

Editorial

This fourth edition of the ÍMPAR journal features five articles, selected from research presented at various international conferences: two were presented at Flute: Hands on Research 2017 and a further two at Flute: Hands on Research 2018, with both events taking at the University of Aveiro, Portugal, while the fifth article was presented at Performa'17 in São João d'el Rei, Brazil. The articles share a common theme - musical interpretation - but each displays a distinct approach, from a particular perspective and the employment of specific research methods. Four of these articles articulate declarative and procedural knowledge, with the inclusion of video and audio recordings of excerpts and/or entire works. The fifth is a reflection on the ethical questions raised in composition and musical performance.

Bonnie McAlvin challenges the limits of flute technique in exploring the technical and expressive potentials of multiphonics, of which, as demonstrated in her recordings, she has an impressive mastery. The pedagogical aspect of this article is also important, and very pertinent for both students and professionals, as is the mythopoetic reconfiguration which influence her interpretations and sonically reveal the possible harmonic dimensions within the score. Ine Vanoeveren's article questions the gender stereotypes associated with the mythopoetic invention which has been instituted by previous interpretations of the complex work, *Cassandra's Dream Song* by Brian Ferneyhough. Apart from gender issues, many other performative options are discussed throughout this article, particularly as it addresses an open work. Matteo Gemolo makes an important contribution toward the reconfiguration of the old concept of the Traverso as a caricature of the modern flute, demonstrating and exploring the expressive possibilities that this baroque flute can bring to contemporary music. This reconfiguration of our beliefs and of our imaginary in relation to this instrument is the point of departure for this article, and the basis for exploring the possibilities of symbolically charged extended techniques on the Traverso, in similarity to the rhetorical figures in baroque music, described and analysed by Dietrich Bartel Lincoln. The article by Monika Streitová describes her experience of interacting with the *Sampo* device - an electronic device created by the composer and inventor Alexander Mihalic for all instrumentalists and composers, which facilitates the performance of electroacoustic repertoire from the 20th and 21st centuries - in the performance of mixed music with sound files or in real time. This article approaches the processes of preparation, construction and execution of three works which correspond to different types of interaction with the *Sampo* device.

Finally, William Teixeira proposes a reflection on the ethical dimension of musical performance. Ethics surpass morals in the manner in which it does not refer to an established code but rather to possibilities and especially to the responsibility of choice. Musical performance implies options which go beyond a simple choice between one sonic effect or another at a given moment. In constructing the meaning of an artistic production in a responsible way, a mythopoetic invention is created, which results not only in the opening of the performer's self for the presence of a meaning embedded in the piece, but also from the opening for oneself, in a person's way of being-in-the-world.

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