

**The Pianist in Contemporary Music:
An Investigation *with* and *through* her Gesture**

The pianist, through her body, engages in a creative act that starts from the score and culminates in a deeply personal interpretation of the composition. Beyond the muscular and tendon-based aspects of gesture or the traditional definitions found in pianistic technique manuals, my artistic research seeks to explore the intersection of physical and metaphorical gesture, aiming to *rethink* my own pianistic approach to contemporary music. What drives a performer to choose one action over another? What leads to stillness versus intense, energetic expression? My research opens with these questions and sets out to clarify what gesture is *not*, establishing the boundaries between gesture and gestural perception.

In my presentation, I will address these questions by playing two pieces, i.e. *Le rossignol en amour* (2019) by Tristan Murail and *Voicelessness. The Snow Has No Voice* (1986) by Beat Furrer. The former is particularly intriguing because the performer does not 'only' play, but she can also decide, even impromptu, her own way to respond to environmental and audience feedback; moreover, I could work alongside Murail himself, integrating my gestural approach and his original intentions. The latter is likewise significant because of the gestural quality it requires: indeed, the piece is composed in a peculiar way in which the systems intersect themselves so that the musical staff is played beforehand by the *right* hand and immediately after by the *left* one, generating an idea of continuity. Furthermore, my research has also involved a collaboration with other artistic disciplines, e.g., *dance*, thus I will conclude my presentation by showing a video of an experimental piano-dance performance I had played with a contemporary dancer: this performance, based on improvisation, aimed to explore the corporal meaning of the gesture.

My performance will be strictly tied to the goals of my research, especially looking for a radical re-thinking and a de-construction of my musical gesture, obtained by an 'un-learning' of my practice: this is aimed to create a personal approach to the score by means of an 'awaken' corporal and gestural consciousness that will afford new – or rather renovated – experiences to the audience.

Performance Programme



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Born in 1998, she graduated in Piano with the highest grade at the Conservatory of Vibo Valentia. While there she also attended the Percussions course in parallel. She earned the first level Masters degree in Piano at the Conservatory of Milan with honors and honorable mention. In 2023 she also earned a degree in Biomedical Engineering. She has earned prizes in various competitions, and has performed in solo or ensemble concerts in several venues. She shows particular interest towards contemporary music and She has collaborated with the Composition and Electroacoustic Composition courses of the Conservatory of Milan, working in close contact with young composers, experimenting with various aspects relative to performances and gesture. Among her last undertakings, the full performance of the opera "Vanitas" by Salvatore Sciarrino in Milan, Brescia, Cremona and Rome. She is actually a PhD candidate at the Conservatory of Milan.