El tenuto puede ser el elemento que transforme la regularidad del giusto silábico al parlando rubato. ¿Por qué no intentar simular en el ritmo de la música la libertad o los apoyos del habla? El producto de una exploración en esta dirección es lo que pretendo mostrar a través de la interpretación de algunas obras: *Mélodie*, *Voix de la steppe* y *Appassionato*, que integran el conjunto de *Pieces Impromptues op.18* de George Enescu.

Reportório português do séc. XX para jovens pianistas: O

Alfabeto Musical de Berta Alves de Sousa

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São raras as obras portuguesas do séc. XX para piano para jovens que se encontram publicadas, estando a maioria dispersas por arquivos públicos e privados. Neste contexto, o estudo, edição e preservação da obra *O Alfabeto em Música*, de Berta Alves de Sousa, representa um contributo para o enriquecimento do património cultural musical português e dos materiais disponíveis para o ensino do piano em Portugal. Esta pesquisa teve como objetivo efetuar uma caracterização estilística e pedagógica d’*O Alfabeto em*

Música, relacionando-a com composições portuguesas pedagógicas suas contemporâneas, e realizar a edição crítica desta obra.

Existe somente uma publicação de cariz geral sobre repertório pianístico português, da autoria de Nancy Lee Harper (Portuguese Piano Music), e dissertações relativas ao repertório para piano de alguns compositores, como as teses de doutoramento relativas a Frederico de Freitas e Fernando Lopes-Graça, por André Vaz Pereira e Fausto Neves, respetivamente, ou a dissertação de mestrado referente a Berta Alves de Sousa por Janete Ruiz. A nível de antologias incluindo música portuguesa, existe a série Repertório para pianistas, por Bruno Belthoise e João Pedro Medes dos Santos, e o Album de Colien, de Cecilia Colien Honegger.

Para o presente projeto, foi efetuado trabalho de arquivo em diversas instituições (Biblioteca da Universidade de Aveiro, Biblioteca do Conservatório de Música do Porto) e coleções pessoais (João Pedro Mendes dos Santos e Jaime Mota). Foi realizada uma análise e comparação d'O Alfabeto em Música com outras obras para jovens da mesma época, como O Livro da Maria Frederica, de Frederico de Freitas. Por fim, foi elaborada uma edição crítica, informada pela interpretação, através da elaboração de textos de apoio, baseados no estudo e análise dos contextos e partituras.

Como principais resultados, estabeleceu-se a classificação por grau de dificuldade das peças constituintes da obra em estudo, identificando e descrevendo quer questões técnicas, quer aspetos interpretativos. Procedeu-se ainda à identificação de temáticas e ligações com contextos da época de composição, caracterizando padrões composicionais que refletem a vasta diversidade na abordagem dos compositores desta época a este tipo de repertório.

Latin American Repertoire for Piano Pedagogy

Claudia Knafo

Hunter College, United States

The current state of Latin American concert music is one of tragic neglect. Despite the best intentions of many wonderful artists, pedagogues and publishers, this repertoire exists as the ugly stepsister to the canon of so-called "serious" music. Even with works such as Ginastera's Piano Sonata No. 1 or Villa-Lobos' Bachianas, this music is generally unknown. And works such as these two are usually known more in name than in fact. Yet, despite this neglect, Latin America boasts a rich catalogue of music informed by a colorful mix of indigenous, folkloric and classical traditions. For pedagogy alone, there is a wealth of material available for students of all

levels to satisfy all needs. The works of Gianneo and Cosme could easily substitute for Bartók's Mikrokosmos, Schumann's Album for the Young, or any of Kabalevsky's children pieces. In the music of Ponce one hears Romanticism with a Mexican bent. Guarnieri treats the listener to who Debussy or Messiaen might have been had either been Brazilian. Lecuona's tunes are as if written by a Cuban Gershwin, while Gonzalez updates what we hear to the sounds of a more contemporary Cuba.

Excerpts of a lecture-recital I gave on this topic in July 2017 in Ambato, Ecuador, can be found at <https://youtu.be/x949cQFLUdg>

To work on this music for performance, pedagogic or scholarly goals, has been among the most rewarding aspects of a career in music. Every piece is fresh. Every piece is a cultural find. Every piece shows tradition and exoticism coexisting. And it is this paradox that imparts a sense of discovery and rediscovery to our cultural home through the lens of the New World. Whenever I teach a piano pedagogy class, I constantly refer back to this music, both for assignments and for in-class demonstration work. Inevitably, this piques students' interest and curiosity, stimulating fresh looks at ideas we would normally take for granted on traditional repertoire. And as there is so much first-rate music from South America, its discovery is a profound source of artistic, intellectual and scholarly fulfillment.

The Role of String Piano in Alexina Louie's Programatic "Memories in an Ancient Garden"

Darcy Hildebrandt

University of Saskatchewan, Canada

Although use of expanded pianistic techniques associated with "string piano"—a term coined by Henry Cowell—was de rigueur among a group of 20th century composers, such as John Cage and George Crumb, few modern composers employ "string piano" techniques. One notable exception is Canadian Alexina Louie (b. 1949) who often calls for special effects created by playing directly on the strings inside the piano. A key example is "Memories in an Ancient Garden," the second movement of Louie's 1987 trilogy "Scenes from a Jade Terrace," in which string piano techniques serve to create an evocative soundscape. Another vital element in Louie's "Memories" is the use of a program. The 1996 revised edition of "Scenes from a Jade Terrace" is accompanied by a detailed story about a warrior seated on a terrace in ancient China overlooking a fragrant garden. In Louie's own words, this story and her musical language aim to fuse Eastern and Western traditions. The existence of a program, however, prompts numerous questions, including: how, exactly, should the program affect

the performance? what does it mean to “play as if intoxicated by the scent of a thousand blossoms” as indicated in the second movement? is the program intended for the audience or is it simply an instruction for the performer? and perhaps most critically, how does the music created inside the piano contribute to an effective performance?

