

“Around Pau Casals: Persons, objects, practices” Conference

Universidad Complutense de Madrid, Facultad de Geografía e
Historia, Salón de Actos
6–7 February 2025

6 February

- 9:00–9:30 Welcome and registration
- 9:30–10:30 Bernard Meillat: “Casals at Marlboro” (Guest lecture)
- 10:30–11:00 Coffee break
- 11:00–12:00 Laura Granero & Aldo Mata: “Pau in Paris” (Lecture-recital)
- 12:00–13:00 Eva Moreda Rodríguez: “Pau Casals y los compositores catalanes y españoles en el exilio”
- 13:00–14:00 Personas/Persons. Moderator: Eva Moreda
- 13:00–13:30 Jan Dewilde: “The Belgian network of Pablo Casals”
- 13:30–14:00 Shanti Nachtergaele & Edward Klorman: “«As if he were not the same person»: Schenker on Casals as cellist, conductor, and businessman”
- 14:00–16:00 Lunch break
- 16:00–18:45 Ciudades/Cities. Moderator: Ana Llorens
- 16:00–16:30 Miguel Ángel Ríos Muñoz: “De Barcelona a Madrid: Nuevas reflexiones sobre la estancia de Pablo Casals en la capital (1893-1895)”
- 16:30–17:00 Helga Varádi: “«Le maître et le centimaître» – Pau Casals and Rudolf von Tobel in Switzerland”
- 17:00–17:30 Andrea Bravo Serrano: “Los orígenes del Festival de Prades de 1950”

7 February

- 9:30–10:30 Inja Stanović: “Casals’ Beethoven and Embodied Responses”
- 10:30–11:00 Coffee break
- 11:00–12:30 Grabaciones/Recordings. Moderator: Inja Stanović
- 11:00–11:30 Nieves Maria Pelejero Ibáñez: “De Casals a Morell: Comparativa de la Cantirella de Goltermann entre inicios y mediados del siglo XX”
- 11:30–12:00 Ana Llorens: “Pau Casals’ recording of Bach’s cello suites: micro-scale shaping in the sarabandes”
- 12:00–12:30 Marco Antonio Juan de Dios Cuartas: “Evolución del sonido estereofónico en las grabaciones de Pau Casals”
- 12:30–12:45 Break
- 12:45–13:45 Patrimonio/Heritage. Moderator: Miguel Ángel Ríos
- 12:45–13:15 Isaura Solé Boladeras: “El Fondo Pau Casals, un fondo por explorar”
- 13:15–13:45 Tiago de Oliveira Pinto: “Casals and the concept of music as living heritage”
- 13:45–15:30 Lunch break
- 15:30–16:30 Recepción/Reception. Moderator: Bernard Meillat
- 15:30–16:00 Min-Erh Wang: “Music as propaganda: The reception of Pablo Casals in Japan and the Sinophone World during the Cold War”
- 16:00–16:30 Zane Prēdele: “Latvian cultural reception of Pau Casals (1912–1977)”
- 16:30–16:45 Break
- 16:45–17:45 Iagoba Fanlo: Presentation of the edition of Enric Casals’ suite for cello (ed. Boileau)

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Organizan y colaboran:



6 February

9:30–10:30 Bernard Meillat: “Casals at Marlboro” (Guest lecture)

Marlboro is a special place for Casals, which reveals a great deal about his personality and his way of making music. It took all the convincing power of his friends Rudolf Serkin and Sasha Schneider to get him to agree to spend two weeks in Vermont in 1960, for the Festival's 10th anniversary. He was so pleased that he returned every year from 1962 to 1973. It was for him a fountain of youth, and he called Marlboro the Mecca of Music. Serkin said he was the youngest of all the young musicians there. He gives master classes and, above all, conducts the orchestra. He takes his role seriously and is often extremely demanding. It's very interesting to compare the rehearsals filmed in Marlboro (where the orchestra is two-thirds junior) and Puerto Rico (where there are only seasoned musicians). And to see how Casals' attitude when rehearsing, teaching or playing chamber music could differ depending on circumstances.

Bernard Meillat has a dual education in the Humanities (French literature and ancient languages) and music (piano and musicology), culminating in a dissertation on Debussy and the Symbolist poets. After teaching for 15 years, he managed Radio Classique in Paris from 1991 to 2005, and the music channel of the Belgian Radio from 2006 to 2012. He founded the Musiq'3 Festival in Brussels in 2011 and has been a member of the Queen Elisabeth Competition team since 2014. A Casals enthusiast from an early age, he has been working with Marta Casals on her audiovisual archives since the late 80s. He became musical advisor to the Pau Casals Foundation and artistic director of the Pau Casals Festival in 2017.

10:30–11:00 Coffee break

11:00–12:00 Laura Granero & Aldo Mata: “Pau in Paris”

Casals was significantly influenced by two of the most important schools in the late 19th century. On one hand, he was shaped by the Franco-Belgian school, through the influence of Victor Mirecki and his time spent in Paris. On the other hand, he was also influenced by the so-called conservative or academic German school, which he encountered during his stay in Berlin. A notable example of this influence is the profound impact that the violinist Joseph Joachim had on him, as well as the written testimonies of Fanny Davies, the British pianist and student of Clara Schumann, who had been a duo partner of both Joachim and Casals. In this Lecture Recital, we aim to focus on Casals' time in Paris and will perform works by Gabriel Fauré, Camille Saint-Saëns, and others. To prepare the musical portion, we have studied written sources on Casals' aesthetics and, through the methodology of reenactment, analysed Casals' recordings to authentically embody his style. With the guidance and assistance of Sebastian Bausch, we have employed software like Sonic Visualiser, as well as data extraction, to contrast our subjective impressions with quantitative analysis and visualisation of the original recordings.

