Claudio Santoro (1919-1989)

Piano Sonata nº 3 (1955)

Allegro enérgico

Adagio

Moderato

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

Dr. Cristina Capparelli Gerling
Coordinator

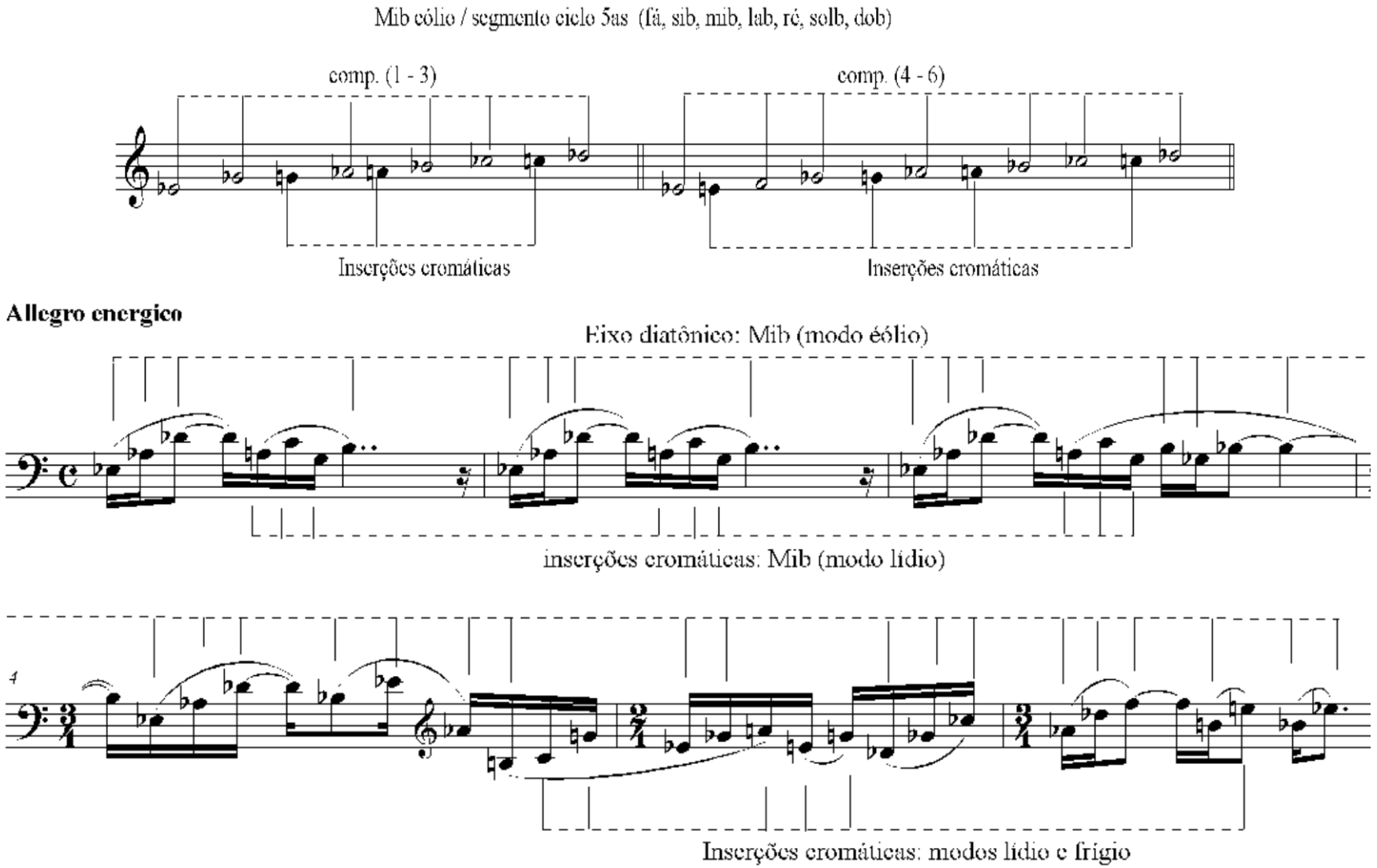
Latin American Piano Repertoire Lectures at Indiana University

Piano Sonatas In Latin America:
A Heated Debate during the Cold War

Dr. Cristina Capparelli Gerling

Sonata 1955
First Movement

- Mono-motivic writing
- Contrasts in character not in motivic content
- Follows the traditional sonata scheme
- Sonata forms an extensive arch followed by Coda
- Sequential commentaries rather than developmental treatment

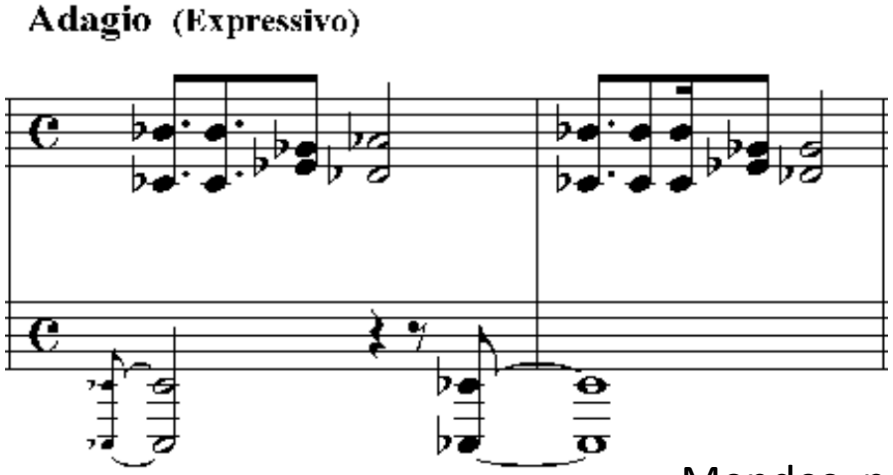


Ex. 3.5. Cláudio Santoro. Sonata no.3 p/ piano. Comp. 1-6(1955)