The format of a 40-minute lecture-recital provides an excellent means to engage with these issues and to introduce Louie’s evocative composition to a wider audience. I will address aspects of performance techniques associated with string piano and demonstrate how one might effectively approach learning and teaching such music. I will also speak about the history of string technique and some modern uses of it. Finally, by exploring the various means of realizing the sounds coded in the score, I will demonstrate that string piano technique is a powerful performative tool for those who wish to expand the colouristic palette of the piano.

Piano Vanguardias

Diego Macias Steiner

Argentina

Presentación de dos libros de mi autoría.

Contenidos:

Libro I - VII PEQUEÑOS ESTUDIOS

“A partir del lenguaje de las vanguardias del Siglo XX”

Libro II - VI PEQUEÑOS ESTUDIOS ELECTROACÚSTICOS

“Imaginaris sonoros” a partir de la intertextualidad musical.

Estos pequeños estudios brindan material de estudio con problemáticas variadas y característica de la música del Siglo XX y XXI y del uso de los recursos del piano contemporáneo.

Dirigido a profesores, alumnos o aficionados, todos ellos están acompañados de una sintética explicación.

Estos libros se encuentran en versión impresa y en versión digital de descarga gratuita.

La distribución del tiempo del recital conferencia (45’) será:

- Presentación oral: 10’
- Interpretación al piano: 25’
- Respuesta a inquietudes / intercambio de ideas: 10’

Temas que incluyen la presentación oral:

- La intertextualidad musical: diálogos entre el presente y el pasado.
- Estética de la música de las Vanguardias del Siglo XX.
- Estética de la música electroacústica en general y de este libro en particular.

- Características de su lenguaje musical aplicados al piano en estas obras.
- Elementos del lenguaje electroacústico.

Pedagogías para y con el piano:

- Estrategias para abordar la música de las Vanguardias del Siglo XX y la música electroacústica.
- Lectura de una partitura electroacústica.
- Lectura de grafías no convencionales.
- La improvisación.
- El piano preparado.
- Las técnicas extendidas para piano.

Libro I:

Para descargar partitura:

<http://diegomaciassteiner.blogspot.com.ar/2016/02/2015-edicion-de-vii-pequenos-estudios.html>

Para escuchar:

<https://www.youtube.com/watch?v=KG9Zu3NIH6k>

Libro II

Para descargar la partitura

<http://diegomaciassteiner.blogspot.com.ar/2017/10/2017-en-imprenta.html>

Para escuchar (Grabación doméstica)

<https://soundcloud.com/diego-macias-steiner/diego-macias-steiner-vi-pequenos-estudios-electroacusticosmp3>

“MÚSICA FESTIVA Nº23 – A derradeira obra de Fernando Lopes-Graça, testamento musical e político”

Fausto Neves

Universidade de Aveiro, Portugal

Palavras-chave: Lopes-Graça, Piano, Músicas Festivas, ideologia, compromisso político-partidário.

Abordar-se-á nesta comunicação a última obra de Fernando Lopes-Graça, como testamento musical e manifesto político-partidário do compositor, maestro, pianista e pensador.

Após uma breve súmula biográfica que relevará o pensamento e a intervenção política do compositor, abordar-se-á a relação ao longo da sua vida com o Partido Comunista Português, analisar-se-á e executar-se-á a derradeira obra de Fernando Lopes-Graça, dedicada a Álvaro Cunhal pelos seus oitenta anos.

Tecendo relações: Performance dos Pós-Tudos 1, 4 e 9 de Bruno Ruviaro (1976)

Joana Holanda

UFPel Universidade Federal de Pelotas, Brasil

Onze dos doze estudos para piano da série “Pós-Tudo” (2015-2016) do compositor brasileiro Bruno Ruviaro (n.1976) reutilizam e/ou transformam material musical de fontes diversas (música brasileira, música pop americana, música de concerto francesa, dentre outras), no que o compositor caracteriza como “musical borrowing”(BURKHOLDER, 1994; RUVIARO 2010). O título da série é inspirado em poema homônimo do poeta brasileiro Augusto de Campos (n.1931).

Este recital palestra propõe a apresentação dos estudos 1, 4 e 9 lado a lado da fonte musical que lhes inspirou. As performances dos estudos 1 e 4 são precedidas portanto das performances da canção Luíza de Tom Jobim (1927-1994) e do estudo Op.10 número 6 de Frederic Chopin (1810-1849), músicas com os quais os respectivos estudos dialogam. A apresentação artística tem duração prevista de 30 minutos.

A apresentação oral de duração estimada em 15 minutos discutirá a proposta do recital no convite à escuta dos Pós-tudo de Ruviaro. A contraposição das fontes musicais alicerça a discussão dos processos de apropriação musical em sua relação com a performance dos Pós-Tudos 1, 4 e 9.

