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The Pedagogical Legacy of Vicente Scaramuzza: The Relationship Between Anatomy of the Hand, Tone Production, and Musical Goals

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THE PEDAGOGICAL LEGACY OF VICENTE SCARAMUZZA:
THE RELATIONSHIP BETWEEN ANATOMY OF THE HAND, TONE
PRODUCTION, AND MUSICAL GOALS

By

Marcelo Lian

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THE PEDAGOGICAL LEGACY OF VICENTE SCARAMUZZA:
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PRODUCTION, AND MUSICAL GOALS

Marcelo Lian, D.M.A.

University of Nebraska, 2013

Advisor: Paul Barnes

The Italian pianist and pedagogue Vicente Scaramuzza has become one of the most prominent musical figures in Argentina. His students achieved international recognition and his school of piano playing is still being passed on by his former students. My piano teacher in Buenos Aires, Nilda Somma, studied for fourteen years under his supervision, and shared with me his annotations, fingerings, and re-distributions (it is important to point out that decades ago, redistributing notes between both hands in certain passages was not a controversial practice).

Among Vicente Scaramuzza's most renowned students are Martha Argerich, Bruno Gelber, Enrique Barenboim (who later taught his son Daniel), Nilda Somma, Antonio de Raco, Sylvia Kersenbaum, Daniel Rivera, Daniel Levy, and Cristina Viñas.

Only one book has been published about Vicente Scaramuzza's approach to piano technique and tone production. *Enseñanzas de un gran Maestro*, written by his former student Maria Rosa Oubiña de Castro, provides detailed explanations and illustrations of his unique approach.

During lessons, Vicente Scaramuzza would circle a problematic passage and then, in a separate notebook write a full explanation of the necessary steps to solve the issue.

My former piano teacher, Nilda Somma, kept her notebooks with Scaramuzza's annotations, in addition to scores with fingerings and re-distributions. A closer examination of these invaluable materials will help shed light on the musical intelligence and technical mastery of Scaramuzza.

The most distinctive characteristic of his school of piano playing is the strong connection between awareness of the anatomy of the hand, re-distributions, tone production, and musical goals.

ACKNOWLEDGEMENTS

To my dear teacher Nilda Somma, who so generously shared her experience working under the guidance of Vicente Scaramuzza.

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To my dear friends who dealt with me and made me feel better when I needed the most.

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Chapter I

Biography

Vicente Scaramuzza was born in Crotone, Italy on June 19th 1885 into a family of musicians. His father, Francesco, was a renowned piano teacher and the one who discovered Vicente's talent at a young age. At age seven, the young Vicente first appeared in public to great acclaim. After passing the entrance exams he won a scholarship to study at the prestigious Academy of Music of San Pietro a Maiella in Naples. He studied there with the most prominent teachers of the time, including Florestano Rossomandi, Alessandro Longo, and Beniamino Cesi. Scaramuzza was still very young when he obtained his diploma and began a career as a concert pianist, performing in the most important Italian cities.

But his main goal was always teaching, and obtaining a teaching position in any of the Italian music academies was not an easy task. In 1907 Scaramuzza was compelled to take part in a national competition, a real challenge for the best piano students of Italy. He and Attilio Brugnoli were the two top candidates, but for bureaucratic reasons it was Brugnoli who received the major teaching position in the Academy of Music of Parma. Scaramuzza was awarded a consolation prize of a minor teaching position in Naples. After only two months teaching in Naples (and bitterly disappointed with the Italian bureaucracy), Scaramuzza made the difficult decision to leave his native country and emigrate to Argentina.

Buenos Aires provided him with the necessary peace of mind to concentrate on the further development of his piano technique and his pursue of a way to codify the

results of his previous studies and research already experienced in Italy. He started collaborating with the Argentinian branch of the Santa Cecilia Academy of Music, where he began to apply his new methodology taken from a combination of his own personal experience and other European research from the late nineteenth and early twentieth centuries.

In 1912 he married his former student Sara Bagnatti, founded the Scaramuzza Academy of Music, and started performing again in Argentina, throughout North and South America, and all over Europe. His technical mastery of the most difficult pieces in the repertoire earned him the well-deserved reputation of virtuoso. However, teaching was still his true calling. Therefore, in 1923 he retired from the concert stage to fully dedicate himself to his students. His method, based on an accurate study of the anatomy of the playing apparatus, allows an almost complete relaxation of the muscles and tendons of the hands and the arms even during the most demanding passages. As a result, the sound is always smooth and round, never metallic, not even in fortissimo, and the performer is never troubled by unnecessary muscular tension.

Thanks to his teaching method, Scaramuzza immediately acquired great notoriety. He was greatly respected by his colleagues, and also by many of the most renowned international pianists who frequently passed through Buenos Aires. Even Arthur Rubinstein, during one of his tours in Argentina, received technical advice from him, as he recalls in his autobiography *My Young years*.¹ Scaramuzza did not write a method book or keep specific notes concerning his approach to teaching. However, Maria Rosa

¹ Rubinstein, Arthur. *My Young Years*. Alfred A. Knopf. New York, 1999.

Oubiña de Castro compiled her notes and score annotations and wrote a book called "Enseñanzas de un gran Maestro," published in 1972.

As a teacher, Scaramuzza was extremely strict, always demanding nothing but the best from his students who have kept his legacy alive, passing on the torch to new generations of pianists. World-renowned pianist Martha Argerich, one of his disciples, mentioned on several occasions that Scaramuzza always emphasized tone production and beauty of sound. During one interview she remembered Scaramuzza saying that "when the sound is empty, it is like a pair of pants walking into a room with nothing inside them."²

A serious illness confined Scaramuzza to his bed during his later years, and in order to keep teaching his students he had his piano moved to the bedroom. Vicente Scaramuzza died in Buenos Aires in 1968.

² Fischerman, Diego. *Interview with Martha Argerich*. Revista Clasica. Buenos Aires, 1999.

Chapter II

Tone Production and its Relationship to the Anatomy of the Hand

The interviewees emphasized the connection that Scaramuzza always made between tone production and the anatomy of the hand. As their testimonies and musical examples show, not every passage was approached the same way. The Maestro provided very specific tools to help solve technical problems while constantly reinforcing the idea that the main goal was to make music with the appropriate sound that the composer intended.

On his conception of achieving the proper sound for every specific musical goal, an octave is not simply an octave. Its sound is determined by the musical context, and this will determine the physical approach and muscle group involved in its execution.

The consistency of Scaramuzza constitutes another distinguishable aspect of his teaching style, as he addressed certain passages the same way to different students throughout his career. Elizabeth Westerkamp took lessons with Vicente Scaramuzza during the 1940's while Nilda Somma worked with him between 1959 and 1968. Regardless of the time frame, they both received almost identical technical and musical advice on the Saint-Saëns piano concerto in G Minor, Op. 22. In conversations with Sylvia Kersenbaum about the Sonata in F# minor, Op. 11 by Robert Schumann, it was brought to my attention that Scaramuzza gave the same indications to Cristina Viñas, who studied the piece years later.

Nilda Somma shares her experience working with the Maestro on the opening page of Beethoven's Sonata Op. 111:

His attention to detail was simply amazing. For every musical goal he had on mind, he required a particular tone production. And in order to achieve this, the physical approach would vary. In a way, he would give us broad set of tools and we were expected to properly apply them according to the music we had in front of us. He would always say that a fortissimo in Beethoven is not the same as a fortissimo in Liszt, so the way we need to use the arm would differ. The explanation would not ever be the type of “because I say so”. By the contrary, he would provide us with a lengthy explanation on how to produce the type of sound required for the different compositions we played.

I believe the piece that made the biggest impact throughout my years of study with him, was Beethoven’s Op. 111. He asked to play the leaps on the opening with both hands, to guarantee a full sound and avoid unnecessary tension of the biceps, which leads to a harsh sound. Nowadays you cannot do that in auditions or competitions, but back then we would not refuse to do what he asked us to do. And what he said made perfect sense and helped us achieve the type of sound required, so...why would we refuse?



Example 1

When I talk about his deep concern for tone production I can tell you as an example the different sound he required for the octaves of the first five measures of the sonata from the octaves on measures 9 and 10. We need to use the shock absorbers (deep flexors) for the opening octaves, and a less active hand with ulna and radius diagonally connecting with the carpal bones.



