PORTO, OCTOBER 4-6, 2016

FUNDAÇÃO ENG. ANTÓNIO DE ALMEIDA www.feaa.pt

CASA DA MÚSICA www.casadamusica.com

BILATERAL INTERNATIONAL CONFERENCE PORTUGAL/ITALY

PERFORMANCE ANALYSIS: A BRIDGE BETWEEN THEORY AND INTERPRETATION

ORGANIZATION

Centro de Estudos em Sociologia e Estética Musical (CESEM)
Center for Research in Sociology and Aesthetics of Music
cesem.fcsh.unl.pt

INFORMATION

performanceanalysiscesem2016.wordpress.com

This conference will discuss several issues concerning the theory and interpretation of "performance analysis," providing a vast panorama of current research on this topic. From both a scientific and musicological, but primarily musical perspective, the collective communications shall also address issues related to composition and, more specifically, interpretation.

Our goal is to present and establish connections between theoretical and practical issues of interpretation, comparing and contrasting them through different methodologies in order to assess how the respective disciplinary approaches are complementary, creating new conditions for understanding and explaining the artistic and performative process.

Starting with knowledge of a musical work and applying this knowledge to its interpretation and transmission, our inquiries will also include technological research and data and the role of the performative act (via performers) in the complex panorama of the XXIst century.

With 46 participants from academic institutions as well as national and international research centers, the conference program is organized under 5 main categories:

1) Musical works in their historical, structural and aesthetic dimensions
2) Conception and reception of musical phenomena: composers / performers / listeners as stakeholders in the "sound sphere" of the work;
3) Musical and technological research: evaluation of physical and psychological processes in performance;
4) Performative practices in today's musical world: improvisations / gender / performance / mixed music;
5) The performer the XXIst century.

Madalena Soveral (ESMAE, CESEM, PT)
Sara Zurletti (Conservatorio "F. Cilea" Reggio Calabria, IT)
(Organizing Commitee)

TUESDAY, OCTOBER 4

Fundação Eng. António de Almeida

9H00-9H30 OPENNING SESSION
Welcome address
Madalena Soveral (ESMAE, CESEM, PT)
Ana Maria Liberal (ESMAE, CESEM, PT)
Paulo Ferreira de Castro (FCSH/UNL, CESEM, PT)

9H30-10H KEYNOTE LECTURE
Tell yourself it's a waltz: aspects of interpretative practice in Wittgenstein's philosophy
Paulo Ferreira de Castro (FSCH/UNL, CESEM)

SESSION 1

Edifício Auditório: Sala 3

THEORY AND INTERPRETATION: MUSICAL NOTATION AND PERFORMANCE

Chair: **Daniela Coimbra** (ESMAE, NIMAE/i2ADS)

10h00-10h30 *An example of analisys of the performance in the XX century's music:* Solo *by Karlheinz Stockhausen*
Simonetta Sargenti (Conservatorio "Guido Cantelli", Novara, IT)

10h30-11h00 *Control and Communication - Notation, the Performer and Improvisation*
Neil O'Connor (Dundalk Institute of Technology, Dublin, IE)

11h-11h30 *Coffee break*

BRAZILIAN WORKS FOR PIANO AND VOICE

Chair: **Daniela Coimbra** (ESMAE, NIMAE/i2ADS)

11h30-12h *The pianistic writing in Ernst Mahle's songs*
Eliana Asano Ramos (Universidade de Campinas, BR)
Mª José Carrasqueira de Moraes (Universidade de Campinas, BR)
Deborah Stein (New England Conservatory , USA)

12h-12h30 *The Four Incelenças of Eunice Katunda for voice and piano under the informed performance point view*
Iracele Vera Livero (Instituto das Artes, UNESP, BR)
Achille Picchi (Instituto das Artes, UNESP, BR)

12h30-14h Lunch

SESSION 2

Edifício Auditório: Sala 3

TEMPORAL ACTIVITY, ACOUSTIC SPACE, SONORITY

Chair: **Paulo Assis** (Orpheus Institute, Gent, BE)

14h30-15h KEYNOTE LECTURE
Acoustic Space as a vital criterion of performance analysis
Sharon Kanach (Centre I. Xenakis, Université de Rouen, FR)

15h-15h30 *The Eloquence of Marc-Antoine Charpentier* Leçons de Ténèbres
Lars Henrik Johansen (University of Trondheim, NOR)

15h30-16h *An Experimental Methodology for the Analysis of Sonority in Contemporary Piano Music*
Bibiana Bragagnolo (Universidade Federal de Paraíba, BR)
Didier Guige (Universidade Federal de Paraíba, BR)

16h-16h30 *Coffee break*

EMOTION AND EXPRESSION IN PERFORMANCE

Chair: **Paulo Assis** (Orpheus Institute, Gent, BE)

16h30 -17h *Kinesic analysis in the investigation of emotion expression in music performance*
António Salgado (ESMAE,CESEM,NIMAE/i2ADS,PT)

