



*Vierhändig, immer einmal!*  
Piano Four Hands Music  
Symposium

January 25–26 2019  
University of Music and Performing Arts Graz  
Palais Meran, Kleiner Saal

**Timetable, abstracts & bios**



## **Forewords**

This two-day symposium aims to shed light onto the fascinating genre of four-handed piano music from performance-related, historical, and analytical perspectives. The symposium brings together music scholars and performers, thereby creating a platform where ideas on performance research, music analysis, praxis of playing four-handed piano music, music cognition, music history, as well as socio-cultural studies can be shared in a collaborative environment. The title, "Vierhändig, immer einmal!" relates to Theodor W. Adorno's brief essay, "Vierhändig, noch einmal" from 1933 in which Adorno laments how playing piano four hands has almost completely vanished from households. Nonetheless, in the 21st century, four-handed piano repertoire is still an important part of both professional and amateur music making and an interesting topic to examine, especially from the viewpoint of the more current strands of performance-related research. For instance, what kind of collaborative skills are needed to create a successful piano four hands duo? What kind of impact did four-handed piano music have on the socio-cultural history of the long nineteenth century? What would "performers' analysis", as suggested by John Rink (2002), look like within the four-handed context? How should we account for the characteristic nature of four-handed works – the only genre where two musicians share a single instrument? How does four-handed piano music fit into the current contemporary music scene? What role does four-handed music play in a pianist's education?

### **Invited speakers:**

Thomas Christensen (University of Chicago)

Janet Schmalfeldt (Emerita, Tufts University)

Elizabeth Haddon and Mark Hutchinson (University of York)

László Stachó (Liszt Academy of Music, Budapest)

### **Invited piano duo:**

Klavierduo Soós-Haag (Lucerne University of Applied Sciences and Arts)

### **The symposium organizers:**

Cecilia Oinas and Christian Utz (Institute 1, University of Music and Performing Arts Graz)

### **Financial supporters of the symposium:**

University of Music and Performing Arts Graz  
Land Steiermark (Styrian government)

## **Program**

### **FRIDAY 25.1.2019, Kleiner Saal**

**9:30-10:00** registration, coffee

#### **Session 1: Analysis and Performance in Four-Handed Context**

**10-10:15** opening words (Cecilia Oinas and Christian Utz)

**10:15-11:15** Janet Schmalfeldt (Professor Emerita of Music, Tufts University) and Cecilia Oinas (University of Music and Performing Arts Graz /Sibelius Academy): "Music that Turns Inward: Schubert's 'Lebensstürme', from Formal and Performance Perspectives"

**(11:15-11:30 coffee break)**

#### **Session 2: Four-Handed *Praxis*: Pedagogical and Performative Aspects**

**Chair: Thomas Christensen**

**11:30-12:15** Gil Garburg and Sivan Silver (University of Music and Performing Arts Graz): "Balance and Timing: The Search of Unity in Piano Four-Hands Playing"

**12:15-13:15** Elizabeth Haddon and Mark Hutchinson (University of York): "Creative Collaborative Processes within the Piano Duet Partnership"

**13.15-13:45** Abigail Sin (Yong Siew Toh Conservatory of Music/National University of Singapore): "Juggling vibrations: The Impact of Compulsory Piano Duet and Duo Studies in the Piano Department Curriculum at the Yong Siew Toh Conservatory of Music"

**(lunch 13:45-14:45)**

#### **Session 3: Examining Contemporary Four-Handed Music**

**Chair: Christian Utz**

**14:45-15:45** Michael Rector and Sylvia Hong (University of Wisconsin-Green Bay; Belhaven University): "Playing Feldman: The Music for Two Players at One Piano"

**15.45-16:15** Dimitrios Katharopoulos (University of Music and Performing Arts Graz): "Piano Four Hands in the 20th Century: George Crumb's *Makrokosmos IV* as a Case Study."

**16:15-17:15** Silvia Del Zoppo (The University of Milan) and Laura Zanoli (The Giuseppe Verdi Conservatory of Music, Milan): "Kurtág and the Antiques in his Four-Hands Repertoire"

**(17:15-19:00 break)**

**19:00 Evening concert (program: see p. 6)**

**After the concert: snack and wine reception**

**SATURDAY 26.1.2019, Kleiner Saal**

**Session 4: Four-hand Arrangements and Transcriptions: Idealistic vs. Practical?**

**Chair: Dimitrios Katharopoulos**

**9:30-10:30** Thomas Christensen (University of Chicago): "Four-Hand Piano Transcriptions and Geographies of Musical Reception: A Reconsideration"

**10:30-11:15** Ivo Haag and Adrienne Soós (Lucerne University of Applied Sciences and Arts): "Brahms as an Arranger: The Four-Handed Transcriptions of his Symphonies"

**11:15-12:00** Jennifer Ronyak (University of Music and Performing Arts Graz): "Nietzsche for Four Hands: Mahler's Symphony no. 3 in Transcription and the Popular Reception of *Also Sprach Zarathustra*"

**(12:00-13:00 lunch)**

**Session 5: Physics, Metaphysics, and Coordination**

**Chair: Janet Schmalfeldt**

**13:00-13:30** Cecilia Oinas (University of Music and Performing Arts Graz /Sibelius Academy): "Opposing Midfielders or Members of *corps de ballet*? The Case of 'Middle Hands' within a Piano Four-Hands Duo"

