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International festival “music without limits” as a reflection of new political forms of intercultural dialogue

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Valerii Hromchenko *
Natalia Bashmakova **
Andrey Tulyantsev ***

Abstract

Using the comparative historical method, the purpose of this article was to detect the new political forms of intercultural dialogue at the time of the classical music festival. The international festival “Music without limits” has not been the subject of scientific research since the moment of its foundation twelve years ago, festival which has an annual presentation at the Dnipropetrovsk academy named after M. Glinka. The authors of this paper have discovered the series of new forms relating to intercultural dialogue in time, one of the most famous classical music festivals in the central region of Ukraine, in particular discrete (separate) form in connection with the celebration of holiday music, denotes a different presentation in time, concerts of general thematic or compositional-artistic features; repertoire-region form of festive movement, which concentrates the predominance of musical compositions of a certain region or country; permanent form of performance in terms of the presentation of masterpieces of the cycle of academic musical art, which is stipulated by the performance at a single concert of all compositions of the musical cycle. It is concluded that music, under certain political conditions, can represent a space for intercultural dialogue.

Keywords: music festival; intercultural dialogue; cultural policies; cultural identities; art and politics.

* Assistant Professor, Vice-rector for Scientific Work, Dnipropetrovsk music Academy after Mikhail Glinka, Dnipro, Ukraine. ORCID ID: <https://orcid.org/0000-0002-2446-2192>

** PhD, Assistant Professor, Dnipropetrovsk music Academy after Mikhail Glinka, Dnipro, Ukraine. ORCID ID: <https://orcid.org/0000-0002-9484-2406>

*** PhD, Assistant Professor, Dnipropetrovsk music Academy after Mikhail Glinka, Dnipro, Ukraine. ORCID ID: <https://orcid.org/0000-0002-4567-432X>

Festival internacional «música sin límites» como reflejo de las nuevas formas políticas del diálogo intercultural

Resumen

Mediante el método histórico comparativo el propósito de este artículo fue detectar las nuevas formas políticas del diálogo intercultural en la época del festival de música clásica. El festival internacional «Música sin límites» no ha sido objeto de investigación científica desde el momento de su fundación hace doce años, festival que tiene una presentación anual en la academia de Dnipropetrovsk que lleva el nombre de M. Glinka. Los autores de este trabajo han descubierto la serie de nuevas formas relativas al diálogo intercultural en el tiempo, uno de los festivales de música clásica más famosos en la región central de Ucrania, en particular la forma discreta (separada) en relación con la celebración de música de festividad, denota una presentación diferente en el tiempo, conciertos de temática general o características compositivas-artísticas; forma repertorio-región de movimiento festivo, que concentra el predominio de composiciones musicales de determinada región o país; forma de ejecución permanente en cuanto a la presentación de obras maestras del ciclo del arte musical académico, que se estipula mediante la ejecución en un solo concierto de todas las composiciones del ciclo musical. Se concluye que la música, en determinadas condiciones políticas, puede representar un espacio para el diálogo intercultural.

Palabras clave: festival de música; diálogo intercultural; políticas culturales; identidades culturales; arte y política.

Introduction

The musical festival evolved as a large cultural phenomenon from antiquity, specifically from the period of Ancient Greece's flourishing, when the programs of Pythian and Olympic games included many musical performances. As a result, the agonal nature of public musically performing activity concerning ancient Greek games was accepted as a phenomenon of competition, as a competitive, creatively rival process. artistically performed act, without marks of competition, rivalry, and determination of musicians' professional level, has got affirmation as the phenomenon of musical festival.

It is important to note that, since the Middle Ages, public musical performance without competition (festival) has been an integral part of many fairs. Music had escorted the diverse conversation of people

in during the demonstration of the musical, theatrical, and circus arts' accomplishments as utilitarian nature and artistically aesthetic content. Many creators had met people who had their own creative achievements, particularly artistic achievements, which had been founded, in general, on the synthesis of various arts types.

In the 17th and 18th centuries, people's celebrations crystallized in reference to specific artistic types. As a result, the musical festival was taking place at the time. Herewith, the most essential traits of the festival movement have been kept, in particular the ability of the festival's participants to learn from each other, to communicate creatively with artists, while at the same time bypassing any intention regarding musically performing rivalry or competition of musicians.

