Snow White Inspirations

16 Mirror-Symmetrical Piano Pieces

Victor Alcántara

Victor Alcántara (b. 1975) studied piano, jazz piano and film music at the University of Music and Performing Arts Munich. He received his PhD in musicology from the University of Performing Arts Graz with a thesis on the mirror symmetry of the piano keyboard. His piano concerto "Toccata Concertante" was awarded third prize at the II. International Uuno Klami Composition Competition in Finland in 2009. As a pianist and composer he released several jazz recordings and worked for the entertainment and film industry. He is a staff member at the University of Music and Performing Arts Munich and the University for Protestant Church Music Bayreuth. He has performed as a solo pianist at the Montreux Jazz Festival and lectured at international scientific conferences, such as the Moscow State Conservatory and the Georg August University in Göttingen.

Acknowledgements

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Music Compositions by Victor Alcántara

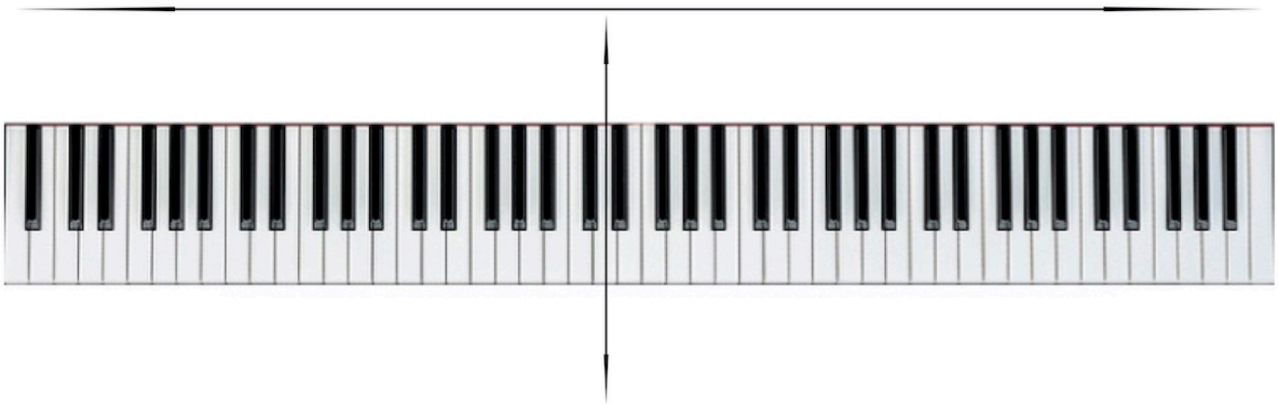
Grimm's Household Tales (1884), translated from the German and edited
by Margaret Hunt, in two volumes, vol. I, pp. 207–215, London: George Bell.

Additional text editing by Victor Alcántara

Illustrations by Wanda Gág

Preface

The **Snow White Inspirations** combine the fairy tale Snow White with piano compositions by Victor Alcántara. Both in the piano pieces and in the fairy tale written down by the Brothers Grimm in their collections of folk tales, the phenomenon of mirroring is a central aspect of the dramaturgy. The middle D (or Ab/G#) of the keyboard serves as the axis of topographical mirroring: If you play a chromatic scale synchronously with both hands in contrary motion starting from this center point, the fingers of both hands use simultaneously the same keyboard key type (black or white).



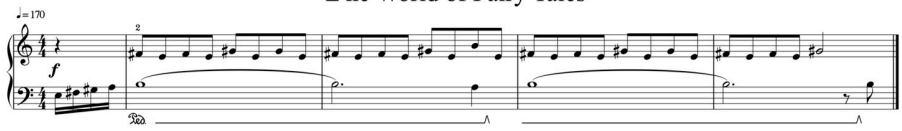
The compositions intended for the intermediate level make deliberate use of the mirror symmetry of the keyboard, so that both hands perform exactly the same but mirrored motions. This is accomplished when the indicated fingering, which may seem unfamiliar in some places, is accurately adopted by the performer. The compositions are inserted between certain passages of the illustrated text so that they can serve as an interlude when someone is reciting the fairy tale. They can also be played as individual pieces or combined into a suite

Victor Alcántara

Content

The World of Fairy Tales

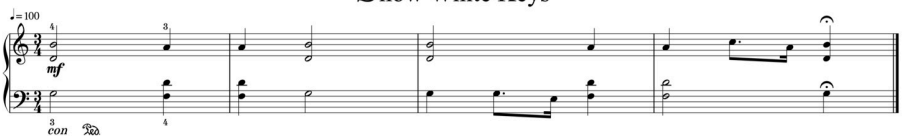
p. 1



The composition opens the fairy tale and is mirrored in the middle of the piece. In addition, there is a coda.