**13:30-14:30** László Stachó (Liszt Academy, Budapest): "Fight, Bond and Unity: The Art of Four-Hand Kurtág"

**(14:30-15:00 coffee)**

**Session 5 (cont.)**

**15:00-16:10** Jian Liu and Hamish Robb (New Zealand School of Music, Victoria University of Wellington): "'That Sustained, Melancholy Sound': Coordinating Inner, Imagined Sound in Four-Hand Piano Performance"

**(16:10-16:20 coffee)**

**16:20-17:00 Panel discussion and closing remarks**

**SYMPOSIUM ENDS**

## Evening concert on 25th January at 19:00, Florentinersaal, Palais Meran

Ludwig van Beethoven: Symphony No. 2 in D major Op. 36 (1802), four-hand arrangement  
(1770–1827) II Larghetto

**Elizabeth Haddon & Mark Hutchinson (UK)**

Dimitrios Katharopoulos: *Wandererfantasie* for Prepared Piano Four Hands (2014)  
(b. 1991)

**Dimitrios Katharopoulos & Cecilia Oinas (Greece/Finland)**

Claude Debussy: *Petite Suite* L 65 (1889)  
(1862–1918)  
I En bateau: Andante  
II Cortège: Moderato  
III Menuet: Moderato  
IV Ballet: Allegro giusto

**Jian Liu & Hamish Robb (New Zealand)**

György Kurtág: *Dühös korál* (Furious Chorale)  
(b. 1926) *Allein Gott in der Höh' sei Ehr* BWV 711 (Bach-Kurtág)  
*Harangok* (Homage à Stravinsky) (Bells)  
*Hommage à Halmágyi Mihály*  
*Kéz a kézben* (Hand in Hand)  
*Verés – Veszekedés* (Beating – Quarrelling)  
*Gottes Zeit ist die allerbeste Zeit* BWV 106 from *Actus tragicus* (Bach-Kurtág)

**Cecilia Oinas & László Stachó (Finland/Hungary)**

Morton Feldman: *Piano-Three Hands* (1957)  
(1926–1987)

**Michael Rector & Silvia Hong (US)**

György Ligeti: *Induló* (March) (1942)  
(1923–2006) *Polifón etüd* (Polyphonic Étude) (1943)  
*Sonatina* (1950)  
I Allegro  
II Andante  
III Vivace

**COLLISIONduo (Silvia del Zoppo & Laura Zanolì, Italy)**

Johannes Brahms: *Symphony No. 1 in C minor* Op. 68 (1876), four-hand arrangement by  
(1833–1897) Brahms (1893)  
I Un poco sostenuto – Allegro  
III Un poco allegretto e grazioso

**Klavierduo Soós-Haag (Ivo Haag & Adrienne Soós, Switzerland/Hungary)**

# Abstracts and biographies

**Janet Schmalfeldt (Professor Emerita of Music, Tufts University) and Cecilia Oinas (University of Music and Performing Arts Graz/Sibelius Academy):**

**“Music that Turns Inward: Schubert’s ‘Lebensstürme’, from Formal and Performance Perspectives”**

**Abstract:**

**Janet Schmalfeldt:**

In collaboration with Cecilia Oinas, I return to a work that I first explored years ago, in a presentation during which Thomas Christensen joined me for a performance of excerpts. A much expanded version of that paper found its way into a chapter of my book from 2011, in which the broader context is the post-Enlightenment preoccupation in Western thought with new notions of *selfhood* and *inwardness*.

Immanuel Kant insisted that the sources of our moral good are *within us*, rather than somewhere “out there.” This radically new perspective becomes reflected within both philosophical circles and artistic expressions at large. Though notions of interiority in nineteenth-century music have become commonplace, Schubert’s single-movement Allegro in A Minor for Four Hands, Op. 144 (D. 947), provides a premier demonstration that *formal processes* can evoke the processual act of “turning inward.” From its tempestuous opening, Cecilia and I will together turn inward towards an unforgettably hushed secondary theme that becomes the focal point of the work—the center of gravity towards which what comes before seems to pull, and from which all that follows seems to radiate.

Though ridiculed, the Allegro’s nickname—*Lebensstürme*, “Storms of Life”—posthumously given in 1840 by the publisher Anton Diabelli, has stuck; I’d like to believe that it reflects a touch of insight. The hymn-like secondary theme seems a blessed lull—a safe haven, somehow protected from psychological storms all around. Once achieved, it becomes a cause for jubilant celebration within the sonata-form’s exposition; my earlier narrative mostly ends there. Truth be told, the movement’s development section enacts a resurgence of violent storms, and a new passage within the recapitulation suggests that the voyage has become lost at sea. The recapitulation of the secondary group once again brings respite; but the wistful coda suggests that, if a safe landing has been achieved, it has only been at the risk of danger and exhaustion. Our interchange will draw attention to some of the technical challenges that underscore the perils our journey has entailed.

**Cecilia Oinas:**

When performing a four-handed work with a new duo partner, one never knows exactly how the chemistry will work before the first rehearsals. For instance, when the rehearsal time is limited, questions such as “How much is too much?” (including concerns about pedalling, dynamics, rubato, and choice of tempo) need to be settled quite quickly. While in four-handed music it seems that most performance decisions have to be made together, examining the music

individually before or in-between the rehearsals can, however, facilitate the practicing process. In our presentation, I will bring forth some of the ideas that I came up with while rehearsing the secondo part of Franz Schubert's *Allegro in A minor* D. 947 from 1828, often titled as "Lebensstürme".