Example 2

Another example of the importance of the proper physical approach to obtain the sound that the composer required (as Scaramuzza always said) is found in both the opening and the *agitato* sections of the first movement of Mendelssohn's Fantasy, Op. 28. For the opening measures, the ascending arpeggios were to be played with almost non-active fingers, carrying the weight of the arm from one finger to the next with a slight action of the fingers and a flat dorsal hand. Essentially this means that the knuckles will not be showing.



Example 3

On the contrary, in the *agitato* section, every note of the arpeggios should sound drier than at the beginning, which is why Scaramuzza asked for more active fingers, “renewing the bow” (that is the expression he always used) in every note. The knuckles should then be up and showing.



Example 4

Monica Stirpari remembers:

We spent two hours working exclusively on the opening bars, with the Maestro playing with me, slowly, listening for each note to make sure the sound was right; and looking at my hand to avoid unnecessary motion and elevation of the knuckles. In my next lesson he checked that I understood and applied the concept, and went on to practicing the *agitato* section together.³

³ Stirpari, Monica, E-mail interviews (January and February 2013)

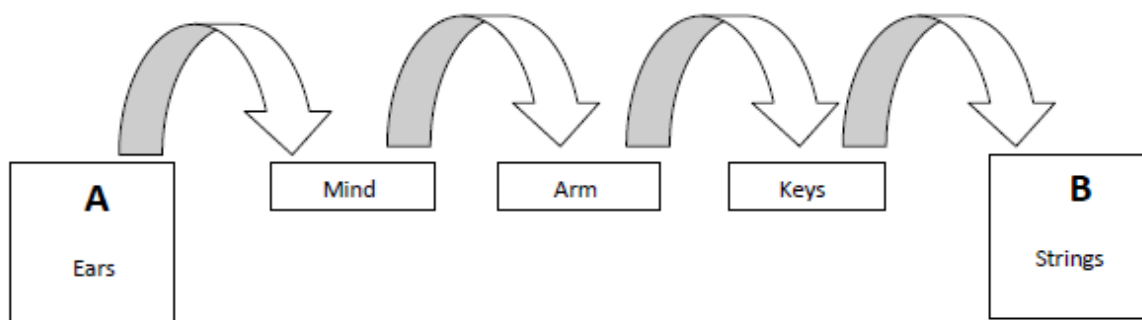
Claude Debussy's music required a very distinctive sound of which Vicente Scaramuzza was well aware. His ultimate goal was always music making, and finding the appropriate sound by using the right physical approach. As a teacher, the main objective he aimed to convey to his students could be summarized with the following graphic:



Example 5

The Maestro insisted on the idea of listening to the ideal sound for a certain piece of music before playing it. Once this sound is already conceived in the pianist' mind, the next step would be transmitting it to the string. Scaramuzza insisted on bringing the pre-formed idea of sound to the string, not to the key.

Naturally, he then further explains that once that goal has been set, achieving it would entail a series of previous steps before reaching the strings. Based on the ideal sound, the brain will send to the playing apparatus directions on how to attack the key in order to make the hammer produce the sound appropriate for the musical goal.



Example 6

For the following section of the first movement of Suite Bergamasque,

Scaramuzza wrote down this lengthy explanation:

The carpal must maintain the same level of pressure. The notes are produced by the pressure of the flexors and by no mean by impulses from the forearm. The palm is sustained by the fingers. These serve the same function of oars. The oars are in charge of moving the boat, not vice versa. In order to achieve this, we must focus on two main points: elbow and fingertip. If we raise the elbow, imposing the entire arm on the finger tip, we would be imitating circus dogs walking on their front legs. The right sonority comes from a gravitating arm, not from motion on the wrist. That means that particular attention should be paid to the internal part of the forearm.⁴

Example 7

⁴ Somma, Nilda, Personal note books (1954-1968)

Scaramuzza's idea of legato often required substitution, and for the opening of the Suite Bergamasque he recommended substituting the fifth finger on the G of the G Minor chord with the second finger.



Example 8

To produce what he considered the right type of sonority for the descending sixteenth notes, he advised:

This is not a Mozart sonata, in which the sixteenth notes are executed by very active fingers and little help from the arm. The sound for these notes are originated in the elbow, and then transmitted to the carpal, and from there to the flexors, which will carry the weight of the forearm from one note to the next one.⁵

Flexibility of the wrist in concordance with a relaxed and helpful forearm was considered to be the key to a successful execution of the groups of four sixteenth notes in measures 76-78:

⁵ Viñas, Maria Cristina, E-mail interviews (January and February 2013)

The image shows two systems of musical notation for piano. The first system, starting at measure 74, consists of a treble clef staff with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The bass clef staff has a treble clef with a 5-3-2-1 fingering. The second system, starting at measure 77, features a treble clef staff with a *molto cresc.* marking and a bass clef staff with a 5-3-2-1 fingering.

Example 9

The proper tone production for that specific section, according to Scaramuzza, will require following these recommendations:

The last note of every group has to be played with the thumb. But the thumb is strong and clumsy and that last note needs to be the softest of the four. The only way to achieve a full, round tone but still soft enough with that finger is to not give it a heavy help from the forearm. The fingering for every group will be 5-3-2-1. The wrist will gradually rise up, just half a centimeter for every note, and by the end of the series of four notes, the elevation of the wrist will let the thumb to play with almost just the nail. Therefore, we will not have the chance to produce a harsh tone or a big accent on the fourth sixteenth notes.⁶

Vicente Scaramuzza regularly addressed the importance of a clear rhythmic organization for a clear execution of bravura passages, and the interview with Ingrid Fliter showcases the consistency of his teaching.

Both Ingrid Fliter and I worked on the Piano Concerto in G Minor, Op. 22, by Camille Saint-Saëns. Her teacher and mine (Elizabeth Westerkamp and Nilda Somma)

⁶ Viñas, Maria Cristina, Personal note books (1962)

were both students of Scaramuzza and also learned the concerto under his guidance.

When comparing the advice received from our teachers, we noticed that the concepts and suggestions were almost identical.



Example 10

Scaramuzza insisted that the octaves in the left hand must come from a bigger distance from the keyboard than the octaves on the right hand. This would assure a clear rhythmic organization since it is the left hand that plays on the strong beats. While doing so, the right hand remains closer to the keyboard than the left hand. Ingrid Fliter explains:

Elizabeth Westerkamp would often tell me that the hands cannot do what the brain cannot understand, so in order to play this section properly she had me playing the left hand alone with a strong accent every four sixteenth notes and then adds the right hand. After doing so, she asked me to play the left hand alone with the strong accent now being every eight sixteenth notes. That way, the left hand will effortlessly line up with the melody on the orchestra.⁷

Monica Stirpari remembered spending two hours of her lesson working on the beginning of the Fantasy in F# Minor, Op. 28, by Felix Mendelssohn. Her colleague

⁷ Fliter, Ingrid, Phone interviews (January 2013)

Maria Cristina Viñas expressed that she also spent a substantial amount of her lesson time working on a small passage from Liszt's *Gnomenreigen*:



Example 11

This is what Scaramuzza wrote on Cristina Viñas' note book:

Containing the fingers that are not playing is productive for the palm, since this one will not be able to either collapse on the keys or push the fingers that are actually playing. With help from the forearm, which will impose both radius and ulna diagonally to the carpal, we can bring out the notes on the melody.⁸

Mrs. Viñas remembers that Scaramuzza asked her to practice the passage saying out loud the component of the playing apparatus involved on every sixteen note (arm-finger- arm-arm-arm-finger-finger-finger-arm-arm-arm). To help her clarify these concepts, in March 1959 Scaramuzza wrote the following description of the playing apparatus on Cristina Viñas's note book:

Below the forearm we find the flexor muscle that comes from the elbow, inserts on the carpal, and from there it ramifies in tendons. Those tendons inserted in the palm are called palmary and attract the palm against the forearm. Those tendons inserted in the first two phalanges contract these against the palm and are called superficial. The tendons inserted in the last phalange contract this against the first phalange. By associating all of those flexors, the hand has the power of grabbing the key, keeping the entire muscle tense from the elbow just like a cello string. We could compare the playing apparatus with a hammock lying below the forearm.