Laura Granero es fortepianista, pianista, clavecinista e investigadora, combinando estas facetas con la gestión cultural y la dirección artística. Codirige junto a su pareja, el fortepianista e investigador Sebastian Bausch, el FANNY DAVIES Ensemble y el proyecto Klavieratelier Mignon 1904 en Basilea. Ambos proyectos están especialmente enfocados en la interpretación histórica y la aplicación práctica de la investigación, con énfasis en el estudio de grabaciones antiguas y rollos de piano. También colaboran regularmente como investigadores en talleres y conferencias. Asimismo, es co-directora del proyecto parisino La Nouvelle Athènes, Centro del Fortepiano Romántico.

Actualmente, Laura realiza un doctorado centrado en el estudio de rollos de piano históricos y las conexiones entre antiguas alumnas de Clara Schumann, con especial atención a la pianista británica Fanny Davies. Su actividad profesional le ha llevado lugares desde

Australia a California, ofreciendo conciertos y conferencias en numerosos países. Además, está especialmente comprometida con dar visibilidad a mujeres compositoras e intérpretes del pasado, destacando su papel en la historia de la música.

Aldo Mata (violonchelo) ha sido invitado como concertista y profesor en Francia, Italia, Japón, EEUU, Brasil, Alemania, Pakistán, España, etc. Escribe artículos sobre las Suites de Bach, el arte del portamento, ediciones de cuartetos de Del Campo, etc. Especialista en música antigua (miembro de Al Ayre Español), contemporánea (Zahir Ensemble) y música del romanticismo (tomando como referencia las grabaciones antiguas, con el Fanny Davies Ensemble). Graba con Naxos e IBS (integral de Turina, grabación de referencia según la crítica inglesa). Catedrático en CSMMC y CSKG. Toca un violonchelo Nadotti de 1787.

12:00–13:00 Eva Moreda Rodríguez: “Pau Casals y los compositores catalanes y españoles en el exilio”

A nivel internacional, Pau Casals ha sido probablemente el más conocido y celebrado de los músicos y compositores españoles y catalanes exiliados durante el régimen franquista, contando ya antes de la Guerra Civil con un reconocido perfil internacional que le permitió erigirse en símbolo de la resistencia antifranquista y a favor de la paz. Sin embargo, centrarse exclusivamente en la labor de Casals puede correr el riesgo de simplificar y dejar en el olvido las múltiples estrategias de resistencia desarrolladas entre los músicos exiliados, las cuales, por ser reflejos de diferentes proyectos de modernidad (utilizando el término acuñado por Mari Paz Balibrea), podían ser a veces contradictorias y enfrentadas entre sí. Esta ponencia se propone repasar alguna de la correspondencia y relaciones mantenidas por Casals con otros compositores en el exilio (Josep Valls, Robert Gerhard, Julián Bautista, etc.) con el objeto de desentrañar algunas de estas redes de resistencia y sus desencuentros.

Eva Moreda Rodríguez is a Laboral Professor of Musicology at the University of Glasgow. A specialist in the political and cultural history of music in modern Spain, she is the author of *Music and Exile in Francoist Spain* (Ashgate, 2015), *Music Criticism and Music Critics in Early Francoist Spain* (Oxford University Press, 2016), and *Inventing the recording. The phonograph and national culture in Spain* (Oxford University Press, 2021) as well as edited volumes on early recording technologies and music in the Spanish Civil War, and numerous articles and book chapters. Her work has received funding from the Arts and Humanities Research Council, the British Academy/Leverhulme Trust, the Carnegie Trust for Scottish Universities and the University of Indiana, among others. She is currently editor of the *Royal Musical Association Research Chronicle*.

13:00–14:00 Personas / Persons. Moderator:

13:00 –13:30 Jan Dewilde: “The Belgian network of Pablo Casals”

This lecture examines the Belgian network of Pablo Casals, based on recent research in the archives of the Royal Conservatoires of Antwerp and Brussels and in other Belgian cultural archives, supplemented by an examination of Belgian and international newspapers and magazines.

Through Guillermo Morphy (1836–1899), a former pupil of François-Joseph Fétis (1784–1871) at the Conservatoire royal in Brussels, the Brussels Conservatoire maintained good contacts with the Spanish music scene. This was all the more the case under director François-Auguste Gevaert (1828–1908), who spent some time in Spain with his stipend from the Prix de Rome and developed contacts there as far as the royal court. Later, Gevaert would also encourage Morphy in his musicological activities. As private secretary to Alfonso XII, Morphy in turn encouraged young Spanish musicians to study in Brussels. Among them was also Casals, but the introduction to the Brussels Conservatoire was

disappointing: Gevaert refused to accept Casals as a composition student and, moreover, Casals did not feel appreciated by cello teacher Eduard Jacobs (1851–1921).

This first bad experience with the Brussels Conservatoire and Belgian musical life was later more than compensated by the many good contacts he maintained with Belgian musicians such as violinists Eugène Ysaÿe (1858–1931) and Mathieu Crickboom (1871–1947) and cellist Theo Van Hamberg (1907–1966). The concerts he played as soloist and in chamber music with Ysaÿe and Crickboom are analysed on the basis of their mutual correspondence and concert announcements and reviews. And based on recently recovered correspondence between Casals and his former pupil Van Hamberg - who supplied Casals with tobacco for many years - their friendship is discussed. Casals' Belgian network is further completed through an analysis of the concerts Casals played in Belgian cities such as Antwerp, Brussels and Ostend.