I will give examples of analysis and performance interaction by considering 1) the temporal proportions of the work's sections from both formal and harmonic points of view; 2) the differences between Schubert's exposition and recapitulation, which is heavily truncated; 3) textural and rhythmic layering and how it affects balancing between the four hands; 4) the rhythmic "plan" of the work and its metrical aspects; and finally 5) the question of "fulfillment" – more precisely, to consider in which way(s) Schubert evades definitive cadential closure at the end of the exposition in order for it to radiate until the end of the entire movement.

Besides presenting our individual views of the work's salient aspects, our presentation will include a more informal dialogue about our joint collaboration.

### **Biography (Schmalfeldt):**

Janet Schmalfeldt has taught at McGill University and at Yale; she joined the Music Department at Tufts University in 1995, where she is now Professor Emerita. In recent years she has offered graduate courses as a visiting professor in the music departments at the University of Chicago, Harvard, Boston University, and the University of Pavia, in Cremona. She is the author of a book on Alban Berg's opera *Wozzeck* and has published widely on eighteenth- and early nineteenth-century music. Her book *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music* received a 2012 ASCAP – Deems Taylor Award and the 2012 Wallace Berry Award from the Society for Music Theory. She has served as President of the New England Conference of Music Theorists and of the Society for Music Theory. As an invited speaker, she has held seminars and workshops on musical form, performance, and analysis in Brazil, Italy, and the Netherlands and has given papers in Estonia, Germany, Poland, Ireland, Belgium, and England. Her performances as pianist have included solo, concerto, and chamber music. It has been her great delight to return to McGill University to teach a graduate seminar, in the role of Dean's Visiting Chair within the Schulich School of Music, for the fall of 2018.

## **Gil Garburg and Sivan Silver (University of Music and Performing Arts Graz):**

### **"Balance and Timing: The Search of Unity in Piano Four Hands Playing"**

#### **Biography:**

In the great and often underappreciated art of piano duo playing, Sivan Silver and her partner Gil Garburg are setting a new standard: acclaimed by audiences and critics alike, the duo has been invited time and time again by top orchestras, festivals, and concert organizers. They have performed in Carnegie Hall, Lincoln Center, the Vienna Musikverein, the Salzburg Festspielhaus, the Sydney Opera House, and the Berlin Philharmonie; they have concertized in approximately 70 countries on five continents; and they collaborate regularly with such orchestras as the Israel Philharmonic, the St. Petersburg Philharmonic, the Melbourne Symphony, and the Deutsche Kammerphilharmonie.

The two Israelis, who live in Berlin with their son, can be heard during 2018–19 in North and Latin America, East Asia, Australia, New Zealand, Israel, and in numerous European countries.

In 2014, the Graz University for the Arts unanimously chose the Silver-Garburg Duo to occupy one of the few extant professorships for piano duo. Previously, they taught at the Hannover Musikhochschule, the elite German piano school at which they themselves completed their studies in 2007 under Arie Vardi.

After 20 years of playing together, Sivan Silver and Gil Garburg are establishing themselves at the top echelon of the music world. "As a piano duo, it's easy to make effects with virtuosity. But that alone is far too little. We want to move our listeners emotionally and bring them to the core of the music".

**Elizabeth Haddon and Mark Hutchinson (University of York):**

**“Creative Collaborative Processes within the Piano Duet Partnership”**

**Abstract**

Although recent research has enabled greater understanding of the processes involved in musical practice (Mornell et al, 2018; Chaffin & Lisboa, 2009) and in the field of collaborative learning (Gaunt & Westerlund, 2013), detailed documentation of process is still rare within musical partnerships. This paper discusses the creative collaborative processes involved in a developing piano duet partnership. The initial research undertaken by the participant-researchers sought to explore the development of partnership in the context of the piano duet. A reflective –analytical approach was chosen in which both participants undertook reflective writing after each of eight rehearsals which produced a substantial body of rich data. One area of interest was the theme of empathy (Haddon & Hutchinson, 2015). Another construct emerging from the thematic analysis concerned the creative processes undertaken in relation to the work chosen: an arrangement of Beethoven’s Symphony no. 2 in D major. These are discussed in relation to considerations of motivating factors such as tessitura, texture and balance, and also in relation to conceptual frameworks of style and performance practice. Furthermore, the illustrated paper will also highlight ways in which the two players gave consideration to their interaction as performers and as arrangers and will also explore questions relating to issues of diversity and unity, control and individuality.

**Biographies:**

Liz Haddon is Lecturer at the Music Department, University of York, UK, where she devised and leads the MA Music Education: Instrumental and Vocal Teaching. Her research focuses on pedagogy, creativity and musical performance, particularly in higher music education, and includes *Making Music in Britain: Interviews with those behind the notes* (Ashgate 2006) as well as two co-edited books with Pamela Burnard: *Activating Diverse Musical Creativities: Teaching and Learning in Higher Music Education* (Bloomsbury, 2015) and *Creative Teaching for Creative Learning in Higher Music Education* (Ashgate, 2016).

Mark Hutchinson is Lecturer at the Music Department, University of York, UK, where he leads the MA in Piano Studies. His research focusses on the use of creative metaphors and ideas taken from a variety of different disciplines to analyze recent music from the classical tradition; this has resulted in a book, *Coherence in New Music: Experience, Aesthetics, Analysis* (Ashgate, 2016), as well as a number of articles and book chapters. Mark also runs the University Piano Ensemble, working to explore the growing body of contemporary repertoire for multiple pianos; alongside his teaching and research he is active as a piano accompanist and oboist.