Um ejercicio de estilo tras las huellas de Schumann

Juan Camilo Rojas

Universidade de Aveiro, Portugal

El presente recital-conferencia presenta los resultados de un ejercicio de estilo enmarcado en una investigación sobre la praxis interpretativa en Alemania en el siglo XIX. Como parte de dicha investigación, se ha buscado realizar una imitación lo más literal posible de una selección de grabaciones históricas, realizando los ajustes necesarios para conseguir un resultado sonoro que se asemeje a la grabación en todos sus aspectos interpretativos. El ejercicio es una propuesta metodológica en la cual se hace una lectura de las fuentes históricas filtrada a partir del conocimiento práctico, un ejercicio habitual en áreas artísticas como la pintura o el jazz.

Ya Richard Taruskin (1995) y, más recientemente, Clive Brown (2010) han evidenciado la gran discrepancia existente entre las interpretaciones historicistas de música del siglo XIX y las grabaciones realizadas antes de 1930. A pesar de que autores como el mismo Clive Brown (1999), Peres da Costa

(2012) y Kenneth Hamilton (2008) han aportado una gran cantidad de información acerca de la praxis interpretativa durante el siglo XIX, esta ha encontrado poca resonancia en el quehacer de los músicos profesionales. Este ejercicio de estilo representa un paso metodológico para lograr, al final de la investigación, una mejor comprensión de lo que fuese la interpretación en el siglo XIX a través de una experiencia centrada en la experiencia práctica del intérprete. Este trabajo práctico se asemeja a la experiencia sensorial que buscasen los métodos de piano de inicios del siglo XIX, los cuales, como afirma Blasius (1996), buscaban que se aprendiese la técnica a través de la descomposición de las sensaciones corporales y los elementos del lenguaje expresivo, y su paulatina reconstrucción a través de asociaciones. El criterio para la selección de los intérpretes responde a la cercanía de éstos pianistas con Clara Schumann, Robert Schumann y Johannes Brahms. De esta manera nos acercamos a la praxis interpretativa contemporánea a estos compositores, lo cual se evidencia en las similitudes encontradas entre los recursos interpretativos usados por estos pianistas y los métodos de piano de autores como Ignaz Moscheles (1827), Carl Czerny (1838), entre otros.

Performing intercultural music of the Chinese diaspora

Kiu Tung Poon

Chinese University of Hong Kong, China

Program

CHEN Yi (1953-) *Ba Ban* (1999) for solo piano

ZHOU Long (1953-) *Pianogongs* (2006) for piano and two Chinese opera gongs

LIANG Lei (1972-) *The moon is following us* (2015) for piano solo

Since the 40s, three “waves” of Chinese composers have gone to the West to study contemporary music. Many of them found the need to rediscover their cultural roots as a source of inspiration for their creative works. Syncretizing Chinese and Western sonic attributes was a solution for these composers: in the context of *Ba Ban*, one of the most widespread Chinese traditional compositions, CHEN Yi juxtaposed a pentatonic folk tune with her chromatic melody and turned to serialism; ZHOU Long mixed percussive piano sound with two Chinese gongs to create Beijing opera-inspired atonal sonority in his *Pianogongs*; LIANG Lei reinterpreted a Qinghai folksong and set the pitch materials in the contemporary avant-garde fashion. How did these composers integrate two distinctive musical languages? What do they mean to the performers? How do they influence one’s interpretative choice? With reference to the original folk materials, composers’ writings, along with analytical observations on the pitch selection, I draw attention to the composers’

distinctive ways of expressing their cultural roots in contemporary Western settings and attempt to make an interpretative response to this syncretism of musical cultures.

Transmitting a listening and Memory piece

Magda Mayas

University of Gothenburg, Germany

Performance lecture

I am a pianist focusing on extended instrumental techniques inside the piano, using objects and preparations in the realm of improvised music.

I experiment in an electro acoustic setting with a grand piano, objects, microphones, speakers and space and explore the inter relation between these elements, the performer and listener.

I amplify the piano in a quadrophonic speaker set up with the piano in the middle of the space, and the audience moving around it. I am virtually expanding the piano to the size of the entire room, creating a “piano map”, an immersive listening experience for the audience of being inside the piano.

I am controlling the routing and distribution of the microphones through the speakers through a simple Max MSP patch, changing between different presets during the performance, emulating the piano’s geography in the space and shifting it.

I am proposing a performance presentation, consisting of two parts.

The first part is an Audio paper, called Transmitting a listening (20 minutes).

Here, I am tracing my connection to the instrument, through timbre studies of inside piano vocabulary, objects and gesture.

I am superimposing the recording of my own voice, talking about my research, with voices and interviews of other artists, pre-recorded sound material and a live piano performance.

The second part consists of the performance of Memory piece (20 minutes), a work for amplified piano and playback, mapping a space through superimposing recorded and live performance in a quadrophonic speaker set up, as described above.

Memory piece is a documentation of processes while playing inside this “piano map” of a multi speaker set up:

I am using recordings of performances as a sound protocol and playback to improvise with in a new quadrophonic performance; superimposing multiple piano maps, environments and memories, juxtaposing them, interacting with them.