⁸ Viñas, Maria Cristina, Personal note books (1962)

This concept radically changes the tone production, because the sonority coming from an arm resting on elastics cannot be the same that the one coming from bones pushing against each other. This last approach turns the arm into a wooden stick that simply hits the keys. Please consider that every single lever on the playing apparatus turn around an axis. Every axis is fixed, and this does not allow a lever to move from it invading the following lever on the system. The energy is transmitted from one lever to the next one, and the final destination or ultimate lever is the hammer, which transmit all the energy to the string. Be aware: the forearm falls into the carpal, not into the keys! The palm receives the carpal and transmits the energy to the fingers. There is no abandon whatsoever on fingers, palm, or arm. They are all connecting their respective levers. Containing the fingers that are not playing is also crucial, as those will simply fall into the keys causing heaviness to the hand and sloppiness to the execution.⁹

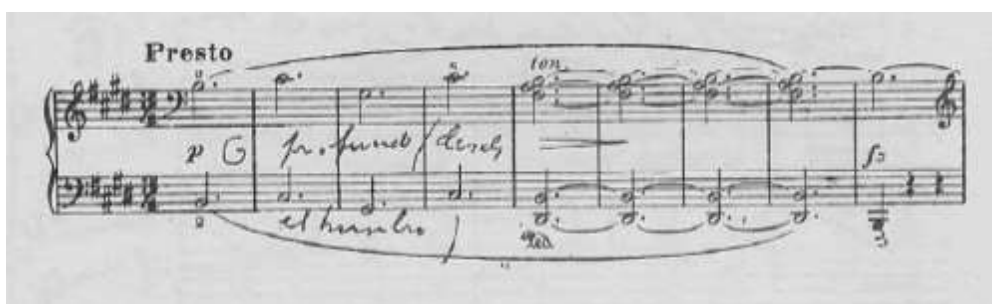
Maria Rosa Oubiña de Castro provided detailed examples of her experience studying under the guidance of Vicente Scaramuzza. Her recollection of notes taken during lessons are helpful tools to deeply understand the pedagogical approach of the Maestro, as well as his attention to every single step that leads to proper tone production. The following excerpt is from the first movement of the Sonata in G Minor, Op. 22 by Robert Schumann and the annotations are Scaramuzza's handwriting.

Example 12

⁹ Viñas, Maria Cristina, Personal note books (1962)

He indicated: “The accents are very intense, but must be produced by reaching the keys with a gradual motion, not by an abrupt fall. A strong and continuous pressure does not provoke stiffness to the wrist.”

In order to produce the right type of sound for the opening phrase of Chopin’s Scherzo Op. 54, the Maestro wrote on Mrs. Castro’s score: “Deep. From the shoulder”.



Example 13

The necessary movements of hand and arm vary according to the character of the piece played. I do not mean that in a Scherzo the fingers may execute merry gambols on the keys or in the air, or creep along sleepily in a Berceuse. What I mean is, the influence on the tone, which in energetic passages, where the hands are lifted abruptly from the keys, differs from that in plying softly, or in melancholy strains, where they are raised slowly and the arms rises as much, or, still better, as little, as the wrist movement demands.¹⁰

This concept expressed by Theodor Leschetizky perfectly summarizes Scaramuzza’s teaching: different musical goals require a variety of physical approaches. The beginning of this chapter deals with the execution of octaves depending on the musical context. To provide a clear example and deeper understanding of the connection between musical goals, tone production, and anatomy of the hand emphasized by

¹⁰ Bree Malwine. *The Groundwork of the Leschetizky Method*. Schirmer. New York, 1902

Scaramuzza. The end of this chapter will delve into the proper execution of repeated notes depending on their musical context.

The following pieces were some of Scaramuzza's favorite teaching pieces. Thus, it is not surprising that several of his students had to learn such repertoire. During our conversations, Nilda Somma, Monica Stirpari, and Maria Cristina Viñas explained their similar experiences working on such repertoire in their lessons.

Example 14: Sonata Op. 57, first movement. *Ludwig van Beethoven*

Example 15: Sonata in d minor K. 141. *Domenico Scarlatti*

Example 16: Concert Etude No. 2. *Franz Liszt*



Example 17: 32 Variations on an Original Theme. *Ludwig van Beethoven*

In order to bring out the thematic material in the right hand, the repeated notes in the left hand should be played in such a way that the need for pedaling will be reduced to a minimum (Example 13). Therefore, these notes should be played alternating fingers 3-2-1, keeping the fingertips extremely close to the keys while minimizing the motion of the fingers. Nilda Somma remembered that Scaramuzza said: “We are playing those notes with the forearm, which will make fast and very small movements. The back of your hand and your forearm will form one piece. Hide your knuckles and let the forearm play those notes.”¹

The combination of keeping the fingertips close to the keys while leveling down the knuckles and playing the notes with an almost imperceptible forearm motion reduces the amount of air between the repeated notes, helping minimize the need for pedal and enhancing the melodic material in the right hand.

The physical approach required to play the fast repeated notes in the Scarlatti sonata (Example 14) will be entirely different. Although the fingering will be the same (3-2-1), the fingers will have a more active role. The knuckles will be up, and the wrist will be involved by helping with a sort of counterclockwise motion.

According to Monica Stirpari, Scaramuzza said: “The fast tempo does not allow us to use the forearm, and playing these notes with just finger action will be impossible. We need the help of the wrist.”²

The repeated notes on *Gnomenreigen* (Example 16) require yet a different approach. The tempo is not as fast as the Scarlatti sonata, and the theme played in the right hand is not legato. Therefore, we can again align the back of the hand and the forearm, use fingers 3-2-1, and minimize the use of pedal to allow the listener to perceive the rests.

As for Beethoven’s 32 Variations (Example 17), both Cristina Viñas and Nilda Somma showed to their lessons playing the repeated notes with different fingers, assuming that the fast tempo will require an approach similar to the one used for Scarlatti. To their surprise, Scaramuzza expressed:

...playing those notes with different fingers will lead to losing control over the speed of the passage. It is not too fast! Use always your fourth finger to repeat the notes on the right hand, and the second finger on your left hand! That way you will regain control over the speed, and achieve an even non-legato. Let your forearm do the work. Lubricate the hinge on your elbow and use a very small motion coming right from there.¹¹

“Fingering is good when easy; provided that the effect is the same.”¹²

(Theodor Leschetizky)

¹¹ Somma, Nilda, Phone interviews (December 2012 through February 2013). Viñas, Maria Cristina, E-mail interviews (January and February 2013)

¹² Bree, Malwine. *The Groundwork of the Leschetizky Method*. Schirmer. New York, 1902.

Chapter III

Of Fingering and Phrasing

For a long time we have been acting against nature by training our fingers to be all equally powerful. As each finger is differently formatted, it is better not to attempt to destroy the particular charm of each one's touch but on the contrary, to develop it. Each finger's power is determined by its shape: the thumb having the most power, being the broadest, shortest, and freest; the fifth as the other extremity of the hand; the third as the middle and the pivot; then the second, and then the fourth, the weakest one. As many sounds as there are fingers.¹³

Frederic Chopin

In addition to possessing a profound technical command of the keyboard, Scaramuzza had an outstanding knowledge of the repertoire. Thanks to this combination he was able to provide his students with effective fingerings and re-distributions when necessary. His students often heard him saying: "Good fingering makes good music."

Besides providing good fingerings for complex passage work, Scaramuzza also had special fingerings for lyrical passages. As is apparent in several sections throughout this document, Scaramuzza's main goal was music making. This is shown in his fingerings for *cantabile* sections.

The image shows a musical score for a piano piece. The tempo is marked "Lento sostenuto" with a quarter note equal to 50 (♩. = 50). The key signature has three flats (B-flat, E-flat, A-flat). The score is in 8/8 time. The right hand has a melodic line with a slur over the first two measures and a fermata over the third measure. The left hand has a bass line with fingerings 1, 2, 5, and 5 indicated under the first two measures. The score includes markings for *p* (piano), *dolce* (sweet), and *legato sempre* (always legato). Fingerings 2, 1, 2, and 3 are shown above the notes in the right hand.