**Abigail Sin (Yong Siew Toh Conservatory of Music/National University of Singapore):**

**“Juggling Vibrations: The Impact of Compulsory Piano Duet and Duo Studies in the Piano Department Curriculum at the Yong Siew Toh Conservatory of Music”**

**Abstract:**

Piano duet and duo studies feature prominently in the curriculum of the Yong Siew Toh Conservatory of Music (YSTCM) at the National University of Singapore. All first year undergraduate piano majors are obliged to take two modules of piano duet and duo studies, culminating in a public concert at the end of each semester, to fulfil the requirements of the BMus degree- an emphasis that is uncommon in other conservatories. Many students choose to play in duos throughout the course of their studies.

The interpretive and technical issues that pianists face in solo piano repertoire are mirrored and even magnified in when playing piano four hands. Duos are confronted with the challenge of organising and harnessing the collective resonance produced by two pianists, instead of just one. Working in close tandem with a fellow pianist to achieve a unified interpretation of a score can be a revelatory experience in itself. The ability to articulate and debate ideas, give and receive critical feedback, and rehearse in a strategic and efficient manner becomes paramount. Learning to “juggle” these challenges as part of a duo can richly enhance students’ solo piano studies.

This presentation documents the journey four first-year piano majors at (YSTCM) and their coach, Head of Piano Studies Prof Thomas Hecht, as they prepare four-hand piano duet repertoire for a public concert during the Fall 2018 semester. This presentation will explore how piano duet studies complement and support the students’ development as individual pianists

**Biography:**

Singaporean pianist Abigail Sin has appeared in concert halls across the globe, including Wigmore Hall, Salle Cortot and various venues in the North America, Germany, Lithuania, Ukraine, Romania, Armenia and South-East Asia. A top prize winner of several international piano competitions, she is an alumnus of the Verbier Festival Academy and a Young Steinway Artist. She is the co-founder of the More Than Music concert series in Singapore.

Abigail studied with Thomas Hecht at the Yong Siew Toh Conservatory of Music and with Joan Havill at the Guildhall School of Music and Drama. Her artistic development has also been shaped by master classes with Leon Fleisher and chamber music at Yellow Barn in the USA. She is currently completing a PhD at the Royal Academy of Music, where she studied with Christopher Elton. In July 2018, Abigail joined the academic faculty of the Yong Siew Toh Conservatory of Music.

**Michael Rector and Sylvia Hong (University of Wisconsin-Green Bay; Belhaven University):**

**“Playing Feldman: The Music for Two Players at One Piano”**

**Abstract:**

Morton Feldman’s *Piano-Three Hands* and *Piano-Four Hands* both dramatize the collaboration of two pianists at one piano. Composed only a year apart, they date from a time when composers in Feldman’s circle were experimenting with notations that projected a kind of democratized social order.

Though it sounds similar to many early Feldman pieces, *Piano-Three Hands* conceals a subtle radicalism—the extension of Feldman’s “neither/nor” aesthetic to the realm of ensemble and physical gesture. Attacks are neither synchronous, nor sequential; the space in between is often perceived as color. Hirata (1996, 20) reads Feldman’s performing instructions—slow speed, lack of attack, no vibrato—as indicating that “he seemed not to want that the ‘touch’ conferred upon a sound by way of its context would be compounded by the ‘touch’ of a performer.” Yet in *Piano-Three Hands* he invites players to invent each touch together, in the intimate space of two bodies at one keyboard. *Piano-Four Hands* is unique among Feldman’s pieces for its use of a single sound source with multiple performers and free durations. Of his similarly structured series *Durations*, Feldman wrote each instrument lives out “its own individual life in its own individual sound world.” In *Piano-Four Hands* the two performers co-create that individual life.

Feldman’s recordings as a pianist show his intuitive approach to phrasing. He frequently uses pedal, tempo and touch to bind certain notes together into phrase-like entities not marked in the score. *Piano-Three Hands* is the only piece that Feldman recorded twice; comparative analysis illuminates Feldman’s subtle, unwritten preferences in performance.

**Program:**

Morton Feldman: *Piano-Three Hands* (1957)

Morton Feldman: *Piano-Four Hands* (1958)

**Biographies:**

Pianists Sylvia Hong and Michael Rector began performing together as a duo shortly after being married in 2011. They have played recitals at the Kennedy Center in Washington and the Lotte Concert Hall in Seoul. In April 2013, Sylvia and Michael won the 2nd prize and Abild Prize for the best performance of American music at the Ellis Competition for Duo-Pianists. In April 2014, they toured in Eastern Europe, performing with the Georgian Sinfonietta and Black Sea Symphony. Highlights of their numerous tours in Korea include playing two sold-out concerts on the same day in Busan, and an invitation to perform with the orchestra in the Olympic city of Gangneung during the 2018 winter games.

Sylvia Hong is known to audiences worldwide as a pianist of imagination and virtuosity. As a concerto soloist, Sylvia has played in Korea with the KBS Orchestra, Mokpo Symphony and Suwon

Symphony. She was the Korea Times “Musician of the Year” for 2012. Sylvia is Artist in Residence at Belhaven University in Jackson, Mississippi.

