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The Influence of Russian Ballets in the 20th Century: *L'Homme sans yeux, sans nez et sans oreilles* by José Soler Casabón and *Parade* by Érik Satie

This article aims at providing a broad appraisal of the figure of José Soler Casabón through one of his main compositions, *L'homme sans yeux, sans nez et sans oreilles* (*Ho.S.Y.N.O.*), a ballet based on the poem *Le musicien de Saint Merry* written by Guillaume Apollinaire with sets by Pablo Picasso. *Parade* by Erik Satie and *Ho.S.Y.N.O.* by Soler Casabón, are two ballets created in 1917. The difference between the two works lies in the fate suffered by each as a result of the outbreak of the First World War, which prevented one of them from being performed. Soler Casabón spent the rest of his life trying to have the work see the light of day, but without any success.

Keywords: Guillaume Apollinaire, ballet, José Soler Casabón, Paris, Érik Satie, Parade.

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САНДРА СОЛЕР КАМПО, ХУАН ХУРАДО БРАСЕРО

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Влияние русских балетов в XX веке: «L'Homme sans yeux, sans nez et sans oreilles» («Человек без глаз, без носа и без ушей») Хозе Солера Касабона и «Парад» Эрика Сати

В статье даётся широкая оценка фигуре Хозе Солера Касабона через одно из его основных произведений – балет «L'homme sans yeux, sans nez et sans oreilles» («Ho.S.Y.N.O.») («Человек без глаз, без носа и без ушей»), написанный по мотивам поэмы «Le musicien de Saint Merry» Гийома Аполлинера с декорациями Пабло Пикассо. «Парад» Эрика Сати и «Ho.S.Y.N.O.» Солера Касабона – два балета, созданные в 1917 году. Разница между этими двумя произведениями заключается в судьбе, выпавшей на долю каждого в годы Первой мировой войны, и не позволившей исполнить одно из них. Солер Касабон провёл остаток жизни, пытаясь увидеть результат своей работы, но безуспешно.

Ключевые слова: Гийом Аполлинер, балет, Хозе Солер Касабон, Париж, Эрик Сати, «Парад».

INTRODUCTION

José Soler Casabón was born on 31 August 1884 in Mequinenza (Zaragoza, Spain) and died on 3 March 1964 in Paris. There is little known about his musical training or his first teachers. Nevertheless, if we examine and analyze the first compositions that the Spanish musician wrote at the age of fifteen, including his sonatas, motets and fugues, there is no doubt that Antonio de Cabezón and Johann Sebastian Bach were among the early influences on him¹. By the age of 15, he had composed music for violin and piano, two sonatas and a number of melodies to accompany poems written in Catalan [9, p. 4]. José Soler Casabón was a master of the classical guitar and the piano, and he was an excellent violinist. When he and his family moved to Barcelona on November 26, 1901, he was already 17 years old.

In the first decades of the 20th century, Paris developed into an internationally renowned cultural and artistic city. In 1907 Serge Diaghilev organized the first Russian concerts and it was in that year that Soler settled permanently in Paris, possibly driven by the cultural fervour-taking place in the French capital². He frequented the Bateau-Lavoir, where painters such as Georges Braque and Pablo Picasso, poets like Max Jacob and Pierre Reverdy, writers such as Guillaume Apollinaire and Maurice Raynal and composers like Darius Milhaud and Arthur Honegger would often meet. On June 16, 1917, at Apollinaire's presentation of *Oeuvre de Soldat dans la Tranchée*, a piano piece by Soler Casabón entitled *Soliloque* was performed [12, p. 146]. In the same month, the North-South journal published an article in which Pierre Reverdy affirmed that, "Soler is considered to be a revelation musician, demonstrated by his remarkable talents. Nonetheless, too much is expected from this musician who has just appeared on

the Parisian musical scene". Reverdy also stated "Soler was one of the most intelligent and brilliant people he knew, the only person with whom you could talk man to man, face to face"³. However, it is striking that almost nobody had ever heard either of him or of his music, and only a few musicological studies mentioned the name of this artist. Moreover, when exploring his musical career and analyzing his compositions, there is no doubt that he was a composer who mastered and knew the compositional styles of the time as will be described later in the analysis of his ballet.