Example 18

¹³ Eigeldinger, Jean-Jacques. *Chopin: Pianist and Teacher as Seen by his Pupils*. Cambridge University Press. New York, 1986.

The first note of the melody in Chopin's Nocturne in D-flat Major, Op. 27 No. 2, (the longest of the measure and on the downbeat) requires a meaty, full tone. To achieve not only that, but also a smooth legato for the following descending notes, Scaramuzza recommended playing this F with the fifth finger, then silently substituting to fourth. As for the finger substitution in the third measure, this was a tool that Scaramuzza always recommended to use in order to keep the phrase flowing with a good tone quality. This was not a new concept, since finger substitution has been utilized since the days of Jan Ladislav Dussek, who once gave the following advice in relation to playing legato: "to hold the vibration or to tie or bind one passage to another by replacing fingers over a note that is being held down."¹⁴



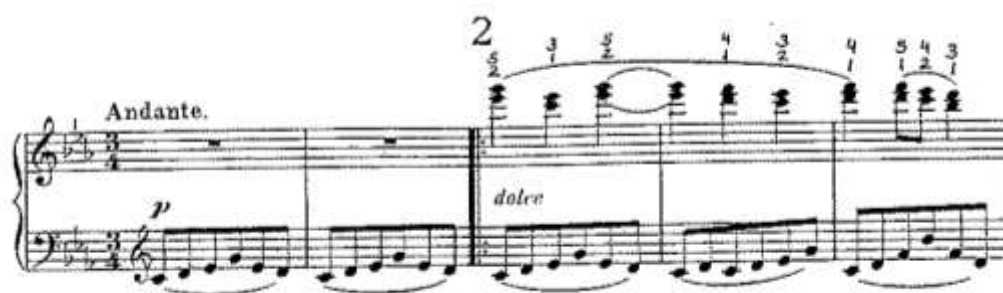
Example 19

The excerpt above constitutes one more example of thoughtful fingerings provided by the Maestro. Just like in the case discussed above, he plays the first note of the melody with the fifth finger, and then silently substitutes to a fourth finger. The pianist will then play D with second finger, with the subsequent silent substitution to the fifth finger. The group of sixteenth notes will then be played as follows: 3-2-4-2. The last F# will be played with the fourth finger, which allows an effortless legato with the low G

¹⁴ Schonberg, Harold. *The Great Pianists from Mozart to the present*. Chapter IV, page 58

on the following measure. Scaramuzza taught his students to avoid the use of the thumb in *cantabile* sections as much as possible, since the thumb does not contact the key with the fleshy part or fingertip. The use of this suggested fingering aims to produce a full tone throughout the entire melody, as well as allowing the pianist to significantly reduce the amount of pedaling. Thus, the sixteenth rests in the left hand can be heard.

The beginning of the second Spanish Dance (Oriental) by Enrique Granados shown above, presents the challenge of singing double notes which should be carefully connected and pedaled to avoid blurriness on the left hand figuration. The following is the fingering proposed by Scaramuzza for that phrase:



Example 20

Notice that the repeated E-flat is played first with the second finger and then with third. According to Scaramuzza, that allows one to produce good quality tone not only in the top voice, but also the lower voice of the thirds. He often advised changing fingers on repeated notes in cantabile sections in order to have more control over the quality of the sound. Besides achieving a smooth legato while producing a good singing tone, the suggested fingering contributes to a more even execution of the thirds, by making sure that both notes are produced at the exact same time. Pedaling will then become less of an

issue, since producing a good legato with the fingers in the melody will reduce the amount of pedaling. As a result, the left hand will not sound blurred.

Very different types of thirds, quite complex and challenging, are found in the opening of the Sonata in C Major, Op. 2, No.3, by Ludwig van Beethoven:

Nilda Somma studied the Beethoven sonata while taking lessons with Vicente Scaramuzza, and she remembers finding this opening particularly problematic.

Regardless of the practice time invested, the thirds never seemed to sound even and crisp.

She found the fingering provided by the Maestro to be quite unusual and uncomfortable

at first, but after practicing it for a while she felt at ease playing the opening of the sonata.

This is the recommended fingering:

The image shows a musical score for the beginning of Beethoven's Sonata in C Major, Op. 2, No. 3. The tempo is marked 'Allegro con brio' with a quarter note equal to 132 beats per minute. The score is in 3/4 time and begins with a piano (p) dynamic. The right hand plays a series of chords and intervals, with fingering numbers 1-5 indicated above the notes. The left hand plays a simple accompaniment with fingering numbers 1 and 5 indicated below the notes.

Example 21

Scaramuzza not only changed the fingering for the thirds in the right hand, but also asked Nilda Somma to play the C and G in the left hand with fingers 5 and 1. The goal of this was to make sure the forearm sits more comfortably on those notes. Thus the left arm transmits this feeling of comfort to the right hand, using the same fingering. The relaxation achieved during the half note will give to the other fingers the momentum to

act quickly and play the sixteenth notes. Scaramuzza said that fingers 2 and 3 will prepare their attack “like a cobra”.¹

Pianists and editors of the caliber of Ferruccio Busoni, Hans von Bulow, Sigmund Lebert, Artur Schnabel, and Heinrich Schenker among many others have redistributed notes between the two hands in complex passages. Throughout this document it has been mentioned that Vicente Scaramuzza’s main goals were tone quality and phrasing. Thus, it does not come as a surprise that in order to achieve those musical goals, Scaramuzza would not hesitate in adopting the concept and use of redistribution.

The following excerpt from the Etude in C# Minor, Op. 10, No.4 by Frederic Chopin, shows the recommended distribution:

The image displays two systems of musical notation for an excerpt from Chopin's Etude in C# Minor, Op. 10, No. 4. The first system (measures 48-50) shows a redistribution of notes between the right and left hands. The right hand plays a sequence of notes, while the left hand plays a different sequence, with some notes being shared or redistributed. The second system (measures 51-52) continues this redistribution, with specific fingering suggestions (e.g., 2 3, 3 2, 3 4, 2 3) and a 'cresc.' marking in the right hand.

Example 22

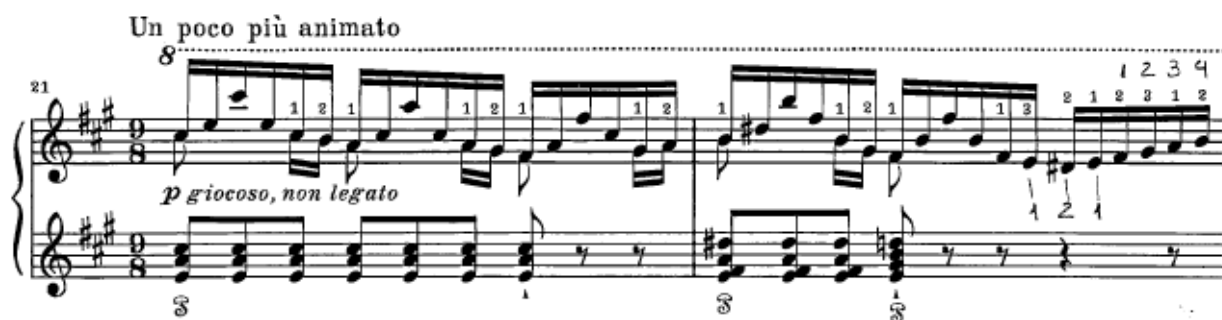
By using the arrangement displayed above, pianists would avoid using either an intricate fingering or an excessive use of the thumb, which will provoke undesired accents as a result.

Vicente Scaramuzza carried on the tradition of Romantic pianism, and as a good exponent of this tradition he would turn a single note into an octave, or fill a chord if he felt it necessary. Such is the case of the end of the introduction of *Gnomesreigen*, by Franz Liszt. There, he eliminated the grace note and added a C# and an E#.



Example 23

The fingerings displayed below clearly show his problem-solving strategies, always aiming for a good musical result.



Example 24

In order to clearly bring out the melody present on beats 1 and 3 of the excerpt above, Scaramuzza recommended adding the weight of the forearm when playing the theme, leaving the notes on beat 2 to be played by using only finger motion, resulting in a lighter touch.

Practicing was not meant to be something left up to the fingers only, which is why the Maestro emphasized the need of talking out loud while practicing. Thus, the passage above (Example 23), was to be practiced saying “arm, finger, finger, finger, arm, arm, arm...” to associate the amount of sound required with the part of the playing apparatus to be utilized.