Michael Rector studied comparative literature as an undergraduate and holds a doctoral degree in piano performance from Manhattan School of Music. His articles on piano pedagogy and performance practice have appeared in the journals *American Music Teacher*, *Clavier Companion*, and the *MTNA e-Journal*. Since 2014 he has served as Assistant Professor of Music at the University of Wisconsin in Green Bay.

**Dimitrios Katharopoulos (University of Music and Performing Arts Graz):**

**“Piano Four Hands in the 20th Century: George Crumb’s *Makrokosmos IV* as a Case Study.”**

**Abstract:**

George Crumb has been exploring the sonic potentials of the piano since the very beginning of his career as a composer. The multiple possibilities of producing sounds, as well as the versatile sonic identity of the instrument have always been in the center of his interest, often combined with the performative aspect of piano-playing. The completion of the circle *Makrokosmos*, in which the piano has a prominent role, with the suite *Makrokosmos IV - Celestial Mechanics* for amplified piano four-hands in 1979 brings the four-hand writing into the spotlight, not only by being the sole composition Crumb’s for this ensemble, but also by expanding the identity of the instrument and the genre to the maximum.

Crumb himself admits in the program note of the work having broken the rules of the piano four-hand genre only where the page-turner plays along with the two pianists, thus forming a piano six-hands ensemble. Yet Crumb’s compositional identity as well as his piano writing remain almost unaffected by the four-hand setting. His techniques of organizing the material in sonic mazes and “objects” allows him to construct a deeply idiomatic piece within the strict frame of the piano four-hand genre. An analytical comparison of *Makrokosmos IV* with model compositions of the genre as well as with other works by Crumb for piano will allow us to discover the form of balance between the rules derived from tradition and his own idiom, from a composer’s point of view.

**Biography:**

Born in Athens in 1991, first piano lesson at the age of four. I possess a piano diploma (class: Irini Simaioforidou) and degrees in music theory (class: Alexandros Dionatos) at the Thukydides Private Conservatory of Alimos, Athens. Honors Graduate of the Music Faculty of the University of Athens (2014). My compositions have been performed in Greece, Austria and in other countries. Since 2014 I study composition at the Carinthian State Conservatory (Kärntner Landeskonservatorium) in Klagenfurt under the guidance of Jakob Gruchmann. In 2017 I enrolled the Bachelor’s Program in music theory and composition at the University of Music and Performing Arts Graz and since 2018 I proceed with my Master’s Degree (class: Christian Utz). I have participated in seminars and workshops of internationally renowned artists.

**Silvia Del Zoppo (University of Milano) and Laura Zanoli (The Giuseppe Verdi Conservatory of Music, Milan):**

**“Kurtág and the Antiques in his Four-Hands Repertoire”**

**Abstract:**

Among the four-hands piano works by György Kurtág, a series of transcriptions from pieces by Machaut, Frescobaldi, Schütz, Purcell and Bach makes its appearance, as for instance: Frescobaldi's Corrente II and III, Machaut's Rondeau and parts from his Missa (Kyrie, Sanctus, etc.), Purcell's Fantasia upon one note and noticeably some J.S. Bach's Chorals. Some of these pieces are featured in the collection *Játékok* (Hungarian word for 'Games'), a collection which was begun by Kurtág in 1973, including both two- and four-hands compositions. Others are provided as autonomous transcriptions, instead.

This paper focuses on the composer's peculiar relationship with the tradition and the ways in which elementary components – obtained from borrowings and remaking of the past – allow Kurtág's return to the origins, in order to better contextualize such a production in the realm of four-hands piano music by contemporary composers. Indeed, it is anything but easy to classify such “transcriptions”: on the one hand, they completely differ in their nature and intention from typical transcriptions of the previous century, aimed at reducing large-instrumentation pieces for two players at keyboard. On the other hand, however, by considering these pieces within the political context of Hungary under Soviet domination, they reveal the composer's openness to an aesthetic transition, especially by using cultural transfers and inspirations by early music and Western composers.

Typical features of this repertoire are a fragmentary nature, an outstanding expressiveness, often developing within few bars, and a rapidity in changing musical settings. Although Kurtág's writing may appear minimalist, often consisting of few notes and low sonorities, these little cameos – in some cases lasting less than a minute – manage to recreate the atmosphere of a remote past. Furthermore, by being played one after the other, as for instance in *Játékok*, they may give the impression of a “breathing score” and involve considerations on the relationship with resonance and with silence. Some general issues may arise from such a repertoire, which will be analyzed in the paper: what is Kurtág's idea of “antiques” and which kind of relationship does he try to establish with this repertoire? What is the aim of transcribing such unusual pieces with apparently few or no relationships between one another? Which pedagogical and/or aesthetical issues could underlie such a choice? Our lecture recital will try to answer these queries and to encourage the related discussion.

**Program:**

Guillaume de Machaut – Kurtág *Missa*

Orlando di Lasso – Kurtág *Qui sequitur me*

Girolamo Frescobaldi – Kurtág *Corrente III and IV*

Heinrich Schütz – Kurtág *Die Sieben Worte* and *Matthäus Passion*

Henry Purcell – Kurtág *Examples of Counterpoint and Canon*

*The Queen funeral March and Canzona*

*Fantasia upon One Note*

**Biographies:**

COLLISIONIduo (Silvia Del Zoppo and Laura Zanoli) have been playing together since 2015.

