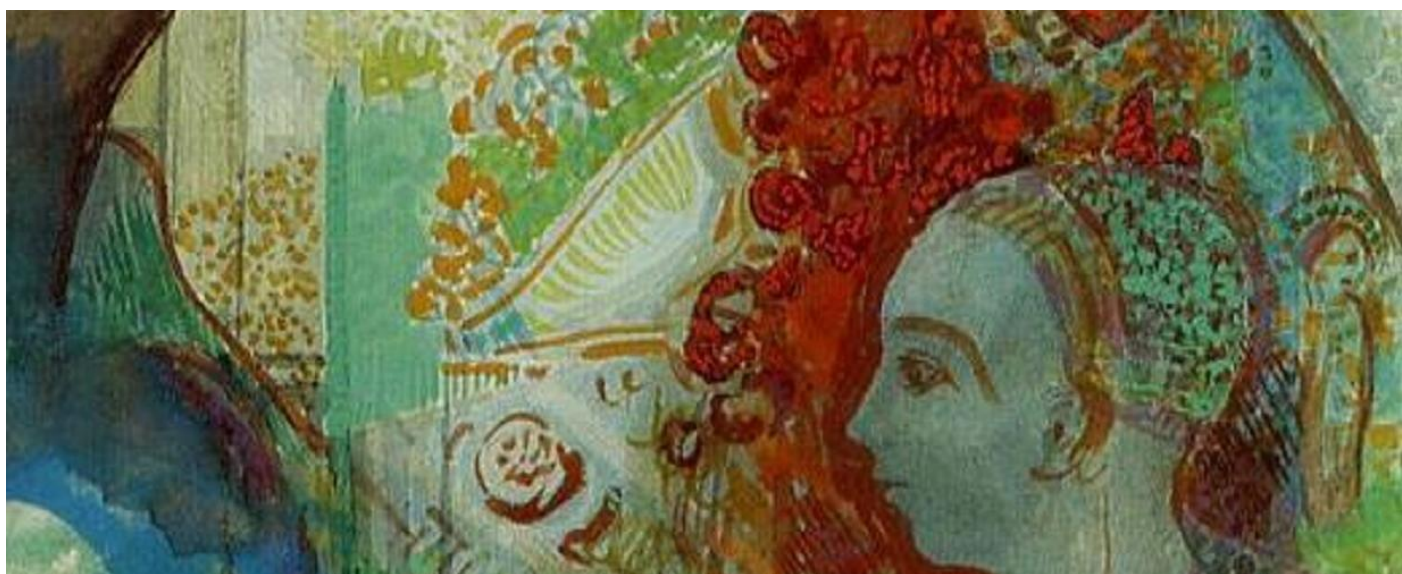


RESEARCH DAY

CONTEMPORARY

MUSIC

PRACTICE



Programme Research Day

- 10:00 Nuno Cernadas
Light play: the integration of Light and Colour in the piano recital
- 10:45 Luca Isolani
Practicing and performing the Tarantella Op.87 by Mario Castelnuovo Tedesco: from appropriation to appreciation
- 11:30 Philippe Lamouris
Apotheosis
- (break)
- 13:30 Bobby Mitchel
Recording Shuman Today
- 14:15 Marco Mantovani
Johannes Brahms: Klavierstücke opus 76

This research day is co-organised by our professor Jan Michiels.

Nuno Cernadas

Light play: the integration of Light and Colour in the piano recital

The integration of coloured light as a flexible creative medium in the traditional piano recital offers fascinating possibilities for the shaping of sound in space as well as the shaping of space in sound. Be it in a freely associative way, that intends to provide a special atmosphere to the performance, or be it in a synesthetic way, that tries to mimic musical events, coloured light has a decisive impact on our visual/sonic experience, in the way it transforms our perceptions, impacts musical narratives and influences our imagination. Light lives only in the surfaces where it reflects, we cannot see it in the space in which it travels unimpeded. But rather than just illuminating a surface, light (even if it is not coloured, but especially if it is coloured) shapes the space on which it reflects, its size, texture, our sense of distance to it. Colours impact our feeling of time, have effects on our heart rate, change our perceptions of room temperature, alter our perception of space, of our surroundings. Its ambiguous, impalpable, 'immaterial' nature, makes coloured light a specially fitting artistic medium to complement the music of Alexander Scriabin, whose music shares many of these same qualities, of sensuality, of ethereality. In this presentation I will explore some of these artistic possibilities, and how this colour-light play can potentially acquire the interpretative quality than that of the musical performance.

Luca Isolani

Practicing and performing the Tarantella Op.87 by Mario Castelnuovo Tedesco: from appropriation to appreciation

In the classical guitar world, the multitude of folk inspired works lead the interpreters to question and acknowledge the origins of music they perform. Inspired by the rural world of southern Italy, Tarantella is an example of a folk music form which became an art music form, traveling through the countries and through the centuries. The case study of the Tarantella Op.87 by Italian composer M. Castelnuovo-Tedesco is emblematic in showing how today's performers still contribute to perpetuate an appropriative and stereotyped attitude toward the genre itself. How can the modern guitarist inform his playing in order to appreciate the folk origins of this piece?

After introducing the concepts of appropriation and appreciation in music and a quick overview of the most significant interpretations of this piece, Luca Isolani will illustrate the process of informing his playing through the practice of chitarra battente. The researcher will also propose an interpretation of parts of the piece based on his practice-based research that may contribute to appreciating the tarantella form.

Philippe Lamouris

Apotheosis

Rautavaara's opera 'Vincent', which is based on the life of Vincent Van Gogh premiered in 1990. A few years later, the composer used several themes of this opera in creating his 6th symphony called Vincentiana. During my lecture-performance, I'll compare the two works and highlight some of the similarities and differences, and I'll take it even a step further and transform the last movement of the symphony called Apotheosis (which is at the same time the final scene of the opera) into a piano solo version.

Bobby Mitchell

Recording Schumann Today

What are the technical and artistic factors that influence how and why we classical musicians make recordings today? I will discuss the artistic impetus behind making yet another recording of Schumann's music as well as the hybrid approach I am trying to take between a "live recording" and a "studio recording."

Marco Mantovani

Johannes Brahms: Klavierstücke opus 76

This piano cycle (1878) is highly representative of the beginning of Brahms last creative period. It is the first piano work composed in the form of a cycle of klavierstücke (Capricci and Intermezzi) before the more popular opuses 116, 117, 118 and 119, and it was conceived in a period where Brahms was preparing a new edition of piano pieces by Schumann and Chopin.

During the lecture, I will try to analyse some similarities between op.76 and Schumann's formal and motivic procedures.

The performance of the 8 Klavierstücke will conclude the presentation.