Research in amplifying and recording the inside or prepared piano and

projecting its often subtle soundscape, as well as an in depth study of the relationship performer - instrument is a much needed addition to the field of extended piano techniques.

Confluencias sonoras: Intertextualidad nacional en la música para piano de compositores de Costa Rica

Manuel Mattarita

Universidad de Costa Rica

Al igual que en muchas latitudes de Latinoamérica, el repertorio para piano creado en Costa Rica durante los siglos XIX y XX persiguió patrones de lenguaje y de construcción provenientes de Europa. Una de las tendencias que ha procurado la renovación o la ruptura de esos moldes, ha considerado la inserción de elementos musicales más originarios del país en nuevas creaciones (ya sea mediante la inclusión de hipertextos musicales, o bien de ritmos considerados autóctonos). Esta conferencia-recital pretende dar a conocer algunas de estas obras que han contribuido, en el caso costarricense, al establecimiento de un repertorio construido desde “lo nacional”. La conferencia inicial tendrá una duración de 20 minutos, seguida por el recital de 25 minutos que incluirá las siguientes obras: Fuga sobre “Caña Dulce” de Allen Torres (n. 1956), Fantasía sobre “Luna Liberiana” de Vinicio Meza, De Ronda y Tambito de Marvin Camacho (n. 1966) y Sonatica de Manuel Matarrita (n. 1972).

The Great War: Elegy for piano

Maria Cueva Mendez

Spain

Cinematographic recital commemorating the centenary of the First World War and the death of Claude Debussy (1918-2018)

The recital ‘The Great War: Elegy for Piano’ proposes a musical selection of works written during the Great War, together with visual documents of the time such as films, written quotes and images, that underline connections between works and the historical context in which they were conceived. Films and quotes project upon the musical setting -apparently abstract, purely aesthetic- glimpses that illuminate the complex and problematic background hinted at by the musical pieces. The visuals bring to life the vividness, presence, and meaning of the musical pieces, recovering them from the numbness and deafness that historical distance inevitably brings about.

Despite the enormous commotion caused by the Great War, there exist only a few works in the classical music instrumental repertoire with clear reference to the War. Of those exceptions, almost none are written for solo piano. Only by delving into the music literature of those years does one begin to find works published for fundraising in benefit of war refugees, or suggestive titles that subtly invite the attentive and knowledgeable listener to make connections with the circumstances of the time. In perusing books and scores, one discovers works dedicated to those deceased in combat, or as a result of the war, who were dear to the composers, as well as declarations by the musicians that establish a clear parallelism between certain war events and the music they composed. There exist famous compositions, belonging to the usual repertoire, that more or less tacitly, but never openly, allude to facts of their time that are related to the change of century, and the outbreak, development and consequences of war. Certainly, the scarce repertoire for piano written in relation to war is ambiguous and elusive; it is a repertoire that whispers the most intimate emotions and the most critical thoughts; feelings and opinions that probably were not suitable for a repertoire more grandiose, visible, explicit and common for war themes such as the choral, vocal and orchestral repertoire.

György Ligeti “Études for piano” Book I: contribution to a concept of versatile pianist. Processing new guidelines for pianist-performer

Motiejus Bazaras

Lithuanian Academy of Music and Theatre, Lithuania

Analysing piano art of Western music canon, we can observe that profile of classical pianist possesses its firm attributes and established tradition of this occupation determined by wide canonic repertoire, concert venues and competitions. According to this, attempts to mix different styles and cultures of piano playing within one artistic profile are rather scarce and still perceived as contravening. This is due not only to sociocultural convictions but also related to the mainstream piano education, techniques and skills.

As if Pouring oil on the flame, the composer György Ligeti, brings up this pianistic problem by mapping new trends in his *Études*. Combining seemingly incompatible components (the genre of virtuosic etude and a pile of (extra) musical influences from the Western hemiola to Sub-Saharan African folk music or from the playing style of a particular jazz pianist playing style to geometrical theory of fractals) and rethinking traditional tonality as well as piano techniques, he breathed a new life into a genre that has lost its relevance for the composers

after 1920s. Ligeti's *Études* deserve a comprehensive discussion on a process of pianist versatility, as they oblige the performers to consider various influences as a whole in order to deepen one's knowledge in an attempt to achieve more convincing performance.

The lecture recital includes the complete performance of György Ligeti "Études for piano" Book I: No. 1 Désordre, No. 2 Cordes à vide, No. 3 Touches bloquées, No. 4 Fanfares, No. 5 Arc-en-ciel and No. 6 Automne à Varsovie. Along with the description and demonstration of well-known and officially recognized techniques and influences found in each of six études, we will demonstrate and discuss crucial aspects of performance discovering lesser-known techniques and styles noticed by other researchers or by the pianist himself. On the strength of performer's point of view, insights of versatile pianist and non-academic music practices we will offer solutions for exposed difficulties of performance, as well as with other struggles, such as memorization, rhythm, harmony, capturing and conveyance of playing style.

