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PORTFOLIO

DOCTORAL STUDIES WITHIN THE ARTS STUDY PROGRAMME

DOCMUS DOCTORAL SCHOOL, SIBELIUS ACADEMY



Work status

Full-time Doctoral Student Position at the DocMus Doctoral School, University of the Arts Helsinki – Sibelius Academy, 1.8.2018-31.12.2018

Conferences

- ❑ Lecture-recital at RAM+SibA Study Day at the Royal Academy of Music in London (October 2018).
- ❑ Lecture-recital at the Doctors in Performance Conference at the Lithuanian Academy of Music and Theatre, Vilnius (September 2018).
- ❑ Lecture-recital at SAAR 2018 - Scandinavian Academy for Artistic Research, Malmö (August 2018).
- ❑ Lecture-recital at the 1st Conference on Artistic Research at the Royal Northern College of Music, Manchester (June 2018)
- ❑ Lecture-recital at ICMuC 2018 - The International Chamber Music Conference 2018, in Porto (March 2018).
- ❑ Lecture-recital at the V Conference of Doctoral Students at the Tallinn Academy of Music and Theatre (April 2018)
- ❑ Lecture-recital at the Doctors in Performance Festival — the second festival conference of music performance and artistic research. Royal Irish Academy of Music (RIAM), Dublin (September 2016).

Performances

At this stage, De La Puente has successfully completed three of the five doctoral concerts.

1. Helsinki Music Centre (2014)

“The accordion; instrument of the 20th Century. Accordion meets composers”

My first doctoral concert called “Accordion meets composers”, involves a number of works which are representative for the accordion repertoire. These pieces are the result of the first contact composers had with the classical accordion. It is a compilation of pieces by well-known composers such as Isang Yun, Sofia Gubaidulina and Gérard Grisey who, during their careers, paid attention to the classical accordion. Each of those masterpieces has its own style and shows a particular use of the instrument - thus they will bring a broad picture of the accordion’s possibilities and its use in the latter half of the 20th century.

Music by Gérard Grisey (Finnish premiere), Tapio Nevanlinna, Sofia Gubaidulina, Toshio Hosokawa, Isang Yun.

Music collaborations: Angel Molinos, Markus Kaarto, clarinets. Eeva Oksala, Annemarie Aström, violin. Anna Hohti, viola. Tomas Nuñez-Garcés, cello.

2. Helsinki Music Centre (2015)

“MYSTICISM” - The perennial yearning...

My second doctoral concert, *Mysticism - The perennial yearning*, includes a number of works representing the accordion repertoire. It is a compilation of pieces by well-known composers, such as Takahashi and Gubaidulina and works by a younger generation of composers who, during their careers, focused also on the classical accordion.

The theme of the second concert is mysticism - the thread connecting each of these pieces of music is spirituality. Like the first concert- “The accordion; instrument of the 20th Century. Accordion meets composers”- the concert is made of a wide range of stylistic variety, including pieces written by composers from very different backgrounds and distant countries like Spain, Finland and Japan. Similarly, I was looking for a contrast, and therefore I searched for a theme, which would link all the pieces together.

Music by Sofia Gubaidulina, Aurélio Edler-Copês (Finnish premiere), Pascal Gaigne (Finnish premiere), Jouni Kaipainen, Yuji Takahashi.

Music collaborations: Annemarie Aström, Siljamari Heikinheimo, violin. Anna Hohti, viola. Tomas Nuñez-Garcés, cello.

3. Helsinki Music Centre (2017)

“CONTRASTS” - Finnish Chamber Music for Accordion

My third doctoral concert, *Contrasts - Finnish chamber music for accordion*, includes a number of works representing the accordion repertoire. It is a compilation of pieces by well-known Finnish composers, born in the 40s and 50s, such as Lindberg and Kaipainen who, during their

careers, focused also on the classical accordion. For example, *Jeux d'anches* and *Gena* are the result of the first contact both composers had with the classical accordion.

Each solo and chamber music piece in this concert has its own style and shows a particular use of the instrument - thus they will bring on a broad picture of the accordion's possibilities and its use by this specific generation of Finnish composers. These works were a great contribution to the development of the music written for the accordion, and it also became important that well-known composers took the accordion into consideration as a classical instrument. One can say that these pieces changed the way composers thought about the sound and technical possibilities of the instrument and inspired other composers to write for the accordion.

Music by Erkki Jokinen, Jouni Kaipainen, Otto Romanowski, Magnus Lindberg, Pehr Henrik Nordgren.

Music collaborations: Eeva Rysä, cello. Ilkka Laivaara, flute.

The upcoming project, ***Bellows... Bows... and Reeds***, presents a versatile program with composers with different backgrounds. Thus, it reflects a unique overview of the different music aesthetics and use of the instrument in the contemporary music. A whole range picture of the accordion, from its most wild character to the most mystic conception, can be heard in the present project.

Within the old generation of composers who captured the accordion's wild variety, we find Erkki Jokinen and Isang Yun. On the other hand, the uniqueness of Sofia Gubaidulina is also present, with her trio piece for violin, cello and accordion. She ones more shows her distinguished ability for creating memorable colours that serve as structural element and that gives her music much of it character. Within the younger generation for composer, we find the Basque composer Antonio Lauzurika and the Mexican Georgina Derbez. Hence, I consider this variety gives an important stylistic richness to the project, and the use of less common, new music chamber music formations like accordion and recorder or ensembles which include instruments like guitar, also gives the concert an exciting variety.

The fifth and last artistic project, *Como el aire*, focuses on the music by living composers from Spain. The project compiles pieces from both the younger and older generation of Spanish composers or, as in the case of the talented native Brazilian Aurélio Edler-Copês (1976), a composer who studied and developed his career in Spain. The present project includes music by Félix Ibarando, Ramón Lazkano, Antonio Lauzurika and Aurélio Edler-Copês.

The aim of this last project is to show a new facet of the instrument within a bigger chamber music group. This challenging project presents the accordion as a part of a big ensemble, with an unusual chamber music partners, including the harp and oboe. The works represent versatile music aesthetics, vivid, colourful and energetic music, which explores the sonorities of the ensemble as a whole laboratory of sound colours where the accordion perfectly finds its place, sometimes fusing with the whole ensemble and, at other times, highlighting its characteristics as a soloist.