

Eva Irene Lopszyc

TRES HADAS DIMINUTAS

for solo piano

DeSantisPublications

Tres hadas diminutas was composed in 2000 and premiered in the same year by the argentine pianist and sister of the composer, *Diana Lopszyc*, at the Auditorio Radio Nacional, Buenos Aires, Argentina.

Eva Irene Lopszyc

T R E S H A D A S D I M I N U T A S

for solo piano

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Tres Hadas Diminutas

"A Diana Lopszyc, Alma Compañera, Hada Diminuta y Hermana"

Eva Irene Lopszyc

2000

1. Titania

Mágicamente

1

2

3

Mágicamente

ff

p

f

mf

accel.

mf

f

mp

f

ff

8va

8va

Ped.

15ma

Musical score for two staves (Treble and Bass) across four systems.

System 1: Treble staff starts with a dynamic *p*. Bass staff has a dynamic *ff* with a vertical stroke. Treble staff has a dynamic *mp* with a curved line. Bass staff ends with a dynamic *ff*.

System 2: Treble staff starts with a dynamic *f*. Bass staff has a dynamic *p* with a double bar line. Treble staff ends with a dynamic *mf*.

System 3: Treble staff starts with a dynamic *p*. Bass staff ends with a dynamic *p*.

System 4: Treble staff starts with a dynamic *pp*. Bass staff has a dynamic *f* with a vertical stroke. Treble staff has a dynamic *ff* with a vertical stroke.

3

The musical score consists of four staves of music, each with a treble clef and a bass clef. The music is divided into measures by vertical bar lines. Various dynamics and articulations are indicated throughout the score.

- Measure 1:** The first staff begins with a dynamic of **f**. The second staff has a dynamic of **p**. The third staff has a dynamic of **sf**.
- Measure 2:** The first staff has a dynamic of **mp**. The second staff has a dynamic of **p**.
- Measure 3:** The first staff has a dynamic of **cresc. molto accel.**. The second staff has a dynamic of **p**.
- Measure 4:** The first staff has a dynamic of **fff**. The second staff has a dynamic of **p**.
- Measure 5:** The first staff has a dynamic of **p**. The second staff has a dynamic of **pp**.

Articulations include slurs, grace notes, and various slurs with arrows indicating direction. Performance instructions in Spanish are present in the middle section:

- lentamente, como gotas de rocío*

2. Florella

Tranquilo, sinuoso

1

pp

8^{va}

8^{vb}

trb

p ff

f ff

sf

2

pp

ff

8va
ff

pp

8vb

3

p

pp

ppp

lentamente, como gotas de rocío

sinuoso

4

ff

ff

pp

accel.

sinuoso

5

Musical score for two staves. The top staff uses treble and bass clefs, with a key signature of one sharp. It features melodic lines with grace notes and dynamic markings such as *ff*. The bottom staff uses treble and bass clefs, with a key signature of one sharp. It features rhythmic patterns with accents and dynamic markings such as *sf* and *sff*.

3. Mab

Deciso, movido

1

fff

sff

2

ff

pp

p

f

pp

Musical score for two staves:

- Staff 1 (Top):** Treble clef. Measures 1-10. Dynamics: *pp*, *sf*. Performance techniques: Slurs, grace notes, and slurs with downward arrows.
- Staff 2 (Bottom):** Bass clef. Measures 1-10. Dynamics: *pp*, *sf*, *f*. Performance techniques: Slurs, grace notes, and slurs with downward arrows.
- Staff 1 (Top):** Treble clef. Measures 11-12. Dynamics: *sf*, *p*. Performance techniques: Slurs and slurs with downward arrows.
- Staff 2 (Bottom):** Bass clef. Measures 11-12. Dynamics: *sf*, *p*. Performance techniques: Slurs and slurs with downward arrows.
- Staff 1 (Top):** Treble clef. Measures 13-14. Dynamics: *pp*. Performance techniques: Slurs and slurs with downward arrows.
- Staff 2 (Bottom):** Bass clef. Measures 13-14. Dynamics: *pp*. Performance techniques: Slurs and slurs with downward arrows.