Mendes, p. 125 2009

Second Movement

- *Toada*
- Pervasive ostinato figuration
- Prefigures bossa-nova atmosphere



Mendes, p.126 2009

Third movement

- Religious Rite: Batuque
- Relentless rhythmic figuration
- Choral
- Modal
- Celebration of African rites

- Santoro's is one of six works bearing the title Sonata or Piano Sonata written between 1952 and 1961 by a new generation of Brazilian composers
- Throughout the 1940's these young composers received substantial musical training from J. H. Koellreutter (1915-2005), a professed advocate of 12-tone procedures

Music up to WWII and beyond

- Strong nationalist musical front commanded by Villa-Lobos, Camargo Guarnieri, Francisco Mignone and Lorenzo Fernandez
- Emulation of French cultural ambience
- Italian opera
- Italian teaching methods for music

Musical Mentors in Latin America

- Carlos Vega (1898-1966)- indigenous and folk music of Argentina
- Mario de Andrade (1893-1945)-traditional and popular music of Brazil (based on Hornbostel)
- Alejo Carpentier (1904-1980)-Cuban music

Mario de Andrade & Bela Bartok

- Two projects of “modernization by tradition”
- ”High culture" will take [all] the elements from popular and traditional cultures in order to establish a national identity and an art authentically national.
- Same common principle: The printing of large collections of indigenous music furnishes the bases of an artistic modernist renovation.

Gonçalves, 1998

Mario de Andrade

- Incites composers to write a NATIONAL music, not nationalist,
- Admonishes against the exotic
- Rejects all virtuoso and sentimental Romantic traits
- Compares writing art music with writing literature, the absorption of national traits will be transformed into the very language of the composer.

Alejo Carpentier

- “In 1946 [he] invites young composers to follow Milhaud’s path and by doing so they will create a product of the highest cultural value”.

- Coli, 2001, p. 27

Musica Viva

- 1937 Koellreutter leaves Europe and settles in Brazil
- 1939 Musica Viva Group
- 1940 Concert: Ernani Braga, Francisco Braga, Lorenzo Fernandez, Radamés Gnattali, Camargo Guarnieri, Brasílio Itiberê, Francisco Mignone, José Vieira Brandão e Heitor Villa-Lobos. Claudio Santoro joins the movement
- 1944 Edino Krieger, Guerra Peixe
- 1946 Eunice Catunda
- 1948 Esther Scliar

Musica Viva Manifest-1944

The *Música Viva* Group appears as an open door to modern musical production, participating actively in the evolution of the spirit.

Musical work, as the highest organization of human thought and emotions, is the center of *Música Viva's* artistic endeavor.

Música Viva will show that in our modern times there is music that expresses our lives, music that reflects a new way of thinking about the world.

The modern spiritual revolution will be reflected in music. These changes are the reason for the lack of understanding related to our new music.

However, our ideas are stronger than the prejudice that follows them!

Therefore, *Música Viva* will fight for new ideas, believing in the creative power of the human spirit and in the art of the future.

Translation A. Dossin, 2009, p. 20-21

Claudio Santoro

- 1944 writes two short texts condemning nationalism for its lack of scientific procedures
- 1946 Guggenheim Foundation grant to study in the US, visa denied on account of his political party affiliation
- 1947 Through the recommendation of Charles Münch he embarks to France to work with Nadia Boulanger and Eugène Bigot
- 1948 Stravinsky, Koussevtzki, Piston and Copland award him a prize through the Lili Boulanger Foundation of Boston

Copland's 1947 visit to Brazil

- …he was dismayed upon finding a group of young Brazilian "dullards" writing "singularly humorless" music under the tutelage of the German serialist H. J. Koellreuter.
- Ubiquitous French influence had subsided since his last visit (early 40's)
- José Maria Castro, Luis Gianneo, Ginastera and Camargo Guarnieri as composers "worth anybody's time"

Foreign Influences on Folk Music

- (1947) "…baleful influence of Broadway, the samba in Rio had become commercialized; he went to the northeast coastal towns to hear the real thing, discovered Berimbau and Frevo
- In the comparison with popular music, found the work of 'serious' composers lacking in vitality.

Pollack, 1999, p. 228-229

The Prague Congress of 1948

- Social Realism in all artistic manifestations
- Clear and unequivocal rejection of formalism (elaborated forms of art such as 12-tone music)
- Rejection of the USA's antidemocratic and imperialist ways
- **Zhadovnism (Andrei Zhdanov)**

Claudio Santoro at the 1948 Prague Congress

- Tries to defend composing with 12-tone and formalist means by presenting a paper "Where does music go? ": The problem of the contemporary composer according to his social position"
- His ideas are not well received, he decides to conform to a new way of composing
- He wants to be understood
- He wants to speak the language of the people

“Cultural and Scientific Conference for World Peace”- NY, 1949

“[Dmitri] Schostakovitch has the same right to attend a cultural conference as a rattlesnake has to be at the altar of a church”,

D. Jackson -Republican Congressman from California

(Whittfield, 1996, p.11)

Dmitri Shostakovich (1906-1975)

- 1948/49 lost his position at the Moscow Conservatory
- Expected to be arrested
- During the 1949 World Congress for Peace in NY he was forced to publicly disavow Stravinsky's music
- The American composer Nabokov explored this unfortunate circumstance with relish

USSR

- By 1951… composers of Soviet Russia had to write music that celebrated its Russianness.
- …And any innovative folksong treatment, however modest, were roundly criticized.
- The standard accusation of formalism was leveled at Prokofiev's folksong arrangements and Kabalevsky's fold-song based Preludes op.38 because both composers treated folksong melodies freely, as if were their own.

Camargo Guarnieri's Open Letter 1950

"… I write as someone deeply worried by the present direction that the music of our young composers has taken, composers who, under the influence of **erroneous ideas, have adopted the twelve-tone technique**, a formal trend that will eventually debase the character of our national music.