Claudio Santoro's Work for Solo Piano: Sense of Unity in "Dialectical" styles

Pablo Victor Marquine da Fonseca

University of Florida, United States

The piano work of the Brazilian composer Claudio Franco de Sá Santoro (1919-1989) embraces at least 7 dialectical stylistic changings. Santoro's work for solo piano embraces all of the aesthetic and ideological influences of the composer. His work for solo piano is understood by compositional periods already identified by Mendes (2009), which includes moments of an intrinsic idiomatic: dodecaphonic serialism - the influence of the group *Música Viva*; the transitional period; the nationalistic period - influenced by Social Realism; the return to serialism – time of exile; the experimentacional period; and the maturity period - return to Brasília. Mendes (2009) understood Santoro's works as "divergent scripts". However, the main goal of this research is to address a sense of unity in discourse throughout the execution of each selected music that embodies the stylistic features of its period, and point out this sense of unity in oral presentation through Santoro's uses of form, compositional technique, and structure as already investigated by Maibrada (2007), Mendes (2009), Hartmann (2009), and Marquine (2016). For the performance, The first period is exemplified by the unprecedented, and recently discovered *Prelúdio em forma de arabescos* (1938) ("Prelude in Arabesques form"), the second period is exemplified by *Sonata 1942* (1942), the third period is exemplified by the *Prelude no3*, from the *Preludes Book, 1st Series*, the fourth period is

exemplified by Toccata (1954), the fifth period is exemplified by the Balade (1976), the sixth Period is exemplified by Intermittências I, and the last period is exemplified by Fantasia Sul América (1984).

Aspetti inediti nella creazione pianística di Sergei Prokofiev

Ramona Elena Munteanu

Italia

Prokofiev - Visions fugitives op. 22 (n. 1-4)

Brani di fattura impressionistica - simbolistica (ispirati da un poema del poeta Balmont) e appartenenti al genere della miniatura pianistica, Visions fugitives sono scritte da Prokofiev fra gli anni 1915 - 1917. Essi riflettono i sentimenti, le immagini e le visioni del tempo, il tempo pieno di tormenti della Rivoluzione russa. Il compositore svela il suo lato più' intimo e profondo, usando un linguaggio raffinato e innovativo.

Studio op. 2 n. 1

Il primo studio dei quattro scritti da Prokofiev e' un brano che dimostra già' la grande capacità' compositiva e la originalità' del compositore. L'innovazione della tecnica pianistica viene dimostrata attraverso la poliritmia, la tecnica di polso, le figurazioni su accordi, le armonie nonconformiste.

Sonata op. 29 n. 4

La quarta sonata di Prokofiev e' un brano molto particolare. Scritto alla morte (suicidio) del suo amico Maximilian Schmidthof, e' un brano di una profondità' particolare, usando un linguaggio innovativo basato sul cromatismo nel primo tempo, sulla polifonia e le tecniche barocche nel secondo tempo, per poi tornare alla linea delle "toccate" e alla tonalità' maggiore nell'ultimo tempo. Nel secondo tempo il compositore ci porta verso un'idea di trascendenza dove la morte stessa viene trasfigurata.

Link dei video che contengono estratti di questi brani :

<https://www.youtube.com/watch?v=ejqkErNWh1s>

<https://www.youtube.com/watch?v=T1jtB4J9qCM>

<https://www.youtube.com/watch?v=BbWAEt006QM>

Abstracts/Resumos
**Presentation of projects/Apresentação de
projectos**

A Formação do professor de piano nas plataformas digitais: A experiência do projeto Piano.Pérolas (UFSJ/Brasil)

Carla Reis, Ighor Anjos & Maria Teresa Neves

Universidade Federal de São João Del Rei, Brasil

UFMG, Brasil

Em atividade desde novembro de 2014, o projeto de extensão Piano.Pérolas: desvelando o repertório didático brasileiro é coordenado pela pianista Carla Reis, professora do Departamento de Música da Universidade Federal de São João Del Rei (Brasil). Inicialmente, o projeto visava o registro audiovisual de obras de compositores brasileiros direcionadas às fases elementar e intermediária do aprendizado pianístico e sua divulgação nas plataformas digitais YouTube e Facebook, bem como a realização de levantamentos sistemáticos de obras didáticas. É relevante ressaltar que embora parte desse repertório esteja prescrito em muitos programas de escolas de música e conservatórios, ele não se encontra devidamente registrado e disponível na internet, o principal “lugar” de pesquisa e fruição musical nos dias atuais. O expressivo alcance do projeto logo em seu primeiro ano de funcionamento estimulou desdobramentos nas propostas iniciais. O primeiro deles, iniciado em 2016, é o evento denominado Piano.Pérolas convida, que promove encontros presenciais regulares, na cidade de São João Del Rei, com pianistas e professores convidados para realizarem recitais, gravações, rodas de conversa e masterclasses. O segundo, que causou um grande impacto no número de pessoas envolvidas com o projeto, foi a criação, em maio de 2017, da série de vídeos Pérolas Didáticas: Piano.Educação. Essa série propõe a criação de conteúdos digitais relacionados à pedagogia do piano e visa contribuir de maneira mais assertiva para a formação de professores de piano. Como desdobramento mais recente, citamos a presença do projeto Piano.Pérolas no Instagram, onde pretende entregar um conteúdo mais enxuto e afinado com essa rede social.

Para 2018, estão previstas duas ações principais: a publicação de material didático – o livro Piano.Pérolas: quem brinca já chegou! – com peças para serem ensinadas “por imitação” (rote teaching) e acompanhadas por vídeo-aulas; e a criação de oficinas on-line sobre diversos aspectos da pedagogia do piano.

