

performance. An intense level of intimacy vs emphasis on virtuosity, transcendental serenity vs broad dynamic spectrum, ‘musicality’ and imagination vs ‘magnetic’ eccentricity – these are all the features that the audience expects from a top level performance. Having this in mind, the hypothesis of the paper is that we can talk about a ‘gestural topic’ within a romantic performance. I suggest that among the several possible functions of the performer’s bodily gestures, especially under the public concert circumstances, there exist some archetypal patterns that communicate to the audience the culturally embedded meanings of the musical narrative, of the performer’s personality and of the stage persona – the romanticist convention as performer-hero/star/showman/virtuoso.

• **LUÍS BASTOS MACHADO (CESEM – FCSH, Universidade Nova de Lisboa), *The Concept of Craftsmanship as a Reaction to Modernity in Germanically-Trained Pianists during the First Half of the Twentieth Century***

The shocks of modernity in German-speaking lands during the second half of the nineteenth century originated what Marion Deshmukh has coined as an ‘ambivalent modernism’ in society and the arts: an acceptance of certain aspects and values of modernity together with a reaction against others deemed as incompatible with a genuinely German spirit. How did musical interpretation reflect this ambivalence? In the Germanic imaginary at the turn of the twentieth century, the glorification of craftsmanship was one of various axes on which the struggle against the ills of modernization rested. By incorporating traditional artisanal techniques and values in otherwise avowedly modernist aesthetics, some artists staged a resistance against the massification of industrialized production, in which the quality of dedicated individual work was lost with the mechanization of tasks. In this paper, we shall explore in which ways the thought of various Germanically- trained pianists born around the last two decades of the nineteenth century can be framed in a context of ambivalent modernism, specifically in what concerns the value of craftsmanship in their discourse and performance aesthetics. By relying on Richard Sennett’s conceptualization of craftsmanship, and drawing from writings and critical editions made by various performers, we propose an outline of this aspect of interpretive thought as it appeared among that early- modernist generation. Our study shows that the idea of craftsmanship presented itself in complex forms. Within a prevalent aesthetic paradigm of absolute music, ‘craft’ was often associated with the purely physical – therefore inartistic and insufficient – aspects of playing. The appreciation of craftsmanship can, however, be read chiefly as a rejection of formulaic and systematic interpretive solutions, emphasizing the need for individuation and the value of heterogeneity. A critical and dynamic engagement with the specific musical material at each moment was promoted, with important repercussions in the relationship with the notation.

• **CHAO DU (Université Paris-Cité), *Au bout des doigts : les partitions de Yvonne Loriod***

Yvonne Loriod était une pianiste d’une immense culture. L’école française du piano après la seconde guerre mondiale, sans elle, n’aurait pas été le même : elle l’a dotée d’un nouveau chapitre, musical, et surtout, par son enseignement, elle l’a gardée. On ne peut non plus imaginer