Snow White Keys

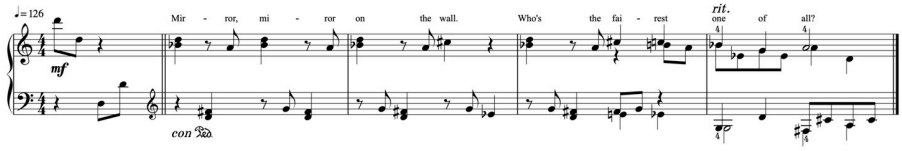
p. 4



Almost every second bar is the mirrored version of the previous one.

Mirror, Mirror

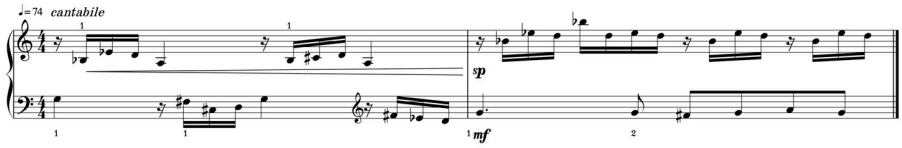
p. 6



Bar 5-19 symbolizes the answering mirror. It is the only passage in this book where both hands play mirror-symmetrically at the same time.

The Huntsman's Decision

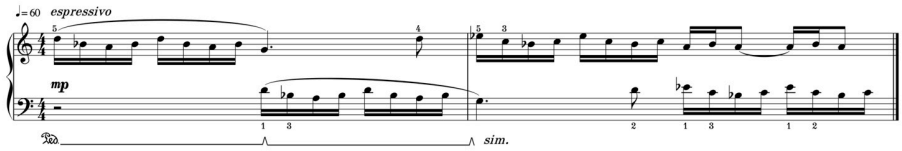
p. 9



The mirroring takes place mostly every half bar or every full bar.

The Woods and the Hut

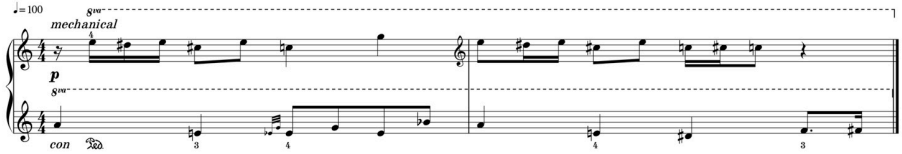
p. 13



The left hand echoes the right hand after every second beat. The composition is mirrored in the middle of the piece.

Deep Sleep

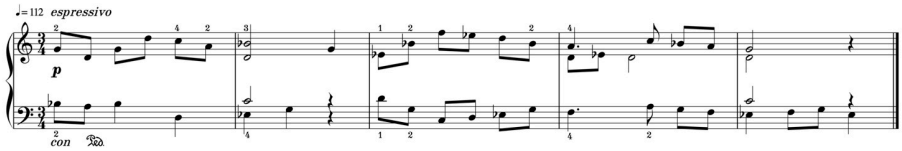
p. 16



The music is mirrored every second bar.

The Beauty in the Bed

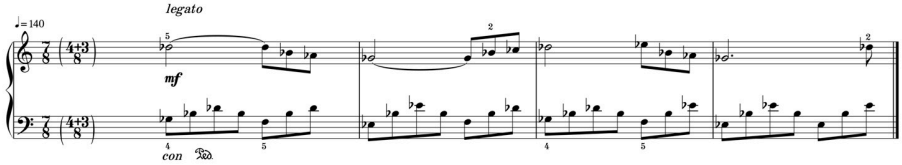
p. 19



The piece is mirrored halfway through and has an additional coda.

The Seven Dwarfs

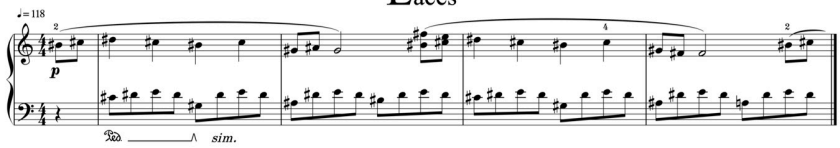
p. 21



The piece is mirrored halfway through and has an additional coda.