Jan Dewilde studied musicology at KU Leuven and wrote a thesis on Flemish composer Jules Falck (1881–1959). For more than ten years he worked for the Flemish Radio and Television, where he was television producer of music documentaries and concerts. He publishes on Flemish music, and musical heritage and libraries. Currently, he is working on a biography of composer Peter Benoit (1834–1901). Furthermore, he is an editor for a series of sheet music, The Flemish Music Collection (Repertoire Explorer), at Musikproduktion Höflich in Munich. Since 1998, Dewilde is the coordinator for the Centre for the Study of Flemish Music, a post he combines since 2006 with his work as a chief librarian at the Royal Conservatoire Antwerp.

13:00–13:30 Shanti Nachtergaele & Edward Klorman: “«As if he were not the same person»: Schenker on Casals as cellist, conductor, and businessman”

In diary entries dating from 1926–29, the Viennese music theorist Heinrich Schenker displays a keen interest in Casals, reflecting on his activities as both a cellist and a conductor. These writings demonstrate a conflicted view of Casals. Schenker's response to Casals's performance of Bach's Third Cello Suite in Vienna on 12 March 1926 was uncharacteristically effusive, commending the cellist's "incomparable command of the instrument" and "uncommonly strong instinct for synthesis." That performance not only prompted Schenker to immediately seek out tickets for Casals's second Vienna concert, but also inspired an extended analytical essay on the Third Suite's Sarabande. That essay, which focuses on voice leading and musical structure, also includes interpretive suggestions that were in all likelihood inspired by the Casals concert that Schenker so loved.

Yet, despite consistently praising Casals the cello soloist, Schenker took issue with Casals the conductor, responding to one performance with the indictment, "shockingly bad, too fast, uninspired, as if he were not the same person who plays the cello" (30 March 1927). Schenker was also critical of the cellist's chamber music performances and what he perceived to be a "business sense" in the way Casals presented himself as a musician, including in an interview published in the *Neue Freie Presse* on 19 August 1926.

Although Schenker is today best known for his writings on music analysis, his diaries and correspondence provide a detailed account of concert life and musical broadcasts in Vienna during the early twentieth century. His reactions to Casals's performances reveal an unexpectedly ambivalent, nuanced perspective on the Catalan musician in terms of his cello playing, conducting, and self presentation.

Shanti Nachtergaele is an independent scholar based in Montreal. She holds a PhD in musicology from McGill University and wrote her dissertation on the sociomaterial history of the double bass, c.1760–1890. She was the recipient of a Vanier Canada Graduate Scholarship and has published in *Early Music*, *Music and the Moving Image*, and *The Oxford Handbook of Arrangement Studies*. Also an active performer on double bass and violone, she performs regularly with period instrument ensembles across Canada.

Edward Klorman is Associate Professor and Canada Research Chair in Musical Analysis and Performance at McGill University in Montréal. His first book, *Mozart's Music of Friends: Social Interplay in the Chamber Works*, examines metaphors of “conversation” in this repertoire from analytical, historical, and performance perspectives. His new book on J. S. Bach's Cello Suites, which will be published by Cambridge University Press in 2025. He is also an accomplished modern and baroque violist, specializing in chamber music.

14:00–16:00 Lunch break

16:00–18:45 Ciudades / Cities. Moderator:

16:00–16:30 Miguel Ángel Ríos Muñoz: “De Barcelona a Madrid: nuevas reflexiones sobre la estancia de Pablo Casals en la capital (1893–1895)”

La estancia de Pablo Casals a Madrid entre 1893-1895 constituyó un momento crucial en la definición de su carrera musical. Gracias a la intercesión de Isaac Albéniz, el joven músico pudo trasladarse a la capital y aprovechar la rica actividad musical que se estaba desarrollando. Durante estos años Casals tuvo contacto con figuras clave del panorama musical madrileño, como Jesús de Monasterio y Tomás Bretón, además de la Reina Regente María Cristina y el

conde de Morphy. Todos ellos jugaron un papel significativo en su formación y proyección. Estos encuentros fueron determinantes para consolidar su carrera y definir su estilo interpretativo, aspectos que tuvieron un impacto duradero en su futuro como músico. Si bien H. L. Kirk en 1974 en la biografía que dedicó al músico catalán ya apunta alguna de estas relaciones, la reciente apertura del archivo personal y la localización de otros documentos, como artículos de prensa, nos permite profundizar y reformular planteamientos.

El propósito de esta comunicación es realizar una exhaustiva revisión historiográfica y documental que permita reevaluar la trascendencia de la estancia de Pablo Casals en Madrid. A través del análisis de fuentes inéditas, se aportarán datos novedosos sobre los conciertos ofrecidos por Casals en la capital y sus primeras giras profesionales, hasta ahora poco documentadas, con especial énfasis en el repertorio interpretado y las críticas recibidas. Asimismo, la relectura de la extensa correspondencia que mantuvo Casals con diversas personalidades de la época permitirá una reinterpretación crítica de las relaciones que sostuvo con músicos y figuras influyentes. Este enfoque permitirá esclarecer cómo dichas interacciones influyeron –positiva o negativamente–, en la construcción del ideal artístico que el violonchelista catalán fue forjando durante este periodo formativo. En última instancia, el estudio pretende reformular nuestra comprensión del rol fundamental que Madrid desempeñó en la consolidación de su carrera.