Through this declaration, I want to warn you about the **enormous dangers that deeply menace the whole of Brazilian musical culture in our times**, a culture to which we are so closely bound.

These dangers come from the fact that many of our young composers, either by thoughtlessness or by ignorance, are being seduced by false progressive theories in music, and are orienting their works, from the very outset, in a direction opposite to the true interests of Brazilian music."

translated by A. Dossin, p.94, 2001

Aaron Copland in the 50's

- Blacklisted
- Lincoln's Portrait was cut out of the Presidential Inauguration (1953)
- Eisenhower (State of the Union, 1954) suggested taking away citizenship from communist's sympathizers.

Claudio Santoro

- 1951- Third Symphony performed at the Berkshire Music Center (MA)
- 1950- Embraces Nationalism
- 1953- One movement Piano Sonata in the series *Paulistanas*
- 1955- Third Piano Sonata
- 1957- Fourth Piano Sonata (Fantasia)
- *"The artist must serve the interests of humanity"*

César Guerra Peixe
1914-1993

- Violinist, classically trained
- During his students years he plays in all sorts of ensembles
- 1944 Destroyed all his former compositions to start afresh with Koellreutter
- 1945- String Trio fuses national traits and 12-tone procedures
- 1947- Exhorts the knowledge of popular music
- 1948-1950 Northeast sojourn, collected extensive traditional and popular material

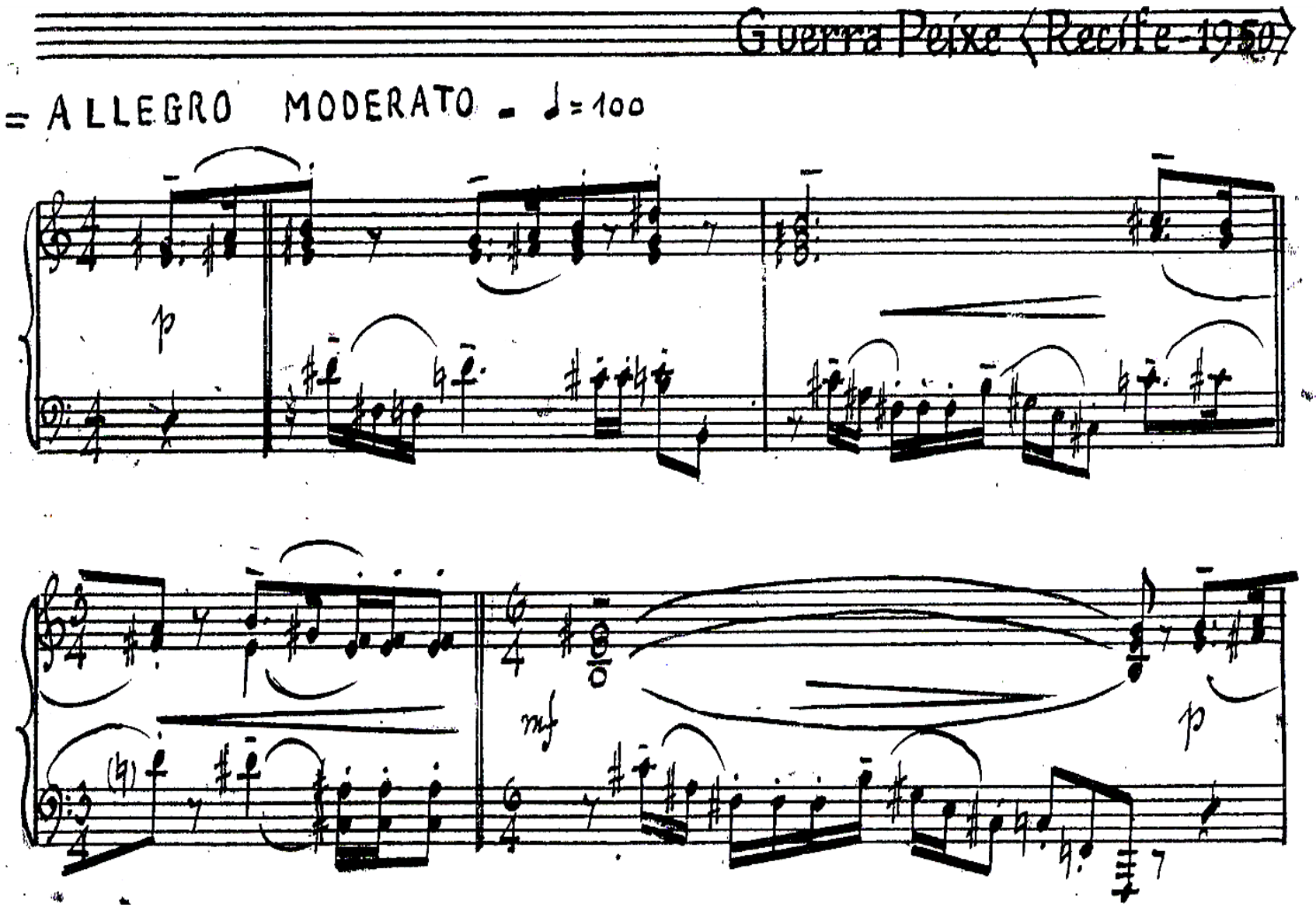
Piano Sonata (1950)

