

Research Communication

The Performance Flexibility of the Notation in *Cartas Celestes I* by Almeida Prado.

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Taiur Agnoletto Fontana began to play the piano at five and left his home city at seventeen for his undergraduation in Piano Performance in Santa Maria Federal University (UFSM), where he studied with Dr. Claudia Deltrégia and Dr. Silvia Hasselaar. From 2010-12 he completed his Master Degree in Piano Performance with Dr. Ney Fialkow at Rio Grande do Sul Federal University. Fontana has always searched for accuracy and improvement in his playing, taking part in International Musica Festivals such as International Keyboard Institute and Festival (New York City). As member of Santa Maria Federal University Music Department, he combines an intense career of collaborative and chamber music pianist with solo performances, including concerts with the local UFSM Orchestra. He has just been invited to share the direction of the Preparatory School of Music with Dr. Lucius Mota, Obo professor of the Music Department. Fontana is also a member of the University Orchestra Artistic Commission. Last August he has begun his Doctor's Degree on Music – Creative Processes at Florianópolis State University.

Abstract:

The following presentation consists of the results of a ten year research which started with my Master Degree approved in 2012: *The Performance Flexibility of the Notation in Cartas Celestes I by Almeida Prado*. The aim of this research is to point out the passages in which we can identify a wide range of possibilities of interpretation, and the moments where performance follows by a divergent way of the score. The methodological procedures employed consisted in the investigation on the others *Cartas Celestes* volumes for excerpts where some indetermination occurs, as well as some descriptive effect or even some physical impossibility of the *ipsis liter* realization of the musical text, relating these excerpts with the ones in *Cartas Celestes I*. They were followed by an investigation of the recordings of these works in order to verify the way that performers conceive the referred passages. The conclusion is that the performer is led to diverge from the score when: 1) he obtains a superior effect of sonority; 2) The same effect is more appropriate in order to describe the intended object; 3) The execution and performance turn to be more suitable and better explore the instrumental and acoustic possibilities as well as the physical conditions of the body members involved in the performance.