77 *sempre presto*

pp

sempre stacc. e pp

3 4 3 1 2 1 1 2 3

4 2 1 2 4 1 2 3

Example 25

Evenness of sound and rhythmic clarity cannot be achieved by playing all the notes with the right hand only. Go home, practice the passage with this fingering and you will play it for me again tomorrow.¹⁵

After pronouncing those words, Scaramuzza wrote down a new fingering on Nilda Somma’s score of the Sonata in F Minor, Op. 57, by Ludwig van Beethoven. She was expected to play the same passage the next day, something that the Maestro did quite often, and free of charge.

220

2 1 5 2 1 5 2 1 5

1 2 4 1 2 4 1 2 4

¹⁵ Somma, Nilda. Personal note books (1954-1968)

Example 26

The third movement (*Allegro ma non troppo*) of the Sonata Op. 57 presents the pianist with a challenging passage for finding an efficient fingering, which is not a simple task. Vicente Scaramuzza was well aware of that, and he would provide the students with his fingering before they started working on the piece, to avoid spending precious time correcting bad habits. Scaramuzza always said: “It could take up to two months to fix something you practiced incorrectly for two days!” That is the fingering that he recommended for the following passage in the third movement of the Sonata Op. 57:

Example 26

Geographic and financial factors made good editions inaccessible to students. Most of them learned their pieces from editions revised by Alfredo Casella (and published by Ricordi or Alberto Williams (a well-known pianist, teacher, and entrepreneur), published by Conservatorio Williams. Despite those overly edited versions, Scaramuzza always struggled to find the sound and phrasing that he considered closer to the composer's intentions. His vision as an inheritor of the Romantic tradition, coupled with a vast knowledge of the repertoire, and deep understanding of the playing apparatus, made him a unique teacher whose legacy is still alive in his students. They carry on his pianistic school and remember his analogies and recommendations.

Chapter IV

Scaramuzza and His Studio

After marrying Vicente Scaramuzza, Sara Bagnatti became his administrative assistant. She was in charge of scheduling lessons and collecting fees. During the early years of his teaching career Scaramuzza earned the reputation of being short tempered, loud, and sometimes even aggressive. He would throw his student's scores downstairs when they failed to show significant improvement. His wife was always there to comfort those in disgrace and make sure they would go back for their next lesson! Students who worked with him for his last ten years claimed they have never witnessed or suffered such treatment.

Scaramuzza strongly recommended that students attend their peers' lessons. He rightfully said that a lifetime is not enough to learn the entire repertoire. However, by attending other lessons they could get acquainted with more pieces, practice techniques, and musical ideas. He would normally ask students to practice a certain section of their pieces and show up the next day so he could check if their practice was conscientious and effective.

During the early years of his teaching career, every time his students were engaged for an important performance he insisted that they must have the music in front of them, and that he would turn pages during the recital or concert with orchestra. While turning pages, Scaramuzza would continuously whisper advice to the student throughout the performance. Needless to say, music critics belittled him over this eccentric behavior.

Some of them even pointed out that the Maestro did not whisper, but talked out loud as if he was teaching a lesson instead of simply turning pages. The negative reviews made Scaramuzza reconsider, and his students never performed with the score again.

Most of his students had a similar feeling before lesson time: fear. But they remember those days with gratitude. In August 2004, interviewed by the Argentinean newspaper *La Nacion*, Bruno Gelber said:

I still keep sweet memories from those magical times. His lessons were a ritual, and we were all scared because we knew he could be really mean. But he was a saint who dedicated his entire life to his students. Scaramuzza was passionate, irritable, and mean. But he turned us into pianists and gave us all of his secrets. We were truly fascinated by his geniality!¹⁶

In 1967, to commemorate the 140th anniversary of Beethoven's death, National Public Radio in Buenos Aires (in collaboration with Vicente Scaramuzza), organized a concert series in which his students would perform the complete cycle of Beethoven's piano sonatas.

Presenters and music organizations in Buenos Aires, as well as the most important cities in Argentina, always made sure to engage students of Vicente Scaramuzza for their concert seasons. Pianists from his studio started performing at the most important venues, obtaining teaching positions, and winning national and international competitions.

Scaramuzza's studio launched the career of a plethora of talented pianists who achieved national and international recognition. One of Scaramuzza's first students in Buenos Aires was Francisco Amicarelli, who gave the Argentinean premiere of the third Piano Concerto by Sergei Prokofiev.

¹⁶ Scalisi, Cecilia. *Memoirs of a child prodigy*. La Nacion. Buenos Aires, August 2004

Bruno Gelber, after a long period studying with the Maestro, won the Marguerite Long-Jaques Thibaud Competition in Paris.

The world renowned Martha Argerich won the Gold Medal at the Genève and Chopin competitions and became a legendary pianist. Enrique Barenboim taught his talented son Daniel, who appears throughout the world as both a concert pianist and orchestra conductor. Antonio de Raco performed extensively throughout the country as well as internationally. His repertoire was extensive, and his teaching career very successful. Several successful Argentinean pianists were formed in his studio. Sylvia Kersenbaum is Emeritus Professor from the Western Kentucky University, and enjoyed a long performing and recording career. Her recording of the Hexameron, by Franz Liszt, was awarded the Grand Prix du Disque.

Maria Cristina Viñas serves as Chair of the Piano Department at the Regional Conservatory in Boulogne-Billancourt (France). Carmen Scalcione, also a successful performer, was the teacher of Nelson Goerner, winner of the Genève Competition in 1990. Elizabeth Westerkamp taught Ingrid Fliter, who won the Silver Medal at the Chopin Competition in Warsaw, 2000 as well as the Gilmore Award.

Nilda Somma was the pianist selected by Scaramuzza to perform the Sonata in C Minor, Op. 111 on the cycle of the complete Beethoven Piano Sonatas in 1967. She is Emeritus Professor at the Beethoven Conservatory in Buenos Aires.

Although Daniel Barenboim was not a student of Vicente Scaramuzza, his father Enrique took lessons with him for several years. One of Daniel's earliest musical memories was about practicing. His father, following Scaramuzza's advice, told him not

to spend long hours working on scales and arpeggios because we can find plenty of those in any Mozart piano concerto.¹⁷ This approach to exercises and scales was very similar to the utilized by Vladimir Graffman and Issabelle Vengerova, as pianist Gary Grafmann remembers:

Some of my father's piano pedagogy was unorthodox but extremely practical. Even before Vengerova days he decided that the purely technical exercises of Czerny and Hanon, which were a staple of every aspiring pianist's diet, could never be productive or useful in themselves. Instead, he would have me spend perhaps the first half hour of my daily practice playing very slowly, hands separately, a much too difficult piece for me at that time to play in tempo. These pieces (Chopin etudes, for example) served as my Czerny and Hanon.¹⁸

Most pianists from Scaramuzza's studio were successful performers and teachers who carried on the legacy of a conscientious tone production through a deep understanding of the playing apparatus, applied to faithfully convey the composer's intentions.

Piano technique is a means of expression. The quality of the performance depends on its mastering. Its acquisition demands patience and perseverance, which are only possible when there is a perfectionist attitude. As far as the artistic performance is concerned, the result relies on a whole process of elaboration of the knowledge acquired during the formative period of each individual. The results depend on their intelligence, sensitivity, and will power. The rational work however, eases the acquisition of knowledge and allows one to save time and effort. The teacher must be a contribution to a rational development of the intellectual and physical abilities of the student, who will be endowed with the necessary means of expression.¹⁹

Maria Rosa Oubina de Castro

Scaramuzza developed the most natural way to approach the instrument, thanks to his scientific knowledge of the pianist's anatomy. On the basis of relaxation, there is no muscular effort, not even in the most difficult

¹⁷ Barenboim, Daniel. *Daniel Barenboim: A life in Music*. Arcade Publishing. New York, 2003

¹⁸ Graffman, Gary. *I Really Should be Practicing*. Doubleday & Company. New York, 1981.

