

A stylized map of Europe is shown in a light beige tone. Overlaid on the map are several vertical lines of varying lengths, some solid black and some white. Small black dots are placed at the base of these lines, with one white dot specifically marking the location of Madrid. The overall design is minimalist and modern.

Madrid 2021

43rd International EPTA Conference

Connecting Continents & Traditions

epta
ESPAÑA
SPAIN
EUROPEAN
PIANO TEACHERS
ASSOCIATION

SEPTEMBER 9 - 12
Madrid Royal Conservatory - Spain

Acknowledgments

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Arantxa Aguado, Sales Executive - Casino de Madrid & Paco Roncero Catering

Management Team - Casino de Madrid

Kawai

Yamaha



Welcome greetings

Para el equipo de EPTA España constituye un enorme privilegio contribuir a que el Congreso Anual de EPTA se celebre en la ciudad de Madrid. Bajo el lema "CONECTANDO CONTINENTES Y TRADICIONES" acogemos la 43ª Conferencia Internacional EPTA y damos la bienvenida a todos los asistentes y participantes.

Queremos agradecer a las instituciones que nos han abierto las puertas para su realización: Real Conservatorio Superior de Música, Musical Arts, Escuela Superior de Canto, Casa de Vacas y Real Casino de Madrid.

Nos mueve la ilusión por lograr encontrar un espacio de interacción, de colaboración y de empatía entre todos. Tengo la certeza de que estos cuatro días servirán para hacer una reflexión colectiva que nos enriquezca para continuar profundizando en el ámbito de la pedagogía pianística.

Gracias a todos los que, con vuestro tiempo, esfuerzo y trabajo, habéis hecho posible este ambicioso proyecto en estos tiempos tan difíciles que estamos viviendo a nivel mundial.



ANA GUIJARRO
EPTA Spain Honorary President



Welcome to the 43rd International EPTA Conference "Connecting Continents and Traditions". We are delighted to host you in Madrid for the first time in the history of EPTA!

EPTA conferences have always been an opportunity to discuss about piano playing and teaching but also a great opportunity to broaden knowledge and horizons and to enrich our lives as musicians, making new friends and meeting colleagues every year. The pandemic took much of that away from our lives. We have been fighting against many difficult circumstances to make the Madrid Conference happen. It is time now to be responsible and take advantage of the opportunity to meet live again, learn from each other and gather as a real community once more. How wonderful "Connecting Continents and Traditions" sounds after more than a year of isolation. It is my wish that the Madrid Conference, located at the core of the recently granted "Landscape of Light" UNESCO World Heritage Site, enlightens the world of piano again. Thank you for your precious contributions to reach that goal!

ALBERTO URROZ
EPTA Spain President

Covid protocol

EPTA Spain has drawn up a safety and prevention protocol against Covid-19 with the aim of holding the Madrid Conference with maximum safety guarantees for all. Health and safety protocols are in place to ensure the health and wellbeing of all our lecturers, attendees and staff and are updated whenever there are new recommendations or directives issued by the health authorities.

- 1 Social distancing and capacity restrictions. Spaces and access control, flows and capacities designed to ensure social distancing between people according to the regulations of the health authorities for cultural events. We encourage you to respect all the signals about seats availability and follow at all times the indications of the Conference Staff. Gatherings and talks in the transit areas of the venues are forbidden.
- 2 Use of face masks. Use of face masks is compulsory at the venues, except in specific parts of the catering area. Violation of this rule may result in the momentary suspension of the event and the expulsion of the offenders from the conference. We recommend wearing face mask even when the recommended social distancing can be maintained outdoors. **Only surgical masks or FFP2 masks without exhalation valves or vents are allowed inside the venues.**
- 3 Reinforced ventilation. Improvement of the ventilation system by means of the use of antibacterial filters and increased air renewal frequency. All attendees must follow the indications of the hall assistants and leave fast and efficiently the venues to help air renewal during breaks.
- 4 Cleaning and Sanitizing stations. Halls and communal spaces will be cleaned, ventilated and disinfected regularly and thoroughly during break times. You are encouraged to wash your hands frequently, and there are hand-sanitizer dispensers at the entrance and throughout the venue.
- 5 Access to events. Temperature control and control of proper use of masks by attendees at access points. A conference assistant will help you at the entrance door to avoid gatherings inside the venues. We ask you to be patient with the queues at the entrance, keeping social distancing of 1'5 meters or more between one another.
- 6 Only the organizers may authorize the distribution of any material to attendees. Sharing out paper copies inside the venues is forbidden. Sharing digital content and information during lectures is highly recommended.

Conference Team

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Liaison RCSMM / EPTA

Ana Guijarro, EPTA Spain Honorary President

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Laura Pérez

Andrea Pérez

Alicia Villalta

THURSDAY 9

TIME	RCSMM - MANUEL DE FALLA HALL	RCSMM - MAIN ENTRANCE & GALLERY
10:30 - 12:30h		CONFERENCE ACCREDITATIONS for Participants and Lecturers. RCSMM - Main Entrance & Gallery
13:00 - 13:30h	OPENING CEREMONY of the 43 International EPTA Conference RCSMM - Manuel de Falla Hall	
15:00 - 15:25h	OCTAN DUO - ANNE BRÅTEN & OTTO GRAF (Norway) Brahms, de Falla and Piazzolla - From Tradition to Folklore and Tango Nuevo Connecting continents and traditions in performance, pedagogy and composition Time: 25' Lecture Recital	
15:30 - 16:05h	RADMILA STOJANOVIC KIRILUK (USA/Serbia) Step by Step to Spanish Masters: Introduction to Elements of Traditional Spanish Music Through Intermediate Piano Pieces. Pedagogy Time: 35' Lecture Recital	
16:10 - 16:45h	ESTER VELA LÓPEZ (Spain) Narcisa Freixas (1859-1926). A Composer in Gaudi's Time. Her Piano and Pedagogical Works. Pedagogy Time: 35' Lecture Recital	
16:45 - 17:15h	COFFEE BREAK	
17:15 - 17:35h	STEPHEN POWER (UK) Composers Recordings and Their Use in Pedagogy, Referencing Mompou. Approaches to teaching and learning Time: 20' Presentation	
17:40 - 18:05h	PAULO OLIVEIRA (Portugal) Pedro Blanco - An Iberian Composer. Spanish music and its relationship with music from other countries, continents and cultures Time: 25' Lecture Recital	
18:10 - 18:45h	ISIDRO RODRÍGUEZ FERNÁNDEZ (Spain) Performative Research as a Means of Recovering Spanish Musical Heritage: Facundo de la Viña (1876-1952). Research Time: 35' Lecture Recital	
20:00h	GALA CONCERT & DINNER CASINO DE MADRID - Royal Hall	

FRIDAY 10

TIME	RCSMM - MANUEL DE FALLA HALL	RCSMM - GERARDO GOMBAU HALL
9:00 - 9:35h	ALBERT NIETO / ELENA ARELLANO (Spain) The Expressive Gesture as Motivation for the Students. Approaches to teaching and learning Time: 35' Lecture Recital	
9:40 - 10:15h	RADMILA STOJANOVIC KIRILUK (USA/Serbia) From My Piano Bench: What Special Learners Taught Me. Approaches to teaching and learning Time: 35' Research	
10:20 - 10:40h	MARILIA PATRICIO (Germany) Children's Piano Compositions: Connecting Learning and Creative Processes. Approaches to teaching and learning Time: 20' Research Presentation	
10:45 - 11:20h	COFFEE BREAK	
11:25 - 12:00h	ANTONIA MILLER (Germany) Piano Discoveries - Rarely Performed Short Pieces by Ibero-American Composers. Connecting continents and traditions in performance, pedagogy and composition Time: 35' Lecture Recital	
12:05 - 12:40h	OSCAR MACCHIONI (USA/Argentina) Mostly Tangos, Piano Music from the Americas. Latinamerican music Time: 35' Lecture Recital	
12:45 - 13:20h		ALESSANDRA TIRATERRA (USA/Italy) Astor Piazzolla's Heritage and the Magic of the Tango in the Piano Music of Saul Cosentino. Latinamerican music Time: 35' Lecture Recital
13:25 - 14:00h	LAURA GRANERO (Spain) "If they knew how much Beauty they lose": Clara Schumann's... Tradition? Research Time: 35' Lecture Recital	
14:00 - 15:00h	LUNCH TIME	
15:00 - 15:25h	LUIS PONCE DE LEÓN (Spain) Falsos Folklores: Original Works for Piano Students of Varying Skill Levels. Connecting continents and traditions in performance, pedagogy and composition Time: 25' Lecture Recital	

TIME	RCSMM - MANUEL DE FALLA HALL	RCSMM - GERARDO GOMBAU HALL
15:30 - 15:50h	ALBERT NIETO (Spain) The Iberia Suite: A Complex Edition. Research Presentation Time: 20' Research Presentation	
16:00 - 16:20h	LUIS NOAIN (Spain) Chopin and Liszt as Piano Teachers. Pedagogy Time: 20' Presentation	
16:30 - 16:50h	FRANCISCO FIERRO (Spain) The Lost Art: Improvisation. Research Time: 35' Lecture Recital	
17:00 - 17:20h		MARCELA LINARI (Spain/Argentina) The European Legacy in the Argentine Piano School. Connecting continents and traditions in performance, pedagogy and composition Time: 20' Presentation
17:30 - 18:05h	MEGUMI MASAKI (Canada) Connecting the Nordic and North America: Contemporary Performance Practice with Technology in ICE IS WATER IS ICE IS. Connecting continents and traditions in performance, pedagogy and composition Time: 35 Lecture Recital	
19:30h	ESCUELA SUPERIOR DE CANTO DE MADRID & OUTDOORS COCKTAIL SPECIAL CONCERT OF SPANISH SONGS AND ZARZUELA (SPANISH OPERETTA). COCKTAIL IN THE SCHOOL GARDEN	



SATURDAY 11

TIME	RCSMM - MANUEL DE FALLA HALL	RCSMM - GERARDO GOMBAU HALL
10:00 - 10:35h	SHANNON LEIGH WETTSTEIN-SADLER (USA) Guatemalan Piano Music: Indigenous, Colonial, and Non-Native Influences. Latinamerican music Time: 35' Lecture Recital	
10:40 - 11:15h	ROBERT ANDRES (Portugal/Croatia) 19th-Century Piano Music in Madeira. Research Time: 35' Lecture Recital	
11:20 - 11:45h	SVETLANA KOTOVA (Chile) Chilean Piano Repertoire for Students. Latinamerican music Time: 25' Lecture Recital	
11:50 - 12:30h	COFFEE BREAK	
12:30 - 13:05h	MARCELLA CRUDELI (Italy) Mendelssohn and Scarlatti in Comparison. Spanish music and its relationship with music from other countries, continents and cultures Time: 35' Lecture Recital	
13:10 - 13:45	LAIA MARTÍN (Spain) Variety in Granados Transcriptions of Scarlatti Sonatas. Spanish music and its relationship with music from other countries, continents and cultures Time: 35' Lecture Recital	
14:00h	AGM MEETING (only EPTA Presidents) Room 003	
15:00 - 15:35h	CARLOTA MASCI (Italy) Homage to Domenico Scarlatti, Between Iberian Influences and Bucolic Reminiscences. Classical music with Spanish/Iberian influences of any kind. Time: 35' Panel discussion	
15:40 - 16:15h	MILOŠ PAVLOVIĆ (Serbia) Music Puzzle: Three Peninsulas of Southern Europe (Iberian, Apennine and Balkan Peninsula) Connecting continents and traditions in performance, pedagogy and composition Time: 35' Lecture Recital	
16:20 - 16:55h	LINA YOO MIN LEE (USA/South Korea) Small Noise and Great Noise: Selective Solo Piano Works by Hyo-Shin Na. Connecting continents and traditions in performance, pedagogy and composition Time: 35' Lecture Recital	

TIME	RCSMM - MANUEL DE FALLA HALL	RCSMM - GERARDO GOMBAU HALL
17:00 - 17:30h		NADIA LASSERSON (UK) VERA FONTE (Portugal) Crossing Continents between 19th Century Germany and 20th Century Britain. Connecting continents and traditions in performance, pedagogy and composition Time: 35' Lecture Recital
17:35 - 18:00h	MONICA TOMESCU-ROHDE (Norway/Romania) Pauline Viardot - 200 Years. Connecting continents and traditions in performance, pedagogy and composition Time: 25' Long Lecture Recital	
18:05- 18:40h	ALBERTO URROZ (Spain) LAURE DE MARCELLUS (USA/Switzerland) Pauline Viardot - On The Wings of Song. Spanish music and its relationship with music from other countries, continents and cultures Time: 35' Lecture Recital	
18:45h	WE MEET AT THE RCSMM MAIN ENTRANCE FOR A WALK TO THE BEAUTIFUL RETIRO PARK WHERE CASA DE VACAS IS LOCATED. IT IS A 35 MINUTES WALK THROUGH THE RETIRO PARK	
19:30h	CASA DE VACAS HALL RETIRO PARK SPANISH AND FLAMENCO DANCE AND MUSIC WITH THE STUDENTS AND PROFESSORS OF "CONSERVATORIO PROFESIONALDE DANZA FORTEA"	



SUNDAY 12

TIME	RCSMM - MANUEL DE FALLA HALL	RCSMM - GERARDO GOMBAU HALL
10:00 - 10:35h	PILAR LEYVA (USA/Colombia) Re-engineering of Hands for Contemporary Piano Performance and Teaching. Health and wellness for pianists Time: 35' Interactive Workshop	
10:40 - 11:05h	MARCELA LINARI (Spain/Argentina) Research presentation on injury prevention in professional pianists. Health and wellness for pianists Time: 20' Research Presentation	
11:10 - 11:30h	LUISA TENDER (Portugal) The Piano Teaching of Vitalij Margulis: Principles and Strategies Towards Effective Practice and Performance. Approaches to teaching and learning Time: 20' Presentation	
11:30 - 12:15h	COFFEE BREAK	
12:15 - 12:50h	KANAZAWA-ADMONY PIANO DUO (Israel) Five Jewish Composers - In Quest for Musical Identity: From Spain to Eastern Europe. Connecting continents and traditions in performance, pedagogy and composition Time: 35' Lecture Recital	
12:55 - 13:30h	LUÍS PIPA (Portugal) Popular Traditions with Spanish Flavours in Philipp Scharwenka's Humoreske and Mazurka, Op. 13. Classical music with Spanish/Iberian influences of any kind Time: 25' Lecture Recital	
13:30h - 14:00h	CLOSING CEREMONY & ANNOUNCEMENT OF THE 44 INTERNATIONAL EPTA CONFERENCE 2022 BY EPTA PORTUGAL PRESIDENT LUÍS PIPA	



KAWAI

THE FUTURE OF THE PIANO

A Family Tradition

Since 1927



10:30 - 12:30h | RCSMM - Main Entrance & Gallery

CONFERENCE ACCREDITATIONS FOR PARTICIPANTS AND LECTURERS

13:00 - 13:30h | RCSMM - Manuel de Falla Hall

OPENING CEREMONY OF THE 43 INTERNATIONAL EPTA CONFERENCE

15:00 - 15:25h | RCSMM - Manuel de Falla Hall

OCTAN DUO - ANNE BRÅTEN & OTTO GRAF | NORWAY

Brahms, de Falla and Piazzolla - From Tradition to Folklore and Tango Nuevo

Johannes Brahms: Variations on a theme of Joseph Haydn, op. 56b | Astor Piazzolla/Pablo Ziegler/Otto Graf: Oblivion | Manuel de Falla: Danza ritual del fuego (Ritual Fire Dance) from El amor de Brujo (arranged by Mario Braggiotti)

15:30 - 16:05h | RCSMM - Manuel de Falla Hall

RADMILA STOJANOVIC KIRILUK | USA/SERBIA

Step by Step to Spanish Masters: Introduction to Elements of Traditional Spanish Music Through Intermediate Piano Pieces

Today's piano students could be introduced to vibrant and authentic Spanish traditional music through attractive intermediate pieces by American contemporary composers that incorporate Spanish idioms. This will prepare students for playing masterworks by great Spanish composers in the future and boost interest in exploring colorful and diverse music of Spain.

16:10 - 16:45h | RCSMM - Manuel de Falla Hall

ESTER VELA LÓPEZ | SPAIN

Narcisa Freixas (1859-1926). A Composer in Gaudí's Time. Her Piano and Pedagogical Works

The presenter will play selected piano compositions by Narcisa Freixas and introduce to her pedagogical work and life.