- *Allegro Moderato* tonal/modal

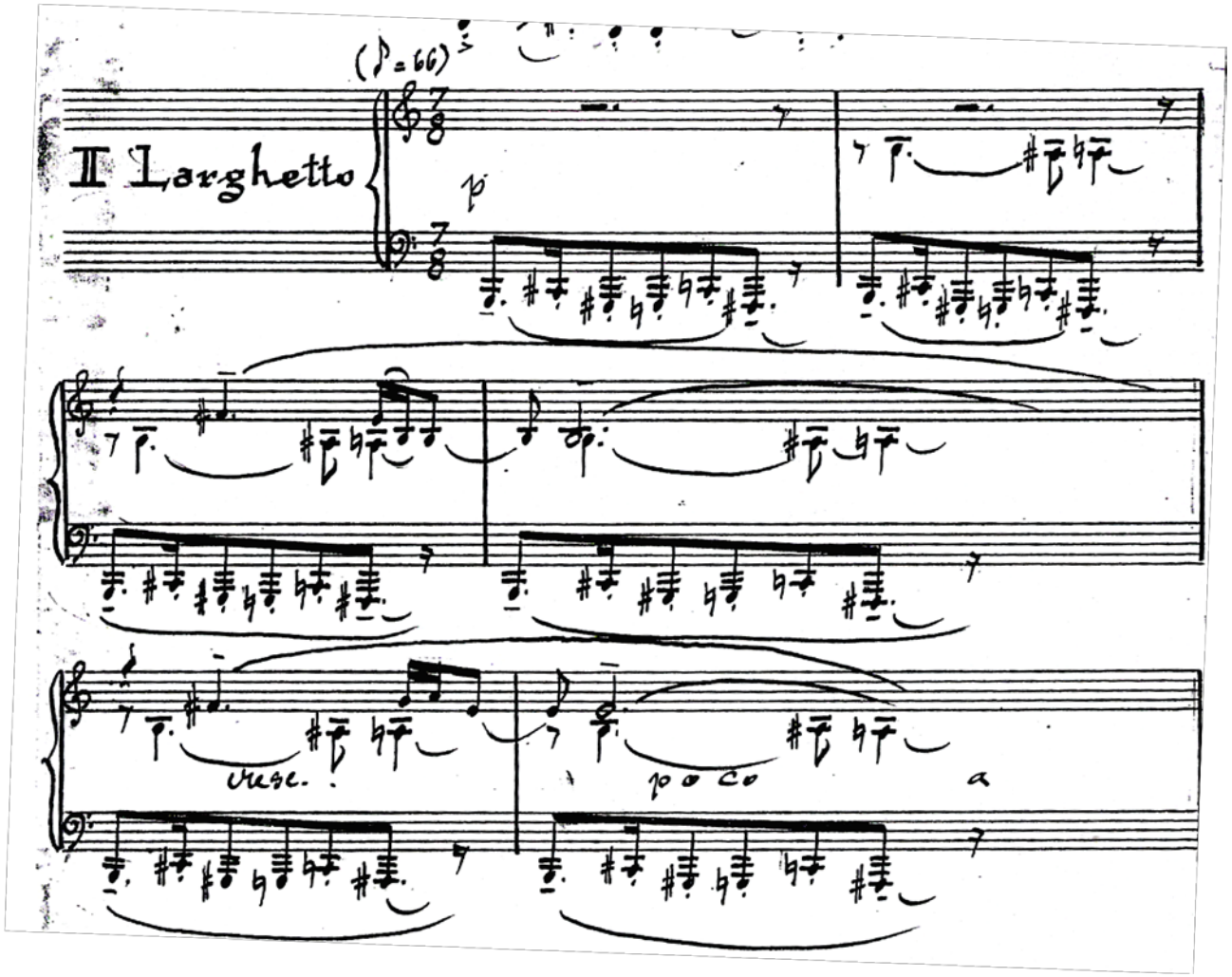
- *Larghetto* Funeral Rites-Xangô (candomblé do Recife)- double ostinato figuration