¹⁹ Castro, Maria Rosa Oubiña de. *Enseñanzas de un gran Maestro*. Buenos Aires: Ediciones Osorio, 1972.

passage. Let alone the fact that for a pianist there is always a daily effort, not a physical one but that of a complete devotion. Thus, there are no technical barriers and you can focus on the interpretation. Scaramuzza had an ideal in sounds, a characteristic form of approaching the instrument. There is a “Scaramuzza sound”. He was a Bel Canto lover, with a special culture of the sound.²⁰

Nelson Goerner

²⁰ Colombo, Sebastian. *My Relationship with the Scaramuzza's Piano School*.
http://www.sebastiancolombo.com/?page_id=11

Chapter V

Conclusion

The pedagogical legacy of Vicente Scaramuzza is very much alive. Exploring the research for this document has been a journey that allowed me to reconnect with my roots as a pianist. Nilda Somma, just like Scaramuzza did during his learning process, often asked me to stop by her studio to show her the results of my practice on a single passage. The name of the Maestro was always present: his comments, fingerings, and analogies were an important component of my lessons.

First and second generation students of Scaramuzza have been carrying on his school of piano playing, and it has been a revelation to know they all have similar memories of their studies with the Maestro. Surprisingly, students from different generations addressed the same detailed explanations they received during lessons about the step-by-step muscular process for producing the right type of sound that would fit a specific musical need.

During a radio interview that took place in 1967, Scaramuzza was asked if he considered himself a typical representative of the Italian school of piano playing. His answer was: “I do not believe that there are so many different schools of piano playing. I firmly believe that there are only two schools: the one that helps you play well, and the one that doesn’t.”²¹ This clearly represents Scaramuzza’s approach to teaching, technique, and musical goals. During one of his master classes at the Moscow Conservatory, Samuil Feinberg expressed the following concept:

²¹ Tiempo, Lyl. Radio interview of Vicente Scaramuzza. *Boletín Musical para el Pianista*. National Radio. Buenos Aires. September 20, 1967

In what ways can a young pianist work so as to achieve a mastery of piano sound and produce a beautiful, singing tone? In the first place, the combination of his own natural gifts is important: he must have a good general musicality, a fine ear, and a love of music. But apart from any inborn talent, which must of course be nurtured in every way possible, I believe the most important thing is an ability to coordinate correctly and accurately those movements that are involved in piano tone production. In order to achieve a beautiful sound, a pianist must have the capacity to control it. But in order to control this sounds, he must also know how to hear it.²²

For Scaramuzza, obtaining a beautiful tone was not instinctive or left to a last minute inspiration. In order to possess a broad color palette the pianist must know the different ways to produce sound, and this would vary depending on the muscle group utilized. This relationship is perhaps the most important message he successfully conveyed not only to his students, but to the future generations of pianists.

²² Barnes, Christopher. *The Russian Piano School*. Kahn & Averill. London, 2007

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- Graffman, Gary. *I really Should be Practicing*. Doubleday & Company. New York, 1981
- Schonberg, Harold. *The Great Pianists from Mozart to the Present*. Simon and Schuster. New York, 1963
- Somma, Nilda. Personal note books (1954-1968)
- Somma, Nilda, Phone interviews (December 2012 through February 2013)²⁴
- Stirpari, Monica, E-mail interviews (January and February 2013)²⁵

²³ Since Ingrid Fliter is a second generation student, her interview contained different questions (what are the pieces of the repertoire you studied with Elizabeth Westerkamp? did your teacher study some of those pieces with Scaramuzza? did she mention her own experience with the Maestro?)

²⁴ Idem

²⁵ The same set of questions was used in both interviews (for how long did you study with Scaramuzza? what are the pieces you remember the most of your period of study with the Maestro? what do you consider was a trademark on Scaramuzza's approach?)

Tiempo, Lyl. Radio interview of Vicente Scaramuzza. *Boletín Musical para el Pianista*.

National Radio. Buenos Aires. September 20, 1967

Viñas, Maria Cristina, E-mail interviews (January and February 2013)¹

Appendix A

List of Scaramuzza Students

- Amicarelli, Francisco
- Argerich, Martha
- Barenboim, Enrique
- Filoso, Cristina
- Gelber, Bruno
- Kersenbaum, Sylvia
- Oubiña de Castro, Maria Rosa
- Salgan, Horacio
- Scalccione, Carmen
- Somma, Nilda
- Stampalia, Ana
- Stirpari, Monica
- Vinas, Maria Cristina
- Westerkamp, Elizabeth

Appendix B

Analogies

Vicente Scaramuzza had a vivid imagination and as the resourceful teacher he was, he always tried to clearly convey his suggestions in the most efficient way. His students remember the frequent use of analogies to emphasize a point. Monica Stirpari, Nilda Somma, and Maria Cristina Viñas mentioned during the interviews that they not only remember those analogies but they also use them all the time in their own teaching. Below are some of Scaramuzzas's frequent analogies.

- *“Too much pedal is the guardian angel of bad pianists”*
- *“We need an iron hand with a velvet glove”*
- *“Rhythmic clarity and accents are necessary to organize virtuoso passages, but not for a cantabile phrase. Otherwise, the singer becomes a drummer”*
- *“Do you know the difference between scholastic and artistic? Scholastic is when a pianist is doing everything that is in the score. Artistic is when the pianist is living it!”*
- *“Once the hammer strikes the string, you can dance on top of the key. But you will not modify the sound you just made. It is too late!”*
- *“Playing without knowing the notes you play is like a chicken walking after they chopped its head off”*
- *“Play that cantabile with a continuous pressure on the bow”*
- *“Fingers transmit energy. They don't create it!”*

- *“If the sound becomes weak or tentative, is because the throat is closing. In the case of piano playing, is because your arm is not delivering its weight to your fingers”*
- *“Imposing the elbow over the fingers is like those circus dogs walking on their front legs”*
- *“Every time you hesitate, there is a contraction in your bicep that does not allow you to produce a full tone”*
- *“Raw pasta is like overly tense fingers. So... it is not good! Neither overcooked pasta!”*
- *“Use your shock absorbers! That’s what your flexors are for: to save you from producing a harsh sound!”*
- *“To draw a long line you need the pencil to carry a continuous pressure. Do the same when you play a cantabile section!”*
- *“When playing that chord, your wrist and hand should sink as if you are sitting on an expensive leather couch, not on a wooden chair” (lesson on Prelude Op. 28, No.20, by Frederic Chopin)*
- *“When someone gets on a boat, this goes deeper into the water and then stabilizes. Your wrist should have the same reaction after playing the opening chord” (lesson on the opening of Ludwig van Beethoven’s 32 Variations in c minor)*

- *“If dancers train daily to be able to perform...what makes pianists think they don't need to play their scales and exercises? Our muscles need to be in top shape as well!”*
- *“Good fingerings make good music”*

Appendix C

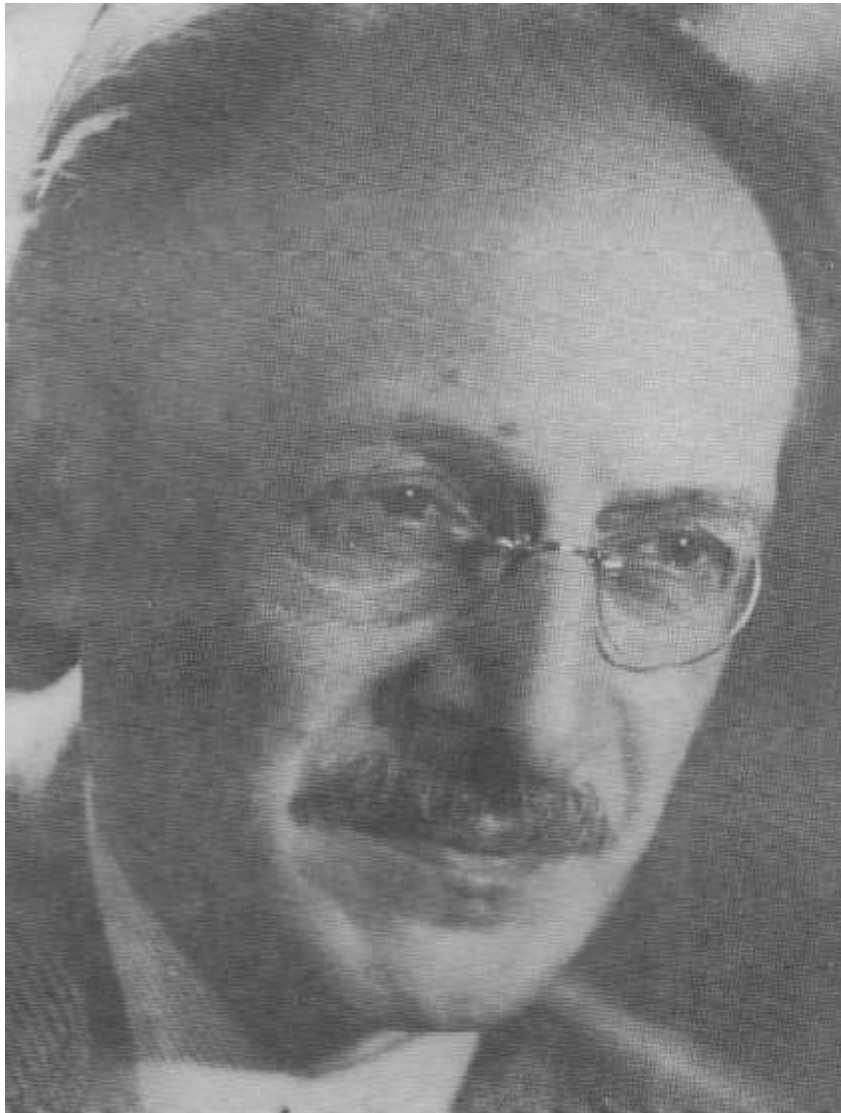
Recordings Made by Scaramuzza's Students