As a result, festival movement has crystallized into distinct types of public celebration, denoted by educational, cultural, lighting, and advertising vectors (Luchaninova *et al.*, 2019). In addition, the types of festival marathons purchase the specific determination.

The process of acquiring the greatest diversity in structurally content representation in one or more festival movements produces, on the one hand, its unique artistic feature and generates the greatest amount of listening interest in the festival events, but it also produces the problem of constant search for new forms of creative dialog, founded on the artistic scale of intercultural communication for representatives of the contemporary art community.

But questions remain about researching the processes of innovation and creativity in festival organizations and ways to encourage new ideas and creative solutions (Parwita *et al.*, 2021; Arsawan *et al.*, 2022), as well as intercultural communication and as an important component of the new educational paradigm (Kyrpychenko *et al.*, 2021).

1. Literature Review

The theme of festival movements in Europe, particularly in Ukraine, is scientifically developed by many researchers at a high professional level. Fedorova (2017) is deeply studying the artistic aspects of the concept of «festival»; Zubenko (2011) is deeply studying the thematic pallet of contemporary festival dynamics; Ighnatjjeva (2018) is investigating the phenomenon of festival movement in foreign and Ukrainian musical art into the vector for upbringing of musically aesthetic culture and its participants; Bermes (2015) is explaining the fundamental organizational bases of the musical festival movement, and scientists-economists are

Among of the many foreign researches we are emphasizing scientific explorations in particular investigations by Lawendowski and Besta (2020), which are detecting the features of self-development at the context of musical festival movement; scientific research by Fernandez (2019), which is discovering economic and social results of musical festivals; collective scientific article by Pavlukovic *et al.*, (2020) which are opening the peculiarities of social influence from contemporary musical festivals; analytical disquisition by Klara (2020), where the phenomenon of social community is disclosed in the context of modern musical festival movement.

Highlight, that wide thematic field of investigations concerning the phenomenon of festival movement, unfortunately, bypasses the separation and statement of new forms regarding intercultural communication in the light contemporary international festivals of classical music. Herewith, the international musical festival «Music without limits» (c. Dnipro, Ukraine) is staying without attention as Ukrainian and foreign scientific community.

The purpose of submitted article is detecting of new forms in relation to intercultural dialog in time the festival of classical music, in particular international festival of classical musical art «Music without limits».

2. Methods

The necessity of this scientific investigation is conditioned by the need to reveal new forms of festival movement that have been grounded in international intercultural dialogue. The importance of analyzing the international festival of classical musical art «Music without limits», which has not been the subject of scientific investigation since its inception, and this is a period of twelve years of its annual representation at the Dnipropetrovsk music academy named after M. Glinka (c. Dnipro, Ukraine).

The main research method was the comparative-historical method, which allowed for a systematic study of intercultural dialogue as a modern means of intercultural communication and as an artistically performed act, without marks of competition, rivalry, and determination of musicians' professional level, has got affirmation as the phenomenon of music festival.

It should be noted that the author collectivity of the submitted research is a direct participant of the organizational committee for the international festival «Music without Limits», as it has had practical experience in the generation of new forms in relation to intercultural dialog in the international festival movement in one of the largest cities in Ukraine, namely Dnipro.

3. Results

The «Music without limits» is a contemporary international festival of classical musical art, which had been founded in 2009 at the Dnipropetrovsk music academy named after M. Glinka (c. Dnipro, Ukraine). Rector of academy music in Dnipro, famous pianist and teacher Novikov⁽²⁰⁰⁹⁾ was idea man-inspiration for this scale Ukrainian musical event.

The first festival «Music without limits» had been devoted to performers-pianists. Three days a row, a namely in the period 25 – 27 February 2009, at the main concert hall of academy music named after M. Glinka, the representatives of the three celebrated piano school, in particular Ukrainian – honored art worker of Ukraine, rector of academy music named after M. Glinka, pianist Novikov⁽²⁰⁰⁹⁾. The piano masterpieces of diver's genres and culturally historical periods had been sounding at the concert hall of academy. Those were renowned piano compositions by W. Mozart, L. Beethoven, F. Liszt, E. Grieg and others celebrated European composers.

