

Vincenzo Scaramuzza and His Science of the Soul

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Poster Abstract

Not always is the name of an artist imprinted on his work, even if this work is a 'monument'. The case of Vincenzo Scaramuzza (who was born in Crotone, Italy, in 1885 and who died in Buenos Aires, Argentina, in 1968) is similar to those of the Medieval artists, who built cathedrals, painted paintings, etc., without leaving a signature on them, because the importance of their works overshadowed that of their names. Martha Argerich, Bruno Gelber, Daniel Levy, Mauricio Kagel, Fausto Zadra, and Enrique Barenboim (father of Daniel Barenboim) are only a few students of Scaramuzza, one of the most important and interesting piano pedagogues in the piano history.

This presentation is part of a larger project to explore the great personality of this Italian genius: his biography, his career, and his teaching method, the latter of which is based on a technique developed through deep scientific knowledge of the relation between piano and human. The sources are not many, so this investigation would give more attention to Scaramuzza and new incentives for more research. I am using resources passed down by Franco Scala (my piano teacher for years and pupil of Fausto Zadra, a disciple of the teachings of Scaramuzza), Filippo Balducci (teacher assistant of Fausto Zadra), and precious and hard to find books like *Elementos de técnica pianística* and *Enseñanzas de un gran maestro, Vicente Scaramuzza* by María Rosa Oubiña de Castro, a student of Scaramuzza, who approved these books.