16:45 - 17:15h | **COFFEE BREAK**

17:15 - 17:35h | RCSMM - Manuel de Falla Hall

STEPHEN POWER | UK

Composers Recordings and Their Use in Pedagogy, Referencing Mompou

How valuable is it to use the composers recordings when studying a text? This session will explore what we discover by looking at selected works of Mompou, comparing the recordings with the published text. How can teachers discovering individual performing traditions, and national characteristics, through recordings.

17:40 - 18:05h | RCSMM - Manuel de Falla Hall

PAULO OLIVEIRA | PORTUGAL

Pedro Blanco - An Iberian Composer

Paulo Oliveira briefly talks about the composers' life and piano music and performs three works that concisely represent his pianism: Nana leonesa from Castilla, op. 16; Berceuse from Heures Romantiques, op. 6; and Verbena from Galanias, op. 10. These works share the particularity of being dedicated to Portuguese artists.

18:10 - 18:45h | RCSMM - Manuel de Falla Hall

ISIDRO RODRÍGUEZ FERNÁNDEZ | SPAIN

Performative Research as a Means of Recovering Spanish Musical Heritage: Facundo de la Viña (1876-1952)

Conference on Performative Research in Music: bases, methodology and application in the recovery of the Spanish musical heritage, putting as an example the work carried out on the figure of Facundo de la Viña (1876-1952), and interpreting some piano pieces of the composer De la viña.

20:00h | CASINO DE MADRID - Royal Hall

GALA CONCERT & DINNER CASINO DE MADRID - ROYAL HALL

19:45h

GALA DINNER

"CONNECTING CONTINENTS AND TRADITIONS"

Royal Hall - Casino de Madrid
C/ Alcalá 15, Madrid

19:45h | GUESTS ARE USHERED TO THEIR SEATS

20:00h | OPENING SPEECH

EPTA Spain honorary President Ana Guijarro
EPTA Europe/Spain President Alberto Urroz

20:05h | MUSICAL INTERLUDE I

LAURE DE MARCELLUS, MEZZO SOPRANO

ALBERTO URROZ, PIANO

SARA PORTA, SPANISH DANCE - ESCUELA BOLERA

Pauline Viardot García (1821 - 1910)

Madrid

Ruperto Chapí (1851 - 1909)

En la Playa

En Toledo

Pauline Viardot García

Les filles de Cadix

Charles Gounod (1818 - 1893)

Bolero

20:30h | STARTER

20:50h | MUSICAL INTERLUDE II

ANA GUIJARRO, PIANO

LAURA DAGANZO, SPANISH DANCE - FLAMENCO

Alberto Ginastera (1916 - 1983)

Argentinian Dances Op. 2

Danza del viejo boyero

Danza de la moza donosa

Danza del gaucho matrero

21:00h | MAIN COURSE

21:35h | MUSICAL INTERLUDE III

MARIO LÓPEZ SANTOS, PIANO

CLARA GONZÁLEZ, CONTEMPORARY DANCE

Mario López Santos (1973)

Mujer contra mujer

1973

21:45h | DESSERT & COFFEE

22:00h | CLOSING OF GALA



BUSINESS / COCKTAIL DRESS CODE REQUIRED

COVID PROTOCOL

- Body temperature control and cleaning hands with hydroalcoholic gel at the venue's entrance
- Use of mask is compulsory anytime except for drinking or eating
- Guests must wear the masks during the musical interludes
- Only 6 guests are allowed to sit together around each table
- One and a half meter distance will be established between tables
- Guests must remain seated during the Gala Dinner.



LAURE DE MARCELLUS | MEZZO SOPRANO

Mezzo soprano Laure de Marcellus' dark velvety timbre and riveting stage presence delight audiences and critics wherever she performs, whether opera roles, song recitals or sacred music. She was born in Geneva, Switzerland and studied in Israel, New York and Munich. Miss de Marcellus sang at the Deutsche Oper in Germany under the direction of Mikhail Jurowski (Rigoletto), Christian Thielemann (Die Walküre) and Götz Friedrich (Amal and the Night Visitors) to name a few and in Switzerland (Carmen at G. Fauré Festival), Serbia (Beethoven's 9th Symphony at Nomus Festival), Germany (Tristan und Isolde with Peter Leonard), France, Spain, Austria as well as Singapore (Messiah) before she relocated to California where she currently resides. She is delighted to sing at the EPTA conference with Alberto Urroz at the piano to present excerpts of their newest program of songs inspired by and by Pauline Viardot. A recording of the entirety of this program will be available later this year.



ALBERTO URROZ | PIANO

Alberto Urroz combines an intense international activity as soloist, lecturer and pedagogue in important halls, festivals and institutions in Europe, Asia and America, with piano teaching positions at the Alfonso X University, the Arturo Soria Conservatory and Musical Arts Madrid. A successful debut at Carnegie Hall in New York in 2008 was followed by a rising international career.

He graduated from Madrid (RCSMM), Tel Aviv (TAU) and New York (MSM) with Joaquín Soriano, György Sándor, Pnina Salzman and Oxana Yablonskaya. Dr. Urroz is the winner of the Extraordinary Doctorate Award in Humanities (UAX, 2017) with the thesis "Optimization of the didactic-learning process of piano technique: models to develop efficiency in the performance of the piano studies Op. 299 by C. Czerny (1791-1857)". He is founder and artistic director of the Mendigorría International Music Festival, President of EPTA Spain, and co-founder and President of the jury of the Shigeru Kawai Madrid Competition. He has recorded works by Scarlatti, Allú, Albéniz, Granados, Falla and Mompou for IBS Classical.



SARA PORTA | SPANISH DANCE - ESCUELA BOLERA

Sara Porta Carazo, a 28-year-old dancer, graduated from the "Comandante Fortea" dance conservatory in Spanish Dance. She also completed her training with renowned maestros and artists such as David Sánchez, Sara Martín, Ángel Manarre, Eva Varela and Beatriz Barceló, among others. She also has extensive training in classical dance, having studied at the prestigious "Carmina Ocaña" School and with the teacher Jose Antonio Checa.

She has been teaching classical dance and Spanish dance for 10 years as well as dancing in many shows as a member of the group "Dance with us!" or as a solo dancer in different theaters and venues in Madrid.



ANA GUIJARRO | PIANO

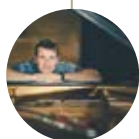
Born in Madrid in 1955, she graduated from the Madrid Royal Conservatory of Music in 1977, being awarded the Extraordinary Degree Prize in Piano Performance and the Honor Prize in Chamber Music. Since 1983, she has been a Piano Professor and since 1997 she held a position in the piano faculty of the RCSMM, an institution of which she became the director from 2014 until 2020.

Pianist with a wide repertoire, it is worth highlighting the study on the complete piano works of the composer Manuel Castillo. Her recording (Almaviva) of his most representative works belongs to the collection of Sound Documents of the Andalusia Musical Heritage. She is frequently invited to participate as a jury member of important national and international piano competitions. She has been president and advisor of the Jaén International Piano Competition (2012 - 2016). She has been a member of the Higher Council for Artistic Education of the Spanish Ministry of Education. She is honorary president of Epta-Spain and a member of the board of the Scherzo Foundation.



LAURA DAGANZO | SPANISH DANCE - FLAMENCO

After being accepted at the National Conservatory and dancing an extract from “Habanera de Carmen” along with Mariló Uguet who would become her teacher later on, Laura Daganzo decided to become a professional dancer. She finished her professional studies in Spanish Dance at the Conservatory and entered the National Ballet Company of Spain, having the opportunity to work in several Flamenco and Spanish Dance Companies as well as being part time instructor. She then decided to continue her pedagogical training and got a Bachelor's degree in Pedagogical Dance. She opened her own Dance Academy known as “Yo Bailo”, a pedagogical project to pass on the fundamentals of flamenco dance to whomever desires to enjoy this art. She is now the director of three schools in the Madrid area.



MARIO LÓPEZ SANTOS | PIANO

Born in Aranda de Duero (Burgos), in 1973, pianist Mario López Santos graduated from the RCSM of Madrid in classical performance. He has been working for years in the world of “new age” music, publishing two albums: “Periplos” and “1973”. “Periplos” (2004) obtained rave reviews in USA, being nominated Record of the Year. “1973” (2008) was nominated Album of the Month by the New Age Reviews, in April 2010. The song “Seducción” was nominated for the “Swan Lake: Moving Image & Music Award” and included in the compilation CD “Acoustic Visions” of New Age Piano Radio.

He has been invited to the First Meeting of Pianists of the World (2010), held in Capdepera (Mallorca), along with stars Julio Mazziotti, Rebeca Oswald, Lisa Downing and Suzanne Ciani. From 2011 to 2015 he was in charge of the International Piano Show in his hometown inviting such artists as Suzanne Ciani, Dorantes, Peter Kater, David Lanz and Will Ackerman, with whom he has shared the stage. He has performed in piano festivals in Argentina and the USA.



CLARA GONZÁLEZ GARCÍA | CONTEMPORARY DANCE

Born in Madrid, she graduated from the Fortea Professional Dance Conservatory in Classical Dance. In 2015 she joined the Alicia Alonso Higher Institute of Dance and in 2020 she completed her masters degree in Cultural Management at the Complutense University of Madrid.

In her professional career, she has been part of the Madrid Chamber Ballet directed by Óscar Torrado, as well as the Luis Ruffo Contemporary Classical Ballet. She has participated in various Galas and shows such as the Segovia Dance Festival or the Siero Dance Gala and has worked as part of the permanent cast of the Port Aventura Ballet in Barcelona. She has participated in such ballets as Giselle, The Nutcracker, Don Quixote and La Vivandiere.

9:00 - 9:35h | RCSMM - Manuel de Falla Hall

ALBERT NIETO | SPAIN

The Expressive Gesture as Motivation for the Students

A repertoire that helps the students to get involved in the character of the work through an aesthetic image or story, being reinforced through the face and body gesture, is a great motivation for them to learn new works; and, ultimately, "living" the work in this way increases the channel of communication with the public. Samples of pieces for beginners and for four and six hands are explained through videos. "Gestural" repertoire with Spanish flavor is shown through the live performance of "El Madrid castizo" for piano 4 hands.

9:40 - 10:15h | RCSMM - Manuel de Falla Hall

RADMILA STOJANOVIC KIRILUK | USA/SERBIA

From My Piano Bench: What Special Learners Taught Me

Learn about ADHD, Autism, Dyslexia, and Hearing Disability from the students' point of view, listen to their testimonies about involvement in piano lessons, and get practical teaching tips for unlocking their potential despite learning challenges.

10:20 - 10:40h | RCSMM - Manuel de Falla Hall

MARILIA PATRICIO | GERMANY

Children's Piano Compositions: Connecting Learning and Creative Processes

More than 30 years of collecting and analysing compositions of children, spontaneously occurring in the first years of piano instruction, reveal recurring processes of connection between learning and creating, permitting the definition of a tentative typology and a possible methodology for the piano teacher.

10:45 - 11:20h | **COFFEE BREAK**

11:25 - 12:00h | RCSMM - Manuel de Falla Hall

ANTONIA MILLER | GERMANY

Piano Discoveries - Rarely Performed Short Pieces by Ibero-American Composers

International concert pianist and active piano pedagogue Antonia Miller from Germany, student of Cristina Marton-Argerich in Augsburg, presents a piano recital containing great discoveries of rarely performed piano repertoire by Ibero-American composers. Great choice of miniatures to listen to, but also highly suitable for pedagogical work with young students.

12:05 - 12:40h | RCSMM - Manuel de Falla Hall

OSCAR MACCHIONI | USA/ARGENTINA

Mostly Tangos, Piano Music from the Americas

This presentation will explore piano repertoire from the Americas, including those influenced by the Argentine tango. Works by Astor Piazzolla and Juan Jose Castro (Argentina), Aaron Copland (USA), Heitor Villa-Lobos (Brazil), and Manuel Maria Ponce (Mexico) will illustrate nationalistic and foreign influences.

12:45 - 13:20h | RCSMM - Gerardo Gombau Hall

ALESSANDRA TIRATERRA | USA/ITALY

Astor Piazzolla's Heritage and the Magic of the Tango in the Piano Music of Saul Cosentino

Cosentino's piano selections represent excellent pedagogical material and are wonderful contemporary recital repertoire. Cosentino synthesized Piazzolla's tango with Western musical aspects, defining the avant-garde tango for piano. His music employs extended harmonies, jazz components, counterpoint, and dissonance. This lecture-recital will offer a performance of Cosentino's most significant piano works.

13:25 - 14:00h | RCSMM - Manuel de Falla Hall

LAURA GRANERO | SPAIN

"If they knew how much Beauty they lose": Clara Schumann's... Tradition?

Presentation of the results of the analysis of several aural documents and piano rolls of Schumann's pupils. Lecture-recital with some examples at the piano.

15:00 - 15:25h | RCSMM - Manuel de Falla Hall

LUIS PONCE DE LEÓN | SPAIN

Falsos Folklores: Original Works for Piano Students of Varying Skill Levels

Luis Ponce de León will present and perform a selection of his piano compositions, inspired by Spanish folklore, music cultures worldwide, as well as the music of impressionist and minimalist composers. The piano works are suitable for students of different skill levels. Sheet music will be made available to attendees.

15:30 - 15:50h | RCSMM - Manuel de Falla Hall

ALBERT NIETO | SPAIN

The Iberia Suite: A Complex Edition

Iberia is one of the most extraordinary and complex piano cycles of all piano literature. A reliable urtext edition of Iberia should carefully contrast the Facsimile of the composer's manuscripts with the first Spanish edition, also taking into consideration Albéniz's own handwritten amendments. A "pedagogical" edition must be considered to help pianists who want to tackle it, analyzing the formal, harmonic, rhythmic, melodic aspects, as well as technical comments about fingerings and pedal and suggestions for memorization involving formal and harmonic features.

16:00 - 16:20h | RCSMM - Manuel de Falla Hall

LUIS NOAIN | SPAIN

Chopin and Liszt as Piano Teachers

Two opposite traditions are analysed through two of the greatest piano composers and teachers of all times. Chopin and Liszt represent two different ways of piano teaching leading to different musical realities.

16:30 - 16:50h | RCSMM - Manuel de Falla Hall

FRANCISCO FIERRO | SPAIN

The Lost Art: Improvisation

Through a small concert, we will return to the lost art of improvisation on the classical piano. The speaker will explain what the process to improvise is, if applicable. And it will encourage pianists to risk stepping out of that comfort zone of having music already written.

17:00 - 17:20h | RCSMM - Gerardo Gombau Hall

MARCELA LINARI | SPAIN/ARGENTINA

The European Legacy in the Argentine Piano School

Comparative study of the fundamentals of two piano schools established in Buenos Aires since the beginning of the 20th century: Vincenzo Scaramuzza and Hubert Brandenburg.

17:30 - 18:05h | RCSMM - Manuel de Falla Hall

MEGUMI MASAKI | CANADA

Connecting the Nordic and North America: Contemporary Performance Practice with Technology in ICE IS WATER IS ICE IS

Connecting the Nordic and North America: contemporary performance practice with technology in a new composition ICE IS WATER IS ICE IS (2019) for amplified piano, multichannel processed sound and interactive video by Megumi Masaki (pianist), Ken Steen (composer) and Gene Gort (media artist).

19:00h | ESCUELA SUPERIOR DE CANTO DE MADRID

SPECIAL CONCERT OF SPANISH SONGS AND ZARZUELA (SPANISH OPERETTA). OUT-DOORS COCKTAIL IN THE SCHOOL GARDEN

19:30h

CONFERENCE 2021 "CONNECTING CONTINENTS AND TRADITIONS"

Escuela Superior de Canto de Madrid

SONGS BY ALBÉNIZ AND GRANADOS: FROM THE COSMOPOLITAN SALON TO THE CONCERT HALL

ISAAC ALBÉNIZ (1860-1909)

Morirò!! (Marquesa de Bolaños)
Will you be mine? (Francis B. Money-Coutts)
Chanson de Barberine (Alfred de Musset)

ENRIQUE GRANADOS (1867-1916)

Tonadillas en estilo antiguo (Fernando Periquet) - selection
La maja dolorosa, No. 1: ¡Oh, muerte cruel!
La maja dolorosa, No. 2: ¡Ay, majo de mi vida!
La maja dolorosa, No. 3: De aquel majo amante

Canciones amatorias - selection

Mira que soy niña (Anonymous)
Mañanica era (Anonymous)
No lloréis, ojuelos (Lope de Vega)
Lloraba la niña (Góngora)
Serranas de Cuenca (Góngora)
Gracia mía (Anonymous)

SILVIA NARANJO
SOPRANO



INÉS LÓPEZ
MEZZOSOPRANO



AURELIO VIRIBAY
PIANO



GRANDES ZARZUELISTAS

GERÓNIMO GIMÉNEZ (1854-1923)

Romanza de La Tempranica "Sierras de Granada"

MANUEL PENELLA (1880-1939)

Aria de Don Gil de Alcalá "¡Tente! Detén tu alado paso"

FEDERICO MORENO TORROBA (1891-1982)

Dúo de La Chulapona "Ese pañuelito blanco"

RUPERTO CHAPÍ (1851-1909)

Romanza de Las hijas del Zebedeo "Carceleras"

PABLO SOROZÁBAL (1897-1988)

Romanza de La tabernera del puerto "No puede ser"

FRANCISCO ASENJO BARBIERI (1823-1894)

Dúo de El Barberilo de Lavapiés "¡No seas tirana!"



