

This is a translation of an article published on the Argentinean newspaper "La Nacion" on Sunday March 6th. 1988.

For Rosa Antonelli the talent must guide the pianist's fingers

To Rosa Antonelli, the words expressed by Madame De Vries, president of the "Alex de Vries Congregation" following a concert in Antwerp, Belgium, must have been surprising by their significance. She asked: "Where in Europe did you study? ... Because here the pianists learn to play everything fast and loud, while you instead make music."

These words were clear and decisive to the young pianist, since she would receive excellent reviews on her second European tour, performing at halls in Spain, Belgium, Italy, Switzerland and Germany.

Her first tour was a success. She went in 1986 to the International Musical College Seminar, held at Santiago de Compostela, which specializes on Spanish music, on a scholarship granted by the Spanish government. At the end she was selected to perform pieces composed by Granados and later on the international contest among the participants, she obtained the first prize, the precious Rosa Sabater scholarship, given by the Hazen piano company in memory of the famous Spanish pianist.

"That gave me the opportunity to return to Spain during October and November of last year" the artist said.

The actual risk

Instead of paying tribute to the growing mechanics of competition that is evident today among young pianists, Antonelli claims that she is not willing to follow it.

"I put my dedication to feel what I play, and in my opinion is what reaches the audiences."

When asked if the interpretative repetition could cause a loss of spontaneity on the performer, she affirms that it is not the case with the scores she loves.

This degree of affective participation seems to be at the center of the dilemma, the decisive factor that distinguished the young pianist from the inherited interpretative forms, either incorporated or inherited. It is like the musical score is seen every time with new eyes. ("I could play Ravel's Waltzes for ever without being tired of feeling each note" she says)

Her affective integrity has brought deserved rewards, which the artist attributes in large degree to the lessons received from her teacher, the pianist and composer Roberto Caamaño.

One of her best memories is when Joaquin Turina's grandson – currently the director of Madrid Radio – after listening to a performance at the Ateneo Theater in Madrid, requested if she would record music written by Argentinean composers.

The country's image

In the opinion of Adalberto Jara, correspondent for Latin American Press in Geneva, who travel exclusively to Zurich to listen and interview her, the success of the pianist is an interesting factor for the image of Latin America in Europe. "It is important that stories such as this one get published and the embassies express interest for the cultural events".

How did you get access to this second concert series?

I sent my curriculum and tapes to the Argentinean Foreign Office, which approved them and sponsored my concerts. It also helped me through the respective embassies in the countries where I wanted to perform.

Which plays did you record?

Beethoven's Sonata opus 31 # 2 (The Tempest), the "Bergamasque Suite" by Debussy, Three Argentinean Dances by Ginastera and Debussy's Preludes.

Several notes and interviews show the success of the performances by Rosa Antonelli in Europe; mainly in the Swiss cities of Zurich and Bern, in Rome (at the Alto Molise Cultural Association) and in Bonn (Wohnstift Augustinum) where she obtained great praises performing works by Scarlatti, Beethoven, Granados, Scriavin, Ravel and Ginastera. "In Rome they asked me to return and record for Vatican Radio" she adds.

Will you return soon?

For this year I have a new tour planned which besides Rome it will include the University of Mainz (Federal Republic of Germany) thanks to a special invitation by pianist Poldi Mildner, Bern, Zurich and probably some cities in Yugoslavia, since a diplomat of that country listened to me in Italy and made the request.

Which composers do you have in your repertoire?

Not so long ago, Beethoven was my favorite, along with Chopin, but slowly I was getting to know the rich and delicate sounds characteristic of the impressionist composers. Today Debussy and Ravel attract me.

And your favorite pianists?

There are several, but in first place is Arrau. I admire Berman, Brendel, Azkhenazy and Richter.

Which plays interest you now?

I have several, but among them I found some fascinating, such as the "Symphonic Variations" by Cesar Franck, which I will perform shortly with Miguel Angel Gilardi, the Concert Opus 20 by Scriabin, the Symphonic Studies by Schumann and the Haendel-Brahms Variations, and naturally the Sonata Opus 31 # 2 by Beethoven.