CALLIGRAMMES: LE MUSICIEN DE SAINT MERRY

In 1916, the reappearance of the figure of Apollinaire symbolized the renewal of intellectual activities. Apollinaire created a ballet based on his poem *Le Musicien de Saint Merry*, which had appeared in his work *Calligrammes*⁴. Apollinaire commissioned Soler Casabón, to compose the musical part of this huge work. The first version of *Le Musicien de Saint-Merry* was named *À quelle heure le train partira-t-il pour Paris?* It was conceived by Apollinaire based on his poem⁵. Alberto Savinio composed the music, Francis Picabia created the sets, and Marius de Zayas choreographed the dances⁶. Nevertheless, at the end, the project could not be developed because of the beginning of the Great War. Due to the war, several concert halls had closed down. Between 1916 and 1917 various poetic and musical events took place in theatres and cultural centres such as *Lyre et Palette*. Roland Manuel gave a lecture on Erik Satie on Tuesday, April 18, 1916, and on that day the idea for the ballet *Parade* was born [9, p. 7]⁷. It was Cocteau who ousted Soler at the *Lyre et Palette* evenings. Pierre Reverdy alludes to it in *Le Voleur de Talan*, a novel published in 1917⁸. Being enthusiastic about



Soler's music, Apollinaire had asked him for a score for his ballet adaptation of the *Le Musicien de Saint-Merry*. "I want you to make the music (he said), because it has to be passionate"⁹. In 1917, Soler Casabón took over the project, slightly modified, and it was renamed *L'Homme sans yeux, sans nez et sans oreilles (Ho.S.Y.N.O.)*¹⁰. The poem *Le Musicien de Saint-Merry* is about a flautist with no face who travels through a historical Parisian neighborhood and whose life is juxtaposed with a realistic picture of daily life. In June of the same year, Soler Casabón composed a version of the ballet for two pianos and completed a final version five months later¹¹. In a letter written in French, he confesses to Picasso, "I have written this music from beginning to end with great enthusiasm. I can assure you that it is almost impossible to find flaws in it; there is always something to maintain the interest, since I have created it not only with my heart and head, but also with my whole body, and in certain passages, with all my passion"¹² [9, p. 8].

On May 18, 1917, *les Ballets Russes* gave a production of Satie's *Parade*. The choreography was by Massine and the sets by Picasso. In the program, Apollinaire celebrated the alliance of painting and dance with music, a sign of the advent of a more complete art, which he named with a new word, *surrealism*. He considered *Parade* as "the starting point of a series of manifestations" of *l'Esprit Nouveau: Les Mamelles de Tirésias* and *Ho.S.Y.N.O.* among others [Ibid., p. 3]. *Parade* was to become a meeting point in which painters, musicians and poets were to understand each other and this was absolutely new in France. During the First War, a letter addressed to Leonide Massine dated May 21, 1917, published by Ornella Volta in Satie/Cocteau states: "Choreography and music are par excellence the surrealist arts since

the reality they express always transcends nature. <...> I hope to have the opportunity to meet you before you leave and to tell you what I think about this. I shall also show you a project which may please you and the charming Diaghilev as well" [11, p. 43]¹³. The work to which Apollinaire referred was undoubtedly *L'homme sans yeux sans nez et sans oreilles* [9, p. 6]. Thus, two ballets were born in 1917, *Parade* (with music by Erik Satie, sets by Picasso and choreography by Leonide Massine) and *L'homme sans yeux, sans nez et sans Oreilles* (with music by Soler Casabón, sets by Picasso and choreography by Leonide Massine)¹⁴.

The context in which they are conceived, both historically –Cocteau comes and goes between the battlefield and his work on *Parade*– and aesthetically – given the avant-garde nature of the works – means that a comparative analysis is appropriate for the study that concerns us, namely, to determine whether the ignorance surrounding the figure of Soler Casabón on the current international music scene responds to aesthetic criteria or to other factors unrelated to the quality of his work. Firstly, music, as an abstract art par excellence, has a surrealist component *per se*, insofar as, when presented by itself – that is, pure music – it is capable of evoking imaginary universes in the listener: it is therefore capable, beyond its aesthetics, of the *super réalité*¹⁵, that moved the artists of pictorial surrealism in the 1920s in their search for the oneiric; of that which is born from one's subconscious. On the other hand, this inherent capacity of music to suggest the unreal means that certain aspects of literary, pictorial or ready-made Surrealism become the main elements, while in music the *unreal* aspect is always paramount and inevitable. The coexistence of different aesthetical genres in a reduced space of time, what we could rightly call a collage, is undoubtedly one of the main elements

of musical Surrealism, but it is proposed in such a way that the unexpected generates that new aesthetic framework within which everything can happen. It is, therefore, the result of a “juxtaposition of historically devalued fragments in a form of montage that allows them to create new meanings within a new aesthetic unit” [8, p. 133]. A good example of this, as we said, can be found in Erik Satie's *Parade*, and especially in *Acrobates*, where the use of synthetic cutting, i.e. the abrupt interruption of one material as a link to another, becomes more and more extensive.