ADRIANA VIÑUELA
SOPRANO



JAVIER ALONSO
TENOR



JORGE ROBAINA
PIANO



ADRIANA VIÑUELA | SOPRANO

Soprano Adriana Viñuela (Valencia de Don Juan, León) discovers her passion for singing through choral music, studying with the soprano Marta Arce in León and later at the Escuela Superior de Canto in Madrid with Virginia Prieto and Aurelio Viribay. She also received masterclasses from Teresa Berganza, Carmen Solís, Svetla Krasteva and Wolfram Rieger, among others.

Interested in concert song, she regularly performs music by Spanish authors in venues such as the Ateneo and the Palacio Cibeles in Madrid or the Teatro Principal in Zamora. Together with the pianist Elisa Rapado, with whom she regularly appears in recital, she recorded an album with works by composer Antonio José. They both also perform German and French repertoire, specially Robert and Clara Schumann, Richard Strauss and Nadia Boulanger. Within the MusaE cycle, she premiered Tránsito by Ignacio Brasa, at the Sephardic Museum of Toledo along with guitarist Víctor Martínez.

She has been invited to participate in different editions of the Lyrical Gala of the Ciudad de León Auditorium, in the production "La manta zamorana" under the direction of José Luis López Antón and Curro Carreres, or "Don Gil de Alcalá" with the Spanish Philharmonic Orchestra under the direction of Antonio Moya and Diego Carvajal.

She has been a member of the Teatro Real Choir in such productions as "Peter Grimes", "Norma" and "Don Carlo". She performed Beethoven's 9th Symphony at the National Music Auditorium with the Intermezzo Choir.



AURELIO VIRIBAY | PIANO

The pianist Aurelio Viribay specializes in the accompaniment of singers. He has worked with many singers including Walter Berry, María Bayo, Ainhoa Arteta, Annalisa Stroppa, Celso Albelo, Alicia Nafé, Saioa Hernández, Ángeles Blancas, Ofelia Sala, Ruth Rosique, Ruth Iniesta, Raquel Lojendio, Lola Casariego, Marta Knörr, Pablo García-López. He has appeared in most European countries and also in Mexico, Morocco and Japan, as well as in most of the important concert halls and music festivals in Spain. His discography, on labels like Odradek Records, Columna Música and Stradivarius, includes CDs with singers, such as Marta Knörr, Lola Casariego, Mar Morán, Pablo García-López, Gabriel Alonso and Guzmán Hernando. Between 1995 and 1997 he worked as vocal coach at the 'Vienna University of Music and Performing Arts' and the 'Music and Arts University of the City of Vienna', and since 1998 he has been professor at the 'Escuela Superior de Canto de Madrid'. Aurelio Viribay obtained his Ph.D. from the University Rey Juan Carlos in Madrid with a thesis on Art Song by the Group of the Eight in Madrid.



INÉS LÓPEZ FERNÁNDEZ | MEZZOSOPRANO

Asturian Inés López, 21, began her musical studies as a bassoon student in 2010 at the Music Conservatory of Gijón, and from 2015 as a singing student of Professor Antonia Entrialgo in the same conservatory. In 2018 she moved to Madrid to study at the Escuela Superior de Canto with Professors Francisco Pérez and Virginia Prieto. Currently, she is in her 4th year of her Singing Degree. She has received masterclasses from such singers as Natela Nicoli, Eteri Lamoris, Ronald Pries and Cristina Miatello.

She has been a member of various choirs such as the Capilla Polifónica Ciudad de Oviedo, the Fundación Excelentia Choir or the RTVE Choir. She has been part of the Choir of various opera and zarzuela productions and has given solo concerts at the Teatro de la Laboral, the Jovellanos Theater, the Juan March Foundation, the Bauer Palace, etc. She has been finalist of the I National Chamber Song Contest "Rutas de Alba" and has been awarded the 1st Mención de Honor in the VI Concert Song and Lied Contest "Primavera Albox". She recently sang the role of Cherubino (Le nozze di Figaro) at the Escuela Superior de Canto in Madrid.



JAVIER ALONSO | TENOR

Born in Calatayud, Zaragoza, Javier Alonso is the winner of the II International Zarzuela Contest "Ana María Iriarte". He graduated from the Escuela Superior de Canto de Madrid, as a student of Antonio Blancas and Julián Molina. He was previously trained by the soprano Ángeles Gulín.

He has participated in different productions at the Teatro Real: La Dolores by T. Bretón and Celos aún del aire matan by J. Hidalgo; El mal de amores by J. Serrano at the Teatro de la Zarzuela; and Lady Macbeth de Mtsensk by D. Shostakovich at the Liceo de Barcelona.

He has sung The Coronation Mass by W. A. Mozart and the Christmas Oratorio by C. Saint-Saëns with the Albacete Symphony Orchestra and with the Mozart Requiem with the UNED Orchestra and Choir. He has also been invited to participate during different seasons in the National Cycle of Zarzuela in Logroño, La Coruña Opera Festival and León Lyric Gala where he performed Das Lied von der Erde by G. Mahler.

He has sung the Coronation Mass, the Mozart's Requiem and Beethoven's Ninth Symphony with the Filarmonía Orchestra in Madrid National Auditorium.

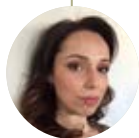
As a result of his artistic restlessness, he published his first album "12 Princesas" with his own music. He currently combines his work as a member of the Zarzuela Theater Choir, with appearances in concerts and song recitals.



JORGE ROBAINA | PIANO

Born in the Canary Islands, the pianist J. Robaina completed his musical studies in Vienna obtaining maximum qualifications. After winning several national and international competitions he has performed in the most prestigious musical festivals in Spain and in very important Concert Halls around the world, such as the Festspielhaus in Salzburg, the Musikverein in Vienna or at the Philharmonie in Cologne and at the Carnegie Hall in New York.

As a soloist, he has collaborated with most of the Spanish Orchestras including the RTVE and Spanish National Orchestra, and the Polish RTV Orchestra, the Hungarian Chamber Symphony Orchestra and the Vienna Mozart Orchestra. He has worked under the baton of conductors such as Charles Dutoit, Victor P. Pérez, A. Witt, Odón Alonso, M.H. Silva, A. Ramírez Iborra, Max Valdés, Ros Marbá and A. Leaper. He has been awarded by "Ritmo" magazine for his piano recording of "Guridi y el Padre Donostia" in 1986. He has made premiere recordings of works by Falcón Sanabria, C. Bernaola and Martin Pompey. He is Professor of vocal repertoire at the ESC in Madrid and gives regularly masterclasses in Spain and the USA.



SILVIA NARANJO | SOPRANO

Silvia Naranjo finished with honors her singing studies at COM Almendralejo before moving to Madrid to study at Escuela Superior de Canto. She is currently in 4th year degree under the tutelage of Professors Virginia Prieto and Aurelio Viribay. She has received master classes from Enrique Paz, María Coronada Herrera, Ricardo Requejo, Carmen Solís, David García, Marta Infante and Helen Tintes. As a solo soprano she has participated in the Fauré Requiem and Vivaldi Gloria with the orchestra and choir of the Miguel Castillejo Foundation of Córdoba. She won second (2013) and first prize (2015) in the Young Musicians from Extremadura Competition. She won the Best Singer Award in the final round of the 15th Spanish National Contest "Intercentros Melómano" at the "ADDA" Auditorium in Alicante.

In 2019 she took part in the Young Performers of Sacred Music Cycle with the ESCM polyphonic group led by Ignacio Rodríguez. In 2020 she sang the solo soprano role in the world premiere of "She takes a look" by María Alvear, for VANG Músicas de Vanguardia at the CentroCentro Auditorium in Madrid. In 2021 she sang Susanna in "Le Nozze di Figaro" at the ESCM theater.

10:00 - 10:35h | RCSMM - Manuel de Falla Hall

SHANNON LEIGH WETTSTEIN-SADLER | USA

Guatemalan Piano Music: Indigenous, Colonial, and Non-Native Influences

In this session you will hear how musical elements from Guatemala's indigenous music as well as elements derived from musical practices of Spain, France, and Germany create a distinctive style of Guatemalan piano music in the works of Jesús and Ricardo Castillo and Xavier Beteta.

10:40 - 11:15h | RCSMM - Manuel de Falla Hall

ROBERT ANDRES | PORTUGAL/CROATIA

19th-Century Piano Music in Madeira

This lecture-recital will provide the historical, sociological and musicological context for the piano music production in Madeira island (Portugal) during the second half of the 19th century. It will be followed by interpretation of some of the works included in the selection of the printed score and the related CD.

11:20 - 11:45h | RCSMM - Manuel de Falla Hall

SVETLANA KOTOVA | CHILE

Chilean Piano Repertoire for Students

Short lecture-recital, featuring works for beginner pianists from Chilean composers, past and present. Pieces based on traditional music from three very different regions of Chile - North, Center and South. Performance will suggest different musical ideas, inspiring students to create the most beautiful, artistic rendition of the score.

11:50 - 12:30h | **COFFEE BREAK**

12:30 - 13:05h | RCSMM - Manuel de Falla Hall

MARCELLA CRUDELI | ITALY

Mendelssohn and Scarlatti in Comparison

Felix Mendelssohn - 6 Lieder ohne Worte (Op. 30 n°1 in Mi Bemolle Maggiore, Op. 53 n°3 in Sol Minore, Op. 30 n°6 in Fa Diesis Minore, Op. 38 n°3 in Mi Maggiore, Op. 62 n°6 in La Maggiore, Op. 67 n°4 in Do Maggiore)
Domenico Scarlatti - 3 Sonatas

13:10 - 13:45h | RCSMM - Manuel de Falla Hall

LAIA MARTÍN | SPAIN

Variety in Granados Transcriptions of Scarlatti Sonatas

In this lecture recital the variety in Granados transcriptions of Scarlatti sonatas will be described and contextualized taking as an example the Sonatas No. 5, 9, 11 and 19. These sonatas will be also performed from a non-conventional performative approach.

14:00h | RCSMM - Room 003

AGM MEETING - ONLY EPTA PRESIDENTS

15:00 - 15:35h | RCSMM - Manuel de Falla Hall

CARLOTA MASCI | ITALY

Homage to Domenico Scarlatti, Between Iberian Influences and Bucolic Reminiscences

Sonata In C Major K 159 / Sonata in E Major k 380 / Sonata in D minor k 9 / Sonata in F minor k 239 / Fandango in D minor.

15:40 - 16:15h | RCSMM - Manuel de Falla Hall

MILOŠ PAVLOVIĆ | SERBIA

Music Puzzle: Three Peninsulas of Southern Europe (Iberian, Apennine and Balkan Peninsula)

Through interactive Lecture Recital based on piano pieces written by Domenico Scarlatti, Josip Slavenski and Boris Papandopulo, Miloš Pavlović will create the Music Puzzle: Three Peninsulas of Southern Europe (Iberian, Apennine and Balkan Peninsula)

16:20 - 16:55h | RCSMM - Manuel de Falla Hall

LINA YOO MIN LEE | USA/SOUTH KOREA

Small Noise and Great Noise: Selective Solo Piano Works by Hyo-Shin Na

This will feature a performance and discussion of two works for solo piano, Small Noise (2018) and Great Noise (2019), by renowned Korean composer Hyo-shin Na.

Many contemporary composers seek out new compositional techniques by creating new rules, systems and forms. Instead, Hyo-shin Na's music aims to co-exist and interact with nature.

16:55 - 17:30h | RCSMM - Gerardo Gombau Hall

NADIA LASSERSON | UK - VERA FONTE | PORTUGAL

Crossing Continents between 19th Century Germany and 20th Century Britain

Schumann Canons and Peter Warlock Capriol Suite for piano Four hands

17:30 - 17:55h | RCSMM - Manuel de Falla Hall

MONICA TOMESCU-ROHDE | NORWAY/ROMANIA

Pauline Viardot - 200 Years

This year marks 200 years since the birth of one of the greatest Spanish women in music history, the singer, teacher, composer and personality, Pauline Viardot-Garcia. A short lecture on her life and music, presenting three of her piano solos.

18:00 - 18:35h | RCSMM - Manuel de Falla Hall

ALBERTO URROZ | SPAIN - LAURE DE MARCELLUS | USA/SWITZERLAND

Pauline Viardot - On The Wings of Song

The program will feature some unknown songs by Pauline Viardot and by her admirers where the piano part is always important and essential to convey the message. The beautiful voice of Laure de Marcellus, mezzo-soprano, is ideal to recreate the atmosphere of the famous gatherings in the Viardot salon.

18:45h | RCSMM main entrance

WALK TO RETIRO PARK

We meet at the RCSMM main entrance for a walk to the beautiful Retiro Park where Casa de Vacas is located. It is a 35 minutes walk through the Retiro Park.

19:30h | Casa de Vacas Hall Retiro Park

SPANISH AND FLAMENCO DANCE AND MUSIC

Spanish and Flamenco dance and music with the students and professors of "Conservatorio Profesional de Danza Fortea".

19:30h

PROGRAM CONSERVATORIO PROF. DANZA FORTEA

Casa de Vacas - Retiro
Paseo Colombia, 1 (Next to the lake)

DANZADAS - CLÁSICO ESPAÑOL & FLAMENCO

Danzadas is a show of mixed Spanish Classical and flamenco style choreographies which has been created by maestros and performed by students and musicians from the Fortea Professional Dance Conservatory.

Student Rubén Rojo dances two choreographies with which he has recently won the Extraordinary Prize of the Community of Madrid 2021. The first one, *Orgía*, is a piece of Spanish Classical Dance with choreography by Javier Palacios on the piano music written by Joaquín Turina which will be performed live by Professor Rosalía López; the second one, *Ni pa ti ni pa mi*, is a Flamenco dance solo with choreography by Juanma Carrillo and performed by the musicians David Durán, guitar, Amador Losada, percussion, and the cantaor Pedro Obregón.

Danzadas will also feature three promising dancers who will graduate in 2022 in Flamenco Dance, showing all their talent and fire performing various flamenco styles or palos under the guidance of choreographer and professor Virginia Muñoz.



DANZADAS

ORGÍA

CHOREOGRAPHER: JAVIER PALACIOS

MUSIC: DANZAS FANTÁSTICAS Nº 3 "ORGÍA"

COMPOSER: JOAQUÍN TURINA

PIANIST: ROSALÍA LÓPEZ

DANCER: RUBÉN ROJO

SOLO MUSICAL FLAMENCO

GUITAR: DAVID DURÁN

PERCUSSION: AMADOR LOSADA

CANTAOR: PEDRO OBREGÓN

PRESENTACIÓN (BULERÍAS)

CHOREOGRAPHER: VIRGINIA MUÑOZ

DANCERS: ARIADNA RIVAS, RAQUEL GUILLÉN,
RUBÉN ROJO, DIEGO ANDÚJAR

TARANTO

CHOREOGRAPHER: VIRGINIA MUÑOZ

DANCER: ARIADNA RIVAS

NI PA TI NI PA MÍ

CHOREOGRAPHER: JUAN MANUEL CARRILLO "JUANMA"

DANCER: RUBÉN ROJO

SOLEÁ

CHOREOGRAPHER: VIRGINIA MUÑOZ

DANCER: RAQUEL GUILLÉN

SEGUIRIYA

CHOREOGRAPHER: VIRGINIA MUÑOZ

DANCER: DIEGO ANDÚJAR



MUSICIANS



AMADOR LOSADA | PERCUSSION

Amador Losada is one of the most sought-after flamenco percussionists in Spain. He has been requested by the tablaos Casa Patas and Café de Chinitas and has toured the world with the Ballet de Antonio Márquez and the companies of Rafael Aguilar and Antonio Canales. He has toured Japan with Iniesta Cortés and Adrián Galia, Spain and Argentina with Rafael Amargo. He has been percussionist for Aurora, José Soto "Sorderita", Vicente Soto "Sordera", María Paz Lucena, Jerónimo Maya, Adela Campillo, Juan Carmona, Tito Losada and José Porcel, accompanying their tours in Spain, France, Switzerland, Finland, Japan, Morocco and South America. He has been first percussionist of the Spanish National Ballet with the director José Antonio and the Antonio Navarro Company. Since 2004 he has been an accompanying professor at the CPD Fortea.