17h-17h30- *"Touching and dissolving": Haydn's Arianna and the question of emotional accessibility.*
Mark Tatlow (Stockholm University of Arts, SE)

17h30- 18h30 Reception Porto D'Honra

SESSION 3

Casa Jardim : Sala 4

ANALYTICAL PROCEDURES, FORMAL ANALYSIS IN MUSICAL STRUCTURE

Chair: **Paulo Ferreira de Castro** (FSCH/UNL, CESEM)

14h-14h30 KEYNOTE LECTURE
Analysis for Performance
Rossana Dalmonte (Università di Trento, Instituto Liszt, IT)

14h30-15h *The Score Array: Representations of structure in notation from the perspective of composer and performer*
Carlton Wilkinson (The College of New Jersey, USA)

15h-15h30 *The musical performance of Villa-Lobos* Ciranda Xô, Xô Passarinho *in the context of B. Asafiev's intonation theory*
Daniel Junqueira Tarquinio (Universidade de Brasília, BR)

15h30-16h Coffee break

16h-16h30 *Tactus as a Key to formal analysis and performance practice*
Frederico Andreoni (McGill University, Toronto University, CA)

16h30-17h *Desert Landscapes: The Effect of the Sonora Desert on Elliot Carter's String* Quartet nº1
Laura Emmery (Emory University, Atlanta, USA)

17h-17h30 *Artistic research and the universality of the absolutely singular*
Jorge Castro Correia (Universidade Aveiro, INET-MD, PT)

17h30- 18h30 Reception Porto D'Honra

WEDNESDAY, OCTOBER 5

Casa da Música

SESSION 4

Sala de ensaios 1

FROM COMPOSER TO PERFORMER: CONCEPTUALIZATION AND RECEPTION OF MUSICAL WORKS

Chair: **Isabel Soveral** (Universidade Aveiro, INET-MD, PT)

9H30-10h *Performers, Necromancers: working with composers today*
Heloisa Amaral (Orpheus Institute, Gent, BE)

10h-10h30 *Interpretation: the view of a composer*
Mario Scappucci (Conservatorio "F. Cilea" Reggio Calabria, IT)

10h30-11h *Performance and music creation*
Francisco Monteiro (ESE, CESEM, PT)

11h00- 11h30 *Coffee break*

11h30-12h *"Musique en creux": Music without Sound and Conceptual Listening*
Emanuele Quinz (Université Paris 8, FR)

12h-12h30 KEYNOTE LECTURE
Judas (secundam Lucam, Joannem, Mattaeum et Marcum) for Choir and Orchestra (2002): *a composition and an interpretation of the text/ libretto.*
António Pinho Vargas (ESML, CES/UC,PT)

12h30-14h30 Lunch

14h30-15h CONFERENCE/LECTURE
The submerged voice. Or, how silence has lost its voice
Mário Azevedo (ESMAE, NIMAE/i2ADS,PT)
Bruno Pereira (ESMAE, NIMAE/i2ADS,PT)

SESSION 5

Sala de ensaios 1

MOTION CAPTURE, AUDIO DESCRIPTORS, MOVEMENT ANALYSIS: PHYSICAL AND PSYCHOLOGICAL PHENOMENA IN PERFORMANCE
Chair: **António Augusto de Aguiar** (ESMAE, IP Porto)

15h-15h30 *Simplification of movement by reduced distance (SMRD): an interdisciplinary approach of planning and guidance of medium and long distance movements in piano practice.*
Maria Bernadete Castelan Póvoas (Universidade do Estado de Santa Catarina, BR)

15h30-16h *The body as a transitory space of relationships*
Slavisa Lamounier (CITAR , Universidade Católica, PT)
Paulo Ferreira Lopes (CITAR, Universidade Católica, PT)

16h-16h30 *Augmented Aural Assessment of Music Performance*
Fernando Gualda (UFRGS, BR)

16h30-17h *Coffee break*

17h-18h KEYNOTE LECTURE
A Matter of Judgment: Performance and Analysis in Competition
John Rink (Cambridge University, UK)

19h30 CONCERT
Sala 2
MusicExperiment21 Collective
*Rasch23, a*fter Robert Schumann's *Kreisleriana* op. 16, for pianos, turntable, live-electronics and video-projector
Paulo de Assis - concept, artistic direction and piano
Lucia D'Errico - sound, digital images, video and inter titles
Juan Parra C. - sound and vídeo
Heloisa Amaral - turntable

THURSDAY, OCTOBER 6

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SESSION 6

Edifício Auditório. Sala 3

9h30h-10h00 KEYNOTE LECTURE
How to (per)form the Incomparable, how to (con) form it?
Giovanni Guanti (Università di Roma 3, IT)

THE PERFORMER IN THE 21 CENTURY: CROSS-CULTURALISM, PRESENT AND PAST IN PIANISTIC PRACTICE

Chair: **Sharon Kanach** (Centre I. Xenakis, Université de Rouen, FR)

10h00-10h30 *Cross-cultural determinants of music interpretation*
Piotr Sosznski (Lodz University, Poland)