- *Allegro* Frevo, constant variation

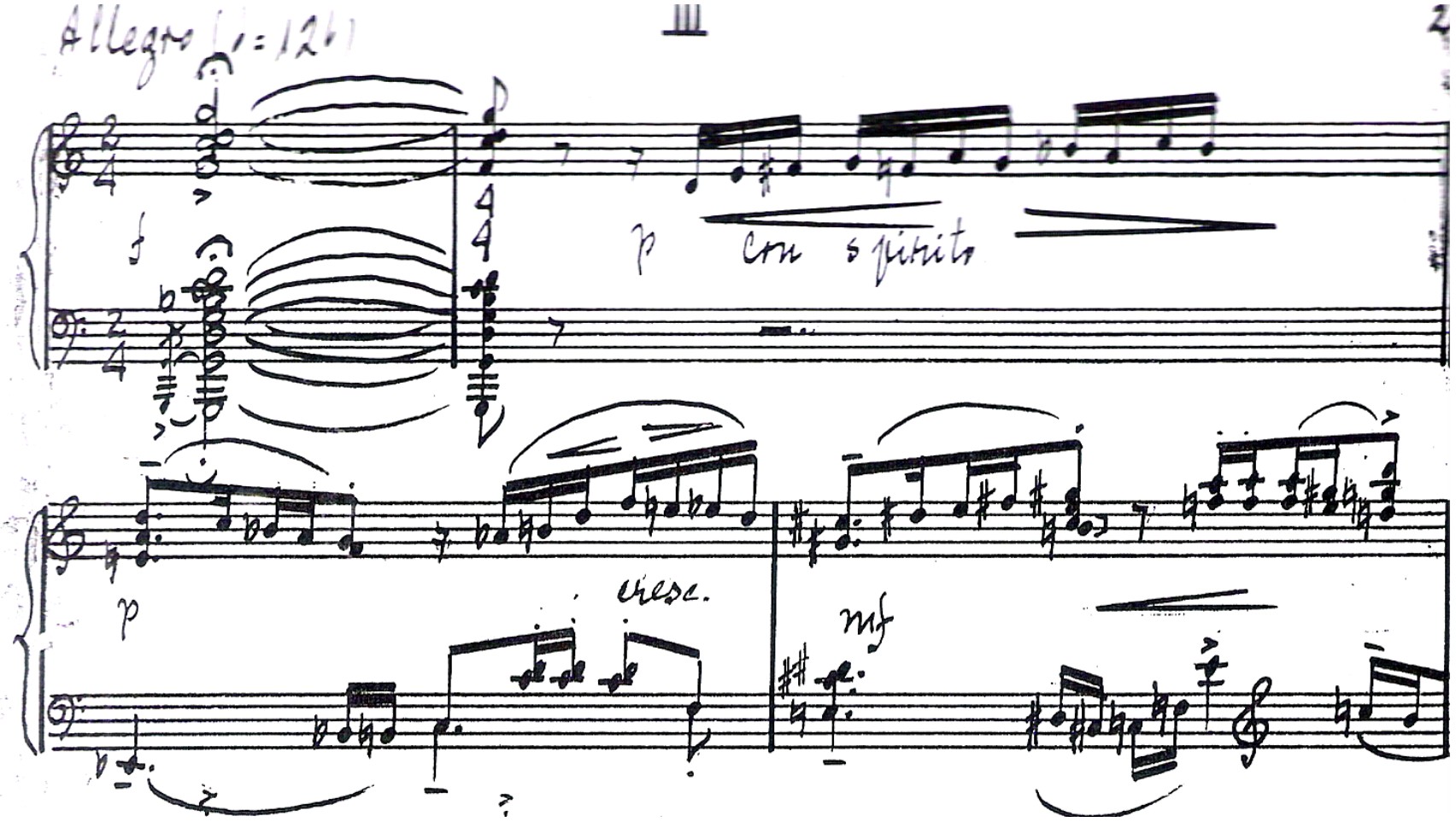
Allegro Moderato



Larghetto



Allegro



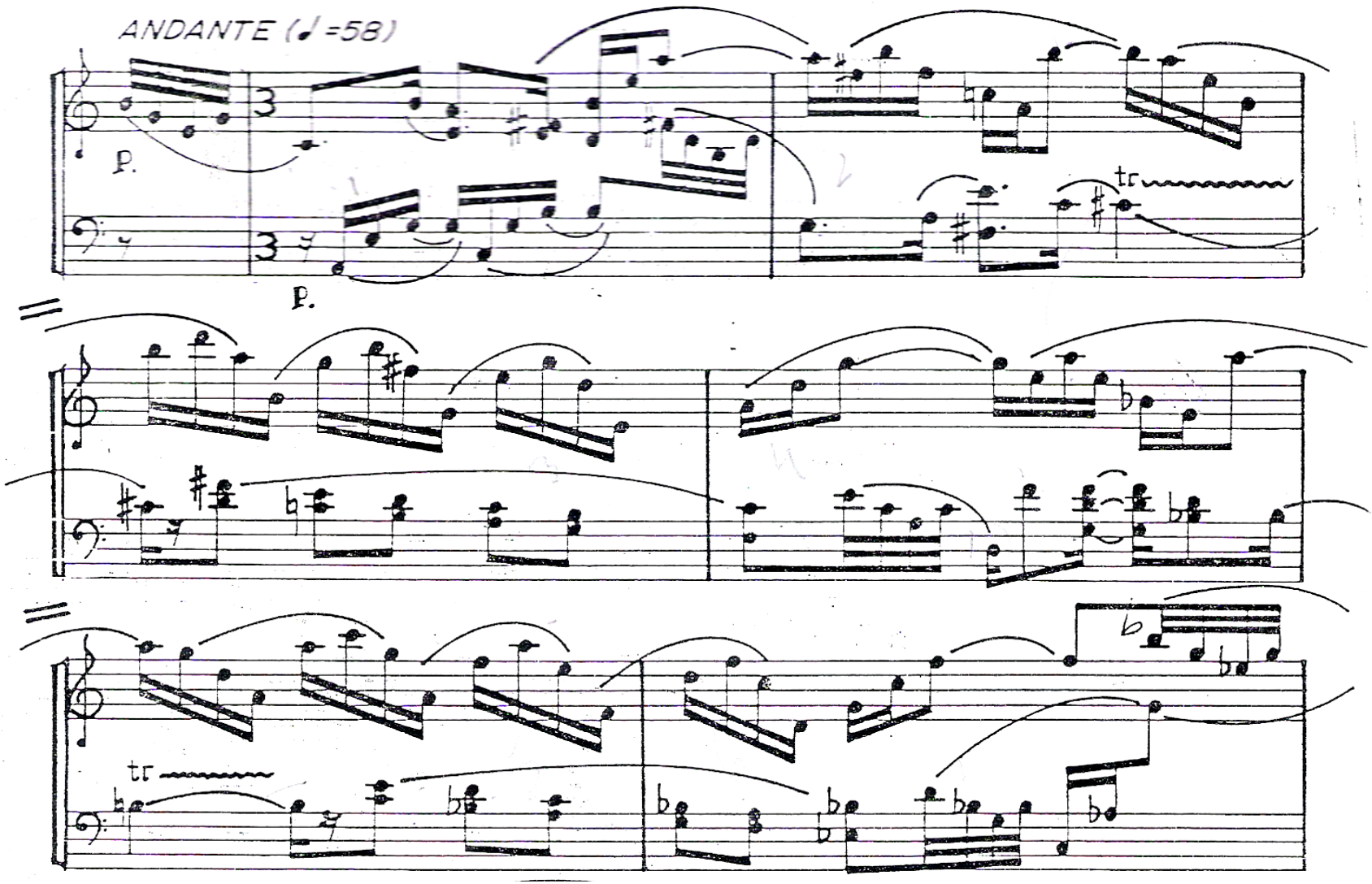
Edino Krieger (1928)

- Violinist by training
- 1945 Receives the Musica Viva award for his Wind Trio
- 1948-50 Studies in the US with Copland, Milhaud at Tanglewood, and with P. Menin at the Juilliard School
- 1950 Returns to Brazil and works for the Classical Radio Station Rádio MEC