Unfortunately, Apollinaire died on November 9, 1918, a victim of the ‘Spanish flu’ pandemic that had broken out that year. Soler Casabón was greatly discouraged and decided to return to Barcelona where he wrote in French “I’ll file this music away” [9, p. 11]. The death of Apollinaire, the consequences of the war and the various changes in management at the Opera House in Paris were all obstacles that delayed the premiere of Soler’s work. As a result of the war, several concert halls had closed their doors and musical events could take place in a variety of unusual places. Nonetheless, *Parade* was premiered at the Théâtre du Châtelet and *Ho.S.Y.N.O.*, which was also to be premiered at the same place, never had (nor has had up to the present day) the opportunity to be performed. In 1934, Soler Casabón orchestrated the Prelude and the first painting for *L’homme sans yeux, sans nez et sans oreilles (Ho.S.Y.N.O.)*. The manuscript of the musical composition consisted of 22 pages with 32 musical staves¹⁶. During the wartime years (1940–1945), information about the musician and his whereabouts becomes scarce¹⁷. We know that he lived as he was able to and radicalized his music, breaking with the aesthetic movements of the early 20th century. His stylistic orientation

led to the exploration of a system that he called *système commatique*, approaching a style that shares similarities with both Schoenberg and Debussy¹⁸. He structured and realized his musical language, so that the division of the scales was arranged not into tones and semitones but into quartertones and commas. This shows the interest the Spanish musician had in discovering the German compositional techniques that were being developed at that time. Despite Apollinaire's death, Soler Casabón did not give up on his attempts to get the ballet performed. Thus, in 1945 he held a concert under the sponsorship of Roger Désormière, who was at that time one of the executives of the Paris Opera. He recommended that the composer meet with Picasso to prepare the orchestration and division of the scenes, and he would do whatever was necessary to ensure its performance at the Palais Garnier in Paris. The realization of this staging took place in 1945, but once again, Soler was unlucky, as Désormière had to leave the position he occupied at the Paris Opera House in 1945. Although the reputation of this group composed of Apollinaire, Picasso, Désormière and Serge Lifar was undoubtedly high, the fate of this project was once again impossible to predict.

Soler Casabón worked hard to design this show and throughout 1945, he worked on projecting the staging and tried his best to recall the conversations he had had with his friend Apollinaire. Analysis of this second more complex orchestration reveals that Soler thought about the arrangements as if they were to hypothetically perform the concert at the Paris Opera. In the early months of 1955 Soler approached Philippe Erlanger (director of the Association Française d’Action Artistique) with a request for his assistance in convincing Maurice Lehman (director of the Theaters Lyriques Nationaux) to allow Soler to



stage the ballet at the Paris Opera House. On April 1, 1955 the *Reading Committee of the Réunion des Théâtres Lyriques Nationaux* informed Soler that a positive decision had been taken [4, p. 36]. This renewed opportunity encouraged him to write to Picasso once again, recalling the good reception he had had on stage with the ballet at the time of Désomière. Soler asked him to create the set design with the aim of realizing Apollinaire's wishes. Unfortunately, Picasso never answered. Consequently, the great work that Soler Casabón had been waiting to see represented for 38 years, was once again put aside. He lived his last days in extreme poverty. In 1961, he signed a petition at the Town Hall of Paris in Montparnasse for support due to economic hardship. His health continued to deteriorate and after a fainting spell he was admitted to the Hospice of Villejuif. José Soler Casabón died on 9 March 1964.