10h30-11h00 *Coffee break*

11h00-11h30 *The Emancipated Performer: Musical Renderings Beyond Interpretation*
Paulo Assis (Orpheus Institute, Gent, BE)

11h30-12h00 *The decline of the performer*
Sara Zurletti (Conservatorio "F. Cilea"Reggio Calabria, IT)

12h30- 14h30 *Lunch*

SESSION 7

Casa Jardim: Sala 4

HISTORICAL PRACTICES, CULTURAL HERITAGE, NON-SCHOLASTIC MUSICOLOGY

Chair: **Manuel Pedro Ferreira** (CESEM/UNL, PT)

9h30-10h *What determines the elevation of a performance to the level of interprertation*
Radu Ungureanu (ESMAE, CESEM,PT)

10h-10h30 *The correlation between performers and non-scholastic musicology and theory*
Olivier Fluchaire (Manhattanville College, NY, USA)

10h30- 11h *Coffee break*

11h-11h30 *José Pedro de Sant'Ana Gomes, the performer in history*
Alexandre José de Abreu (Universidade Estadual de S. Paulo, BR)

11h30-12h *How to reproduce electroacoustic music works of Constança Capdeville? Implications of the lack of the recording in the performance*
Filipa Magalhães (CESEM, FSCH/UNL)

12h-12h30 *Piano fingering strategies as analytical tools for the performer.*
Ana Telles (Universidade de Évora, CESEM, PT)

13h-14h30 *Lunch*

SESSION 8

Edifício Auditório: Sala 3

HERMENEUTICS AND MUSICAL INTERPRETATION: IMAGINATION, NOTATIONAL SENSE

Chair: **Sara Zurletti** (Conservatorio "F. Cilea" Reggio Calábria, IT)

14h30-15h *Hermeneutics of Cantigas: recovering notational sense*
Manuel Pedro Ferreira (CESEM/UNL, PT)

15h-15h30 *Analysis, performance, hermeneutics*
Mario Baroni (Università di Bologna, IT)

15h30 – 16h *The performer as a musicologist*
Andrea Calabrese (Conservatorio "F. Cilea" Reggio Calabria, IT)

16h-16h30 *Coffee break*

16h30-17h *Imagination play in hermeneutical re-creation*
Letizia Michielon (Università di Padova, Conservatorio "G. Tartini" Trieste, IT)

17h-17h30 KEYNOTE LECTURE
Musical performance: from the score to the performer
Enrico Fubini (Università di Turin, IT)

17h30-18h00 CLOSING REMARKS

19h30 PIANO CONCERT
Casa da Música, Sala 2
Santi Calabrò, pianist

SESSION 9

Casa jardim: Sala 4

IMPROVISATION, GENDER PERFORMANCE, MIXED MUSIC.

Chair: **Ana Maria Liberal** (ESMAE, CESEM)

14h30-15h *Performing the promise - Hip Hop - between self-expression and gender performance*
Karina Gordok (University of Oldenburd, DE)

15h-15h30 *Sounding Cacti: aspects of artistic research in reflection and assembly of* Child of Tree *(John Cage-1975)*
Carlos Henrique Morais Alves (Universidade Federal do Rio Grande do Norte, BR)
Cléber da Silveira Campos (Universidade Federal do Rio Grande do Norte, BR)

15h30-16h *Coffee break*

16h-16h30 *The performer in the electroacoustic music environment: issues and challenges of performance 21 century music.*
Helen Gallo (Universidade Estadual de S. Paulo, BR)

16h30-17h *Performing and improvising rhythmic structures: Interactive experience with the listener*
Ana Luisa Fridman (Universidade de Campinas, NICS, BR)

17h-17h30 **KEYNOTE LECTURE**
The Ontology of Musical Performance
Alessandro Arbo (Université Strasbourg, FR)

17h30-18h CLOSING REMARKS

ASSOCIATED ACTIVITIES

WORKSHOP
October 5, 15h-17h
ESMAE, Sala Teresa Macedo

Encounter with piano students of ESMAE and the pianist Santi Calabrò.

This workshop includes a brief introduction to Santi Calabrò's book Tecnica del dito preparato: this method – through a rationalization of both physical and mental attitude in playing – allows the pianist to wipe out every difference between technical preparation and musical performance.

RESEARCHERS ENCOUTER
October 7, 10h-13h
ESMAE, Sala Teresa Macedo

Round-table with professors/researchers from the Conservatory Reggio Calabria and ESMAE.
Artistique research in higher music education: prospects and tendencies
Moderator: Bruno Pereira
Participants: Andrea Francesco Calabrese, Mario Scappucci, Madalena Soveral, Ana M. Liberal, Daniela Coimbra, Dimitrios Andrikopoulos, António Salgado.
Coordination: Ana Maria Liberal, Daniela Coimbra

15-17h
Presentation and discussion of research work by students of the ESMAE Master's in Musical Artistic Interpretation (MIA).

ACKNOWLEDGEMENTS
The organizing commitee expresses its gratitude to partners

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