After receiving degrees in piano performance and philosophy, Silvia Del Zoppo has recently completed her *Cotutelle de these* (PhD) at the University of Milan (Department of Cultural Heritage and Environment) and Heidelberg University (Musicology Department). Currently she is attending courses at *Istituto Superiore di Studi Musicali "Giacomo Puccini"* in Gallarate, Italy under the guidance of Irene Veneziano.

Laura Zanoli completed her Master's Degree in composition at the Milan Conservatory and in musicology at the University of Milan. Currently she is a master student at the Como Conservatory of Music.

**Thomas Christensen (University of Chicago):**

**“Four-Hand Piano Transcriptions and Geographies of Musical Reception: A Reconsideration”**

**Abstract:**

In my 1999 article, “Four-Hand Piano Transcriptions and Geographies of Nineteenth-Century Musical Reception” (*Journal of the American Musicological Society* vol. 52 no. 2, 1999), I argued that the medium of the duet piano transcription was instrumental in the transfer of music from the concert and operatic stage to the domestic space of the bourgeois parlor in the nineteenth century, with significant aesthetic consequences for the reception and understanding of that music by a broader public. Since my article was published—precisely twenty years ago—there has been much more scholarship on the medium of transcription that has caused me to reconsider some conclusions I drew in my article. In my present talk, I will review some of the arguments I made in the original 1999 article and suggest ways they might be modified or expanded today. In particular, I will suggest we need to look more deeply into the complexity of bourgeois music-making in the nineteenth-century domestic sphere that complicates any simplified opposition between private and public spaces of musical reception.

**Biography:**

Thomas Christensen is the Avalon Foundation Professor of Music and the Humanities at the University of Chicago, where he has taught since 1999. For the past seven years, he was Associate Dean and Master of the Collegiate Humanities Division at Chicago. Recently he was appointed as Director of the Masters of Arts Program in the Humanities at the University of Chicago.

A scholar of historical music theory and its intellectual and social contexts, he has published a number of monographs, including a major study of the music theory of Jean-Philippe Rameau in 1993. He was also the editor of the *Cambridge History of Western Music Theory* which appeared in 2002, and most recently, an anthology of essays published by Ashgate Press in 2014 entitled “The Work of Music Theory.” He is also a pianist and avid performer of four-hand music with his wife, the Korean pianist Clara (Soh-Hyun) Lee. His major essay on four-hand piano transcriptions as a medium of bourgeois musical literacy in the 19th century was published in the *Journal of the American Musicological Society* in 1999.

Professor Christensen has been the recipient of numerous fellowships and awards; he was a fellow at the Wissenschaftskolleg in Berlin Germany in 2011–12, and most recently the recipient of both an ACLS and a Guggenheim Fellowship to support his current research project entitled: *Stories of Tonality in the age of Francois-Joseph Fétis*, which will be published next year by the University of Chicago Press.

Professor Christensen earned his PhD from Yale University. Besides the University of Chicago, he has also taught at the University of Pennsylvania and the University of Iowa between 1992 and 1999.

**Ivo Haag and Adrienne Soós (Klavierduo Soós-Haag, Lucerne University of Applied Sciences and Arts):**

**“Brahms as an Arranger: The Four-Handed Transcriptions of his Symphonies”**

**Abstract:**

For 19th century music lovers, very often the only way to get to know orchestral works or even chamber music pieces for a greater ensemble was through four hand arrangements. In our days, recording has taken this place. Why should we still play four-handed arrangements in the 21st century? Are there artistic reasons for it? How do Brahms' arrangements distinguish themselves from those of contemporary arrangers? We will have a deeper look at the first symphony in C Minor by Brahms and show that Brahms did not just make a *Klavierauszug* like many others, but that he turned an orchestral original into genuine piano music, which is not inferior to his original piano works. Comparison with arrangements of his contemporaries will help to illustrate this. In a second part we will consider aspects of performance, since an interpretational approach based on actual knowledge of 19th century performance practise helps to put the performance in context.

**Biography:**

The Hungarian-Swiss piano duo, Adrienne Soós and Ivo Haag, has been recently performed at the Warsaw Philharmonic, the Lucerne Festival and with the Bern Symphony Orchestra under Mario Venzago. For a quarter of a century, the Soós Haag duo has been associated with both the rediscovery of well-known works and the exploration of remote corners of the repertoire. Whether championing the complete works of Schubert or lost masterpieces of the 19th and early 20th centuries, their quest is to bring the audience closer to the piano duo repertoire with all its breadth and significance. The duo also receives great acclaim for its large-scale projects, such as complete cycles of the four-hand piano works of Franz Schubert in 2011 and of Debussy/Ravel in 2014 in Boswil.

The Soós Haag duo has long established itself as one of Switzerland's leading chamber music ensembles and has helped to raise the profile of the piano duo genre, attaching equal importance to playing on two instruments and with four hands on one instrument. Beyond this, they regularly perform with orchestra, and sometimes extend their duo to form larger chamber ensembles through collaborations with singers and instrumentalists. They have made a name for themselves with their ambitious and individual programming, incorporating as a matter of course unjustly neglected works with standard repertoire. Commissions from renowned composers such as Dieter Ammann, Rudolf Kelterborn and Krzysztof Meyer complete the picture. The duo has worked for several years with the German label Telos Music. After a first CD with works by Béla Bartók they undertake a complete recording in four parts of the symphonies by Brahms in the composers own piano duo versions. Their concert schedule has taken them to the Lucerne Festival, the Eisenstadt Haydn-Tage, the Hohenems Schubertiade, the Carinthian Summer Music Festival (2013 and 2015), the Musiktage Mondsee, the Zug Theater Casino, the Klavierissimo Festival in Wetzikon, the Sommets Musicaux in Gstaad, the Société de Musique in La Chaux-de-Fonds, the series Kammermusik Bern, the Ittinger Sonntagskonzerte and the Zurich Tonhalle-Gesellschaft.