Laces

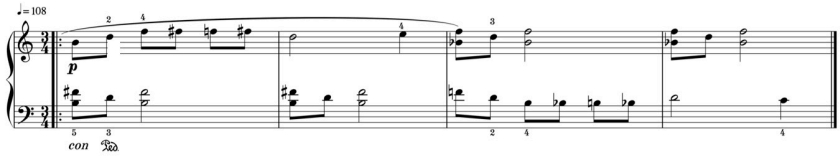
p. 24



The piece is mirrored halfway through and has an additional coda

The Comb

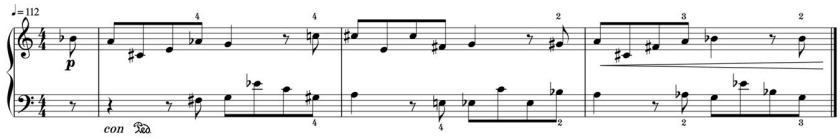
p. 27



The music is mirrored after every second bar.

Creating the Apple

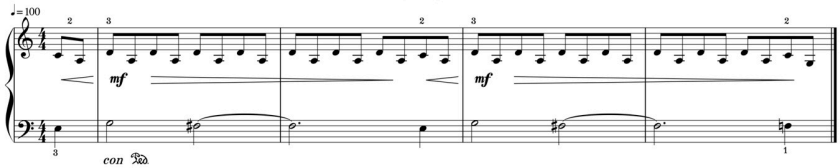
p. 33



The left hand echoes and mirrors the right after the second beat. In the mid of the piece this setting is reversed.

Lament

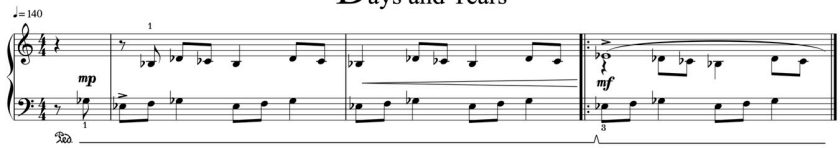
p. 37



In the piece there are several sections that are mirrored one after the other.

Days and Years

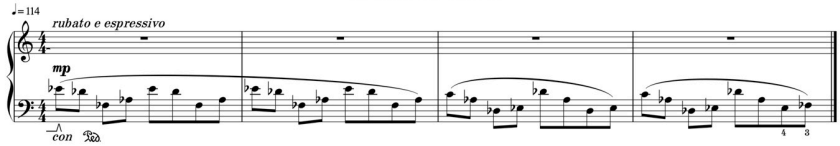
p. 41



Boths hands get mirrored mainly bar after bar.

Tears of Gold

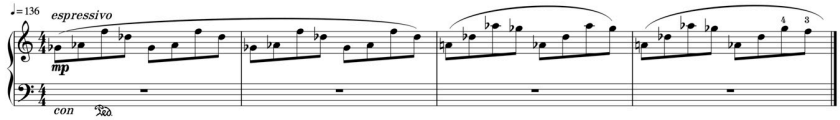
p. 44



The right hand echoes the left hand after four bars. The whole piece is mirrored in „Awakening“.

Awakening

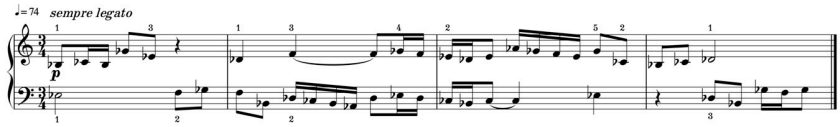
p. 46



The left hand echoes the right hand after four bars. The piece is the mirrored version of „Tears of Gold“.

Epilogue

p. 48



Each four bars the left hand is the horizontally mirrored crab of the right one. The piece remains the same, if played reversed.

Then the Queen was shocked, and turned yellow and green with envy. From that hour, whenever she looked at Snow White, her heart heaved in her breast, she hated the girl so much. And envy and pride grew higher and higher in her heart like a weed, so that she had no peace day or night. She called a huntsman, and said,

"Take the child away into the forest; I will no longer have her in my sight. Kill her, and bring me back her heart as a token."