DAVID DURÁN | GUITAR

Born in Madrid, he began to play flamenco guitar at an early age by the hand of various guitarists including Rafael Riqueni and Jose Jiménez "El Viejin" among others.

At the age of fifteen, he made his debut as a professional, being hired as a guitarist for the mythical colmao flamenco La Soleá. Later on, he toured many halls and tablaos of Madrid including the famous Corral de la Pacheca, Florida Park, Torres Bermejas, Carboneras, Villa Rosa, Casa Patas and Cardamomo. He has worked throughout his career with renowned artists such as Antonio Canales, Arturo Sandoval, Rafael Amargo, Isabel Pantoja, Pitingo, etc.

In 2004 he began his career as a composer for various dance companies such as Antonio Márquez, Luis Ortega, and José Porcel with which he tours all over the world.

In 2015 he graduated from the Universidad Autónoma de Madrid in musicology and composition. Since then, he has combined his work as a performer and composer with his teaching role in various schools and conservatories.



PEDRO OBREGÓN | CANTAOR

The Cordovan cantaor Pedro Jesús Obregón Uceda was born in 1975 into a family of flamenco fans. He began singing at the peña "El mirabrás" in his hometown Fernán Núñez. He won first prizes in the national competitions in Cordova, Montalbán, Calasparra, and second prizes in San Fernando and Ubrique.

He has given recitals and participated in cante festivals throughout Spain, sharing the stage with such figures as Juanito Valderrama, José Mercé, Calixto Sánchez, Aurora Vargas, Carmen Linares, Fosforito and Chano Lobato, having always received rave reviews.

He works for prestigious tablaos and companies such as Rafael Amargo, Ruben Olmo, Manuel Liñan, Marco Flores, Olga Pericet, and Blanca del Rey to name a few.

He has participated in the London Flamenco Festival, Edinburgh Fringe Festival, Toulouse and Chicago Festivals. He has made tours with the Cervantes Institute and various companies. In 2010 he paid tribute to poet Miguel Hernandez at the Royal Stables of Cordova. He performed in the Cátedra de Flamencología of Cordova University in 2008 and 2010 and has been maestro of cante in CPD Fortea since 2005.



ROSALÍA LÓPEZ | PIANO

Born in Madrid, Rosalía López studied piano at the "Arturo Soria" Conservatory, graduating with the highest qualifications at the RCSMM, in the chair of Fernando Puchol. Throughout her career she has been guided by the pianist and coach Lourdes Pérez Sierra. She was a scholarship student in Tallinn and Paris at the École Normale. She took master classes with Joaquín Soriano, Ramón Coll, Joaquín Achúcarro, Albert G. Atenelle, Angela Hewitz, among others. She has been pianist with the Youth Spanish Orchestra JONDE and the Jeunesses Musicales World Orchestra, touring internationally. Devoted to orchestral piano repertoire, she has collaborated with the Orquesta Sinfónica de

Madrid in opera productions ("Lulú"), ballet ("Espartaco"), and symphonic concerts; with the Orquesta Sinfónica del Vallés, the Orquesta Nacional de España, the Orquesta de la Comunidad de Madrid, and numerous chamber ensembles.

She has collaborated in opera and ballet productions of the Teatro Real in Madrid (Brundíbar, The Little Sweep, El gato con botas, La Gioconda), Musiespaña (Don Giovanni) and Teatros del Canal and Operastudio of the Universidad de Alcalá, Teatro Fernán Gómez and many other venues. Since 2006, she is Professor of CPD Fortea in Madrid.

DANCERS

ARIADNA RIVAS "LA RUBI"



Ariadna Rivas "La Rubi" is a Spanish flamenco dancer, daughter of the flamenco dancer and instructor Emilio Rivas "El Tate". Born in Madrid in 2001, she learned dance from early childhood with her father, Antonio Canales, Paloma Fantova, Olga Pericet, Belén López, Mónica Fernández, Dagmara Brown and Angel Rojas, among others. She is accepted into the CPD Fortea at a young age and currently she is in her last graduation year, being a student of Inmaculada Garrido, Olga Domínguez, Juanma Carrillo, Marta Jiménez, Manuel Reyes, Mónica Gutiérrez, Regina Navarro, Virginia Murcia, Virginia Muñoz and Pilar Sancho. She performed in the choreographic workshops "Fatigas Dobles" by Ángel Rojas and "Alhambra" by Antonio Canales. During her rising career, she has created, together with her father, the flamenco company "Mirabrá" where she dances as soloist. She has been invited to dance in different theaters and venues in Madrid along with dancers and companies such as Ángel Rojas, María Carrasco and Matías López (BNE).

DIEGO ANDÚJAR



Born in Badajoz, he studied dance at flamenco school Pilar Andújar in Seville with maestro José Galván, at "Amor de Dios" School in Madrid and currently, he is a 6th grade student at the CPD Fortea. He studied with maestros such as Antonio Canales, Eva la Yerbabuena, Rubén Olmo and Belén López among others. He began his professional career participating in the shows "El Taraf" at the early age of 13 and "Andujerías" with bailaor José Galván. In 2018 he won the second prize in the National Dance Competition of Talavera de la Reina. He has worked in the Madrid tablaos "La Cueva de Lola" and "El Lucero". He danced at the American Fair in Germany with the show "Flamenco Ecuestre" and in "Stone Away" a multidisciplinary show that had numerous performances in Germany and Finland. He is currently part of the company "The Lovers" in a show that mixes magic and flamenco and recently he premiered his first show as director and flamenco dancer called "Batalayws" along with Antonio Canales and Pilar Andújar.

RAQUEL GUILLÉN



Raquel Guillén Heras, born in Madrid, began her flamenco studies at the age of eight. In 2016, she continued her professional studies at the Fortea Conservatory. She has participated in the Maataf Festival in Israel in the Tel Aviv Opera and the Miff International Dance Festival in Slovenia. She was the winner of the best dancer prize in the "Villa del Álamo Dance Contest". She participates in the Flamenco Festival "Suma Flamenca" in Madrid and the choreographic workshops "En Comuna" by Marco Flores, "Fatigas Dobles" by Ángel Rojas and "A tientas" by Marta Jiménez at the Fernán Gómez Theater and at the Madrid Flamenco Theater. She danced in the zarzuela "El huésped del Sevillano". She became a solo dancer in the show "Batalayws" directed and choreographed by Antonio Canales, Pilar Andújar and Diego Andújar. She collaborates with María Pagés and made her debut at the tablao La Cueva de Lola.



RUBÉN ROJO VICTORIO

Born in Madrid in 2001, Rubén Rojo is a Spanish and flamenco dancer. He began his dance studies at the age of six in Pozuelo de Alarcón and two years later he was accepted in the Fortea Conservatory in Madrid. He graduated in Spanish Dance in 2021, being awarded the End of Studies Degree Prize and receiving some weeks later the Extraordinary Dance Award granted by the Community of Madrid. He has developed under the guidance of Professors Susana García, Javier Palacios, Virginia Domínguez, Gema Barreda and Juan Manuel Carrillo, among others. As a student, he had the opportunity to dance choreographies by prominent dancers and maestros such as Miguel Fuente, Javier Palacios, Antonio Canales, Cristina Gómez, Valeriano Paños, Manuel Reyes and Antonio Reyes. He has also learnt, outside the academic field, from Antonio Márquez, Antonio Canales, Aída Gómez, Antonio Najarro, Rubén Olmo, Maribel Gallardo, Currillo Franco and Arantxa Carmona, highlighting the Choreographic Workshop with Estévez / Paños y Cía.

CHOREOGRAPHERS



JAVIER PALACIOS

Born in Arahal (Seville), Javier Palacios started learning sevillanas when he was seven years old, later studying Spanish dance at the Caracolillo Academy in Seville and graduating from Madrid Royal Conservatory. At seventeen, he started his career with the Ballet Español de M^a Rosa, working with Antonio el Bailarín and representing Spain with the company at the Seoul Olympic Games. He became soloist of the Merche Esmeralda Ballet of Murcia, the José Granero Madrid Spanish Ballet and was appointed first soloist of the Rafael Aguilar Teatro Español Ballet, touring Germany, México, France and Japan with the role of Don José (Carmen) and Ravel Bolero. He danced Falla's Three-cornered hat as first soloist of the Antonio Márquez Company in the Teatro Real, becoming later, after Rafael Aguilar passing, Artistic Director and First Dancer of the company.

In 2002 created his own company "Danza en Compañía" performing in the Jerez Festival and XIX Madrid en Danza Festival. He took on the Choreographic Direction of Don Quichotte Opera by Massenet in the Paris National Opera and danced Graco (Espartaco) invited by José Granero. MA from King Juan Carlos University, he has given workshops in Madrid, Zaragoza, Alicante, Málaga, Murcia, Almería, Granada, Seville, London and Greece. He is Professor of Spanish Dance at the CPD Fortea in Madrid.



JUAN MANUEL CARRILLO

Founder of DAECA, Juan Manuel Carrillo graduated in Spanish Dance and Classical Dance from the Cordova Dance Conservatory. Master of Performing Arts from Alicia Alonso Institute and King Juan Carlos I University in Madrid.

He danced with the Antonio Márquez Dance Company in Spain, Italy, France, Brasil, Japan, Portugal, Hungary, Switzerland, USA and Panama, performing choreographies such as "El bolero de Ravel", "Reencuentro" by Granero, "Movimiento Flamenco" by Javier Latorre, "Después de Carmen" by Antonio Márquez, Eva Leiva y Goto Montero, and "Boda Flamenca" by Antonio Márquez. He has danced Don Quichotte by Massenet in the Montecarlo and Paris Operas. Later, he performed with the Maria Pages Company, dancing "El perro Andaluz" and "Flamenco Republic". He has been invited to dance with Blanca del Rey, along with Felipe Maya and other renowned artists. He is Professor and Choreographer at CPD Fortea and founded his own company, Juanma Dance Company, in 1998. His choreographies have been awarded in many national contests and have been performed by companies in different venues, highlighting "Algo nuestro" and "De raíz" performed in the Teatro Real (Madrid) with the Madrid Symphonic Orchestra. He is regularly invited as professor, jury member and choreographer by institutions, competitions and venues in Spain.



VIRGINIA MUÑOZ

She began her dance studies at the "Luis del Río" Professional Dance Conservatory in Córdoba. Later she moved to Madrid where she continued her training at the Madrid Professional Dance Conservatory and graduated from the María de Ávila Dance Conservatory. She is invited to perform in international festivals such as the "Festival internazionale di Música Étnica", "Sentieri Mediterranei di Napoli", the Jerash of Culture of Jordan and many others..

In 2014 she was part of the cast of the "Luis Ortega" company in the show "Flamenqueras". In 2015 she participated as a bailaora in the choreography "Trigo puro" (José Maldonado), winner of the Madrid Spanish Dance and Flamenco Choreography Competition. The same year she joined the María Pages Company, with the shows "Yo Carmen", "Flamenco y Poesía" and "Una Oda al Tiempo". She is currently a flamenco dance professor at CPD Fortea and directs - together with Julia Gimeno and Nuria Martínez - the "Danza 3" Flamenco Company.



Asóciate



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10:00 - 10:35h | RCSMM - Manuel de Falla Hall

PILAR LEYVA | USA/COLOMBIA

Re-engineering of Hands for Contemporary Piano Performance and Teaching

During this lecture-workshop, basic concepts and practical tools between variable positions and movements are introduced and demonstrated with the sole purpose of opening up the gate to an innovative and unfailing physical, musical, emotional and artistic microcosmos of piano playing.

10:40 - 11:05h | RCSMM - Manuel de Falla Hall

MARCELA LINARI | SPAIN/ARGENTINA

Occupational Health and Injury Prevention in Professional Piano Practice

Research presentation on injury prevention in professional pianists

11:10 - 11:45h | RCSMM - Manuel de Falla Hall

LUISA TENDER | PORTUGAL

The Piano Teaching of Vitalij Margulis: Principles and Strategies Towards Effective Practice and Performance

This session will take the form of a lecture, with musical examples given by the lecturer on the piano, and excerpts of original audio recordings being given to listen to the audience.

11:30 - 12:15 | **COFFEE BREAK**

12:15 - 12:50h | RCSMM - Manuel de Falla Hall

KANAZAWA-ADMONY PIANO DUO | ISRAEL

Five Jewish Composers - In Quest for Musical Identity: From Spain to Eastern Europe

Five prominent Jewish composers explore - in 4 hands works - different approaches in search for a musical language. Coming from Turkey, Hungary, Germany, Romania, Poland and Kyrgyzstan, background influences mix with new sources that are Spanish, Arabic, Gregorian and Eastern Europe resulting in a blend of ideas and sounds.

12:55 - 13:30h | RCSMM - Manuel de Falla Hall

LUÍS PIPA | PORTUGAL

Popular Traditions with Spanish Flavours in Philipp Scharwenka's Humoreske and Mazurka, Op. 13

In this Lecture-Recital I will try to explain some of the features of Philipp Scharwenka's Humoreske and Mazurka, Op. 13, particularly in what concerns the relation with music of Spanish flavour in the Humoreske. Both pieces will be performed, after a concise contextualisation of the composer and his music.

13:30 - 14:00h | RCSMM - Manuel de Falla Hall

CLOSING CEREMONY & ANNOUNCEMENT OF THE 44 INTERNATIONAL EPTA CONFERENCE 2022 BY EPTA PORTUGAL PRESIDENT LUÍS PIPA

EL PIANO HOY

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Lecturers

Abstracts



Biography

Albert Nieto is one of the pianists who has greatly contributed to the development of Spanish piano and chamber music, as he has premiered more than ninety works, highlighting the premiere of *Recóndita armonía* by Montsalvatge. He has participated in fifteen albums by authors such as Albéniz, Gerhard, Guinjoan and Brotons. He is a founding member of the Gerhard Trio, recording the string and piano integrals of Gerhard, Montsalvatge and Granados. He currently collaborates with various sopranos in dramatized programs and develops his facet as a composer especially with songs for singing-piano and with playful pieces for piano for four and six hands. He has been vice president of EPTA-Spain, is Doctor in Music, author of a critical and pedagogical edition of the *Suite Iberia* by Albéniz, and has published six books: *Piano fingering*, *The Resonance Pedal*, *Contents of Piano Technique*, *The Collective Piano Class*, *The Expressive Gesture of the Pianist*, and *Tecleando*.

Abstract of session | 9:00h - Friday 10th

The Expressive Gesture as Motivation for the Students

Students have less and less time to practice, so it is essential to motivate them so that they give priority to the study of the instrument. In addition to other factors (attitude of the teacher, frequency of recital programming, oral presentation of the program by the student himself ...), there is no doubt that the choice of repertoire is essential for the student to enjoy while improving the technique: variety of attacks, crossovers, glides and different pedaling. The use of the pedal is very interesting both for the student to get used to the subtle movements of the foot and to maintain the sonority of the long harmonies, without breaking them up with unnecessary pedal changes.

A repertoire that helps the students to get involved in the character of the work through an aesthetic image or story, being reinforced through the face and body gesture, is a great motivation for them to learn new works; and, ultimately, "living" the work in this way increases the channel of communication with the public. The importance of corporal expression as a reinforcement of the musical character is rarely worked in music teaching. Another motivation for the students can be carried out through the "collective class", where stimulating and playful musical contents, not often used in the piano classes, can be taught. Playing repertoire written by the teacher for 4 and 6 hands can be of great help. This lecture recital features my compositions "El verano de Pedro" (4 hands), "Surprise of film" (for 6 hands) and "El Madrid castizo" (Zarzuelas arrangements for 4 hands).

Abstract of session | 15:30h - Friday 10th

The Iberia Suite: A Complex Edition

Iberia is one of the most extraordinary piano cycles of all piano literature, and at the same time one of the most complex in the piano repertoire due to its exuberant writing, where voices often cross. Besides, the proliferation of double alterations makes the reading very uncomfortable. A reliable urtext edition of Iberia should carefully contrast the Facsimile of the composer's manuscripts with the first Spanish edition, also taking into consideration Albéniz's own handwritten amendments to the printing tests of the third book. In addition to that, a "pedagogical" edition must be considered to help pianists who want to tackle it. To do this, its formal and harmonic reading and understanding can be simplified through clear writing and signage, adding a practical fingering that redistributes voices between the two hands, and making suggestions on the application of the three pedals. The edition could still be completed with some general comments that analyze the formal, harmonic, rhythmic, melodic aspects, and the indications of character; and, finally, some technical comments could be added on each of the pieces where certain fingerings and pedalings are explained and justified, as well as suggestions for memorization involving formal and harmonic features.