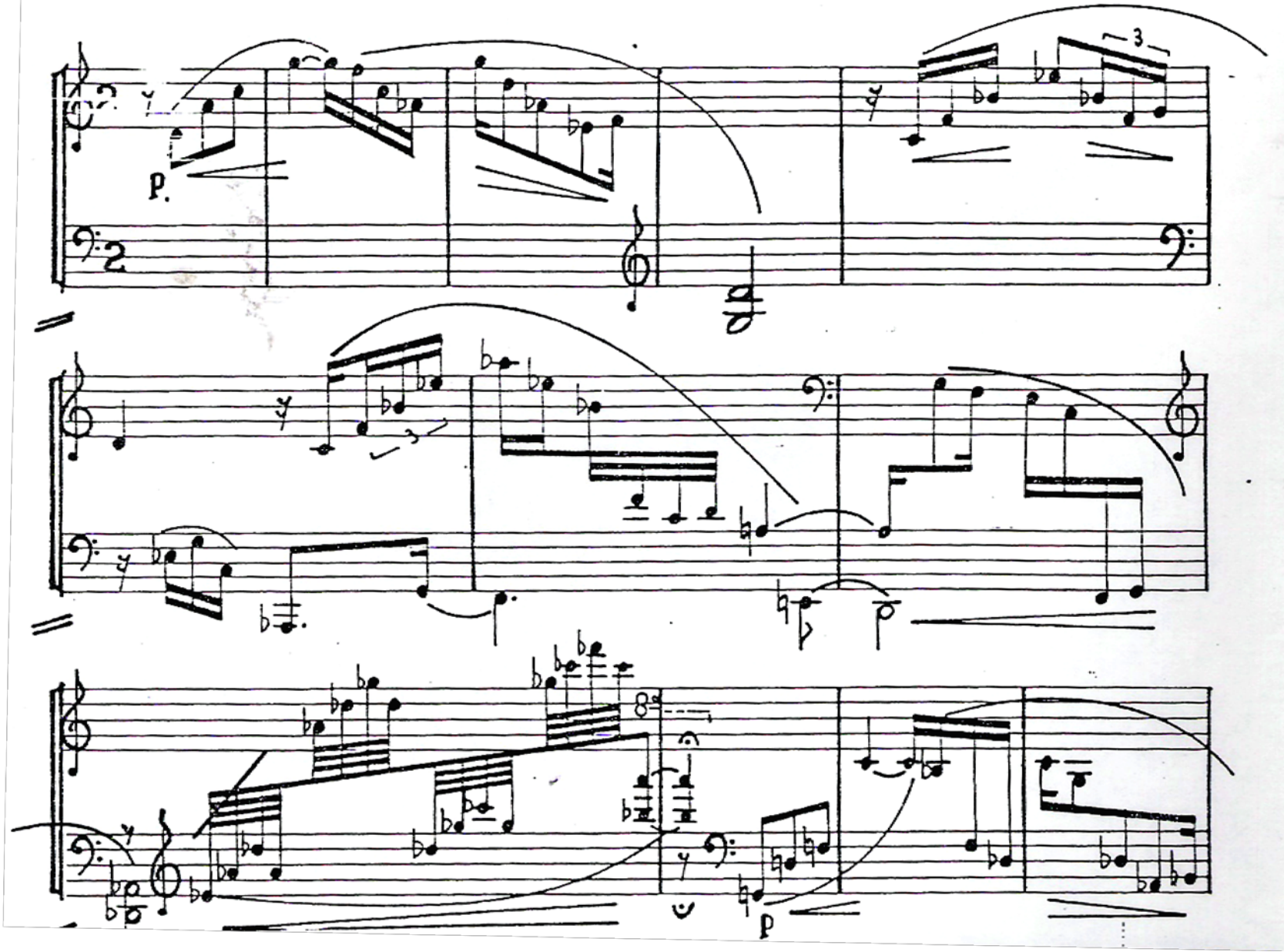
Piano Sonata 1953-54

- *Andante*
- *Seresta (Homenagem a Villa-Lobos)*
- *Variações e Presto*