The festival has the idea of unity: we are all children of the Earth, the children of the European culture, and through cultural space that does not know limits, sooner or later we must come to common space of the European home, to the united European family (Novikov, 2009).

Among the tasks of international festival marathon, Novikov⁽²⁰⁰⁹⁾ has focused the attentions of listeners and festivity participants on the next artistically creative, cultural and educational vectors, a namely «propaganda of piano performing art, raising the professional level of professors and students, support for young artists, as well as assistance of active promotion for integration process of the Ukrainian culture to the world culture».

The second international festival of piano art «Music without limits» had held in 22 – 25 December 2009. The increasing of participants for festival movement was conditioned the holding of creative event in the period four days, consequently, it had expanded the palette for artistically creative forms concerning intercultural communication.

Emphasize, that first festivals «Music without limits» had been generating in itself, today very well known, the forms of intercultural dialog. Those were concerts by famous masters of musically performing art, the master-classes by renowned musicians of international professional level, the scientifically practical conferences with participation of celebrated musicologists, the creative meetings with distinguished musicians-conductors, composers, teachers, as well as concerts by young talented performers, which had been presenting the different academic performing schools^{11,12}.

The festival relay in 2010 had been taken over by musicians-vocalists. The peculiar artistically creative synthesis of vocal and instrumental art

was accomplished in the chamber music genre. People's artist of Ukraine, professor of Odessa national music academy named after A.V. Nezhdanova, laureate a lot of international musical competitions V. Navrotskiy (basso) had been gifting to many music lovers the unsurpassed culture of academic singing at the refined expressive ensemble with a pianist Ju. Novikov.

Accentuate that the scientifically investigative work had received the essential activation at the festival movement. The international scientifically practical pedagogical conference «History and myth in the national musical culture» had been held in the period 4 – 5 November 2010 at the framework festival «Music without limits».

IV International festival of musical art «Music without limits», which had been held 9 – 11 much 2011 in Dnipropetrovsk music academy named after M. Glinka, had collected of well-known performers on string instruments. The J.S. Bach's, F. Mandelson's, P. Tchaikovsky's compositions had been sounding by professor of Geneva Conservatory and Bern high music school, cellist D. Severin (Switzerland); laureate of international competitions, concerting performer, violinist B. Brovtsin (Great Britain) as well as Dnipropetrovsk chamber orchestra «The seasons» (governed by conductor, people artist of Ukraine D. Logvin).

The international festival movement in 2012 had been importantly significant for representatives of wood and brass wind instruments and also string academic instruments. Musical masterpiece by W.A. Mozart a namely Concert D-dur for flute and symphonic orchestra performed by professor Dresden High music school named after K. Weber, flutist-virtuous S. Reti solemnly had opened creative marathon. Contrast of musical imaginations with emotional, romantic expression was being emphasized by professor Geneva High music school D. Severin into the Concert a-moll for cello with orchestra by R. Shuman.

Celebrated musician-trombonist, professor Geneva Conservatory had performed Concertino for trombone and chamber orchestra by E. Larson. Masterpiece of violin musical compositions – Concert for violin with symphonic orchestra by P.I. Tchaikovsky, which had been inspired sounded by professor Geneva Conservatory, violinist S. Ostrovsky, had become brilliant culmination for celebrative evening of the first festival day.

The presentation of creative project by laureate of many international competitions, famous concert pianist V. Kholodenko «32 Sonatas for piano by L. Beethoven» had been the magistral feature of festival marathon in 2012. Underline, that students and teachers of Dnipropetrovsk music academy named after M. Glinka as well as many connoisseurs, admirers of academic musical art had had possibility for comprehension the one of the most fundamental strata for development of piano performing, practically understanding of dynamic concerning establishment and enlargement of

piano musically performing art, emphasize, into the seven concerts during academic educational year.

Thereby, it is this series of single concert performing by only one performer into distinctly denoted creative project had claimed the new artistically organizational structure of festival movement, in particular *discrete (separate) form of festival holding*, so to speak, the peculiar step by step artistically aesthetic presentation of classical music celebration.