A grande receptividade do projeto no campo acadêmico brasileiro e na web – aferida pelas ferramentas disponíveis e pelo retorno dos seguidores por meio de mensagens e e-mails – nos levam a acreditar em sua importância em um cenário em que os avanços tecnológicos impactam cada vez mais a pedagogia musical.

Música para piano de compositores costarricenses

Manuel Mattarita

Universidad de Costa Rica

Una considerable cantidad de obras para piano escritas por costarricenses no ha alcanzado una difusión apropiada. Varias razones han incidido en este fenómeno, como por ejemplo la falta de recursos (mediáticos y de financiación) o el desinterés en crear catálogos sistematizados de estas composiciones. Esto ha impedido también en que exista un estudio antológico de este repertorio que pueda ofrecer un panorama general de la composición para piano en nuestro país. El proyecto "Música para piano de compositores costarricenses", incrito y desarrollado desde la Escuela de Artes Musicales de la Universidad de Costa Rica, pretende establecer una base de datos dinámica que pueda convertirse en un repositorio importante del repertorio para piano escrito por compositoras y compositores del país. Esto se alcanzará mediante la publicación virtual de ediciones y grabaciones que garanticen la accesibilidad de estas obras para su difusión, estudio y ejecución. Esta presentación ilustra los avances alcanzados hasta la fecha durante el desarrollo del proyecto

Exploring pianists' experiences of movement of the body as a practice method for musical phrasing

Marilyn Wyers

BIMM (Brighton), United Kingdom

Within an interpretative paradigm this research project explores how pre-professional pianists understand, implement and communicate musical phrasing choices through a body movement approach. The investigation takes place in the context of a music performance workshop setting within a higher education environment in the UK. Within this situation, the structure of the music performance workshops, which were video-recorded, start with theme-based movement explorations followed by improvisational movement tasks and/or set body movement exercises that aim to explore the phenomena of musical phrasing away from the piano. These tasks/exercises are inspired by the Dalcroze method and Skinner Releasing Technique and focus on 21st century repertoire.

The underlying aim of the workshops is to generate visual, interview and recall data about pianists' response to and experience of the movement tasks/exercises, which are designed to allow them to refine their awareness of the position and movement of their bodies (kinaesthetic sense) in relation to aspects of musical phrasing. Attention is given to what is already there, such as the movement of the breath, the use of gravity, the pouring of weight and the support and stability needed prior to mobilising and extending in space during performance at the piano. The exercises/tasks focus on three aspects of musical phrasing, namely: identifying departures and arrivals, shaping individual

phrases and dealing with phrase juncture.

Individual semi-structured interviews and video-assisted recall were used to collect data, which also acted as feedback to the participants. Kestenberg Shape Flow categories were used to look at relationships between the spatial pathways of individual participants' body movement patterns and the musical material. Themes identified included physicalising and conceptualising musical choices, widening possibilities for musical problem solving, noticing and dealing with tension and release in the body, experiencing undesirable distraction, limited application and loss of autonomy, blurred versus clear implementation of musical choices, being in-the-moment, feeling the energy flow, and increased inner/outer connectivity in terms of spatial awareness and its use at the piano. The potential contribution of these findings to aspiring pianists has far-reaching implications and benefits concerning the active shaping and refining of their own practice as learners and future performers.

**“Clavecin roïal: timbres and fantasy of the Sublime” Project
supported by a 2017 Leonard Grant for Researchers and
Cultural Creators, BBVA Foundation**

Pablo Gómez Ábalos & Kerstin Schwarz

Musikeon, Spain

ANIMUS CRISTOPHORI, Germany

The research project about the Clavecin roïal has an international transcendence in organology, musicology and historical performance. Pablo Gómez Ábalos proposes the first worldwide copy of the instrument with German organologist and historical instrument maker Kerstin Schwarz.

<http://www.animus-cristofori.com/en/instrument-copies/kopie-eines-clavecin-royal-von-gottlob-wagner.html>.

As D. G. Türk (1789) and H. C. Koch (1802) defined it, the Clavecin roïal “was a sort of fortepiano in clavichord-form with mutations”. Also an extensive advertisement by J. G. Wagner, instrument maker and supposed inventor in 1774, was published by Johann Nicolaus Forkel in 1779.

The Clavecin roïal was nurtured by Hebenstreit's timbre Aesthetic, that is to say, it came from pantalons' tradition – the very German fortepiano. Wagner's cleverness mixed that tradition with some advantages of Cristofori's action – installed in Germany via Gottfried Silbermann in the 1740s – creating a very sensitive keyboard with sound mutations by pedals of rich timbres and fantastic sonorities. As suggests Michale Cole, the effect of its sound mutations (Veränderungen) can be likened to the extra drama that we get in the theatre when we have a good lighting engineer.

This kind of fortepiano was directly connected with C. P. E. Bach's ideal sound on fortepiano. His Verzeichniß (Schniebes, 1790) – inventory possessions – displays that he possessed one. We can find the idiom of the instrument on Bach's Kenner und Liebhaber music.

The Clavecin roïal was widely constructed at least until 1800 by several instrument makers. Wagner's workshop constructed them in a number not

lesser than 772. As Johann Zumpe's square piano, Wagner's Clavecin roïal played an important role in piano history that it has yet to be demonstrated. It provides important clues of German late Eighteenth-Century fortepiano music. Wagner's Clavecin roïal is an "extraordinary phenomenon absolutely of its era" (Cole 2004:85).