Miguel Ángel Ríos es titulado en Musicología por el Real Conservatorio Superior de Música de Madrid, máster de Música Española e Hispanoamericana por la Universidad Complutense de Madrid y doctor en musicología por dicha universidad. Como docente ha impartido clases en la Universidad Complutense de Madrid, el Real Conservatorio Superior de Música de Madrid y la Universidad Alfonso X el Sabio. En la actualidad desarrolla su actividad investigadora en el Instituto Complutense de Ciencias Musicales con un contrato postdoctoral Juan de la Cierva. Sus principales líneas de investigación se centran en la música del siglo

XIX, sobre todo en las prácticas del género chico y la música de cámara. También ha realizado investigaciones sobre la música religiosa de la Catedral Primada de Toledo, recuperando obras de Manuel Canales y Jaime Casellas con el grupo historicista que coordina Exordium Musicae. Recientemente ha publicado con Carlos Martínez Gil el catálogo de música de esta institución religiosa. Colabora con regularidad con la Fundación Jacinto Guerrero.

17:00–17:30 Helga Varádi: “«Le maître et le centimaître» – Pau Casals and Rudolf von Tobel in Switzerland”

Rudolf von Tobel came from a respected Bernese family. Born in 1903, he was a cellist, conductor and musicologist, later professor of cello, chamber music and conducting at the Trossingen University. He was also considered one of the most loyal and devoted students of Pau Casals, whom he met on 17 November 1930 during one of Casals' concerts in Switzerland, Bern. The master's humanistic and musical philosophy left an overwhelming, lifelong impression on the young Bernese, and a lasting friendship of 43 years came to bloom with many synergies.

Rudolf von Tobel devoted himself to Casals' work as a musicologist and systematically collected publications, essays and interviews about the Master in his Bernese archives. He wrote a biography about the Catalan (1941) and later on took important part in the translational and editorial work of *El Pessebre* with his wife Helga von Tobel. Rudolf also engaged himself during decades as the master's unofficial personal assistant, taking care of administrative tasks, supporting the master in any ways possible, also establishing contacts both inside and outside of Switzerland. As an esteemed member of the Prades Festival and an honorary citizen of the community of Prades, Rudolf was a regular chamber music partner of some of the greatest musicians of their time, a protégé of the Master. A valuable collection of travel diaries are still preserved in Bern, in which the Swiss cellist documented his impressions and learning processes around Casals during

decades, from the 1930s on. He also ensured that the Zermatt master classes were thoroughly documented.

Helga Vàradi, a member of the board of trustees of the Rudolf von Tobel Foundation in Bern, musician, author and cultural manager, provides insights into the connections of Rudolf von Tobel and Pau Casals, through the Bernese archives of Rudolf von Tobel.

16:30–17:00 Andrea Bravo Serrano: “Los orígenes del Festival de Prades de 1950”

El mundialmente reconocido violonchelista, compositor y director de orquesta Pablo Casals (El Vendrell, 1876–Puerto Rico, 1973) ha sido uno de los músicos más influyentes del siglo XX. Su figura siempre estuvo ligada a la defensa de la paz y libertad de los seres humanos, en especial de la de los ciudadanos de su amada Cataluña. Con la llegada de la Guerra Civil española y la posterior dictadura franquista, muchos de ellos se vieron obligados a abandonar su tierra natal y refugiarse en ciudades del extranjero. Casals encontró refugio en una pequeña ciudad francesa, llamada Prades, donde tomaría la decisión de silenciar su música en aquellos países que no respetaran la libertad y valores humanos. No sería hasta 1949 cuando un grupo de amigos músicos, liderado por el violinista Alexander Schneider, le propusieran una idea que revolucionaría a toda la comunidad musical mundial: la creación de un festival en honor a su compositor predilecto, Bach, para así romper su silencio. Tras más de 70 años de historia, el Festival Casals–Bach de Prades continúa celebrándose en la actualidad, suponiendo una de las citas anuales más importantes a nivel mundial.

En el presente comunicación se dan a conocer, a través de la consulta de diversas fuentes escritas originales e inéditas, los diferentes acontecimientos que condicionaron el proceso de creación y desarrollo de la primera edición del Festival Casals–Bach de 1950. Así mismo, se estudia el impacto de este en ediciones posteriores del Festival, especialmente en relación a

personas y programas. En última instancia, se pone en valor dicho festival como foco de interés, tanto para la comunidad musicológica como para la sociedad general, no solo por la gran riqueza cultural que contiene, sino también por la promoción de los valores que representa. Estos valores, a pesar del paso del tiempo, siguen afectando a nuestra sociedad actual: libertad, paz y fraternidad a través de la música.

Andrea Bravo Serrano es una joven musicóloga licenciada por la Universidad Complutense de Madrid y violoncellista de estudios profesionales por el Conservatorio Arturo Soria. Actualmente se encuentra cursando el máster de Música Española e Hispanoamericana en la misma universidad, mientras que participa en el proyecto de i+D del ICCMU titulado “El Sonido de Pau Casals”, liderado por Ana Llorens. En cuanto a su experiencia en seminarios y conferencias, ha formado parte de la organización del I Seminario de Investigación Artística en Música y Estudios sobre la Interpretación Musical y del I Congreso Internacional de la Música de Cámara en España (siglos XVIII–XXI). Además, ha participado junto a Llorens en el XI Congreso de la Sociedad Española de Musicología. Sus intereses se centran en la trayectoria humanística y musical del violoncellista, compositor y director de orquesta Pablo Casals y en el Festival de Prades que lleva su nombre.