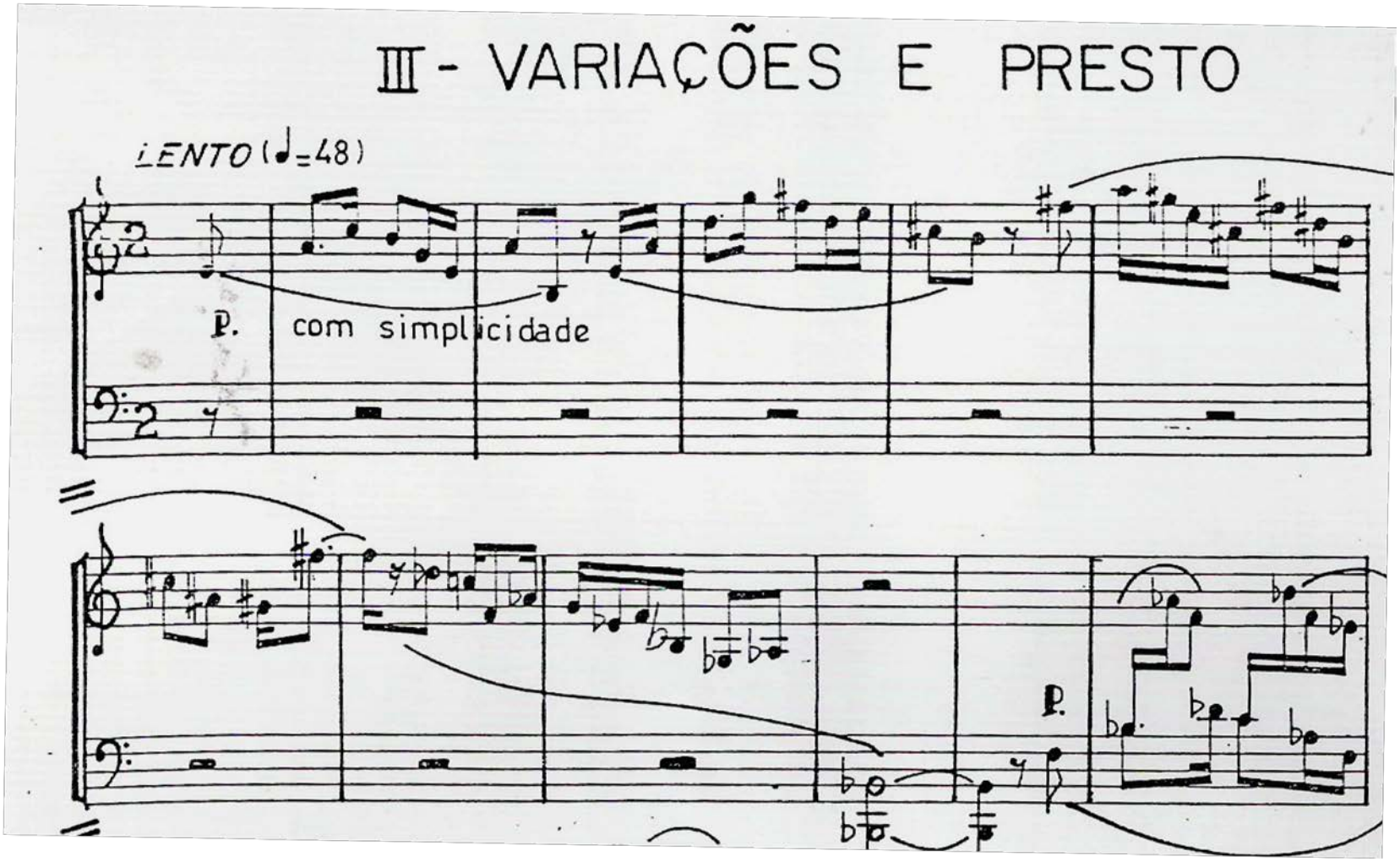
Andante

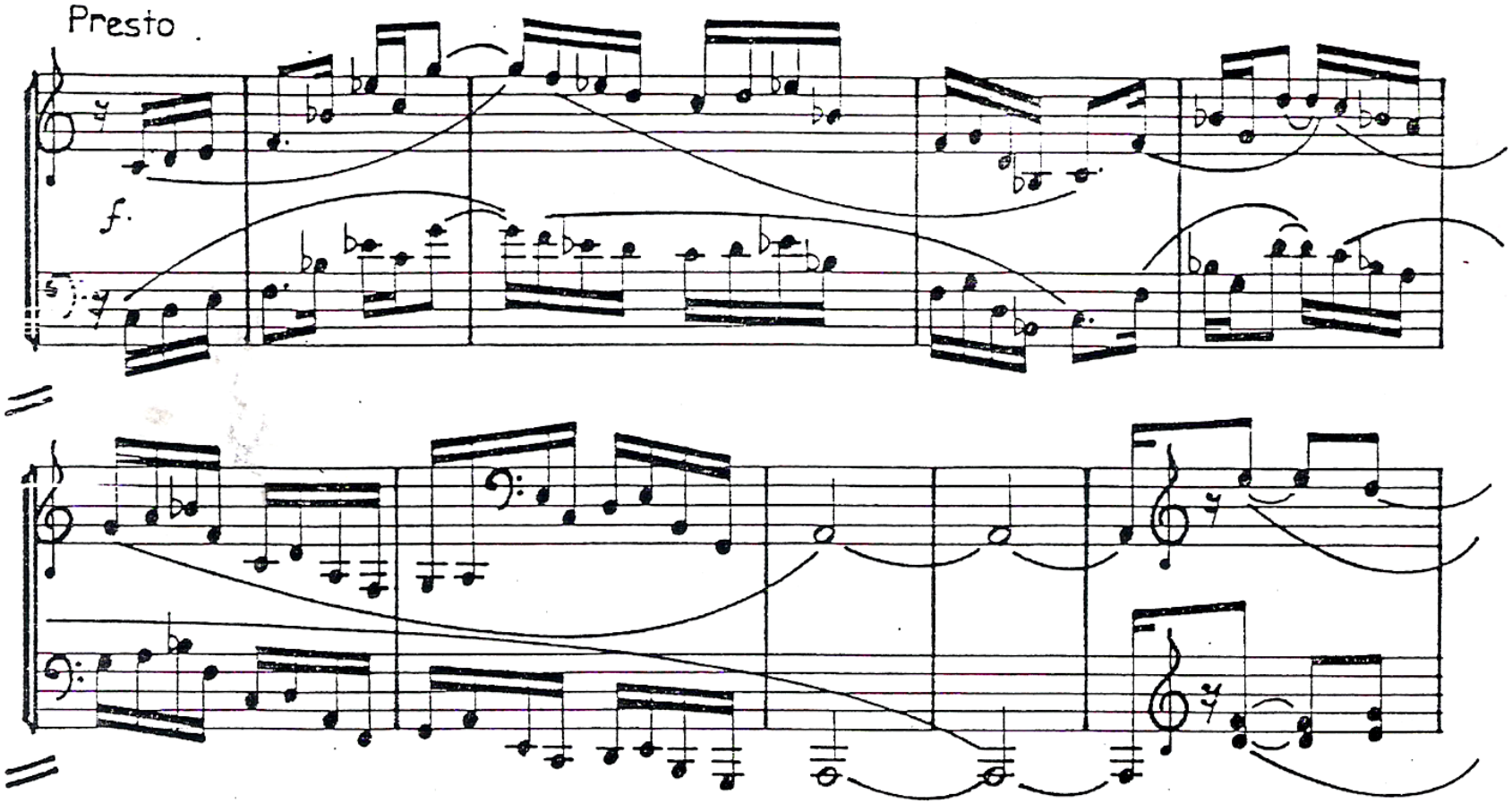


II- SERESTA *(homenagem a Villa-Lobos)*



III - VARIAÇÕES E PRESTO




Presto
f.