Biography

Laure de Marcellus

Mezzo soprano Laure de Marcellus' dark velvety timbre and riveting stage presence delight audiences and critics wherever she performs, whether opera roles, song recitals or sacred music. She was born in Geneva, Switzerland and studied in Israel, New York and Munich. Miss de Marcellus sang at the Deutsche Oper in Germany under the direction of Mikhail Jurowski (Rigoletto), Christian Thielemann (Die Walküre) and Götz Friedrich (Amal and the Night Visitors) to name a few and in Switzerland (Carmen at G. Fauré Festival), Serbia (Beethoven's 9th Symphony at Nomus Festival), Germany (Tristan und Isolde with Peter Leonard), France, Spain, Austria as well as Singapore (Messiah) before she relocated to California where she currently resides. She is delighted to sing at the EPTA conference with Alberto Urroz at the piano to present excerpts of their newest program of songs inspired by and by Pauline Viardot. A recording of the entirety of this program will be available later this year.

Alberto Urroz, piano

Alberto Urroz combines an intense international activity as soloist, lecturer and pedagogue in important halls, festivals and institutions in Europe, Asia and America, with piano teaching positions at the Alfonso X University, the Arturo Soria Conservatory and Musical Arts Madrid. A successful debut at Carnegie Hall in New York in 2008 was followed by a rising international career.

He graduated from Madrid (RCSMM), Tel Aviv (TAU) and New York (MSM) with Joaquín Soriano, György Sándor, Pnina Salzman and Oxana Yablonskaya. Dr. Urroz is the winner of the Extraordinary Doctorate Award in Humanities (UAX, 2017) with the thesis "Optimization of the didactic-learning process of piano technique: models to develop efficiency in the performance of the piano studies Op. 299 by C. Czerny (1791-1857)". He is founder and artistic director of the Mendigorria International Music Festival, President of EPTA Spain, and co-founder and President of the jury of the Shigeru Kawai Madrid Competition. He has recorded works by Scarlatti, Allú, Albéniz, Granados, Falla and Mompou for IBS Classical.

Abstract of session | 18:30h - Saturday 11th

Pauline Viardot - On The Wings of Song

Pauline Viardot was a capital figure in the XIX musical scene. Her cosmopolitan life allowed her to have a wonderful upbringing and an extraordinary career as singer and composer. A talented pianist, Viardot songs are remarkable from the musical point of view and her mastery of the piano and singing allowed her to make arrangements for voice and piano of Chopin's Mazurkas with the approval of the composer. She was admired by all the great composers of her time who wrote some of their most beautiful creations for her.

F. Chopin (1810 - 1849) / P. Viardot-García (1821 - 1910)

Faible coeur!

Plainte d'amour

P. Viardot-García

Reproche

La Japonaise

Lamento

G. Fauré (1845 -1924)

Chanson du pêcheur Op. 4, no 1

R. Chapí (1851 - 1909)

La Despedida

Allí!...

C. Saint-Saëns (1835 - 1921)

Mon coeur s'ouvre à ta voix (Samson et Dalila)

G. Bizet (1838 - 1875)

L'amour est un oiseau rebelle (Carmen)

Biography

Alessandra Tiraterra, DMA, has performed hundreds of recitals in the US and in Europe (Carnegie Hall Weill Recital Hall in NYC, Rialto Center in Atlanta, Wiener Saal in Salzburg, Salle Cortot in Paris, etc.). She is currently on the piano faculty of Temple University in Philadelphia and teaches pre-college division competition prize-winner students in her independent piano studio in the Princeton area, New Jersey, in the US. She often gives masterclasses and is invited as jury member of piano competitions. She has presented her research works for conferences and institutions in Europe and in the US and has published with Dante University of America Press. She is an active member of MTNA (Music Teachers National Association), CMS (College Music Society), EPTA, and MAMTG (Mid-Atlantic Music Teachers Guild). She studied with renowned concert pianists and pedagogues (Sergio Perticaroli, Marcella Crudeli, Geoffrey Haydon, Joaquin Soriano, Sergei Dorensky, and Charles Abramovic).



Abstract of session | 12:45h - Friday 10th

Astor Piazzolla's Heritage and the Magic of the Tango in the Piano Music of Saul Cosentino

Argentinian composer and pianist Saul Cosentino (b. 1935) was a close friend of Astor Piazzolla. For Piazzolla, who gave tango musical dignity by innovating and transforming it from a dance genre to one for concert use, Cosentino was "the composer who had more possibilities than all the others" to further his legacy. According to Piazzolla's judgement, Cosentino felt Buenos Aires the way he did. Like Piazzolla's nuevo tango, Cosentino's music differs from the traditional tango in the employment of extended harmonies, the embodiment of jazz components, the adoption of counterpoint, and the use of dissonance. In his piano music, he synthesized Piazzolla's tango with a spectrum of Western musical aspects, transcending them and defining a new style: the avant-garde tango for piano. Cosentino's piano music is eloquent, vivid, and joyous at times; other times, it is sad, intimate, and melancholic. In his solo pieces (e.g., Milonga Tristonga, Poema, Para Elisa), the expressive profundity and the variety of moods, typical of Romantic composers like Chopin, transpire; whereas in four-hand works (e.g., Pandemonium, Nuestra Esperanza, Callao y Santa Fe), the drive and intensity of the dances of Brahms and Dvorak emerge. His piano selections represent excellent pedagogical material in any educational setting, besides being wonderful contemporary recital repertoire: they present a wide range of stylistic elements and the challenges of substantial piano works. This presentation discusses Cosentino's musical career milestones, analyzes his piano music with special focus on the influence of Piazzolla's tango, and offers a performance of selected Cosentino's piano works.



Biography

Antonia Miller is an international concert pianist and master student of Cristina Marton-Argerich in Augsburg / Germany. She is a multiple winner at numerous international competitions and performed several recitals in various countries. She is an active chamber musician and piano pedagogue with many years of teaching experience in different schools in Germany. Antonia Miller is co-initiator and assistant of Cristina Marton-Argerich in the project Open Piano Class 2021, a platform of monthly virtual meetings, performances and masterclasses.

Abstract of session | 11:25h - Friday 10th

Piano Discoveries - Rarely Performed Short Pieces by Ibero-American Composers

Under the topic of the discovery of Ibero-American repertoire for piano, Antonia Miller creates a recital program that takes the audience on an exciting musical journey with piano compositions by well known and less known composers from Spain, Portugal, Argentina and Bolivia. In her lecture Antonia Miller will give an introductory description of each piece, some biographical information about the composers and a short analysis of suitability to work these piano pieces with young students in different age categories for all kind of musical purposes, for concerts, exams and competition participation in order to enrich the musical repertoire with great music with Spanish, Portuguese and South American roots.

Juan Crisóstomo de Arriaga – Romanza

Antonio Fragoso – Preludio from “Petite Suite”

Federico Mompou – Impresiones intimas – Secreto

Isaac Albeniz – Recuerdos de viaje op. 71 - Rumores de la Caleta, malagueña

José Antonio de Donostia Oñaz! - Dolor, 21 Preludios vascos, No. 6

Carlos Guastavino – Canto popular No. 7

Simeon Roncal – “Decepción”

Alberto Ginastera “ Preludio americano” – Danza criolla

Biography

Born in Rome in 1989, Carlotta Masci graduated at Santa Cecilia Conservatory in piano solo (2009), advanced piano performing (2011), chamber music (2013) and at Fiesole Academy in piano duo (2016). She has studied with many artists like Gloria Lanni, Marialena Fernandes, Monaldo Braconi, Bernard Fauchet e Adèle Auriol, Sanja e Lidija Bizjak, Maria Grazia Bellocchio, Carmen Mayo, Marje Lohuaru, Marcella Crudeli and Bruno Canino. Her repertoire spans to the early 700' through the 900' and she is now attending a masterclass focused to the performance of the contemporary music.

She has three times been a guest of Radio Vaticana's Recording Studios playing Mozart, Chopin, Debussy and Sergio Calligaris. She is a guest of many concert seasons in Italy, Austria, Finland, U.S.A. (Princeton, Philadelphia, Rumson, Ewing, New York). Apart from the performing career, since 2015 she has been teaching piano to the young musicians of the Pre-Academic courses.



Abstract of session | 15:00h - Saturday 11th

Homage to Domenico Scarlatti, Between Iberian Influences and Bucolic Reminiscences

Alessandro and Domenico Scarlatti arrived in Rome in the early eighteenth century, finding a musical climate favorable to religious and secular music, above all thanks to the generous patronage of important personalities, powerful patrons and protectors, among all we remember Cardinal Pietro Ottoboni, a fundamental figure for the Roman melodrama and theatrical life of the first half of the 18th century and the Queen Maria Casimira of Poland, who was a member of Arcadia. Founded in Rome on 5 October 1690, the Academy of Arcadia is a literary current that opposes literary baroqueism in its most negative forms of bombast and artificial character to restore good taste in letters as Ludovico Muratori says.

Maria Casimira had a small theater built in Palazzo Zuccari which was inaugurated in 1708 and from this moment on Domenico Scarlatti became the animator of the shows of Palazzo Zuccari's Theater.

Domenico Scarlatti therefore moves in a cultural atmosphere that is certainly elitist, but very stimulating, full of innovative ideas, in which one looks at nature and at the space in which human events take place with different eyes. After the closure of Palazzo Zuccari and the departure of Maria Casimira for France in 1714, Scarlatti left for Portugal as music teacher of the King's daughter, Maria Barbara di Braganza and, from here, he will arrive in Spain, where he will become the royal couple's music teacher. Arriving in Spain, Scarlatti devoted himself to instrumental music and was struck by Iberian popular music. Already during the Portuguese period, he had approached local music thanks to the harpsichord sonatas of Jose Antonio Carlos de Seixas, where there are folkloric elements and in Spain too he approaches popular music with great interest.



Biography

The pianist's captivating performance shows with great control and clarity, her expressiveness and poetic depth.' Melomano digital.

Ester Vela López, Municipal Conservatory of Music in Barcelona. Pianist and composer. Graduated from the Senior Municipal Conservatory of Music in her native city, Barcelona, in Senior Piano Teaching with M. Jesús Crespo, Solfège, Theory of Music, Transposition and Accompaniment, and Chamber Music with Liliana Maffiotte. She was awarded scholarships for a course with Teofil Bikis at the Luxembourg Conservatory. From AIE she received grants, for an EPTA international piano course in Loosdorf-Vienna, to carry out postgraduate studies with the pianist Àngel Soler.

Formed the piano Duo Vela in 1993 with her sister Eulàlia. They have given numerous concerts all over Spain, and in Austria, the Philippines and Belgium, recorded five CDs and premiered many new compositions.

In 2019 released her CD Narcisa Freixas (1859-1926) Piano Integral.

Abstract of session | 16:10h - Thursday 9th

Narcisa Freixas (1859-1926). A Composer in Gaudí's Time. Her Piano and Pedagogical Works

Narcisa Freixas i Cruells (Sabadell, 1859 - Barcelona, 1926) was a Catalan musician and a composer in Gaudí's time. She was the founder of the "Cultura Musical Popular" entity, that offered music lessons for free as well as charity concerts in hospital, prisons, etc. Awarded with different prizes, for her Childrens' song, in 1904 she became the first female composer to be programmed by the "Orfeó Català", choir which founded the famous concert hall "Palau de la Música Catalana".

In 1918 she presented the first volume of Children's Piano, prologued by the painter and writer Santiago Rusiñol. The Spanish Ministry of Public Education declared her works of utility for education in 1919 "because of its melodic purity, simplicity and educational value". However, after her death in 1926, her pianistic compositions had been forgotten. Never a study or a recording had been made until Ms. Vela researched and edited the works of the composer which were published in 11 volumes by Ed. Boileau. She recorded a CD of Freixas' complete piano works for the record label "La mà de Guido".

We could classify the pianistic work of Narcisa Freixas in three blocks or well-defined sections: the pedagogical part, the "música de saló" (lounge music) and the folk and popular music influence. Reviewing this legacy is the object of this session.

Biography

As a First Prize Winner of Bradshaw and Buono International Piano Competition in New York City, Francisco Fierro made his debut at Weill Recital Hall at Carnegie Hall in 2015. Other first prizes such as Classical WETA Salon Series and Sam Houston Concerto Competition brought him to perform in Texas and Washington D.C. among other states in the US.

Francisco Fierro has also performed in some of the most prestigious concert halls in Spain such as San Lorenzo de El Escorial Auditorium, Teatro de la Maestranza of Sevilla, Palau de la Música of Valencia, Miguel Delibes of Valladolid Auditorium, Zaragoza Auditorium, Fundación Juan March of Madrid, Palau de la Música of Barcelona and Teatro Monumental and National Auditorium of Madrid among others. He is invited to international music festivals such as the International Piano Academy of Colombes in Paris (France), Paderewsky Piano Academy in Poland, Miami International Piano Festival Academy, International Chopin Piano Festival of Valldemossa (Mallorca), Rafael Orozco Piano Festival of Córdoba, Santander Young Piano Festival, Chopin Fest in Kosovo and Beethoven Society of Europe in London, offering recitals at distinguished venues such as the Bolivar Hall, Regent Hall, Steinway Hall and Saint James Piccadilly.

His musical education began at the age of 12 at Antonio Soler Conservatory in El Escorial (Madrid). He also attended the Conservatorio Superior de Castilla y León but his main influence came from the Russian pedagogue Galina Eguiazarova.

As an unusual quality, Francisco Fierro composes and improvises and he usually performs his own works during his public appearances. Furthermore, he will make his first CD recording including his own music for the label Melos.

In 2015, he was offered a scholarship to study abroad at Sam Houston State University in Huntsville (Texas) in the class of pianist Josu de Solaun where he graduated with a Master Degree.

A recent project brought him to make an exclusive live video recording for Bravo Cultura in the beautiful Longoria Palace in Madrid. This unique recital is currently broadcasted on Filmin. In the present season, Francisco made his debut with National Radio and Television Orchestra of Spain performing Rachmaninov Piano Concerto no. 3. He is currently professor and pianist in Residence at Musical Arts in Madrid.



Abstract of session | 16:30h - Friday 10th

The Lost Art: Improvisation

From the very beginning in music history, the creation of melodies, harmonies and musical forms became as natural as our everyday talking. Improvising was indeed something that all musicians would do to express feelings, accompanying occasions and of course to develop into compositions. So, what happened to our modern generations of musicians? Should we go back to that tradition and teach improvisation again?



Biography

Isidro Rodríguez, with a higher degree in Piano, he has completed the Master in Creation in Musical Interpretation from the “Rey Juan Carlos University” (URJC) and has received his doctorate cum laude in Arts from the same university, obtaining the Extraordinary Doctorate Award with the doctoral thesis: “Recovery of solo piano production by Facundo de la Viña (1876-1952): analytical and interpretive study. “ With the support of the Spanish Society of Musicology (SEdeM), he has recorded CD 35 of the collection “El Patrimonio Musical Hispano”, being the only recording of De la Viña’s piano work.

At present, he combines his pedagogical facet as a piano teacher at the “Adolfo Salazar” Professional Music Conservatory, and as a teacher at the URJC “Master in Musical Creation and Interpretation”, with that of an interpreter, spreading the work of Facundo de la Viña .

Abstract of session | 18:10h - Thursday 9th

Performative Research as a Means of Recovering Spanish Musical Heritage: Facundo de la Viña (1876-1952)

Performative research in the arts, and especially in music, has had a notable boom in recent years. This arises from the need for artists to deepen their knowledge of their own artistic discipline.

In the field of music, numerous research works have been generating their own methodology for the development of this research, consolidating performative research as one of the investigations with the greatest demand and importance on the part of artists, since it allows them to delve into a field of research from practice, without having to renounce this type of knowledge.

Performative research allows the musician to investigate from art, and take advantage of practice as a generator of knowledge. There are more and more research papers and performative doctoral theses. This presentation will highlight the characteristics of performative research, as well as its application in the recovery of Spanish musical heritage, showing as an example the thesis that I have done on the Spanish composer Facundo de la Viña (1876-1952)

Biography

Tami Kanazawa & Yuval Admony won the first prize in 5 international piano duo competitions; in Oslo, Osaka, Sicily, Rome and Tokyo and received The Israel Minister of Culture Award. They appeared in 30 countries including prestigious halls such as Carnegie Hall, New York, Argentina Theatre in Rome, Tokyo Metropolitan Festival Hall, Warsaw National Radio Hall, Budapest Congress Hall, Jerusalem Theatre and others. Radio Broadcasts include BBC London, CBC Canada, Tokyo FM, NHK Japan, Israel "Voice of Music" & others. They have given master classes in Norway, Korea, Japan, Russia and Serbia and teach Piano Duos at the Buchman-Mehta School of Music in TA University, The Tel Hai International Piano Master Course, and solo in Givatayim Conservatory. Appeared as duo soloists with Israel's leading orchestras. Released Symphonic Poems by Liszt with NAXOS Label (acclaimed in Fanfare and International Piano), Rhapsodies for Two Pianos with Romeo Records and others CDs.