The festival events in 2013 had been designated by holding of artistically creative meetings on the stage of Dnipropetrovsk academic theater of Russian dram named after M. Gorky. World-renowned pianist O. Romanovskiy with the youth academic symphonic orchestra «Festival» had been performing Concert N° 2 for piano with orchestra by S. Prokofiev.

Accentuate, the forum of folk instruments performers, which was being held 4 – 6 much 2014 at the many concert halls of Dnipropetrovsk academy music named after M. Glinka, had become the original innovation into the structurally thematic program of international festival «Music without limits».

The beginning of that forum had been designated by solo concert of honor artist of Ukraine, cymbalist A. Voychuk. Cymbalo had been sounding as the solo instrument at the main concert hall of academy for the first time. Program of the concert had concluded the compositions of different composers, masterpieces of various epochs, genres and styles. The second day from the forum of folk instruments performers had been a present culturally artistic celebration. There was concert of main folk instrument orchestra of academy music named after M. Glinka (creative director and conductor S. Karlov), performances of bright soloist-virtuous on different academic folk instruments.

Evolutional movement of music academic festival «Music without limits» in 2015 had launched the new vision of intercultural creative communication, in particular repertoire-region format of festival holding. The renovation was directed, in the first time, to the features of repertoire filling in reference to concert events. Identified approach to the musical masterpieces of different countries had been put into the foundation for designation of festival musical program.

Whereby, the new round of international musical celebration had been begun by classical masterpieces of German music, a namely «The German's musical days» on the international music festival «Music without limits». Famous musical instrumental compositions by L. Beethoven, K. Weber had been sounding from the main concert stage of music academy M. Glinka.

The first performance Concert cis-moll for piano and symphonic orchestra by F. Poulenc in Ukraine had been took place during «The

French's musical days» into interpretation by pianist Ju. Novikov and youth symphonic orchestra «Festival» (artistic leader and conductor D. Logvin). We underline, that score of this piano concert, wrote by F. Poulenc in 1949, had not been printed. Concert's notes were kept at the handwritten form in the library of Paris Conservatory. By means of cooperation between Ukrainian musicians and representatives of Switzerland musical groups the notes of piano concert had been sent to the Dnipropetrovsk music academy, where the premier presentation this piano concert by celebrated French composer had been occurred.

«The Italy's musical days» on the international festival of musical art «Music without limits», which had been held 23 – 25 February 2015, had gifted to listeners, among other amazingly masterpieces by romanticist G. Verdi and famous contemporary composer N. Roto, the cycle 24 caprices for violin solo by N. Paganini (Shhuryk and Brynzej, 2015). It is this cycle solo had been performed by professor Moscow Conservatory named after P.I. Tchaikovsky, world well-known violinist O. Trostiansky into permanent presentation, that is all caprices into the single concert at the solo performing form. Consequently, the form of intercultural communication had been denoted, in particular permanently performing form concerning presentation of cycle masterpieces of academic musical art.

Necessarily accentuate, that master-class as the one of the most remarkable artistically creative and educationally training form of musical pedagogy as well as intercultural dialog, during holding of traditional festival marathon, had been foundation for appearance of new form regarding intercultural communication a namely «The celebrated representatives' schools of academic musical art». Therefore, «Otto Saunter's school», world famous trumpeter-virtuous, professor High school of arts in Bremen (Germen), three days in a row (11 – 13 November 2015), had been disclosing the secrets of trumpet art playing for many students from the High musical educational institutions from cities such as Kyiv, Kharkiv, Lviv, Kryvyi Rig, Kamyansky, Khmelnytsky, Ternopil.

The uniqueness of this form concerning festival movement in Dnipropetrovsk music academy has been approved by the next factors of this new form regarding intercultural communication between representatives of German and Ukrainian academic wind performing schools, namely the absence of time frames; the large quantity of participants for open lectures; the synthesis of theoretical, methodological, and practical experience (Weis, 2021).