7 February

09:30–10:30 Inja Stanović: “Casals’ Beethoven and Embodied Responses”

This talk explores the intriguing relationship between embodied responses to recorded music and their practical applications. It questions the blurred division between 21st-century perceptions of past performance styles and the various approaches used to recreate them; while exciting methodologies in recorded sound research have produced exhilarating performances, articles, and books, they have also led to contrasting and artistically/academically clashing outcomes. To demonstrate this, the talk examines Pau Casals' extensive discography, which spans the transition from acoustic to electric recording technologies. The discussion will focus on Casals' approaches to Beethoven's cello and piano sonatas, in the context of his recordings with pianists including Rudolf Serkin, Wilhelm Kempff, Mieczysław Horszowski, Otto Schulhof, Eugene Istomin, and Alfred Cortot. By comparing these recordings, the talk will deepen our understanding of the interpretational approaches Casals employed at different stages of his life and with various chamber collaborators. These Beethoven recordings provide a wealth of information relative to Casals' personal style; analysing Casals' recordings with his chamber partners reveals not only interpretational differences but also illuminates core elements of his distinctive stylistic approach.

The talk explores the fine line between emulating historical performances and developing a unique style, while also acknowledging the limitations of our perception of historic performance practices. This reveals various challenges facing the historically informed performers, including the relearning of playing techniques and adoption of new performance styles. The relationship between embodied responses to recorded music and their application in practice is unusually problematic. While the process of embodiment is crucial in learning about historical performance practices, various interpretative choices are *sine qua non*, as demonstrated by Casals' recordings. We must ask

ourselves, what are we actually mimicking when practicing embodiment based on sound recordings? We might question the various approaches to the early sound recordings and their recreation, however, one thing is certain - Casals' recordings exemplify the limitations of our understanding of historical performance practices, and perhaps encourage us to explore numerous new-found performance paths.

Inja Stanović is a pianist and musicologist, whose areas of research include early recordings, historically-informed performance practices, and historical recording technologies. As a pianist, Inja has performed throughout the world, and she is also a published author. Most recent publications include the co-edited (with Dr. Eva Moreda Rodríguez) volume *Early Sound Recordings: Academic Research and Practice* (Routledge, 2023), research album *Austro-German revivals: (Re)constructing Acoustic Recordings* (co-authored with Dr. David Milsom; University of Huddersfield Press, 2023) and the article for *Music & Practice*, '(Re)constructing Early Recordings: Reviving the Brave Belgians' (co-authored with dr. Jeroen Billiet, 2023). Inja currently works as Surrey Future Senior Fellow, and the University of Surrey where she directs the digital platform for historical recording research and practice - Early Recordings Association. ERA embodies forward-thinking research and serves to educate and inform researchers and students, generating innovative paths in the field of early recording research.

10:30–11:00 Coffee break

11:00–13:00 Grabaciones / Recordings. Moderator: Inja Stanović

11:00–11:30 Nieves Maria Pelejero Ibáñez: “De Casals a Morell: Comparativa de la *Cantirella* de Goltermann entre inicios y mediados del siglo XX”

La Fundación Pau Casals, creada en 1972, se encarga de conservar, difundir e impulsar los estudios sobre la figura y el legado del gran violoncelista catalán. Una parte muy importante de su herencia es su archivo, en el que se organiza su fondo documental integrado por programas de concierto, entrevistas, películas y registros sonoros. Estas grabaciones, producidas a nivel profesional, son una buena muestra de la sonoridad y expresividad de Casals y a la vez son el reflejo de la sonoridad en la interpretación violoncelística de principios y mediados del siglo XX.

Una de las grabaciones custodiadas en el archivo, la MOV 06508, es un disco doble que contiene el registro sonoro del Larghetto del Quinteto en re mayor de Mozart y el Concierto en la menor de Goltermann, concretamente el fragmento más conocido como "cantirella". Esta misma pieza fue también grabada por otro violoncelista valenciano nacido en 1901, Eduardo Sanchis Morell. También maestro, director y compositor como Pau Casals, Eduardo Sanchis Morell registró esta pieza aunque a nivel doméstico, con la ayuda de su magnetófono Ingra y su esposa Caridad Esteban como pianista acompañante.

La propuesta de comunicación se centraría en el análisis de ambas grabaciones de la misma pieza estableciendo una comparativa en cuanto a sonoridad, dinámicas, vibrato, fraseo, portamentos, cambios de posición y distribución del arco. Las pocas décadas que separan ambas grabaciones pueden servir para comprobar (o no) la evolución del gusto sonoro en la práctica interpretativa violoncelística.

Nieves María Pelejero es natural de Xàtiva (Valencia), maestra por oposición de primaria, música e inglés, licenciada en Historia

y Ciencias de la Música (Universidad de la Rioja, 2016), Grado superior de violoncelo en la especialidad de interpretación (Conservatorio Superior de Música “Joaquín Rodrigo”, 2017) y Máster en emprendimiento de proyectos culturales (UNIR, 2023). En el terreno musicológico, en noviembre de 2018 comisaría la exposición *Dos xativins a la vida musical espanyola de la primera meitat del segle XX: els germans Sanchis Morell* en el museo de bellas artes “Casa de l’Ensenyança” de Xàtiva con la colaboración del Ayuntamiento de la ciudad. Asimismo, publica un volumen bilingüe con los resultados de la investigación.