Abstract of session | 12:15h - Sunday 12th

Five Jewish Composers - In Quest for Musical Identity: From Spain to Eastern Europe

Spanish Songs – by Alberto Hemzi / 4H arr. by Andre Hajdu

The Jewish Turkish composer Alberto Hemzi researched the musical heritage of Spanish Jewish communities. Here, some of his songs for voice & piano are artistically transcribed for piano four hands by Jewish Hungarian composer Andre Hajdu.

Berceuse Sfaradite - by Paul Ben Haim

A beautiful lullaby, in an elaborated rendition by the Jewish German composer Paul Ben Haim.

Mvts from Semitic Suite - by Uriya Boskovich

An authentic attempt in creating a local language. Drawing from Arabic instruments; Oud & Kanoon and local folklore, by the Israeli composer, descendant of Romania, Uriya Boskovich.

Mvts from 4 hands Sonata - by Yehezkel Braun

Modality, Gregorian Music, Sephardic and Ashkenazic folklore, all are features of the Israeli composer's language who was born in Poland and immigrated to Palestine; Yehezkel Braun.

Jewish Dances – by Mikhail Burstein

Klezmer: Jewish music from Eastern Europe. Typically played in weddings and social gatherings, here treated in modal keys by the Jewish composer from Kyrgyzstan, Mikhail Burstein.



Biography

She completed her Bachelor's degree in piano at the Liceu Conservatory of Music in Barcelona with Stanislav Pochekin. She finished a Master in Musical Performance degree with honours at the Conservatory F. Venezzes in Rovigo, Italy, with Massimiliano Mainolfi and Oxana Yablonskaya, and a Master in Music Research degree at the Valencia International University. She is completing a PhD in Music Performance at the Aveiro University, Portugal, with Luca Chiantore.

She performed her first recital for Jeunesses Musicales Spain. Since then, she has performed in several halls in Spain, as well as in Germany, Italy, France, Andorra, Portugal and Israel.

She is teacher at the Pirineus Music Conservatory and at the Universitat Oberta de Catalunya. She is the director of the Puigcerda Music Festival and of the Conference on Artistic Research in Music of the Pyrenees. She is one of the YouTube talk-show hosts of Más que intérpretes.

Abstract of session | 13:10h - Saturday 11th

Variety in Granados Transcriptions of Scarlatti Sonatas

Enrique Granados published 24 transcriptions of Domenico Scarlatti sonatas in 1905 as a part of a tradition started in 1785 in which many pianists published their Scarlatti editions and transcriptions. These transcriptions were published in two volumes. Although it's a collection, they weren't edited equally by Granados.

Throughout the 19th Century many Scarlatti editions for piano came out with an outstanding variety in how the sonatas were modified. They are an important source to know the performative practice toward the Scarlatti sonatas during more than one century. When Granados published his transcriptions, some of these editions were spread out and heard in the Barcelona of Granados, where in its rich cultural atmosphere the different approaches to the 18th Century was crucial. In Granados' transcriptions these cultural tendencies as well as the editorial tradition are perceived.

In some of the Scarlatti sonatas Granados modified completely its character transforming them in terms of harmony, melodic, rhythm and tempo, as in Sonata nº 11, corresponding with Sonata in A minor K. 110 or Sonata nº 5, corresponding with Sonata in F major K. 541. In others, Granados just added performative indications such as pedalling, phrasing or articulation and did some small text changes, as in Sonata nº 9, corresponding with Sonata in B flat major K. 190 or Sonata nº 19, corresponding with Sonata in A minor K. 109.

Starting from this variety, I propose a non-conventional performative proposal through the application of the paradigms of digital listening, the use of sound technology and the collaboration with other performers. It consists of a cycle with my live performance on the piano of the 24 Scarlatti sonatas transcribed by Enrique Granados fused, through a fade out, with the first bars of the corresponding Scarlatti sonatas recorded on different historical keyboard instruments.

Biography

Laura Granero is an artist research and concert fortepianist specialised in 19th century performance practice.

She studied modern piano with Claudio Martínez-Mehner and graduated with honors at the Schola Cantorum Basiliensis in the class of Edoardo Torbianelli (fortepiano). She has given recitals throughout Europe. In 2018, she founded the Marie Soldat Ensemble, an ensemble that works as a lab in which performers and researchers of different generations and backgrounds meet. In January 2020, she released a CD recording ("Dans un salon de La Nouvelle Athènes"), produced by the Label Son an ero, together with other performers. As an artist-researcher Laura is specially interested in early recordings and in the study of the vocality at the piano in Schumann's music, having given lectures about these topics at the Salle Cortot in Paris, Château d'Arnouville, Conservatoire Régional de Paris, Salle Cortot or the Sydney Conservatorium, among others.



Abstract of session | 13:25h - Friday 10th

"If they knew how much Beauty they lose": Clara Schumann's... Tradition?

Clara Schumann was regarded by many as one of the greatest performers of her time, and thus Amy Fay compared her with Tausig and Anton Rubinstein and concluded: "I have not yet decided which I like the best, but in my estimation Clara Schumann as a whole is superior to either. [...]"

Moreover, for Adelina de Lara, Clara was the carrier of a tradition which started long ago:

"The interpretation of pianoforte music as taught by my great teacher, Clara Schumann, is a matter of tradition; and tradition meant very much in those days now so far off."

This tradition was disrupted by the World Wars and the new modernistic approaches to music making, as shown when comparing Davies' (Clara Schumann's student) to Lympny's (student of Verne, student of C. Schumann). How can performers nowadays cross this temporal and aesthetic chasm between the styles of the 19th century and those of the present and create a beautiful performance according to the taste of performers of the past? Thanks to the early recordings we can state that as consequence of the strong paradigm shifts the taste and perception of performance have changed enormously since then.

In this lecture-recital, I would like to present the results of the analysis of several aural documents and piano rolls of Schumann's pupils. The outcome will be compared to the readings of the testimonies of her playing and teachings and complemented with additional information and indications from her *Instructive Ausgabe*. In addition to my conclusions extracted from the close listening of these recordings (annotation of the scores, appropriate software), I will perform some excerpts of different pieces trying to incorporate into my own playing some of the features which are to be found in these recordings.



Biography

Award-winning pianist Yoo Min Lee enjoys versatile career as a soloist, chamber musician and educator across the world mostly in the US and South Korea. Lee has served as a graduate teaching assistant at University of Wisconsin-Madison since 2018. She has been invited to adjudicate competitions and conduct masterclasses, most recently at the Wisconsin MTNA Piano Competitions in 2019. She has also appeared at an online live forum for the Frances Clark Center of National Conference on Keyboard Pedagogy in 2020.

Lee holds the BM and MM in Piano Performance and Pedagogy from the Peabody Institute of the Johns Hopkins University as a pupil of Yong Hi Moon under a Lucy Brown Memorial Piano Scholarship, Lydia and Richard Gillespie Endowed Scholarship and Yeojung Annual Piano Scholarship. She is currently pursuing her DMA with a full scholarship in Piano Performance and Pedagogy at UW-Madison under the tutelage of Jessica Johnson.

Abstract of session | 16:20h - Saturday 11th

Small Noise and Great Noise: Selective Solo Piano Works by Hyo-Shin Na

This lecture-recital will feature a performance and discussion of two late works for solo piano, *Small Noise* (2018) and *Great Noise* (2019), by renowned Korean composer Hyo-shin Na.

Twice awarded the Korean National Composers Prize and well-known for her works featuring Korean traditional instruments, Hyo-shin Na is a prolific, award-winning composer who deserves a place in the keyboard repertory. As a Korean woman, her works reflect her intersectional cultural and social identities, creating an amalgam of musical influences that define her personal style.

Many contemporary composers seek out new compositional techniques by creating new rules, systems and forms. In contrast, Hyo-shin Na's music aims to co-exist and interact with nature. While it is true that some of her works embrace the sounds of instruments and techniques of Korean traditional music, that has never been her primary inspiration for composition. According to the composer, she first observes sounds in nature, then looks for instruments and techniques that can describe or evoke that sound most eloquently.

This lecture-recital will feature a performance of two late works for solo piano, *Small Noise* (2018) and *Great Noise* (2019). A performance guide will provide further insight into the interpretation and performance of these works through the performer's lens, along with performance of relevant excerpts. A qualitative analysis of interviews with the composer will provide deeper understanding of her compositional inspirations and processes, as well as offer interpretive insights for the performer of her works. By relating these works to Hyo-shin Na's other output for piano, participants will become aware of her compositions for all level of study.

Biography

Born in Irún (Spain), he graduated with honors from the San Sebastian Conservatory of Music in the piano chair of Professor Juan Padrosa. In 1995 he moved to London to study under the direction of Christopher Elton (RAM), pursuing a Master Degree and Related Studies at Goldsmiths College of the University of London. He has participated in piano masterclasses with Vadim Sakharov, Mijail Voskresensky, György Sándor, John O'Connor and Alexis Weissenberg.

PhD "cum laude" (2001) from the Universidad Autónoma de Madrid, with the thesis: "Chopin's teaching legacy: Philosophy of creation through his pedagogical expression and in the light of the testimonies of his students and peers, 1831-1849", he has offered concerts and recitals in Spain, France, United Kingdom, Holland, Switzerland, Ireland and Portugal, In June 2002 he won a teaching position as Piano Professor at the "Amaniel" conservatory in Madrid and since September 2005 he has been an associate professor at the Faculty of Education at the Complutense University of Madrid.



Abstract of session | 16:00h - Friday 10th

Chopin and Liszt as Piano Teachers

Two opposite traditions are analysed through two of the greatest piano composers and teachers of all times. Chopin and Liszt represent two different ways of piano teaching leading to different musical realities.



Biography

Born in Portugal, Luís Pipa (PhD Leeds, MMus Reading), also studied in the Conservatoires of Braga and Porto and at the Vienna Hochschule. He has recorded various CDs, including repertoire from Bach to the twentieth century. A review in the Piano Journal repurposes 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 and a Member of CEHUM Research Centre. His latest recordings include a double CD with Piano sonatinas by Clementi, Beethoven, Dussek and Reinecke for Tradisom, two CDs for Toccata Classics by Philipp Scharwenka and Óscar da Silva, and a 250th birthday CD with Beethoven piano sonatas, also for Tradisom.

Abstract of session | 12:55h - Sunday 12th

Popular Traditions with Spanish Flavours in Philipp Scharwenka’s Humoreske and Mazurka, Op. 13

The music of the German-Polish composer Philipp Scharwenka (1847-1917) is strongly influenced by the legacy of German romanticism. The elegance and delicacy of much of his piano music contrasts with the buoyancy and impact of the compositions of his younger brother Xaver, who became a more popular figure, mostly due to his virtuoso qualities as a pianist. However, Philipp produced a number of works that reveal influences of popular rhythms, certainly not strange to his Prussian origin, as he was born in a city (Samter), that later became part of Poland with the name Szamotul. An idea of Spanish music characteristics was present in the late nineteenth-century Berlin, where the two brothers studied and later founded a highly reputed Music Conservatoire. This can be verified by an account by Moritz Moskowsky, who recalls composing his Spanish dances, Op. 12, for piano duet, after a visit to his friends Philipp and Xaver Scharwenka. Although Philipp Scharwenka never included the word “Spanish” in a title of his piano compositions, works like the Humoreske Op. 13 no. 1, with the subtitle “in Tanz form”, has unquestionable flavours of popular traditions, which could easily be linked to Spanish and Iberian music, and accompanied by castanets. The second piece of Op. 13, a Mazurka, is also revealing of the cultural interactions of this music. In this Lecture-Recital, I propose to interpret the Humoreske in Tanz Form and Mazurka, Op. 13, hoping to contribute towards a wider dissemination of Philipp Scharwenka’s piano music.

Biography

Luis Ponce de León (PhD Educational Sciences, MA Music Therapy, BA (Hons) Humanities with Music, MSc, BSc Telecom Engineering, LRSM Piano Performance, Conservatoire degrees in Piano performance and Music theory pedagogy)

Luis has taught Music Education at Universidad Autónoma de Madrid (Music department), Real Conservatorio Superior de Música de Madrid (Pedagogy department), Universidad Complutense de Madrid (Musicology department), EnClavedeSi (Music in the early years) and at the Arturo Soria Professional Conservatory (Solfege, music theory, ear training, music career guidance).

He has been writing his own music since his teenage years, with the piano being his preferred medium. He has composed over fifty works, inspired mainly by music cultures worldwide and the music of impressionist and minimalist composers. His CDs Karobai, a charitable initiative in favour of Doctors Without Borders, and Falsos Folklores, include a selection of his compositions.



Abstract of session | 15:00h - Friday 10th

Falsos Folklores: Original Works for Piano Students of Varying Skill Levels

Luis Ponce de León will present and perform a selection of his piano compositions, inspired by Spanish folklore, music cultures worldwide, as well as the music of impressionist and minimalist composers. The works are suitable for piano students of different skill levels. Sheet music will be made available to attendees after the session.



Biography

Born in Portugal, Luisa Tender studied piano with Anne Mennet, Helena Costa and Pedro Burmester. She was a pupil of Vitalij Margulis (Los Angeles), going on to study at the Royal College of Music in London with Irina Zaritskaya (Master of Music, 2002). She holds the Diplôme Supérieur d'Exécution from the École Normale de Musique de Paris. Her first release, *Bach and Forward*, was reviewed as a top release of the month in *Classical Music Magazine*. Luisa's second recording, *Página Esquecida*, was acclaimed in publications such as *Fanfare Magazine*, *Strings Magazine*, and *das Orchester*. She recently recorded *Bomtempo's Piano Sonatas* for Naxos/Grand Piano. Luisa is the head of piano studies at ESART, Portugal. She was the recipient of a scholarship from the Gulbenkian Foundation. She is also a researcher in Education and Human Development at CESEM/NOVA (Lisbon) and president of the General-Assembly of EPTA/Portugal.

Abstract of session | 11:10h - Sunday 12th

The Piano Teaching of Vitalij Margulis: Principles and Strategies Towards Effective Practice and Performance

The author of this lecture has been a regular piano student of Vitalij Margulis (1928-2011) for a long period in the 1990's. Margulis, born in the Ukraine and musically educated in the Soviet Union, gained a wide reputation not only as a brilliant pianist, but above all as a teacher. He started his career in St-Petersburg, and later became a professor at the Musikhochschule in Freiburg, Germany. After he retired, Margulis taught at UCLA in Los Angeles, where he spent the last years of his life. Many of his students won prizes at major international piano competitions and became successful pianists. Still today, many of them wonder about what made Margulis' teaching so special and effective. With reference to audio recordings of Margulis' piano lessons (made in Los Angeles, upon Margulis' suggestion to the author of this lecture), we drew and analysed some principles and strategies of piano practice and playing. We related them to Margulis' written work – one of great deepness and, at times, unforgettable humour. We illustrate these principles and strategies with reference to our own work as piano teacher in a Portuguese higher-education institution.

Biography

Marcela Linari Melfi is a PhD Pianist from the University of Granada in the Doctoral Program of Clinical Medicine and Public Health. Her piano training began in Buenos Aires with Celia Bronstein, Ana Gelber, S. Draghi, and later in Madrid with Delia Steinberg. She has a masters degree in Performing Arts from the URJC. Master in Occupational Risk Prevention from the Francisco de Vitoria University. She graduated in Piano Performance from the RCSM of Madrid. She is a devote piano teacher with more than 33 years of teaching experience. Researcher and lecturer, she has taught postural education and ergonomics courses for instrumentalists in Spain, Italy, Portugal and Colombia. She has participated as a lecturer at various national and international conferences. Vice President of EPTA Spain, she is Founder and Director of Ergomusic, a pedagogical project devoted to prevention of occupational risks for musicians and postural and ergonomics education.



Abstract of session | 17:00h - Friday 10th

The European Legacy in the Argentine Piano School

Comparative study of the fundamentals of two piano schools established in Buenos Aires since the beginning of the 20th century: Hubert Brandenburg from the Russian School and Vincenzo Scaramuzza from the Neapolitan School. A comparative analysis of these traditions is presented through the legacy of the disciples of these two great pedagogues.

