

# **“Sensitivity, Intimacy, and Bodily Interaction in Kurtág’s Four-Handed Piano Works”**

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This file includes the abstract, and extensive keyword list, acknowledgements, and bibliography for the video essay, “Sensitivity, Intimacy, and Bodily Interaction in Kurtág’s Four-Handed Piano Works,” by Cecilia Oinas. This essay may be found at <https://vimeo.com/societymusictheory/videocast6-1oinas>

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## **Abstract for “Sensitivity, Intimacy, and Bodily Interaction in Kurtág’s Four-Handed Piano Work” by Cecilia Oinas , *SMT-V* 6.1**

György Kurtág’s four-handed piano works often demonstrate a highly unorthodox distribution of the primo and second parts in which the embodied, physical interactions between the two pianists play a central role in the composition. A sense of the variety of ways in which this interaction can be realized may be witnessed in two movements from Kurtág’s *Games (Játékok) VII*: “Flowers we are . . .” (*Virág az ember...*) and “Beating - Quarreling” (“*Verés - veszekedés*”).

- Piano Duos: (1) György Kurtág (1926–) and Márta Kurtág (1927–2019); (2) Maija Parko and Cecilia Oinas.
- Permission to use Kurtág’s compositions in this article generously granted by © Universal Music Publishing Editio Musica Budapest.

### **Extensive Keyword List**

four-hand piano music, primo secondo, middle hands, physical restriction, interchanged, Wolfgang Mozart, Nannerl Mozart, Brahms, close physical contact, socially acceptable, physical sensations touching instrument, touching the instrument, György Kurtág, Márta Kurtág, exploited physical possibilities, numerous distributions, intimacy and bodily interaction, Hungarian, keenly perceived, couple in real life for many decades, same keyboard, sensitive and appreciative, great hall, couple creating their own “safe space, primo plays the lower and secondo the higher notes, crisscrossing of the hands and torso, external and internal features, periodic form, question answer coda, gestural exchange, registral distance is increased, only three notes are played in this entire piece, fight for their territory, commas in the score, final F-sharp unison, the threat of “beating” becomes greater as the piece progresses, danger of collision, liner notes recordings, three hands, two hands, Roger Deller, “One Piano, Four Hands,” Croce “The Mozart Family,” David Wilke, *The Scotch Wedding*, Vladimir Pervuninsky, “The Viennese Ball,” Lenke Szilagyí, *Cité de la Musique*.

### **Performers (piano four-hand duos)**

- György Kurtág (1926– ) and Márta Kurtág (1927–2019)
- Maija Parko and Cecilia Oinas

### **Compositions**

*Johannes Brahms :*

- Hungarian Dance No. 4

*György Kurtág:*

- “Flowers we are . . .” (“Virág az ember...”) from *Játékok VIII*
- “Beating - Quarreling” (“Verés - veszekedés”) from *Játékok VIII*

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