The form of «The celebrated representatives' schools of academic musical art» for specifically selected musical specialization had been prolonged in the time next festival «Music without limits». There was professional scientific communication with candidate of art, professor of Moscow Conservatory named after P.I. Tchaikovsky G. Lyzhov on the theme

«The school of style harmony» (23 – 27 November 2015), as well as with world famous opera singer from Germen, soloist of Stuttgart opera house, renowned concert vocalist-performer Yutta-Maria Bionert – the practical topic «The school of academic vocal art from singer Yutta-Maria Bionert» (26 – 29 October 2015) (Korolchuk, 2021).

International festivals of classical musical art «Music without limits», which had held in the period 2016 – 2019 at the concert halls of Dnipropetrovsk academy music named after M. Glinka, distinguished by approving of instrumentally-specialized holding form of international artiste event. 11 – 13 April 2016 students and teachers of academy music, as well as multitudinous music-lovers from Dnipro and others cities of Ukraine, had been eyewitnesses of compositionally creative renovation concerning the form of well-known musical marathon «Music without limits».

The festival has maximally focused attention on the individualization of instrumental priority, in particular on the cello masterpieces of different genres from the world classical music. Certainly, the star cast of guests for festival movement had been presented by cellists, a namely professor of Paris Conservatory Jerome Pernod (France), professor High music school in Geneva and High music school in Bern D. Severin (Switzerland), as well as professor of Dnipropetrovsk academy music named after M. Glinka, laureate of multitudinous international competitions among performers on academic string instruments O. Lutsenko (Ukraine).

Period 15 – 19 December 2016 had been denoted by festival «Music without limits» into brightly signified the instrumentally specialized form. The title of international event – «Dnipro-Brass-Fest» had been displaying the new form of musical celebration. Specialized vector of academic instrumental music, which had been representing only wind brass instruments (trumpet, horn and trombone), had maximally concentrated attention of multitudinous admirers, connoisseurs and direct representatives of contemporary solo wind professional academic performing art.

The star cast of participants for instrumentally specialized festival marathon had been represented by professor of the High school of art in Bremen Otto Saunter (trumpeter, Germen), soloist of the Florentine Opera Luca Benucci (horn, Italy), Head of orchestral mastery faculty at the Western University in Canada Alain Trudel (trombone), the honored artist of Ukraine Andrey Ilkiv (trumpet, Ukraine).

Clarinet and saxophone had taken magisterial place into artistic horizon of international festival «Music without limits» at the period 27 February – 1 March 2017. Celebrated Israel clarinetists-soloists twin brothers Alexander and Daniel Gurfinkel had been brilliant artistic decoration for first two days

of creative movement named «Musical carnival» on international festival «Music without limits».

Certainly, this type concentration on the determined instrument solo during the festival marathon is making peculiar musical communities, which are quickly popularizing the definite festival among connoisseurs of one or another professional academic musical solo instrument. The psychological sense of a brand community has a direct effect on commitment and on word-of-mouth, concerning them artistically creative vocational activity (Klara, 2020).

Highlight, the famous celebration of classical musical art «Music without limits» has claimed as the not commercial event, at the period of twelve years festival movement. The festival is spending, first of all, the intercultural, socially cultural, as well as educationally training missions at the Dnipropetrovsk region. Festivals foster the social and cultural development of the area, creating social identity, generating civic pride, contributing to the formation of audiences, encouraging cultural enrichment and physically transforming the area (Fernandez, 2019).

Conclusion

The above-mentioned analysis of the international musical art festival «Music without limits», which operates on the basis of the Dnipropetrovsk music academy named after M. Glinka (c. Dnipro, Ukraine), allows us to identify a number of new forms of intercultural dialogue during the largest celebration of classical music in Ukraine's central region.

There are discrete (separate) forms of holding musical festivity, denoted by representation of various at-the-time concert events or compositionally artistic features of concerts; the repertoire-region form of the festival movement, which concentrates the dominance of musical compositions written in a specific region or country; and the permanently-performance form, which represents cycle masterpieces of academic professional musically-performing art.

The analysis of another's traditional international festivals of classical music art, which have gained popularity not only in Ukraine but in other countries, will be a contemporary foundation for the designated scientific theme.

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