M. Camargo Guarnieri
(1907-1993)

Sonatina in the G clef (1937)

Allegro

Con tenerezza

Ben rítmico
The Latin American Piano Repertoire Project
at the
Graduate Music Program
Universidade Federal do Rio Grande do Sul

Dr. Cristina Capparelli Gerling
Coordinator
Latin American Piano Repertoire
Lectures at Indiana University
The Piano Sonatina In Latin America: A Musical Dialogue
What is a Sonatina?

Short movements
Well crafted formal structures
Overall unassuming dimensions
APPROPRIATION & PARODY, IN THE 20TH CENTURY
...an art form

Ridicule

Satyre

ADMIRATION
Desire to emulate
THEORIES of

- L. HUTCHEON- (1988)
- PARODY & APPROPRIATION
- H. BLOOM- (1975)
- INFLUENCE & MISREADING
- M. BAKHTIN- (1929)
- AUTHORIZED TRANSGRESSION & DIALOGISM
• Appropriation is “a form of repetition with ironic critical distance”

• Parody demands appreciation and understanding of the original

• Borrowings, misreadings and the ensuing dialogues between artists have been a time honored tradition
MUSIC

Straus (1990),
Guarnieri’s manuscript notes on fugue
Stravinsky an the Russian Traditions,

...”self conscious allusions to Bach, the perceived fountain-head of ‘universal musical values’. Within a few short years the ‘retour a Bach’ would be absolutely à l’ordre du jour for musicians in the Parisian orbit ... The height of fashion”... (Taruskin, 1996p. 1607)
“Stravinsky has delivered himself of a horrifying piano sonata, which he himself performs not without a certain chic.” (Taruskin, 1996p. 1607)
Villa-Lobos, 1930-1945

9 BACHIANAS BRASILEIRAS
III
Two-Part Fugue

Ben ritmico $d=84$

sempre staccato
Shared Structure

- 5 Expositions
- 4 Episodes
- Final Exposition, theme in augmentation, contrary motion, stretto
- Guarnieri keeps the melodic direction and alters the hand play
- Homage to E. Nazareth (divertimenti): dialogue and display of affection
Ernesto Nazareth - *Apanhei-te Cavaquinho*

Camargo Guarnieri – *Fugue Second Episode*
Guarnieri’s Dialogues

- Folk material: *Blind man’s song*
- Popular Music: E. Nazareth’s *Chorinho Style*
- J.S. Bach: High Art, Learned Style, Counterpoint
Left hand etudes built on the finale from Weber's Piano Sonata No. 1, Op. 24 (1812)

Tchaikowsky’s *Perpetuum mobile*

Brahms’ *Rondo after C. M. von Weber*

Presto (C major)

Both composers transfer the original right hand part to the left, and add a new right hand.
Juan José Castro  
Argentina (1895-1968)  
Sonatina Española  
Third movement (*Sobre un Rondó de Weber*)
Maurice Ravel (1875-1937)

Sonatine

à Ida et Cipa Godebski

Erschienen 1905
Rene Amengual (1911-1954)
Sonatina (1930)
Amengual’s “...Sonatina para piano que tanto deriva de Ravel en lo que ésta tiene de impressionista...”

Juan Orrego Salas

Revista Musical Chilena (1950) XXXIX, p. 54
Marlos Nobre (b. 1939)
Edino Krieger
(b. 1928)
Maurice Ravel (1875-1937)

Sonatina  Third movement
Almeida Prado  1943-2010
Maurice Ravel Sonatina (1905):

A desire to reinvent the past:
Formal concerns

A reconciliation with the present:
Modern Tonal Vocabulary
LATIN AMERICAN COMPOSERS
NEOCLASSICISM

Reverence
Sense of Belonging
Compositional Alternatives
Shared Features in the Sonatinas

G clef
Five finger patterns
Modality
Play of hands
Domestic, intimate, lyric, playful,
Expanding the view on the Sonatina

- Roque Cordero- Panamá
- Hector Rosar- Uruguay
- Carlos Chavez- Mexico
- Luis Gianneo- Argentina
- Francisco Mignone-Brazil
- Lorenzo Fernandez-Brazil
- Guillermo Graetzer-Argentina
- Juan Bautista Plaza-Venezuela
- Juan Carlos Paz -Argentina
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Sonatinas

109 Works
16 Countries
64 Composers