**Jennifer Ronyak (University of Music and Performing Arts Graz):**

**“Nietzsche for Four Hands: Mahler’s Symphony no. 3 in Transcription and the Popular Reception of *Also Sprach Zarathustra*”**

**Abstract:**

Gustav Mahler’s Symphony no. 3 appeared in transcription for piano four hands in 1906 from Universal Edition. As Thomas Christensen and other scholars have shown, such a transcription would have offered amateur musicians multiple ways to experience the musical contents of the work at home. Yet the four-hands arrangement of Mahler’s third symphony did not just digest purely musical material. It also transmits a central excerpt from Friedrich Nietzsche’s philosophical text *Also Sprach Zarathustra*, “Zarathustras Rundgesang.” Mahler set the philosophical poem for contralto in the fourth of the symphony’s six movements; the four-hands arrangement reproduces this texted vocal line faithfully.

In this paper, I investigate the social, performative, and philosophical implications of the presence of Nietzsche’s text in the four-hands version of this symphony. Specifically, I explore how the four-hands arrangement of Mahler’s Third constructed ways for amateurs to engage with Nietzsche’s *Zarathustra* during a period when this text was igniting widespread popular interest in Nietzsche in general. Through this investigation, I move beyond earlier research on the Nietzsche text in the symphony that focuses primarily on its meaning for Mahler, as opposed to his audiences. I also address the larger issue of the role of poetic or other texts in four-hands arrangements, an aspect of the repertoire that research on reductions of orchestral and even choral-orchestral music has so far seldom addressed.

To explore these issues, I first contextualize the arrangement within the larger tradition of four-hands reductions of texted symphonic music in the nineteenth century. Such arrangements presented performers with a wide variety of options for engaging with the poetic texts. These ranged from the actual practice of singing the text to subtler acts of silent reading and programmatic responses at the keyboard—options that could inflect the engagement with Nietzsche’s text via the Mahler arrangement. I then turn to the specific case of the presence of the Nietzsche excerpt in the four-hands version of Mahler’s Third to clarify the routes that this score opened up for amateur musicians to follow in engaging with *Zarathustra*. Mahler’s setting of the “Rundgesang” was part of larger corpus of similarly fragmented musical settings of the *Zarathustra* text at the time. Given this situation, a number of potential readers of *Zarathustra* encountered the text more often in poetic, performable, and fragmented form than as a whole philosophical object. The four-hands version of Mahler’s setting intensifies this general reception practice. It makes what is already a spare and reflective musico-poetic interpretation (in the orchestral version) into something even more skeletal and intimate in terms of scoring and performing forces (for the parlor). Mahler’s *Zarathustra*, when experienced via four hands, encouraged amateurs at home to engage in reflective, close, and even corporeal readings of a short poetic fragment of Nietzsche’s seminal work in place of a struggle with the elusive arguments of the whole text.

**Biography:**

Jennifer Ronyak is Senior Scientist at the Institute for Music Aesthetics of the University of Music and Performing Arts Graz. Her research seeks to widen the methodological scope of approaches to German art song and often involves an emphasis on performance. She is the author of the book *Intimacy, Performance, and the Lied in the Early Nineteenth Century*, and her work has been published in *The Journal of the American Musicological Society*, *19th-Century Music*, *Music & Letters*, and *The Journal of Musicology*; several essays are also forthcoming in collections from Oxford University Press and Boydell & Brewer. As guest faculty at the Vancouver International Song Institute and at the University of Music and Performing Arts Graz, she has also worked directly with student singers and pianists on the implications of her scholarship for performance. Her current project considers the phenomenon of composers in the art music tradition whose music evinces their role as amateur readers of philosophy.

**Cecilia Oinas (University of Music and Performing Arts Graz/Sibelius Academy):**

**“Opposing Midfielders or Members of *corps de ballet*? The case of ‘Middle Hands’ within a Piano Four-Hands Duo”**

**Abstract:**

In this paper, I will open up the issue of the middle hands, or “inside hands” (Ferguson 1995), of the piano duo: these are the primo player’s left and the secondo player’s right hand that usually play the middle voices of the sounding material. Since there are two pianists sitting at one piano, pianists often need to adjust their middle hand movements to make the performance work well. These result in different solutions among individual piano duos, such as positioning the middle hand in a more slanting angle, placing the elbows nearer to the torso, placing the palms on different height, and so on.

In addition to interviewing the piano four hands playing *praxis* among professional piano duos especially from the point of middle hands, I will further examine the middle hand parts and their role within the overall texture (together with primo’s right and secondo’s left hands). I will also consider examples where the middle hands are interchanged over one another. This kind of “merging”, as I will argue, is not only made to change tonal balance but also enable the two pianists to become as one, as if “the players themselves do not know who is producing which note” (Daub 2015).

**Biography:**

Cecilia Oinas is a music scholar, Music Theory Lecturer, and a pianist from Sibelius Academy, Helsinki. Currently she is a visiting Senior Scientist/Post doc Researcher at the University of Music and Performing Arts Graz with a focus on analysis and performance research on piano duets. She is also conducting an interdisciplinary research with Jukka von Boehm (Theatre Academy, Helsinki) on incidental music’s role in fin-de-siècle symbolist theatre.