4 *espressivo*

mf (aleto)

8vb

movido

pp

f

tempo primo

ffff

sff *p*

ff

This image shows three staves of musical notation for two voices. The top staff is labeled '4' and 'espressivo'. It features a treble clef, a bass clef, and a key signature of four sharps. The middle staff is labeled 'movido' and has a treble clef and a key signature of four sharps. The bottom staff is labeled 'tempo primo' and has a bass clef and a key signature of four sharps. The notation includes various dynamic markings such as *mf*, *pp*, *f*, *ffff*, *sff*, *p*, and *ff*. Performance instructions like '(aleto)' and slurs are also present. The music consists of eighth and sixteenth note patterns with occasional rests.

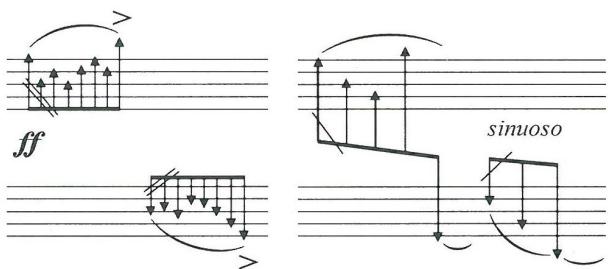
Musical score page 10, featuring three staves of music:

- Staff 1 (Bass clef):** Measures 1-4. Dynamics: *ppp*, *ff*. Articulation: slurs. Measure 5: Dynamics: *ff*, *sf*. Articulation: slurs, vertical strokes.
- Staff 2 (Treble clef):** Measures 1-4. Dynamics: *p*, *f*. Articulation: slurs. Measure 5: Dynamics: *ppp*. Articulation: slurs, vertical strokes. Performance instruction: *meno mosso, accel. alla fine*.
- Staff 3 (Treble clef):** Measures 1-4. Dynamics: *ff*, *sf*. Articulation: slurs, vertical strokes. Measure 5: Dynamics: *sf*, *ff*. Articulation: slurs, vertical strokes. Performance instruction: *8va*.

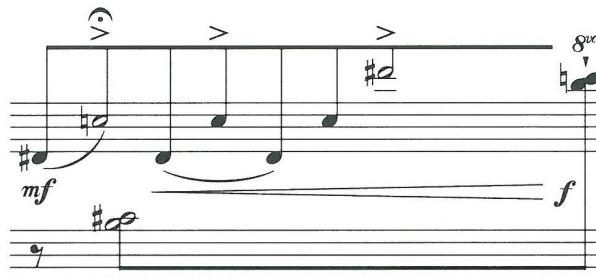
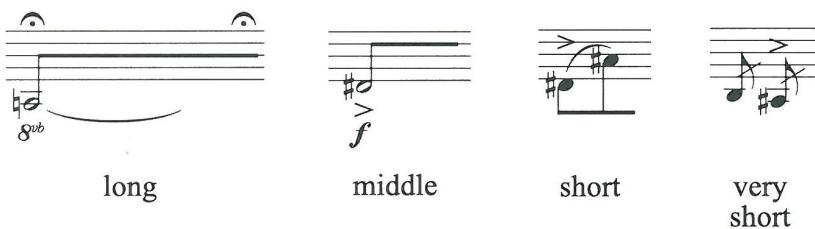
Notation

Throughout the whole work there is no use of any particular meter or time signature prescribing a rhythmic pulse. It is *libero* or free. Instead, the different time values of each musical gesture with the respective indications should function as a guideline. The rhythm is free and corresponds to the graphic notation of the music. Rests and pauses are used in the traditional way.