This project can contribute a new point of view in music research using instruments and performance praxis as primary source, putting together organology, biomechanics in performance, and musicology. The project involves the facsimile copy of the instrument, a book of the research, and a CD recording on it.

Abstracts/Resumos
Poster

La influencia de Franz Liszt en las obras de los compositores Ricardo Castro y Manuel M. Ponce

José Luis Chacón Morales

México

Franz Liszt, considerado el pianista más virtuoso que dio el imperio austrohúngaro en el siglo XIX, tuvo una relación con México, dejando un linaje de pianistas en este país. El primer contacto con México fue cuando Liszt acepta en 1865 ser miembro de la tercera sociedad Filarmónica Mexicana que en 1866 fundó el conservatorio Nacional. Un año después el compositor escribe una marcha fúnebre en homenaje al entonces emperador de México Maximiliano de Habsburgo.

Uno de los compositores en el que se hace presente la figura lisztiana es sin duda Ricardo Castro (1864-1907) considerado uno de los máximos exponentes del romanticismo musical en México, y es en él en quien más se refleja el legado del músico húngaro. Es interesante mencionar que Castro nunca estudió con un alumno de Liszt, sino que toda esa influencia lisztiana la obtuvo con el estudio directo de las obras del compositor. Entre 1903 y 1906 estuvo en Europa becado por el gobierno mexicano, perfeccionando su estilo y participando en la vida artística y académica de las capitales de la música europea.

Al igual que en Castro, la producción pianística del mexicano Manuel M. Ponce (1882-1948) refleja un fuerte punto de contacto con Liszt. Hablando en términos de composición hay un paralelismo indudable, evidente en su concierto para piano y orquesta. Ponce tuvo entre sus maestros de piano y composición a Krause (alumno de Liszt) y a Luigi Torci (alumno de Jadassohn, quien estudió con Liszt).

Este proyecto de maestría que estoy realizando en Chiapas, México pretende una investigación de obras selectas de ambos compositores mexicanos, en donde se muestre esa influencia encontrada mediante un análisis textual que comprende aspectos musicales como armonía, forma, recursos pianísticos, rítmica, etc. También tiene como objetivo desarrollar nuevas ideas pedagógicas del instrumento, a través de cada una de las obras a interpretar y analizar. Esta investigación incluye repertorio nunca antes grabado o poco conocido, y se espera que despierte el interés de seguir explorando esta área de literatura musical mexicana.

Abstracts/Resumos
Workshops

Branding, Marketing and New Management

Carles Lama

España

Music marketing and personal branding are the most important elements of achieving success in today's music business world. However, those elements are often forgotten.

A musician who combines talent and discipline, must also be realistic and demonstrate to be able to solve their own problems. You need action, work hard to make things happen. The branding, networking and marketing strategies are compendium of very useful tools to properly manage your career and better meet your goals.

As an artist in today's world of technology and social media, your job has transformed drastically from the original model of being a great musician. Success will never come alone to us. We must get to work, with full awareness of our mission of life and focused, with enthusiasm, to fulfil our objectives.

Carles Lama, piano

Steinway Artist Carles Lama was born and grew in Girona (Catalonia, Spain) and obtained the Superior Degree at the Liceu Conservatory, in Barcelona.

He continued his musical training in Paris, at the Ecole Normale de Musique "Alfred Cortot" and in the United States, at the University of Hartford, Connecticut. He has also worked with some of the most prestigious pianists, such as Alicia de Larrocha, Boris Berman, Murray Perahia or Claude Frank, among others.

His international career as a pianist, has led him around Europe, America and Asia. He regularly performs in world capitals such as Paris, London, Madrid, Brussels, Rome, Barcelona, Milan, Prague, Belgrade, Tokyo, Kuala Lumpur, Shanghai, St. Petersburg, Moscow, Buenos Aires, Montevideo and others.

He has played as soloist with many orchestras, among them: London City Chamber Orchestra, Orquestra Simfonica de Sao Paulo, Orchestre de Chambre du Namurois, Tokio Chamber Orchestra, Malaysia Philharmonic Orchestra.

Recording artist of the label KNS Classical, he also recorded for RNE, Catalunya Musica, Radio France, BBC London and Classic FM Australia.

Since 1987 he is part of the renowned "Carles & Sofia piano duo", with his wife Sofia Cabruja, with whom they have played around the world, including venues like Carnegie Hall, Kolarac Memorial Hall or Teatro Solís, among others. They have been praised by public and critics alike as one of the best piano duos in the world.

Carles has often been invited to conduct Master-Class in Spain, Italy, Belgium, Greece, Portugal, Germany, China, Singapore and United States and he acts as a mentor of many young talented artists.

In April of 2001, he received an honorary distinction from UNICEF. It was presented to him by Her Royal Highness Margarita de Borbon, in recognition of his humanitarian effort in benefit of the needy children of the world.

Always committed with social needs, he founded together with Sofia, *Concerts4Good, Music on a Mission*, a project that promotes solidarity through the emotional power of music.

Entrenamiento físico para pianistas: Mejora del rendimiento y prevención de lesiones

Marcela Linari Melfi

Escuela Superior de Canto de Madrid, España

Los pianistas desarrollan su actividad profesional exponiendo algunas zonas corporales a infinitud de movimientos repetitivos con una intensidad de actividad física equiparable a la del deportista de élite. Este taller busca mostrar de forma práctica las herramientas de ejercicio físico y educación postural que pueden ayudar a los pianistas a prevenir lesiones y tener unas pautas de entrenamiento específico que equilibre y mejore el rendimiento de la actividad pianística.