Abstract of session | 10:40h - Sunday 12th

Occupational Health and Injury Prevention in Professional Piano Practice

Pianists develop throughout their lives, first as students and later as professionals, a physical activity that exposes some areas of the body to infinite repetitive movements with an intensity comparable to that of an elite athlete. Musical practice within professional environment implies a series of physical and emotional requirements that are not always the most beneficial to preserve the health of pianists, exposing the musculoskeletal system to the harmful consequences of this activity. Including body training within the training of pianists implies understanding musical practice as a high-level physical activity that requires specific knowledge.



Biography

Marcella Crudeli is considered by international critics to be one of the most eminent representatives of Italian concert music. She has over 3000 concerts to her credit all over the world.

A principal piano teacher at the "S. Cecilia" in Rome, from 1988 to 2004 she was director of the State Conservatory of Music "D'Annunzio" in Pescara. She has also held seminars and courses in piano interpretation in various countries. She has taught advanced courses in Paris at the École Normale de Musique "Cortot".

She is the founder and president of EPTA-Italy (Italian Association of Piano Teachers) of which she was, for the years 1995-96 and 2003-04, European president and is president of the "F. Chopin Association" which organizes concerts, international advanced courses and, since 1990, the "Roma" International Piano Competition.

For her artistic and humanitarian merits she was awarded the Gold Medal by the President of the Republic.

Abstract of session | 12:30h - Saturday 11th

Mendelssohn and Scarlatti in Comparison

Domenico Scarlatti was born in Naples in 1685 and died in Madrid in 1757. Son of Alessandro, a famous operatic composer.

In 1729 he followed the infant Maria Barbara of Braganza of whom he had been the teacher, in her transfer to Siviglia.

Domenico Scarlatti is one of the major composers of harpsichord music. The corpus or the Sonatas that he left us amount to a number of 555 and are a phenomenon unexpected and spontaneous. He was the inventor of the sonata with a single movement. These short sonatas are formed by a single theme from the beginning to the end and they describe the expressive circle of more themes all on the same level and tied together from an archaic logic: the logic of the genius.

Mendelssohn's beautiful Songs Without Words are mainly based on a single melodic motif. This is not the only link with Scarlatti's Sonatas we can think of apart from Mendelssohn's love for Italy. The contrasting and diverse character of all of the Mendelssohn's miniatures makes possible to establish a beautiful dialogue between these two great composers and keyboard virtuosos.

Biography

Marilia Patricio studied Piano and Music Education at the University of Sao Paulo in her homeland Brazil and received a Master's of Music in Piano Pedagogy at Texas Christian University in the USA under Steven DeGroote and Caio Pagano.

Living in Cologne with her family since 1988, she is active as a pianist, piano pedagogue and church musician.

With a long experience in early childhood music education, she has taught kindergarten teachers for many years.

In Brazil, USA and Europe she has given workshops and lectures for piano teachers on diverse themes such as „Brazilian Piano Music for Beginners“, Film Music for Piano“, „Contemporary 4-Hands Piano Literature for Beginners“, „American Piano Teaching Methods“, among others.

For over 30 years she has collected and analysed compositions of piano pupils, presenting this theme in numerous conferences in Germany, Switzerland and Portugal.

Since 2005 she has been a member of the Board of EPTA Germany.



Abstract of session | 10:20h - Friday 10th

Children's Piano Compositions: Connecting Learning and Creative Processes

Many children demonstrate creative initiative in the first years of piano instruction. This phenomenon has been documented in the lives of famous composers as well: the very first compositions by Mozart, Chopin or Prokofieff were documented by a parent or teacher when they were very young (respectively four, seven and nine years old). Such young pupils are not yet able to notate their compositions, which are much more developed than their grasp of musical notation.

For over 30 years I have collected compositions of pupils, notating them (in the last years recording them on video) and analysing their conception, which I was able to follow, being aware of their learning materials and processes.

Various examples enable a tentative overview of typical spontaneous creative strategies of children at the piano:

Apropriation and use of musical elements learned in the piano repertoire.

Principles of variation and mathematical exploration.

Exploration of rhythm, pulse and tempo.

Exploration of hand and finger movements.

Exploration of the „topography“ of the keyboard.

What triggers the behaviour of these piano pupils? What kind of encouragement is appropriate – is it necessary at all? Why do some pieces stimulate such behaviour more often than others?

Is it possible to identify in the creative strategies of children general characteristics of composition? How do the early works of great composers relate to their learning years and influences?

These are some of the questions that demand reflection.

Research in musical creativity has grown in the last decades. I hope to contribute with the examples and observations collected in my teaching experience, perhaps stimulating a discussion of the role of the piano teacher in this area.



Biography

Megumi Masaki is a pianist, multimedia performing artist, educator and curator. She is recognized as a leading interpreter of contemporary music, and an innovator that reimagines the piano, pianist and performing space. Her work pushes boundaries of interactivity between sound, image, text and movement in multimedia pieces through new technologies. Fifty-one new works have been created with/for Megumi and she has premiered over 100 works worldwide. Megumi is Full Professor of piano and director of the New Music Ensemble and Festival at Brandon University. She is a member of the interdisciplinary Noiseborder Ensemble and Slingshot-Kidō, faculty at the Casalmaggiore International Festival Italy, Chetham's International Summer School Manchester UK, Musiktage am Rhein Germany and Banff Centre for the Arts. She is regularly invited to give lectures and masterclasses at universities worldwide. Megumi curates the Contemporary International Music Exchange Italy and is the Artistic Director of the Eckhardt-Gramatté National Music Competition.

Abstract of session | 17:30h - Friday 10th

Connecting the Nordic and North America: contemporary performance practice with technology in ICE IS WATER IS ICE IS

ICE IS WATER IS ICE IS (2019) for amplified piano, multichannel processed sound and interactive video was created by Canadian pianist Megumi Masaki, American composer Ken Steen and media artist Gene Gort. This project stems from an idea concerning changing states of being, in this case of water and migration. The title is a play on words for "ice", in Icelandic; ís, and in Swedish; is. Video displays the transformation of the shapeshifter-like qualities of water from a liquid to a frozen state as documentary and abstract imagery. The linguistic play of "states" of being also refers to actual changing territories or locations of migration.

Three movements:

I. eleven words: informed by 11 words, in Icelandic, Swedish and Finnish, as vaguely distant sonic recollections or imaginings of water in the forms of snow and ice.

II. tippua dropa dreypi: translates as drip drip drip, in Finnish, Swedish and Icelandic respectively. A metaphor for the slow but steady migration of Nordic peoples to Manitoba, Canada intertwined with sonic evocations of climate change.

III. iceblink: a white light seen near the horizon, especially on the underside of low clouds, a metaphor for hope through migration.

Practical contemporary performance practice directives to help overcome technical and aesthetic challenges related to piano-multimedia performance in a classical concert setting are demonstrated.

ICE IS WATER IS ICE IS presents an immersive, visceral experience for audience members through sound, noise, music and image. It will serve as a call to individual action, essential pieces in the puzzle of slowing, stabilizing, or even reversing, the negative effects of climate change.

Biography

Miloš PAVLOVIĆ is a serbian pianist with very diverse artistic interests and preferences, performing with equal enthusiasm as a soloist and chamber musician, clearly positioned himself at the artistic scene throughout Europe. He holds the position of Associate Professor at the Piano Department of the Faculty of Music, University of Arts in Belgrade and Vice-President of the EPTA in Serbia.

He has performed as a soloist and chamber musician in some of the most significant concert halls throughout the region, but also in the UK, Norway, Germany, Austria, Poland, Estonia, Italy, Greece and Malta. In 2015. he was appointed as a member of the Board of Directors of BEMUS (Belgrade Music Festival), the oldest and most eminent festival of art music in Serbia and region. He is a Founder and President of the Management Board at „Dobar Glas” Foundation, a private Foundation helping young talented artists in Serbia.



Abstract of session | 16:40h - Saturday 11th

Music Puzzle: Three Peninsulas of Southern Europe (Iberian, Apennine and Balkan Peninsula)

Considering the issue of Epta Conference Madrid 2021 and its basis given through the theme of the Conference “Connecting Continents and Traditions”, it naturally leads us to the extremely important influence that Spanish music and culture had on the development of the entire Western civilization. On the other hand, since like any other process, not only in art and music, it is two-way, we can of course talk about the influences that music and pedagogy, primarily through prominent individuals from all continents had on Spanish music and education.

So speaking of the influence on Spanish music we cannot but touch on one of the most prominent figures of Baroque art, the famous Italian composer Giuseppe Domenico Scarlatti (Naples, October 26, 1685 - Madrid, July 23, 1757).

He lived in Naples, London, Lisbon, Rome, but what is of special importance to us in 1729, he moved to Seville, where he would stay for the next four years and meet flamenco.

In 1733, he went to Madrid to teach Princess Maria Barbara, who later became Queen of Spain. He stayed there for the next 25 years and had five children. After the death of his first wife in 1742, he married the Spaniard Anastasia Ximenes. 555 sonatas originate from that period.

Domenico Scarlatti died in Madrid at the age of 71. His descendants are still alive and are in Madrid.

Domenico Scarlatti's departure from the Apennine Peninsula, and arrival at the Iberian Peninsula forms the first part of this musical puzzle, Three Peninsulas of Southern Europe. The last, missing one, Balkan peninsula, will be presented through the music of Boris Papandopulo.

Piano compositions by Domenico Scarlatti and Boris Papandopulo will be performed during the Lecture-recital.



Biography

Monica Tomescu-Rohde is a Romanian-born Norwegian pianist and teacher. She began her studies in Bucharest where she was enrolled at the G. Enescu Music school from an early age. She continued her studies at the Bucharest Music University, Tromsø Music Conservatory and she graduated with Diploma for Advanced Solo Studies at the Norwegian Academy of Music, Oslo.

Monica has participated in several piano competitions and has extensive concert experience, not only as a soloist, but as an accompanist and ensemble musician.

Since 2013 she has concentrated on introducing concert audiences to the works of female composers, and in 2017 she established the first concert series in Norway that exclusively presents music written by women.

The concert series is now in its 4th season and is mainly funded by the Arts Council Norway and Drammen municipality.

Abstract of session | 17:30h - Saturday 11th

Pauline Viardot - 200 Years

"There is nothing more interesting, nothing more moving than to feel that you have an entire audience in the hollow of your hand, laughing when you laugh, weeping when you sob, and shaking with anger."

PAULINE VIARDOT-GARCÍA

It is a very happy coincidence that this year's EPTA Conference takes part in Madrid, and that its main topic is the impact that Spanish music and culture has had on Western civilization, because this makes it impossible not to celebrate one of the greatest Spanish influencers of the Romantic period: Pauline Viardot (born García).

Born in a family of musicians, it was obvious that she would pursue a musical career, in fact her biggest dream was to become a great concert pianist and as a child, she became one of F. Liszt's pupils.

Biography

Nadia Lasserson

Nadia Lasserson specialises in lieder, chamber music and concertos including Beethoven's Triple Concerto and Concerto No. 2 with the European Doctors' Orchestra. She recently performed Mozart's Coronation Concerto, her seventh in a project to play them all. Nadia teaches at the Royal College of Music and Trinity College of Music Junior Departments in London, at JAGS school and privately.

Nadia founded "Piano 40" (a piano quartet of 8 hands at 2 pianos, the only group of its kind in the UK and they had 31 works composed for them. Several have been recorded as well as Mendelssohn's Concerto for Violin and Piano and Schubert Notturmo. Her publication "Piano Neednt Be Lonely" a Guide to over 400 pieces of Chamber Music and Multipiano Repertoire – is now in its third edition.

Nadia is Organising Secretary for EPTA, founded by Carola Grindea, 43 years ago.



Vera Fonte

Portuguese pianist Vera Fonte holds a Bachelor in Piano Performance (2010) and a Masters in Music Teaching (2014) from Universidade do Minho (Braga, Portugal), where she studied with the pianist Luís Pipa. Recently she was awarded a PhD degree at the Royal College of Music (London). Since 2018, Vera Fonte is Invited Professor in the Bachelor and Masters in Music Teaching courses at Universidade do Minho. Between 2014 and 2018 she worked as Graduate Teaching Assistant at the Royal College of Music. As a pianist, she has regularly performed solo and ensemble pieces in the UK, Serbia, Italy, Spain and Portugal and has premiered contemporary works by such composers as Wynton Guess, Dan McBride, António Vitorino d'Almeida, Paulo Bastos and Luís Pipa. Vera Fonte is currently Vice-President of EPTA (European Piano Teachers Association) Portugal.

Abstract of session | 16:55h - Saturday 11th

Crossing Continents between 19th Century Germany and 20th Century Britain

Bridging the Gap between 19th Century Germany and 20th Century Britain.

R. Schumann (1810-1856) Six Etudes in Canon Form Op. 56

P. Warlock (1894-1930) Capriol Suite:

Basse-Danse, Pavane, Tordion, Branls, Pieds-en-l'air, Mattachins



Biography

Anne Braaten took her master's (1998) at The University of Oslo. For many years she worked as a freelance pianist and teacher in many places in Norway. Now she is actively playing with Otto Graf in Duo Octan. She works in the administration of The Municipal School of Culture in Oslo.

Otto Graf was educated in Oslo and Berlin, made his debut and took his master's degree in 1982. He has given concerts in Norway, Sweden, Denmark, Finland, England and South Africa. Graf is also a composer. Graf works as a freelance pianist and is a piano teacher at Edvard Munch Upper Secondary School in Oslo.

Duo Octan was formed in 1912. Since then they have given concerts in many places in Norway. They have works by Brahms, Kvandahl, Mozart/Grieg, Lutoslawski, Piazzolla, de Falla and Graf on their repertoire.

Abstract of session | 15:00h - Thursday 9th

Brahms, de Falla and Piazzolla - From Tradition to Folklore and Tango Nuevo

We present a program with pieces from the core musical repertoire. Though the selection of music is unique – Brahms, de Falla and Piazzolla are not often played at the same concert – and we are proud to perform on two pianos giving the symphonic dimension to the music.

The Haydn Variations of Johannes Brahms are both originally versions for symphony orchestra (op. 56a) as well as for duo piano (op 56b). Brahms represents the European classical tradition of absolute music. He had a special ability to express emotions in music and renewed the old classical forms. The Haydn Variations is no exception.

Manuel de Falla was also a musical innovator. The famous Danza ritual del fuego (Ritual Fire Dance) belongs to his suite El amor de Brujo which is distinctively andalusian in character, far from the choral of Joseph Haydn, though Brahms used folk music elements to a large extent.

The Argentinian Astor Piazzolla wanted originally to be a classical composer. After studies with Nadia Boulanger in Paris, his career took another direction. He created a new tango style by taking elements from jazz and classical music (tango nuevo). Oblivion is considered to be one of Piazzolla's most popular tangos – an intensely sentimental, sensual and passionate work, complex and simple at the same time.

Through the program goes a line from classical tradition – from Brahms via Spanish folklore in Manuel de Falla to Piazzolla, the master of tango – on another continent.

Biography

Oscar Macchioni, a Steinway Artist, is a native of Argentina and an accomplished solo and collaborative pianist, professor, lecturer, author, and adjudicator. He has performed extensively and is much in demand as a clinician and adjudicator at competitions and piano festivals. In 2015, Oscar received the prestigious University of Texas System Regents' Outstanding Teaching Award, and in 2019, he was inducted into the Academy of Distinguished Teachers. He has published a book and several articles on a variety of piano literature and pedagogy topics. He released four albums with solo and chamber music from the Americas. Oscar studied piano at the National University of Tucumán in Argentina, the Academy of Music of Krakow in Poland, and the University of Arizona. Currently, he is a tenured Professor of Piano, Keyboard Area Coordinator, and Assistant Chair at the University of Texas at El Paso.



Abstract of session | 12:05h - Friday 10th

Mostly Tangos, Piano Music from the Americas

The association of dance or musical genre with the country of origin demonstrates how frequently such cultural elements come to be associated with certain geographical places. For example, samba is linked to Brazil, cumbia to Colombia, tarantella to Italy, flamenco to Spain, tango to Argentina, jazz to the United States, and yodeling to Switzerland. The roots of the tango can be traced back to Spain, where Moorish and Gypsy cultures strongly influenced the local culture. Spain's tango Andaluz was a significant influence in the development of the tango in the Americas. Composers from Argentina, Uruguay, and Brazil took the lead incorporating Spanish tango into their compositions. When talking about tango today, most people refer to the Argentine one, full of exotism, drama, and sensuality, and which roared the world and influenced many composers in the early part of the twentieth century. This presentation will explore piano repertoire from the Americas, including those influenced by the Argentine tango and other genres. *La Muerte del Angel* by Astor Piazzolla, *Tangos* by Juan Jose Castro (Argentina), and *Tempo di Tango* by Aaron Copland (USA) will illustrate the influence of the tango in classical music composers. In addition, *Aria* from the *Bachianas Brasileiras* No. 4 by Heitor Villa-Lobos (Brazil) and *Intermezzo* by Manuel Maria Ponce (Mexico) will explore a more nationalistic and or universal approach.