In some sections of the piece the pitch of the notes is just drafted; it's up to the interpreter to find an appropriate realization of the respective section according to his own preferences. Occasionally the drafted notes might be realized at very high or low pitch.



Concerning the time-values within the special notation, it is possible to distinguish approximately between notes of long, middle, short and very short duration. In doing so it is nevertheless more important to create the musical gesture of the work according to the preferences of the interpreter.



combination of different time-values

Groups of notes with a crossed line have to be played fast.



Groups of notes with a double crossed line have to be played even faster.



Loops are melodic and rhythmic patterns that are to be repeated until the end of the line that follows the square. In some cases, like in the example shown below, the loops are interrupted by silences. The silences are an important part of the pattern and should be repeated as well.

A musical score excerpt. It starts with a dynamic marking 'mp' over a short silence. Below the staff, there are two groups of arrows: '< > <>' and '< < > < > < >'. The staff then continues with a series of eighth-note pairs. A large rectangular box highlights a section of the music where the pattern is to be repeated. After this, there is a dynamic marking 'f' over a short silence. The staff ends with a final dynamic marking 'f' over a short silence.

Composer, conductor and pianist **Eva Irene Lopszyc** was born in Buenos Aires in a family of musicians. She started playing the piano with the age of 5 with her mother, Tatiana Vaistij de Lopszyc and studied composition first with her grandfather Jacobo Ficher. She graduated from the Conservatorio Superior de Música “Manuel de Falla” in 1984-1985 in piano, composition and conducting with gold medal. In her long career her teachers have been among others Elsa Piaggio de Tarelli, Charles Dobler (piano), Angel Lasala (chamber music), Alicia Terzian, Roberto García Morillo, Augusto Rattenbach (composition), Alfonso Stagno, Adela Marschall, Miguel Angel Gilardi, Mario Benzecri and Pedro Ignacio Calderón (conducting).

For a long period she played in a piano duo with her sister, Diana Lopszyc. Specialized in argentine music, they premiered numerous works, of which several have been composed especially for them. As a result of this collaboration, the piano duo of Eva Irene and Diana Lopszyc recorded the CD “Vanguardias de la Música Argentina – Atmosferas” interpreting the works of Alicia Terzian.

As a conductor she was the founder of the Ensamble de los Tres Tiempos and has been responsible for numerous world premieres of contemporary argentine chamber music, opera and ballet. Furthermore she conducted a large number of orchestras and other ensembles such as the Orquesta Conservatorio Superior de Música “Manuel de Falla”, Orquesta Escuela de Bellas Artes “Carlos Morel”, Orquesta Universidad de Tucumán, Banda Sinfónica de la Pampa, Banda Sinfónica de la Ciudad de Buenos Aires, Banda Sinfónica de Santa Cruz de Tenerife, Orquesta Sinfónica de Asunción del Paraguay and the Ensamble Belo Horizonte Brazil.

She is currently professor in chamber music at the Conservatorio Superior de Música “Manuel de Falla”, where she taught composition, orchestration and musical theory in the last years.

Her opus contains a large number of works including almost every kind of instrumentation and is premiered, performed and recorded all over the world by internationally acknowledged artists.

Her compositions as well as her work as a conductor have been internationally awarded several times:

- Gold Medal for Composition and Orchestra Conducting from Conservatorio Superior de Música “Manuel de Falla”.
- Gold Medal, Alfonso Stagno Prize.
- Young Conductors Teatro Colón de Buenos Aires.
- Young Conductors Valle de las Leñas- Prize. Mendoza Argentina.
- Tribuna Nacional de Compositores- CAMU-UNESCO 1995-1999 .
- Gaude Mater "Czestochowa-Poland 1995.
- México 1995-2000- Contemporary Música Harp Festival.
- Contemporary Música Festival Belo Horizonte Brazil.
- World Música Days 2014-Poland.

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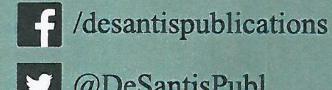
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