CONCLUSIONS

Even if the script is no longer available, the wealth of knowledge accrued around the figure of Apollinaire, his work and his aesthetics can be sufficient to assume a significant amount of surrealism in *L'Homme sans yeux, sans nez et sans Oreilles* (often very close to and even merging with symbolism, as can be seen in some other works by this author). Soler Casabón can – and, in our opinion, must – be understood from this same perspective and is therefore framed in a “musical and philosophical discourse” that “claims to define an authentic new musical philosophy” and that “reveals its best illustration <...> in the music by those composers who, like Debussy, were in search of an alternative to the *stated expressivity* based on a path full of pride and predetermination” [5, p. 38]. The music possesses a *stated expressivity*, which veers towards the drama that can

be heard in the German post-romanticism of Mahler and Richard Strauss, and that provides an important counterpoint to those contemporary musicians, whose works are for the most part lyrical, subtle, evocative and surreal. Thus, the “ancient” dichotomy between Impressionism and Symbolism in the music of these composers is today more than ever of dubious value if its aim is not to reveal what is behind its maximum aesthetics. Meanwhile, it is hardly helpful to define them as an opposition to both the classical and the romantic conceptions of development and continuity, since their vision on musical structuring has no parallel so far. Their orchestration transforms into “a musical palette that is muted and even colourless, with a great prevalence of delightful *shades of grey*” [6, p. 32]. Once again, it may be appreciated in some other composers' music such as Erik Satie's *Parade*, a ballet we already mentioned and that we will use as a point of contrast to *Ho.S.Y.N.O.* because of the extensive connections between them. They demonstrate a similar approach both to the orchestration and to the treatment of development. With regard to the former, some aspects may be mentioned: the use of unusual percussion instruments – even the incorporation of sounds we would rarely consider as musical, such as typewriters etc. – which provide a coloristic and textural element that transforms the concept of the orchestra as a whole. As to the latter, we find that the use of abrupt interruptions as a *modus operandi* to juxtapose different musical images is an element shared by both ballets, as also by others such as *Le Sacre du Printemps* by Igor Stravinsky – perhaps the greatest example of this technique. To strike a comparison with the other arts, Picasso's Cubism and Duchamp's ready-mades may be considered stylistically aligned with this technique.

We see the need for an article such as this as a step, on the one hand, towards publishing his major works, and, on the other, as a means by which to reveal the aesthetic and technical quality within Soler Casabón's work. This article may be supplemented throughout by reference to the full score, which was the main material used for the development of this study and which can be found on the website of the *Bibliothèque Nationale de France*. Both the historical and the geographical contexts offer examples of the composers with whom he can be in some ways compared, especially from an aesthetic angle. Satie, Debussy, Ravel, Albéniz, Falla and Stravinsky can all, in some ways, be associated with Soler Casabón.

Satie's *Parade* and Casabón's *Ho.S.Y.N.O.* may be considered as belonging to the same tradition and circumstances and, as we

said in this article, constitute two of the first surrealist expressions in art. That is why we propose an approach to Soler Casabón's music based on a comparative analysis between both authors. At the same time, we understand that an analytical and aesthetic appraisal of a piece not yet performed or recorded inevitably entails certain difficulties especially with regard to the appreciation of the work as a whole. The lack of success does not indicate that his work is less valuable; on the contrary his work followed the compositional modes of the time. After analyzing the orchestration of the ballet, we can confirm that José Soler Casabón was a Symbolist composer, who perfectly knew and mastered the techniques of his time and who can be considered, at all levels, as the outstanding personality of his generation.

NOTES

¹ Unfortunately these works have been lost in a fire.

² In a radio interview, Soler Casabón states that he arrived in Paris when he was 23 years old, that is, in 1907, but in 1903, he must have been in the capital because, according to Pierrette Gargallo, his father stayed in his friend Soler Casabón's studio at 3 rue Vercingétorix de Montparnasse [4, p. 36]. See: Interview with Soler Casabón by Jean Bouret. Studio 27 RTF, 28th July 1953, Paris.

³ See: Reverdy, P. Nord-Sud Revue Littéraire. (Réprint, Ed. JM- Place, 1980), 1917, p. 31.

⁴ This classic work of French literature was first published in *Les Soirées de Paris* n°21, 15 February 1914 then *Calligrammes* was published in Paris by Mercure de France on April 15th, 1918. See: Apollinaire, G. *Calligrammes. Poèmes de la Paix et de la Guerre 1913–1916*. Paris: Mercure de France, 1918.

⁵ In July 1914, Apollinaire had already conceived the plot of the show.

⁶ In July 1914, in collaboration with Francis Picabia and Marius Zayas, Guillaume Apollinaire created a pantomime entitled: *À quelle heure un train partira-t-il pour Paris?* which came from a verse of the poem *Le Musicien de Saint Merry*. This pantomime was transformed into a ballet by Guillaume Apollinaire because Alfred Stieglitz wanted to perform it in 1915 in the United States but the project was prevented due to the war situation at the time.

