

## **Dott. Alberto Firrincieli**

*Assumption University of Thailand (Thailand)*

### **Biography**

Alberto Firrincieli is an Italian pianist, harpsichord player, composer and scholar. Winner of the second prize in the International Contest “SIMM 2018 – New Music for Harpsichord”, he devotes himself to performance, composition, pedagogy and research. He founded a piano method based on Maieutics (Socratic method) and improvisation in classical music.

He is currently a full-time instructor in the Department of Music Performance at Assumption University of Thailand, and the Artistic Director of IKA – International Keyboard Academy.

He started to play the piano when he was 8. After graduation at the age of 20 he dedicated himself to the study of ancient keyboards, and he also graduated in Harpsichord, Composition and Electronic Music as well. Through these experiences he specialized in baroque and pre-classical music. He attended masterclasses with Christa Butzberger (piano) and Enrico Baiano, Bob van Asperen, Michele Barchi and Emilia Fadini (harpsichord). He completed his education, graduating in Musicology at the University of Pavia, Italy, integrating his practical knowledge of performance with theoretical and historical musical aspects.

His repertoire ranges from baroque to modern music. He has performed many recitals as soloist and with orchestra for renowned institutions in Europe and Asia; he is a member of different ensembles and chamber music groups. Regularly, he plays basso continuo on harpsichord and organ. He also dedicates himself to modern composition using computers and audio technologies. In June 2017 he recorded for TACTUS (with his colleague Mario Tonda) the whole Italian repertoire for four-hands harpsichord.

### **Topic Presented**

Performing Early Keyboard Music on Modern Piano Through Rediscovery of Harpsichord Techniques

### **Abstract**

Some of the essential repertoire, especially early keyboard music, are never intended for modern piano. The modern piano today has been standardized around 100 years ago, as concurrent with the advent of systematic studies of historical treatises and period instruments. Consequently, topics such as historical performance practice and stylistic differences among French, German and Italian Baroque composers are frequently discussed in music classes. Given that, if performers know the difference between a harpsichord and a clavichord in terms of sound, it is still challenging to know how to perform early keyboard repertoire on modern piano in terms of technique. Through comparisons of different keyboard instruments and diverse performing techniques, the author will show some possibilities of performing early keyboard repertoire on modern piano.

The lecture recital will demonstrate the use of harpsichord finger techniques on modern piano, focusing on essential aspects such as tempo, articulations and phrasing. Musical examples from the keyboard works of D. Scarlatti and J. S. Bach will be explained, performed and commented during the lecture recital.

In conclusion, the result of this lecture recital will show how early keyboard repertoire can be successfully performed on modern piano, through the understanding of historical treatises and the practice of early keyboard instruments which can improve technical skills and stylistic awareness among the performers.