11:30–12:00 Ana Llorens: “Pau Casals’ recording of Bach’s cello suites: micro-scale shaping in the sarabandes”

Recorded between 1936 and 1939 and perhaps constituting the most remembered legacy by Casals, his HMV interpretation of Bach’s suites for solo cello represent not only invaluable evidence of pre-IIWW performance practice and recording mediation, but also, and very importantly, the culmination point of the cellist’s engagement with these solo pieces, which had already started in the 1910s in his recitals and orchestral concerts. Each suite has a unique character through its key, its motivic content and manipulation, and changing phrase and harmonic structure within the closed dance format of most of the pieces. Indeed, Casals exploits the particular effects that each of the suites affords on the cello, yet one can perceive a common stylistic thread across them, despite the constant fluctuation between interpretive resources and the time span elapsed between the first and the last recordings. However, appreciations of the sort stem from an auditory perception and thus, one may wonder what it is really that makes Casals’ performance of the suites so unique and recognizable.

To respond to this, I applied computational techniques to the digitized original records, extracting duration and dynamic data. On such data, I applied unsupervised learning techniques (clustering and dimension reduction) to determine the micro-level

duration and dynamic strategies that Casals employs in the sarabandes. In this manner, through the dialogue between musicology, embodied knowledge, and computation, a better insight into Casals’ performance style and, importantly, musical understanding and technique is gained.

Ana Llorens holds a PhD in Music from the University of Cambridge. She is Lecturer in Music Theory and Analysis at the Universidad Complutense de Madrid and the scientific director of the ERC ‘DIDONE’ project. She is specialized in the analysis of large corpora and, since 2019, board member of the Spanish Society of Musicology. Currently, she is Principal Investigator of the project ‘The Sound of Pau Casals’, funded by Spain’s Ministry of Science and Innovation, as well as co-editor of the volume *The Cambridge Companion to Music in Spain* (Cambridge University Press, to appear). Her work has been published in Music Theory Online, Empirical Musicology Review, Routledge, and Brepols. She received the 2024 “Julián Marías” Prize for Research on the Humanities by the Comunidad de Madrid.

12:00–12:30 Marco Antonio Juan de Dios Cuartas: “Evolución del sonido estereofónico en las grabaciones de Pau Casals”

La relación del intérprete con el espacio está mediada tecnológicamente a través de la producción musical. El término «escenario sonoro» se emplea para describir el espacio representado por los objetos sonoros dentro de una mezcla estéreo (Moylan 2002). Esta «puesta en escena» sitúa a la grabación sonora dentro de una larga historia del discurso y la práctica teatral para visibilizar su impacto en la generación de significados y afectos dentro de la música (Théberge, Devine y Everett 2015). La investigación se centra en el análisis de la evolución del sonido estereofónico en las grabaciones de Pau Casals. Se analizarán parámetros como la profundidad en la representación del espacio, la apertura del campo estéreo o las características acústicas de las salas en las que Casals realizó sus trabajos discográficos. El análisis se centra en la manera en que

estas variables influyen en la percepción auditiva de las interpretaciones de Casals y cómo estas han evolucionado hasta la actualidad a través de las reediciones de sus trabajos discográficos. Se explorará cómo la acústica de la sala puede afectar a la interpretación de Casals y cómo él, a su vez, puede haber adaptado su ejecución según las condiciones del entorno. Además, se busca examinar las diferencias en la actitud y enfoque del intérprete durante una sesión de grabación en comparación con una actuación ante un público. El estudio, por tanto, no solo se centra en el análisis técnico del sonido estereofónico, sino también en el entorno y las circunstancias de la grabación y cómo estas afectan a la interpretación musical.

Marco Antonio Juan de Dios Cuartas es Doctor en Musicología e Ingeniero de Audio. Licenciado en Historia y Ciencias de la Música por la Universidad de Oviedo amplía posteriormente sus estudios graduándose con "first class honours" en Recording Arts por la Universidad de Middlesex de Londres. Es miembro de la SMPR (Society for Music Production Research), la SEdeM (Sociedad Española de Musicología) y de la SIBE-Sociedad de Etnomusicología, donde coordina el grupo de trabajo en producción musical. Actualmente es secretario de la sección española de la AES (Audio Engineering Society). Ha escrito numerosos artículos científicos relacionados con la influencia de la tecnología en los procesos creativos y la evolución del diseño sonoro dentro de la producción musical y cinematográfica. Ha coeditado diferentes libros como *Los nuevos métodos de producción y difusión musical de la era post-digital* (2018). En 2018 obtiene una subvención de la Fundación Latin Grammy a través de su Research and Preservation Grant Program para el desarrollo del proyecto de investigación *Las músicas populares en el contexto del estudio de grabación: espacios y agentes en los procesos de producción discográfica en España (1960-1990)*. Ha sido coordinador académico del campus de Madrid de la School of Audio Engineering (SAE Institute) en el Music Business y Audio Engineering program. Ha sido profesor invitado en el Máster en Marketing Creativo & Visual Communications de la MSMK

University, en el Máster en Composición para Medios Audiovisuales del Centro Superior Katarina Gurska, en el Grado en Artes de la Grabación y Producción Musical y en la Maestría en Artes Digitales del Instituto Tecnológico Metropolitano de Medellín. Es profesor del Departamento de Musicología de la Universidad Complutense de Madrid donde dirige el Laboratorio Sonoro SonoLAB UCM y coordina el Máster en Música en Directo - Live Nation.