⁷ The French musicologist Damien Top describes the orchestra planned by Soler Casabón as classical. Its "modernity" did not lie in the use of specific sound effects as Satie did in *Parade*, but in the meticulousness of the gradation of the signs of intensity as well as in the use of a Heckelhorn (a kind of oboe, but of a different size and sonority) and a saxophone. See: Poulenc, F. *Mes Mélodies et leurs Poètes*. Conference: Journal de l'Université des Annales (1947): 36, pp. 507–513.

⁸ The coexistence of the artistic and the cultural had been already practiced at the *Lyre et Palette* theatre in Paris. Personalities such as Picasso, Apollinaire, Reverdy Cendrars, Cocteau and Soler Casabón participated in this association. At one point, Cocteau's presence was greater in that association, and when he found that there was only one musician, “rather lazy” (it was Soler Casabón), he invited Satie and his friends to participate. See: Reverdy, P. *Le Voleur de Talan*. Avignon: Rullière frères, 1917. See also: Reverdy, P. *Nord-Sud Revue Littéraire*. (Réprint, Ed. JM-Place, 1980), 1917, p. 31.

⁹ Apollinaire needed to find a suitable musician for the level his ballet demanded. He considered that the musical contribution in the ballet was very important as it was a “surrealist” part. Thus, Apollinaire, being enthusiastic about Soler's music, asked him to compose it. [9, p. 8]. See also: Pierre Albert, B. *Propos d'un Théâtre Unique*, in: SIC, 8–9–10, août-septembre-octobre 1916, p. 64.

¹⁰ The plot of the ballet was typed by Soler Casabón on four green pages entitled *H.O.S.Y.N.O.*, an acronym for the verse *l'homme sans yeux, sans nez et sans oreilles*. Because of the absence of any corrections, it can be assumed that (as Willard Bohn points out) there is an original that has been lost.

¹¹ It is thought that Soler Casabón began to compose a version for two pianos from June 1917 and that he finished it about five months later. In a letter written in French, he confessed to Picasso: “I wrote this music from the beginning to the end with great enthusiasm. I can assure you that it will be difficult to find a blade of straw, everything is grain, since I have created it not only with my heart and head but with my whole body and, in certain passages, with all the passion of which I have been capable” [9, p. 8].

¹² José Soler Casabón's letter written to Picasso, 1917. Picasso Museum. Paris.

¹³ Apollinaire gave relative importance to the musical part of his theatrical work, but in his letter of 21 May 1917 to Leonide Massine, we see that in relation to the musical part he was now more demanding for his ballet. See: Pierre Albert, B. *Propos d'un Théâtre Unique*, in: SIC, 8–9–10, août-septembre-octobre 1916, p. 64.

¹⁴ Apollinaire had planned to present his ballet to Sergei Diaghilev and perform it at the Théâtre du Châtelet. In November 1917 the Russian revolution broke out and this led to the suspension of the Russian ballet season. After the premiere of *Parade* on 18 May 1917, the Russian ballets stopped being staged in Paris. They did so again on 2 February 1920 with Stravinsky's *Le Chant du rossignol*. See: Rollo H. Myers. *Erik Satie*. New York: Dover Publications, Inc., 1968.

¹⁵ Bretón, *Manifeste du surréalisme* (1924).

¹⁶ Pablo Gargallo, a great sculptor, friend and compatriot of Soler Casabón, died in 1934 at a time of great artistic fulfilment. That same year, and perhaps in memory of his friend, Soler Casabón resurfaces and, in a 22-page manuscript, orchestrates the prelude and first act of *H.O.S.Y.N.O.*

¹⁷ According to the French musicologist Damien Top, when the Popular Front triumphed in France in 1936, Soler Casabón moved to Spain. It is likely that his proximity to the ideas of the workers' movements in republican Spain was what made him return to France at the end of January or early February 1939.

¹⁸ Soler Casabón's experiences in the war led him to make a radical break with the aesthetic movements of the early 20th century. The *système commatique* used by the composer was a division of the musical scale into quarter-tones and commas instead of tones and semitones following his own method of signs. See also: Poulenc, F. *Entretiens avec Claude Rostand*. Paris: Julliard, 1954.

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