The huntsman obeyed, and took her away; but when he had drawn his knife, and was about to pierce Snow White's innocent heart, she began to weep, and said,

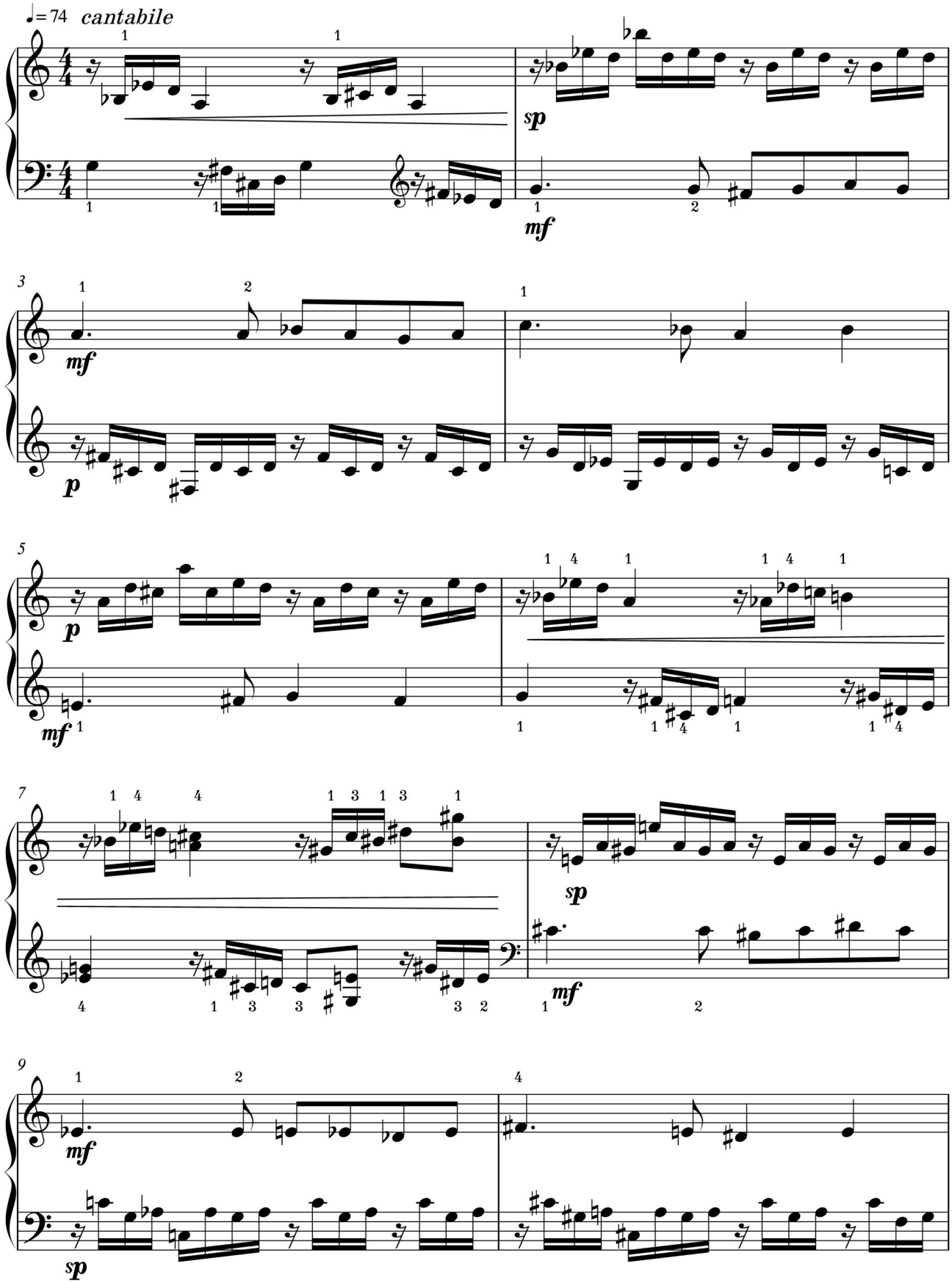
"Ah, dear huntsman, leave me my life! I will run away into the wild forest, and never come home again."

And as she was so beautiful the huntsman had pity on her and said,

"Run away, then, you poor child. The wild beasts will soon have devoured you,"

thought he, and yet it seemed as if a stone had been rolled from his heart since it was no longer needful for him to kill her.

The Huntsman's Decision



Victor Alcántara's **Snow White Inspirations** are inspired by the fairy tale Snow White. In both the piano pieces and the fairy tale, the phenomenon of mirroring is a central aspect of the dramaturgical concept. The short compositions make use of the mirror-symmetrical structure of the keyboard: it enables the hands to perform identical motions. The pieces are embedded in the illustrated text and can be performed as individual pieces, as a suite, or, in the case of a reading, as an interlude.

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