Biography

Paulo Oliveira (b. 1979) studied with Tania Achot and Sequeira Costa, completing his doctorate at the University of Kansas. He has also received lessons from Helena Sá e Costa, Luiz de Moura Castro, Andrei Diev, Vladimir Viardo, Vitaly Margulis, Aldo Ciccolini, Paul Badura-Skoda and Dmitri Bashkirov. He has been awarded several prizes in national and international competitions, and has performed throughout the world, both solo and with orchestra. Paulo currently teaches and leads the piano department at the Metropolitana School of Music in Lisbon. He is regularly invited to give master classes and to judge piano competitions, both in Portugal and abroad. His CD "Iberian Piano Music" is to be released later in 2021. Paulo Oliveira is a board member of EPTA Portugal.

Abstract of session | 17:40h - Thursday 9th

Pedro Blanco - An Iberian Composer

No one better than Pedro Blanco represents the fusion between the Spanish and Portuguese piano music. Born in León in 1883, he began a career as a pianist in Madrid, which later took him to Porto, in 1903, where he lived until his death in 1919 (victim of the Spanish flu). Shortly after his arrival in Portugal, he met some of the most notorious artistic personalities of the country, which quickly emerged him into the Portuguese culture. Besides his career as a composer, he was an important pedagogue, and was one of the piano teachers of the newly opened Porto Conservatory of Music. He was an active writer, musical critic and a passionate diffuser of the artistic activities going on in both countries. He carried out a very important work of cultural exchange between Spain and Portugal, devotedly contributing to a contemporary cultural Iberianism. In this short lecture recital, Paulo Oliveira briefly talks about the composers' life and piano music and performs three works that concisely represent his pianism: Nana leonesa from Castilla, op. 16; Berceuse from Heures Romantiques, op. 6; and Verbena from Galanias, op. 10. These works share the particularity of being dedicated to Portuguese artists (Moreira de Sá, Teixeira Lopes and Vianna da Motta) and are to be included in a CD by Paulo Oliveira (titled Iberian Piano Music) to be released later in 2021.

Biography

A native of Colombia, before the age of 18, Pilar Leyva had given over 600 concerts in the USA, Europe and nationwide Colombia. Due to her accomplishments as a child prodigy, and twelve years of intensive private study with Claudio Arrau and assistant professor Josefina Megret, (New York, NY) she has developed a fascinating career as a teacher, and clinician-lecturer while also being responsible of recognized national and international prizewinning pianists and students. As an entrepreneur and creator of higher education undergraduate performance programs in Colombia, she directs an ongoing research project in health related biomechanical issues of pianists and students as of a successful and innovative preventive perspective.

Director of InterInstitutional Relations and teacher at the School of Music - Corpas University, and active pianist with the Chamber Music Society of Bogotá.



Abstract of session | 10:00h - Sunday 12th

Re-engineering of Hands for Contemporary Piano Performance and Teaching

It is unequivocally evident that whatever has been published so far on piano technique, is not yet enough towards diminishing the perilousness of piano playing. And it is overwhelmingly odd that in the ever changing fast paced technologically savvy global reality of ailments and serious injuries are still latent.

Recognizing technique both as a science and an art form in itself and ultimately endorsing contemporary neurophysiology and neuroplasticity, practical systematic, and measurable preventive alternatives are presented that solve the musical demands of any classical piano score effortlessly. During the lecture-workshop ground breaking principles are presented that alleviate and enlighten those trying to decipher what has become a deadlock situation of personal, physical and musical frustrations and ambiguity in piano study and performance.

Nine basic concepts (mindset, brain and fingertips, fingertip weight, vectorial direction of fingers, secrets of the thumb, wrist versatility, hand plasticity, synchronization and cognitive training), and nine practical tools (between variable positions and movements (adaptable position, pencil position, dumb thumb, lateral, circular, wrist shifts, vertical vibration and combined positions and movements) are introduced and demonstrated with the sole purpose of opening up the gate to an innovative and unending physical, musical, emotional and artistic microcosmos of piano playing.

Any pianist, teacher and student with the proper mindset can embrace and actually vanquish suggestions presented that have been successfully used and implemented. Believe it or not, there are as many techniques as there are pianists. By conveying significant thought - provoking considerations, a difference can be made; that of making piano playing, at all levels and genre painless, whilst empowering a genesis for a safer world of piano performance now, in this 21st century and beyond.

A potential piano technique is not within the limits of the body. Piano technique lies within the limitlessness of the mind.



Biography

Dr. Radmila Stojanovic-Kiriluk is a Serbian – American pianist from Arizona. She is an active performer, teacher, and lecturer. Radmila performed and recorded complete piano works by Marko Tajcevic for the label Toccata Classics and also edited two volumes of his piano works for the publishing company Schott. She studied with piano teachers of diverse music backgrounds, completed Bachelor's and Master's degrees in Belgrade, Serbia, and later graduated with a DMA in Piano Performance at the Arizona State University. Radmila was a member of the "New Music Workshop", an ensemble for contemporary music, and performed with several orchestras as well as with variety of soloists and choirs. Her recordings have been played on radio and television. Radmila currently teaches at the Mesa Community College, regularly adjudicates piano competitions, national exams, and festivals and has served for the Arizona Music Teacher Association as a leader and a board member.

Abstract of session | 15:30h - Thursday 9th

Step by Step to Spanish Masters: Introduction to Elements of Traditional Spanish Music Through Intermediate Piano Pieces

Spanish traditional music is very vibrant and remarkably authentic as a result of diverse cultures inhabiting the Iberian Peninsula and it is not strange that many Spanish composers, from Soler, to Albeniz and de Falla incorporated the characters and rhythms of the traditional music into their compositions. Unfortunately, it appears that their music is not commonly present in the piano repertoire of typical piano students of today. After surveying the repertoire chosen for the Arizona EVMTA piano competition by nearly 400 intermediate and advanced students who competed over the course of ten years, I found that only five students (only about 1.25%) selected pieces by Spanish composers. Majority of students more often chose repertoire by traditional classical composers such as Beethoven or Chopin.

I believe that early and more frequent exposure of piano students to pieces that incorporate Spanish idioms will raise interest and further prepare students for playing original works by great Spanish masters. I discovered that a number of contemporary American composers, such as Timothy Brown, Melody Bober, and Catherine Rollin, and others created a great variety of compositions "in Spanish" style for the intermediate level students. Their pieces include popular dance rhythms (Malaguena, Seguidilla), flamenco guitar effects (rasgueados), and characteristic flair of Gypsy music. Some composers venture even further to create a fusion of Spanish elements and American Jazz.

In this presentation I will introduce a number of intermediate level pieces based on Spanish tradition and I will examine Spanish folk elements found in those pieces, perform them for the audience, and describe their pedagogical value. I will also provide an additional list of other interesting intermediate pieces in Spanish style in hope to encourage piano teachers and students to explore the unique and colorful sounds of traditional Spanish music.

Abstract of session | 9:40h - Friday 10th

From My Piano Bench: What Special Learners Taught Me

Although there is growing support for the community of special needs students, there is still the challenge for piano teachers of knowing how to effectively teach such students. Awareness and inclusion have recently gained momentum among teachers due to the increasing number of lectures and webinars on this topic. Teachers are constantly looking for effective teaching strategies for students with special needs. One such strategy is to discuss directly with students their preferences for piano lessons. As a teacher, I like to conduct interviews with my students. In my proposed presentation, I will discuss what I have discovered and will focus on ADHD, Dyslexia, ASD, and Hearing Impairment and address characteristics of each of the four disabilities and how to recognize them in students. I will also share a number of practical tips for teaching, discuss how to emphasize distinctive strengths of students highlighted by a particular disability, and include several video/audio testimonies of my students explaining how having a disability has shaped their experience of learning piano. My hope is to open possibilities for teachers to move another step closer to more inclusive teaching of students with special needs.

Biography

The Croatian/Portuguese pianist and musicologist graduated from the Zagreb Music Academy and also studied at the St. Petersburg Conservatory, Vienna and the United States where, on a Fulbright scholarship, he worked with Sequeira Costa and earned a D.M.A. degree (piano) and a master's degree (musicology).

Andres has performed in recitals, piano duo with Honor O'Hea and with orchestras across Europe, in Venezuela and the U.S.

He teaches at the Madeira Conservatory and coordinates its keyboard department, has been on juries of more than twenty international piano competitions and regularly gives masterclasses. Andres is the Artistic Director of Madeira PianoFest and was co-organizer of EPTA's 28th international conference (Madeira, 2006).

In 2001 his book on the beginnings of the scientific approach to piano technique was published by Scarecrow Press. He is an integrated researcher of the Institute of Ethnomusicology (Studies of Music and Dance), at the Universidade Nova (Lisbon).



Abstract of session | 10:40h - Saturday 11th

19th-Century Piano Music in Madeira

This lecture-recital presents several works for piano composed in the 19th century in Portugal's Madeira island, and the process of their selection, revision and edition by Robert Andres for Volume 4 (Piano I) of the Anthology of Music in Madeira, published in 2020 by Conservatory – School of Arts of Madeira as well as his recording of these works on a CD (last May). The lecture aspect deals with the social and musical background of these pieces. All the composers included have had some connection with Madeira, be it their origin, place of residence or destination for artistic and familial visits. In many cases, Madeira became their inspiration.

Most of these works, written between 1830 and 1905, are of utilitarian character, as their music served as the base for dancing and thus fulfilled a social function. This selection represents therefore a mirror of preferences, habits and customs of Madeiran bourgeois society of the time. The stylistic tendencies reveal knowledge of European currents, beginning with stylistic traits associated with Beethoven, Weber and Chopin, in more aspiring works, and echoes of Schubert's dances, Rossini's overtures and Strauss family waltzes in the lighter ones. Several of these composers have had their works published in the U.K, U.S. and France.

Many of these works can provide pleasant teaching alternatives, from easy to intermediate and advanced stages, including two suites for piano four hands.

This edition and its forthcoming second volume, plus the accompanying CD, aim to reevaluate the regional heritage, reassert its value in the historical context and enrich the teaching repertoire.



Biography

Shannon Wettstein, pianist, specializes in cutting-edge, experimental classical music. With over 400 premieres as soloist and chamber musician, she has collaborated with many of the great living composers, including Brian Ferneyhough, Chinary Ung, Jeffrey Mumford, Frederick Rzewski, and Martin Bresnick. Recent performances include the China-ASEAN Music Week, Costa Rica's Monteverde Institute, Nirmitta Composers Workshop, and the Sounds Modern series at the Ft. Worth Modern Museum. Shannon holds degrees from University of California, San Diego, New England Conservatory, and University of Kansas. Her teachers include Aleck Karis, Sequeira Costa, Stephen Drury, Richard Angeletti, and Claude Frank. She has received awards from the National Endowment for the Arts, US Artists International, Minnesota State Arts Council, and the American Composers Forum. She has 18 CDs available with music from Bach to Xenakis. Dr. Wettstein is head piano faculty, St. Cloud State University.

Abstract of session | 10:00h - Saturday 11th

Guatemalan Piano Music: Indigenous, Colonial, and Non-Native Influences

Imitation Latin American music abounds in the pedagogical and concert piano literature, but little is actually known about many Latin American classical traditions. Specifically, as I traveled through Central America, I realized that Guatemalan classical music is unheard of outside of Central America. Scores and recordings of Guatemalan piano music are scarce.

Guatemalan library research and interviews with Guatemalan pianist-composer Xavier Beteta, revealed a richly varied, but overlooked, body of literature that fuses modes and rhythms of Central American indigenous music with influences from Spain, France, Germany, and the United States to create music that deserves to be widely known and performed by both student and professional pianists. Why play copies of Latin American music when one can play actual Latin American music?

Jesús Castillo (1877-1946) made significant contributions to scholarship on Guatemalan folk music. As a composer, he is best known for *Fiesta de los Pájaros*, a virtuosic piano piece that is also a staple of Guatemalan marimba band repertoire. Ricardo Castillo (1891-1966) studied composition in France, where he was first published. Returning home in 1922, his interests turned toward indigenous music. Xavier Beteta (b. 1980) studied with Roger Reynolds, Philippe Manoury, Chinary Ung, and also at Darmstadt and June in Buffalo. Intended for developing pianists, Beteta's *Miniatures Fantastiques* (2015) are inspired by his Guatemalan childhood. The middle movement, *Porcelain Doll*, combines allusions to Robert Schumann, Olivier Messiaen, Henry Cowell, and Jesús Castillo.

Relating to the 2021 EPTA Conference call for sessions highlighting Spanish influences and Latin American music, this presentation will showcase examples of indigenous elements and European, especially Spanish, influences from the following:

Jesús Castillo, *Scherzo* and *Fiesta de los Pájaros*

Ricardo Castillo, *Canción del Pescador* and *Siete Piezas*

Xavier Beteta, *Tiene Duende* and *Miniatures Fantastiques*

All pieces will be examined from a pedagogical and concert perspective.

Biography

A Suzuki teacher for the last forty years, with pupils ranging in age from 3-18, since 1994, he has also been a teacher trainer in the approach.

In 2007 he was invited to start the first Suzuki piano teacher training programme in Spain, which he directed until 2009.

In 2012 he brought a group of students to give a programme of music, mainly by Rodrigo, in Madrid, collaborating with the 'Fundacion Rodrigo' and the 'Turina Conservatory', for a joint Anglo-Spanish concert.

2013 a visit to the 'Fundacion Mompou' was made, alongside a concert, with a programme of music built around the music of Mompou. Both unforgettable experiences.

A keen advocate for today's music, for twenty years he has been instrumental in commissioning chamber works from 12 composers, producing 19 pieces for students (mainly for 2 and 4 pianos), encouraging students to compose, and to play chamber music.



Abstract of session | 17:15h - Thursday 9th

Composers Recordings and Their Use in Pedagogy, Referencing Mompou

As a piano teacher I regularly will seek out recordings of the works my students study as an aid to understanding the performing style of the composer, and how it relates to and contrasts with the written text. Therefore when studying Bartok I will turn to the composers recordings, and as a second source those of his pupils. Luckily, when looking at works by Granados, Rodrigo, and Mompou we encounter recordings of their very individual musical and pianistic, and technical perceptions, as well as, in the case of Mompou and Rodrigo, video footage of them.

Particularly referencing Mompou, I will look at questions that arise when comparing the written text with the performance.

There is a controversy about using recordings at all from a part of the piano teaching community, so I will endeavour to argue for its efficacy.

Having commissioned 12 composers to write pieces for our students, and then seen how in rehearsal composers have a very precise conception of the score that is only revealed in that process, how much can the written score alone truly reveal?

I will use recordings of selected pieces, particularly Mompou and if time Rodrigo, setting them alongside the score, and begin to investigate what the student and the teacher can discover together through studying the recording, (for example, pedalling, rubato, tone, keyboard touch and articulation, tempo).

As both these composers were long lived, I would pose the question of how much of an influence the French school of piano playing had on their piano works and playing style. How much does the playing of Mompou reflect piano playing from an earlier era, that of the 19th century? I am not sure I have any answers, but maybe I can ferment a discussion.



Biography

Dr. Svetlana Kotova is Professor of Piano and Chamber Music at the University of Chile, Santiago, where she is currently coordinating the piano program. Passionate about all things about piano and pedagogy, she is also an eager promoter of Chilean Music. She gained recognition for her expressive playing and great technical dexterity, in solo, concerto, chamber and collaborative repertoire. She also sings, conducts, and explores other instruments, including latest passion for hurdy-gurdy.

Dr. Kotova holds degrees from University of Oregon, University of Chile, Moscow Academic Music College, and Moscow Gnessin School.

Abstract of session | 11:20h - Saturday 11th

Chilean Piano Repertoire for Students

This presentation will review the little known music for aspiring pianists, written by traditional and living composers of Chile, South America. Pieces for different levels or skill sets will be briefly analyzed from pedagogical point of view. The lecture will feature performance of selected works, suggesting different technical and musical ideas, in order to inspire students to create the most beautiful, artistic rendition of the score. Works by composers such as Pedro Humberto Allende, Próspero Bisquertt, Enrique Soro, Rene Amengual, Pablo Delano, Ida Vivado and others.

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