The topic of her doctoral dissertation, completed in 2017, were the Piano Trios of Felix Mendelssohn and Robert Schumann where issues of analysis and performance interacted in a two-dimensional way: a performance influenced by analysis and analysis by performance. Her instructors have been Lauri Suurpää (Sibelius Academy) and William Rothstein (Graduate Center, CUNY). The Finnish Cultural Foundation, American Scandinavian Foundation, Kordelin Foundation, Sibelius Academy and Wihuri Foundation have funded her doctoral studies.

She has published several peer-reviewed articles and actively given presentations and lecture-recitals on her research topics in various international conferences in Finland, US, UK, Austria, Estonia, Ireland, Italy, Belgium and Norway. As a pianist, she is specialized in chamber music and collaborating with classical singers.

**László Stachó (Liszt Academy, Budapest):**

**“Fight, Bond and Unity: The Art of Four-Hand Kurtág”**

**Abstract:**

Among the public appearances of the composer and pianist György Kurtág it is hard to find other than four-hand piano concerts with pianist Márta Kurtág, who has been György’s wife since over seven decades. Not only those who know them personally but also who watch their performances feel the tremendously strong, and at the same time strikingly natural and self-evident, bond between the two. Indeed, most of Kurtág’s four-hand pieces reflect and testify to the relationship between the two more and more converging personalities and personal worlds: the husband’s compositions – just as his personality and world view – are bound to subsume the life companion’s influence. In my talk, I shall approach Kurtág’s four-hand compositions from the point of view of this relationship, and argue that this approach may provide a unique key to the deepest meanings embedded in Kurtág’s music for four hands.

**Biography:**

László Stachó is a musicologist, psychologist and musician working as Research Fellow and Senior Lecturer at the Liszt Academy of Music (Budapest), at the Faculty of Music of the University of Szeged (Hungary), and as a regular guest lecturer at the Santa Cecilia Conservatoire (Rome). Stachó’s academic activity involves the teaching of chamber music, music theory and twentieth-century performing practice history, as well as recently introduced subjects in Hungary, such as the psychology of musical performance and *Practice Methodology*. His research in musicology focuses on Bartók analysis, early 20th-century performing practice, in music psychology on emotional communication in music performance, and in music pedagogy on effective and creative working and practice methods and enhancement of attentional skills in music performance. Over the past few years, he has been involved in a countrywide planning of music education curricula in Hungary, including the National Core Curriculum and conservatoire curricula. As a pianist and chamber musician, he has performed in several European countries and the US, and conducts *Practice Methodology* workshops and chamber music coaching sessions at international masterclasses in several countries including Hungary, Great Britain, Italy, Germany, Turkey, and Romania. In 2014, he was a CMPCP (Centre for Musical Performance as Creative Practice) Visiting Fellow based at the University of Cambridge; in 2017, he was Visiting Fellow at the Faculty of Music of the University of Cambridge, and Downing College (Cambridge).

**Jian Liu and Hamish Robb (New Zealand School of Music, Victoria University of Wellington):**

**“That Sustained, Melancholy Sound’: Coordinating Inner, Imagined Sound in Four-Hand Piano Performance”**

**Abstract:**

Marcelina Czartoryska, a pupil of Chopin, wrote that “the fingers should sink, immerse themselves somehow in the depths of the piano ... drawing from it that sustained, melancholy sound which—the fingers reluctant to leave the keys—is able to bring out from even the least melodious instrument a singing quality.” Drawing on our live performances of Schubert’s Fantasy and Hindemith’s Sonata for Four Hands—two works sharing a similarly melancholic mood—we seek to illustrate the particular challenges of coordinating a “singing” sound world in four-hand playing. The fascination of the piano as a melancholic instrument relies largely on the inner, reflective nature of the imagined sound needed to conceive of a pianistic line as “singing.” The gap between the real and the ideal—induced through the imagination—leads to reflection, to introspection, and thus to melancholy.

For pianists, the relationships between sounding attack points ultimately create the potential for imagined, melancholic sound between them. Temporal and dynamic placements of each attack point are crucial. How, then, can two individuals at the same piano coordinate their own inner sonic worlds so that these attack points coincide sympathetically, and so that those synchronized micro-moments then help allude to further imagined, sonic fluidity? Drawing on our theory of imagined sound in the embodiment of piano music, we illustrate how performance nuances affect one’s bodily engagements, and how one’s bodily involvement then induces imagined, supplemental sound. From an ensemble perspective, we illustrate how performance movements function as physical indicators of how each pianist is “hearing” inner sound between tones.

Program:

Schubert: *Fantasie* in F minor D 940 (1828)

Hindemith: Sonata for Piano, Four Hands (1938)  
I Mäßig bewegt II Lebhaft III Ruhig bewegt

**Biographies:**

Jian Liu and Hamish Robb are colleagues at the New Zealand School of Music, Victoria University, New Zealand. Jian is Senior Lecturer, Head of Piano, and Programme Director of Classical Performance. His DMA is from Yale University, and he has performed as soloist and chamber musician throughout Europe, Asia, Australasia, and North America.

Hamish is Lecturer and Programme Director of Music Studies. His PhD is from Princeton University, and his teaching and research are informed by his expertise as performer, musicologist, and music theorist.

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