World-known pianists such as Martha Argerich, Bruno Gelber, and Daniel Barenboim enjoy a long and successful recording career, and citing here such a list does not serve the purpose of this document. The list of recording that follows features recordings of pieces learned during the early years of their careers under the guidance of Vicente Scaramuzza, or in the case of Daniel Barenboim, under his father's supervision.

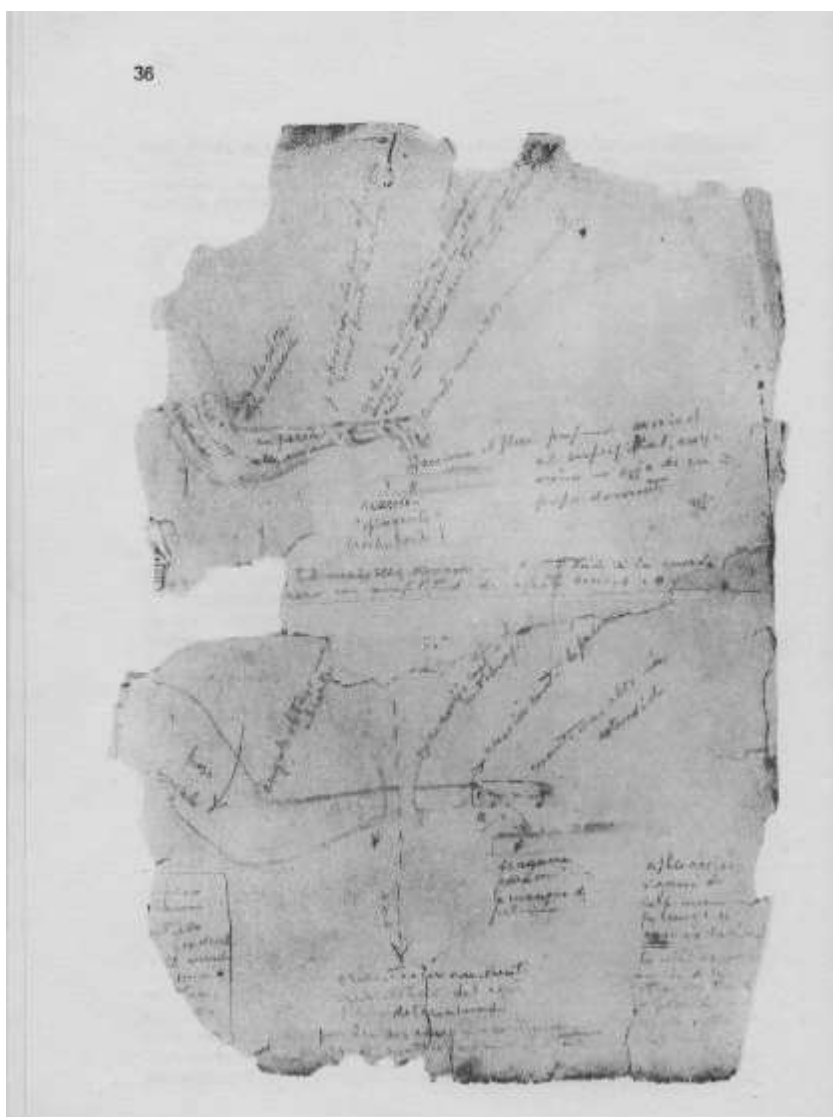
- Martha Argerich. Concerto for Piano and Orchestra in C Major, Op. 15 (Ludwig van Beethoven). *Radio El Mundo* Symphonic Orchestra. Alberto Castellanos, Conductor. IRCO, 1949
- Martha Argerich. Concerto for Piano and Orchestra in d minor K.466 (Wolfgang A. Mozart). *Radio Nacional* Symphonic Orchestra. Alberto Castellanos, Conductor. IRCO, 1950
- Martha Argerich. Concerto for Piano and Orchestra in a minor, Op. 54 (Robert Schumann). *Ciudad de Buenos Aires* Symphonic Orchestra. Washington Castro, Conductor. IRCO, 1952
- Martha Argerich Solo Recital, *Teatro Colon de Buenos Aires*. IRCO, 1952
- Martha Argerich. Bach Toccata in c minor, English Suite in a minor, and Partita in c minor. Deutsche Grammophon, 1980
- Daniel Barenboim. *Mozart: The Complete Piano Concertos*. *English Chamber Orchestra*. EMI Classics, 1988

- Monica Stirpari. Three Mazurkas (Vicente Scaramuzza). Piano Concerto in C Major, Op. 15 (Ludwig van Beethoven). National Symphonic Orchestra. Enrique Mariani, Conductor. *Estudios Cosentino*. Buenos Aires, 2008
- Sylvia Kersenbaum. Concerto for Piano and Orchestra in G Major, Op. 44 (P. Tchaicovsky). *Orchestre National De L'O.R.T.F.* Jean Martinon, Conductor. His Master's Voice. UK, 1972
- Sylvia Kersenbaum. Liszt: Operatic Transcriptions. His Master's Voice. UK, 1974
- Sylvia Kersenbaum. Sylvia Kersenbaum plays Scriabin, Brahms, Schubert, Liszt, Glinka, Schumann, and Granados. His Master's Voice. UK, 1976
- Sylvia Kersenbaum. Symphonic Variations (Cesar Franck). Bournemouth Symphony Orchestra. Paavo Berglund, Conductor. Classics for Pleasure. UK, 1976
- Sylvia Kersenbaum. Chopin Etudes Op. 10 and Op. 25. Cosentino Estudios. Buenos Aires, 1974
- Sylvia Kersenbaum. Brahms: Variations on a theme by Handel Op. 24. His Master's Voice. UK, 1974
- Bruno Gelber. Beethoven Emperor Concerto (Ludwig van Beethoven). New Philharmonia Orchestra. Ferdinand Leitner, Conductor. EMI Records. UK, 1968
- Bruno Gelber. Gelber plays Schumann: Carnival and Etudes Symphoniques. EMI Records, UK, 1968

- Bruno Gelber. Johannes Brahms Sonata Op. 5 and Rhapsodies Op. 79. EMI Records. UK, 1974
- Bruno Gelber. *Bach Transkriptionen*. EMI Records. Germany, 1974
- Bruno Gelber. Brahms Piano Concerto in d minor, Op. 15. Royal Philharmonia Orchestra. Rudolf Kempe, Conductor. EMI Records. UK, 1969
- Bruno Gelber. Brahms Piano Concerto in Bb Major, Op. 83. Royal Philharmonia Orchestra. Rudolf Kempe, Conductor. EMI Records. UK, 1969
- Bruno Gelber. Chopin Sonatas Op. 35 and Op. 58. EMI Records. UK, 1979