12:30–12:45 Break

12:45–13:45 Patrimonio / Heritage. Moderator: Miguel Ángel Ríos

12:45–13:15 Isaura Solé Boladeras: “El Fondo Pau Casals, un fondo por explorar”

A lo largo de su vida, Pau Casals generó y recopiló una gran cantidad de documentación derivada de su actividad personal y su carrera profesional que constituye un archivo documental único y de referencia internacional para conocer la trayectoria del gran violonchelista. El Fondo Pau Casals, gestionado por la Fundació Pau Casals y depositado en el Arxiu Nacional de Catalunya, incluye una gran cantidad de documentación textual, fotográfica y gráfica que permite recorrer la carrera del músico y humanista desde todas sus vertientes. Este conjunto que completa con la parte audiovisual y sonora del fondo. Durante los últimos años, la Fundación Pau Casals ha impulsado el inventario, documentación y digitalización de una parte importante de todos los documentos sonoros del fondo. Entre ellos, aparte de los más de 130 discos fonográficos, destacan las más de 1.200 cintas magnéticas que contienen grabaciones de conciertos, ensayos, audiciones privadas, master classes, entrevistas y escenas cotidianas desde la década de 1950 hasta el año de su muerte. Más de 2.000 ítems sonoros que permiten sumergirse en el sonido más genuino y completo de Casals y que constituyen un testimonio de valor

inestimable para el estudio de la carrera y la trayectoria vital del violonchelista.

Isaura Solé Boladeras es licenciada en Historia del Arte por la Universitat de Barcelona, máster en Bibliotecas y Colecciones Patrimoniales por la misma universidad y máster en Análisis y Evaluación de Obras de Arte por la Universitat de Lleida. En 2020 obtuvo el título de doctorado en Información y Comunicación en la Universidad de Barcelona con la tesis titulada *Ex fumo dare lucem. La configuració de la indústria gràfica a Barcelona durant la segona meitat del segle XIX (1845–1900) y sus líneas de investigación se centran en las artes gráficas de la segunda mitad del siglo XIX y el documento efímero o ephemera en todas sus vertientes. Actualmente es documentalista en la Fundació Pau Casals, donde gestiona los fondos documentales depositados en el Arxiu Nacional de Catalunya y las colecciones del Museu Pau Casals.*

13:15–13:45 Tiago de Oliveira Pinto: “Casals and the concept of music as living heritage”

A resounding musical culture may have its foundations in the past, but it always takes place in the here and now and is related to the present. Pau Casals knew this and revived the Bach Suites, which were composed in the 18th century but had fallen into oblivion, again and again, thus giving them great humanitarian significance in his time. Living cultural heritage becomes especially clear in the symbiosis of the historically significant work in the musical practice of the present. Living musical heritage can be preserved with every performance, with every playing, singing and making music together. Pau Casals considered music to be an important non-verbal means of communication, which, even if it does not initially say anything concrete, is nevertheless significant and meaningful and can and must take a stand on our current world.

Pau Casals’ commitment to a living cultural musical heritage, which achieves something as significant in sound as building

bridges for peace among people, can be re-examined from today's perspective. His living music-making takes on a new relevance because his legacy and thinking long anticipated the principles of the 2003 UNESCO Convention on Living Heritage (the Convention for the Safeguarding of the Intangible Cultural Heritage). In my contribution to the conference I will examine in which way this UNESCO Convention on Living Heritage is “in connection with Pau Casals”.

Tiago de Oliveira Pinto is musician, musicologist, anthropologist and curator. He holds a PhD in musicology by the Free University of Berlin (1990). Prof. Tiago de Oliveira Pinto is the UNESCO Chair Holder on Transcultural Music Studies at the University of Music Franz Liszt, Weimar, Germany. This Chair is the first musicological UNESCO Chair worldwide, devoted to the study of music as living heritage.

Since 2024 Tiago de Oliveira Pinto represents the Kronberg Academy in its programs and projects on musical heritage. The Kronberg Academy (Germany) has made the humanistic ideas of Pablo Casals its guiding principle. This is the academy’s priority in future research and artistic projects.

Prof. de Oliveira Pinto was a visiting scholar at Harvard University, Kent State University Ohio, University of Fort Hare, South Africa, among several other European and Brazilian Universities. He is the author of books and numerous chapters and papers on music in Latin America and in Africa, on music as intangible cultural heritage, on international cultural policy, and has also published on different methodological issues. His book on music as heritage is entitled *Music as Living Heritage. An Essay on Intangible Culture* (Berlin, 2018).

13:45–15:30 Lunch break

15:30–16:30 Recepción / Reception. Moderator: Bernard Meillat

15:30–16:00 Min-Erh Wang: “Music as propaganda: The reception of Pablo Casals in Japan and the Sinophone World during the Cold War”

Pablo Casals (1876–1973) is generally understood as one of the most influential musicians and a musical humanitarian of the twentieth century. However, this understanding ignores that the Cold War ideologies, such as humanitarianism, communism, and anti-communism, have played a very crucial role in the construction of Casals’ reputation in the English language literature as well as the reception of this musical figure in Japan and the Sinophone world.