Objetivos

Este taller está dirigido a los asistentes al “Research Hand son piano” y a todos los pianistas interesados. Se ofrece la posibilidad de conocer los distintos problemas músculo-esqueléticos que pueden derivar del hacer pianístico. De esta forma se podrán evitar futuras lesiones que pueden llegar a impedir el buen desarrollo de una carrera artística profesional. Se busca que los pianistas desarrollen una conciencia de prevención laboral, conociendo y haciendo un buen uso de su cuerpo.

Contenidos

- La realidad actual de los pianistas
- La técnica en función de la especialidad que se desempeña. Repertorio vocal, pianista acompañante de instrumentos, pianista acompañante de danza, solista, pianista de cámara, etc.
- Los factores de riesgo en los pianistas
- Las señales de “alarma”.
- La elección inteligente del repertorio en función de las condiciones antropométricas y físicas del intérprete.
- Procedimientos de estudio: pausas, micro-pausas.
- Ejercicios de calentamiento para pianistas
- Ejercicios de estiramientos para después de tocar.
- Ejercicios de fortalecimiento para zona lumbar y cervical

Metodología y materiales

El taller tendrá un carácter teórico- práctico. Se trabajarán todos aquellos aspectos que intervienen en el hacer musical desde el punto de vista técnico-postural y ergonómico. El taller tendrá una duración de 2 horas. Y los materiales que se necesitan un ordenador con proyector, y cada participante deberá traer una esterilla (como para yoga) y ropa cómoda. Idioma: español.

Treino Funcional para Músicos

Vasco Rigolet

Portugal

Âmbito

Existe um interesse crescente pelo desenvolvimento da condição física por parte dos músicos, sejam eles estudantes ou músicos profissionais. Se associarmos esse interesse à necessidade da prevenção de tecnopatias, correção postural, procura de bem-estar físico e mental, potenciação da capacidade de estudo e reforço das estruturas físicas visadas pela prática instrumental, bem como aos resultados extremamente positivos obtidos através de implementações de rotinas de treino específicas nalguns músicos – já por mim efetuadas –, torna-se pertinente a exploração desta temática no *Research Hands On Piano*.

Numa sessão teórico-prática com a duração de duas horas serão abordados conceitos sobre as tecnopatias dos pianistas e estratégias preventivas para as evitar, salientando-se o desenvolvimento de exercícios posturais, de musculação e de flexibilidade específicos para músicos e utilizando uma logística e condições materiais que o pianista dispõe no seu dia a dia de trabalho. O principal objetivo do *workshop* será sensibilizar o participante para o enorme potencial do treino específico para pianistas e para a importância da integração de pequenas rotinas diárias de exercícios físicos adequados à prevenção das tecnopatias mais frequentes.

A seleção de conteúdos a abordar será baseada na análise etiológica das lesões músculoesqueléticas e tecnopatias dos pianistas. Como resposta a essa análise, será apresentado um variado conjunto de exercícios que poderão ser ajustados individualmente e contribuir para a potenciação da performance física do músico.

Temas a desenvolver

- Etiologia da lesão profissional (tecnopatia).
- Postura cifótica e sua relação com a sintomatologia dolorosa do pianista.

- Ampliação do tempo de estudo e estabilização do nível de performance física e intelectual.
- Redução do risco de lesão e/ou diminuição das aptidões físicas na prática instrumental.
- Vicissitudes de um músico e condicionamento do programa de treino.
- Do trabalho profilático à ampliação da performance física.
- Reeducação postural: reconhecimento da postura correta (reeducação propriocetiva) e reforço dos músculos posturais.
- Realização de exercícios profiláticos com diferentes objetivos.
- Exploração de diferentes técnicas e áreas de treino físico no desenvolvimento de um músico (por exemplo, RPG, trabalho isométrico, trabalho hipopressivo, treino funcional do core, Técnica de Alexander, trigger point – libertação mio-fascial, entre outras).

Vasco Rigolet (1980, Aigle, Suíça) é licenciado na Faculdade de Ciências do Desporto da Universidade do Porto (2003), professor de Educação Física e *personal trainer*. Completou os seus estudos musicais em 1996 na Academia de Música de Espinho (4º Grau de Piano e 8º Grau de Violoncelo). Foi atleta de competição de Dança Desportiva, sendo atualmente treinador certificado e recomendado pela UKA, professor de danças de salão, dançarino e coreógrafo, destacando-se produções como “O que é a Big Band?” (2010), Casa da Música do Porto e “All That Jazz...and hoppin!” (2014), em parceria com a orquestra de Jazz da EPME, Auditório de Espinho. É professor de Educação Física na Escola Profissional de Música de Espinho desde 2006, tendo desenvolvido um programa da disciplina adaptado às vicissitudes dos músicos. Ministrou seminários e formações para músicos na Universidade Católica Portuguesa (2014), ESMAE (2014-2016) e EPME (2017). Desenvolve programas de treino que minimizam o risco de lesão das estruturas utilizadas pelos músicos e previnem o aparecimento das lesões de *overuse* características desse grupo profissional.