Appendix D**Illustrations**

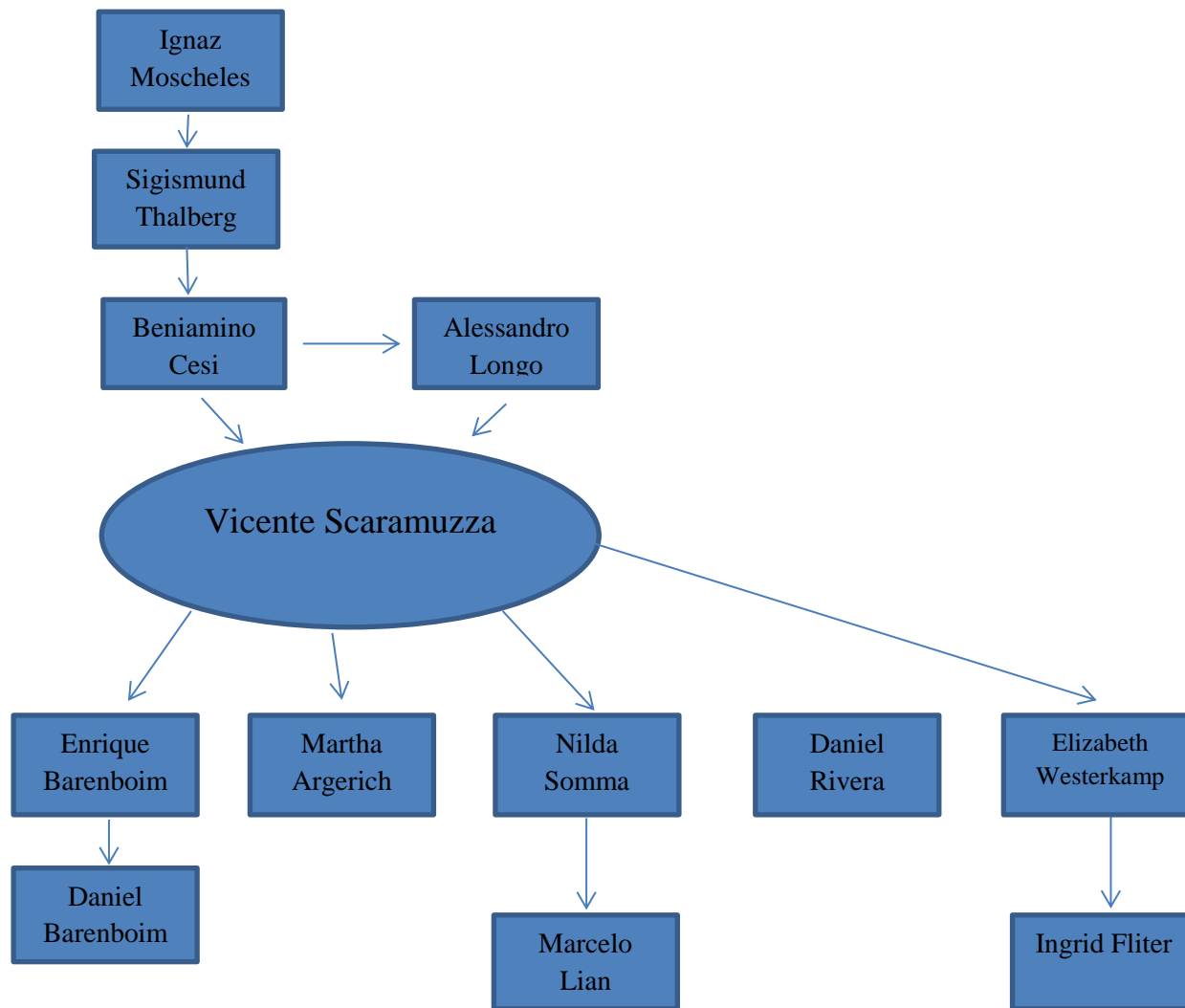
Vicente Scaramuzza Portrait. 1955, Black and white photographic print
254 x 343. From <http://www.palacepiano.com> (accessed March 10, 2013)



Scaramuzza's graphic on octaves played from the palm



Scaramuzza's graphic on octaves from the palm applied to the Scherzo Op. 39, by
Frederic Chopin



Vicente Scaramuzza: his teachers and students (first and second generation)



Sylvia Kersenbaum with Vicente Scaramuzza. 1965, Black and white print

1024 x 808 From <http://www.sylviakersenbaum.com> (Accessed March 10, 2013)

La città
e i suoi figli
illustri

Nato in via Pescheria nel 1885 emigrò in Argentina poco più che ventenne

Scaramuzza, storia di un genio

Il musicista crotonese creò una scuola famosa nel mondo

Il maestro Francesco Scaramuzza era un uomo intelligente, oltre che un buon musicista: ascoltando il piccolo Vincenzo, il suo bambino di sei anni, seduto al pianoforte a suonare, pensò che la sorte gli aveva donato un figlio eccezionale e che era suo dovere guidare e sviluppare quel talento musicale che si era rivelato tanto precocemente ed in modo così insolito. Da quel giorno, il piccolo Vincenzo ebbe nel padre un maestroabile ed affettuoso. In pochi mesi superò le tappe che ragazzi assai più grandi di lui impiegavano anni a percorrere.

Il piccolo e prodigioso Vincenzo Scaramuzza era nato a Crotona il 19 giugno del 1885. Terzo di sette figli, alla nascita il papà Francesco, maestro di musica, e la mamma Carolina Macri, sorella di un sacerdote defunto anche ad attività musicale, gli avevano deciso che Vincenzo sarebbe stato un musicista. E Vincenzo non deluse le speranze familiari, anzi i suoi successi superarono ogni ambiziosa aspettativa. All'età di sette anni Vincenzo, sotto la guida del padre, era già divenuto un bravo pianista. Come si legge dalla puntuale biografia del professore Antonio Lavoratore sul maestro crotonese, il papà Francesco "gli fece dare una serie di concerti pianistici a



Vincenzo Scaramuzza, a lato la sua casa natale



Associazione Leonardo Vinci,

Si è costituita a Crotona l'associazione musicale Leonardo Vinci. L'associazione ha per scopo la promozione e lo sviluppo della cultura musicale nel territorio della nostra regione, nonché favorire la conoscenza e valorizzare il rapporto tra espressioni musicali, storia e società, in sede di comunità locale e provinciale.

Francesco Fico, Bruno, Santina Fico, Vittoria Mandica, Paolo Cerrelli, Francesco De Siena, Manuela Gasparro, Giovanni Correse, Zosimo Fico, Agostino La Bona, Giuseppe Riganello, Svetlana Maluga, Giuseppina Fico, Filomena Cronatelli, Demetrio Barezzi. L'associazione si è già attivata nell'organizzare

gnamento, importante era il cosiddetto rilassamento, il non suonare rigidi, l'elasticità del polso, il contenimento dei gesti inutili per ottenere risultati tecnici ottimi. Era amante anche del tocco brillante e virtuosistico, ma a questo non sacrificava la musicalità del pezzo. Egli spese le sue migliori energie nel rinnovamento della tecnica del pianoforte. Le lezioni di Scaramuzza erano spesso approfondite analisi di anatomia: spiegava un determinato movimento con l'azione, la funzione dei muscoli e delle ossa, il respiro. Scaramuzza non scrisse testi del suo sistema pianistico, ma i suoi insegnamenti sono "ricordati" dai suoi discepoli e "portati" davanti alle platee di tutto il mondo. La sua fama è internazionale. Fu ammirato e stimato dai più grandi pianisti del nostro secolo: Claudio Arrau, Wladimir Horowitz, Glenn Gould, Artur Schnabel. "La casa di Buenos Aires" osserva nella sua biografia il professor Lavoratore « è ricca di dediche con fotografia e di tante testimonianze artistiche, gelosamente custodite dal figlio Riccardo".

Vincenzo Scaramuzza, con sempre nel cuore la sua città d'origine, la sua casa patria, i suoi più grandi affetti tutti italiani, non rinunciò mai alla cittadinanza italiana. Dopo la pas-

Luca Folino, "Scaramuzza, storia di genio", in *Il Crotonese*

(Crotona, Italy, April 1994), page 7