Stemming from the image constructed in the English literature, Japanese critics attempted to articulate their own way of appreciating Casals’ legacies by evaluating his cello performance and re-interpreting his presence in Japan to confirm his image as a humanitarian. The ideology of humanitarianism was also imported into Taiwan. Yet, within the context of a series of diplomatic failures in the 1970s, Casals’ humanitarian efforts were interpreted as an anti-communist to comply with the protocol of the nationalist government. In contrast with his reception in Japan and Taiwan, the image of Casals’ humanitarianism was adapted to a leftist musician in communist China. Political labels, such as ‘people’s artist’, and ‘people’s character of art’ were used to introduce Casals to a Chinese readership. The reception of Casals in Hong Kong offers another point of reference to reveal how the introduction of Casals was politicized in Japan, Taiwan, and China. Compared with those three countries, the perception of Casals was quite superficial since the Hong Kong government avoided promoting a certain ideology through music. The case of Hong Kong, therefore, is counterevidence that the introduction of Casals in these places was not only a musical but also a political event. By scrutinising the reception of Casals in Japan, Taiwan, China, and

Hong Kong, this paper demonstrates that how Western art music was used for political propaganda during the Cold War.

Min-Erh Wang holds a DPhil in Music from the University of Oxford, where his research focused on East Asia’s responses to Western art music in the 20th century. His doctoral project examined the reception of Western music in Japan, Taiwan, China, and Hong Kong, exploring themes of colonialism, Cold War ideologies, and capitalism, with a case study on Spanish cellist Pablo Casals. Min-Erh co-founded the ‘Colonial Ports and Global History’ research network and organised conferences on colonial ports and global history. His work received funding from the China Centre, Nissan Institute of Japanese Studies, and St Catherine’s College, Oxford.

16:00–16:30 Zane Prēdele: “Latvian cultural reception of Pau Casals (1912–1977)”

In 1912, during the Russian Empire, Pau Casals came to Riga to perform for audiences, and 20 years later, and even 40 years later, he was a mentor and advisor to several notable musicians of Latvian origin. From the 1930s onwards, Casals’s presence in Latvia was also ensured by state radio programmes, recordings and even radio compositions (in 1977).

This short presentation could contribute to making Latvia widely known as the territory of Pau Casals’ followers. During the independence years, even the system of state support for artists was adapted to this purpose. For example, the outstanding Latvian cellist Atis Teihmanis (1907–1987) (later also Professor Atis Teichmann in Germany) received 3000 lats from the State Culture Fund in 1935 to study in Paris with Professor Pau Casals.

The cello player Māris Villerušs became a graduate of the Third International Cello Competition of Casals in 1963 in Budapest. But his famous teacher, the so-called father of Latvian cellists - Ēvalds Berzinskis (1891–1968), who became concertmaster of the State Symphony Orchestra and the National Opera Orchestra, as well as

head of the cello class and the department of string instruments at the Latvian State Conservatoire (1948–1961), had visited and personally consulted Pau Casals in Paris in 1929. And Berzinskis has always emphasized this benefit in his interviews. In addition to analysing the press reviews and memories, this presentation will include evidence from the archival collections of Ēvalds Berzinskis, Māris Villerušs, Arturs Ozoliņš, Atis Teihmanis and others at RMM (The Museum of Literature and Music in Riga).

Zane Prēdele graduated from Jāzeps Vītolas Latvian Music Academy's bachelor and master programs, obtaining the qualification of musicologist. In December 2015, the Jāzeps Vītols Latvian Academy of Music received a degree in musicology (Dr. art.) for the doctoral thesis "Jāzeps Vītols in the dynamics of cultural memory: canons and archives", scientific supervisor of the work, professor, Dr. art. Lolita Fūrmane. Since 2009, Zane Prēdele has been the archivist of the Jāzeps Vītols Memorial Room of the Jāzeps Vītolas Academy of Music. Since 2015, Zane Prēdele has been a researcher at the Scientific Research Center of the Jāzeps Vītols Latvian Academy of Music, from 2017 to 2019 she was the head of this Scientific Research Center, since 2017 she continued her work as a guest lecturer at the Jāzeps Vītolas Latvian Academy of Music.

Since 2009 Zane Prēdele has been the Producer of Music Exchange Projects at Latvian Radio 3 "Klasika", coordinates international live broadcast projects via Euroradio, and makes broadcasts about classical and contemporary music.

16:30–16:45 Break

16:45–17:45 Iagoba Fanlo: Presentation of the edition of Enric Casals' suite for cello

Sony Classical recoge en su reciente grabación el concierto para violonchelo de J. Grundman y obtiene el premio Melómano de Oro. Seleccionado para interpretar el concierto de E. Elgar bajo la batuta de Yehudi Menuhin, **Iagoba Fanlo** debuta junto a la orquesta de la Royal Academy of Londres. Ha sido solista con London New Sinfonia, Northern Chamber Orch, Saint Petersburg's Chamber Orch, Orq Sinfónica de Ciudad Real, Euskadiko Orkestra, Orq Sinfónica de Castilla y León, Orq Sinfónica de la Región de Murcia, Real Orq Sinfónica de Sevilla, Orq Nacional de España, Seocho Philharmonic of Korea, Orq Filarmónica de Málaga, Camerata de Murcia, Orq Sinfónica del Principado de Asturias, North Czech Philharmonic, Orq Sinfónica de Navarra, Virtuosi di Praga o la Orq Nacional de Panamá .

En 2009 ofrece la primera audición de la obra inédita para violonchelo de P. Casals a petición de la Fundación Casals. Ha llevado a cabo recitales junto al Cuarteto Casals, Quart. Gerhard o el Hanson Str.Qt. Colabora Festival junger Künstler de Bayreuth y ha sido tutor de violonchelos de la European Union Youth Orchestra (E.U.Y.O.). Iagoba Fanlo es Associate of the Royal Academy of Music of London, Doctor en Artes y Humanidades por la URJC y es presidente de la Asociación Luigi Boccherini.

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