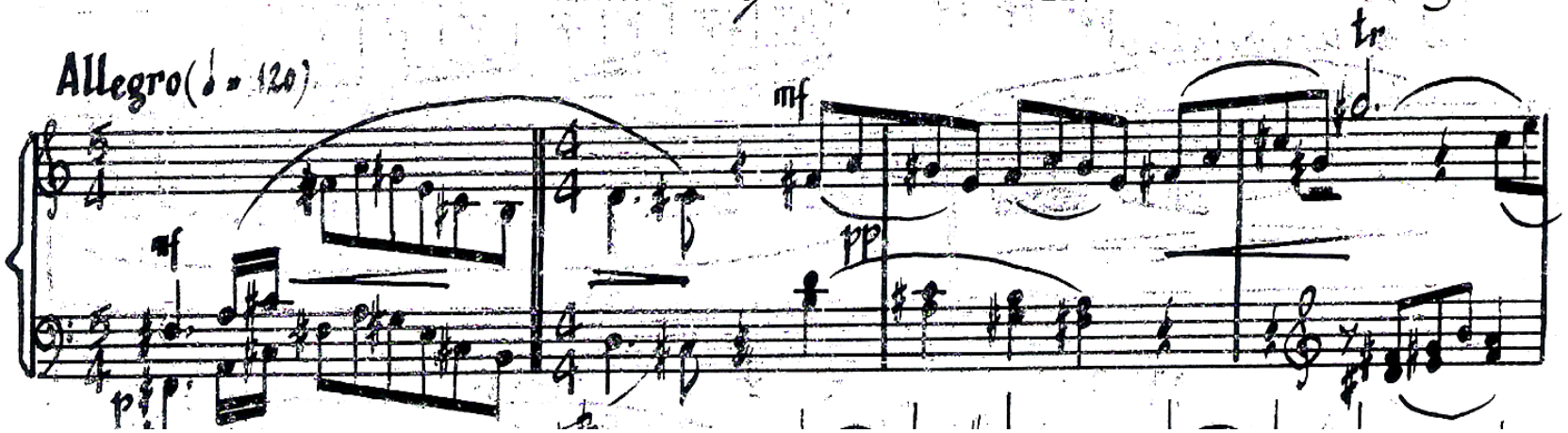
Piano Sonata nº 2, 1956

- *Allegro*
- *Andantino moderato e con motto*
- *Vivace molto e con spirito*

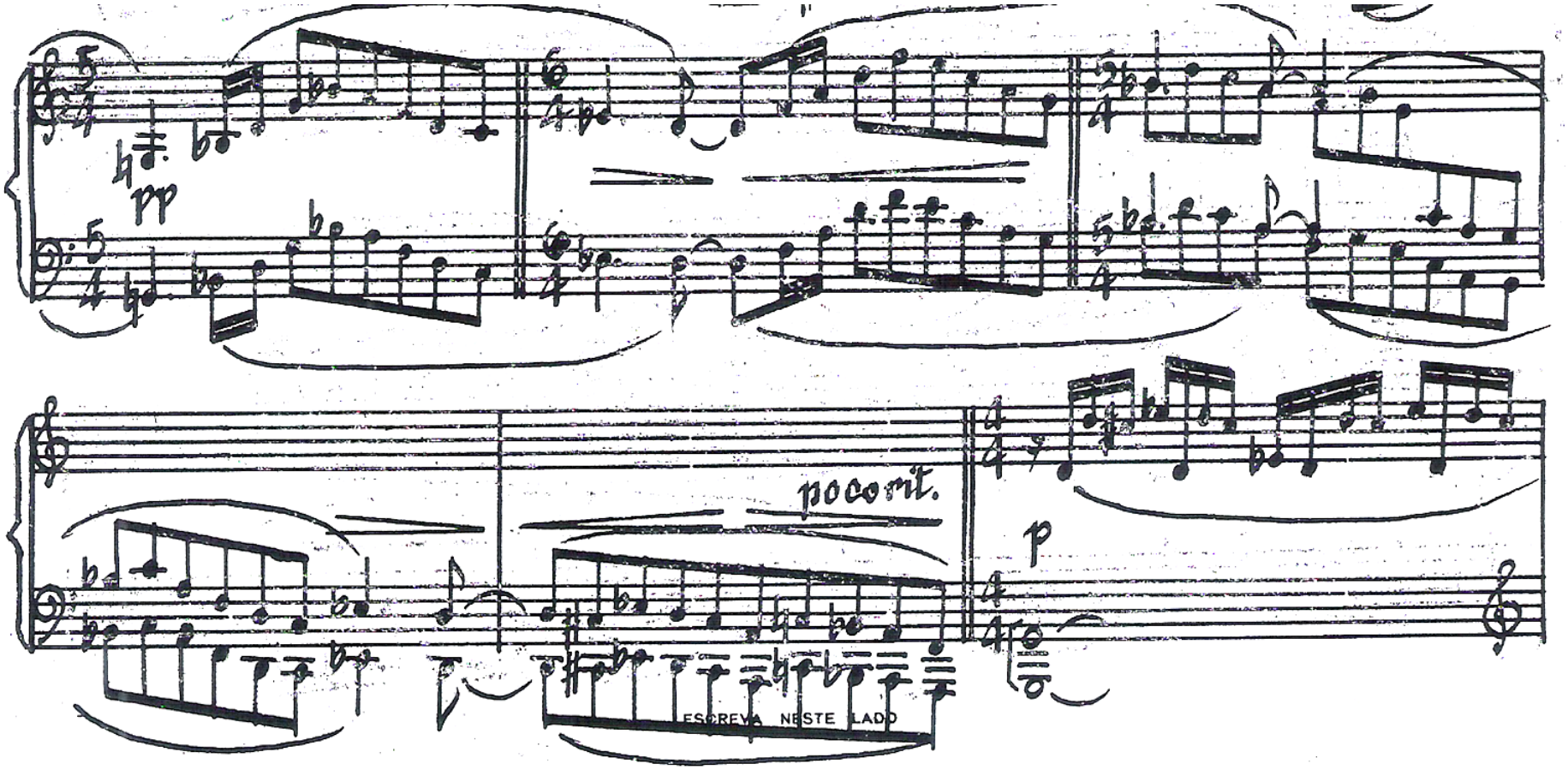
SONATA Nº 2 para piano

I

Edino Krieger

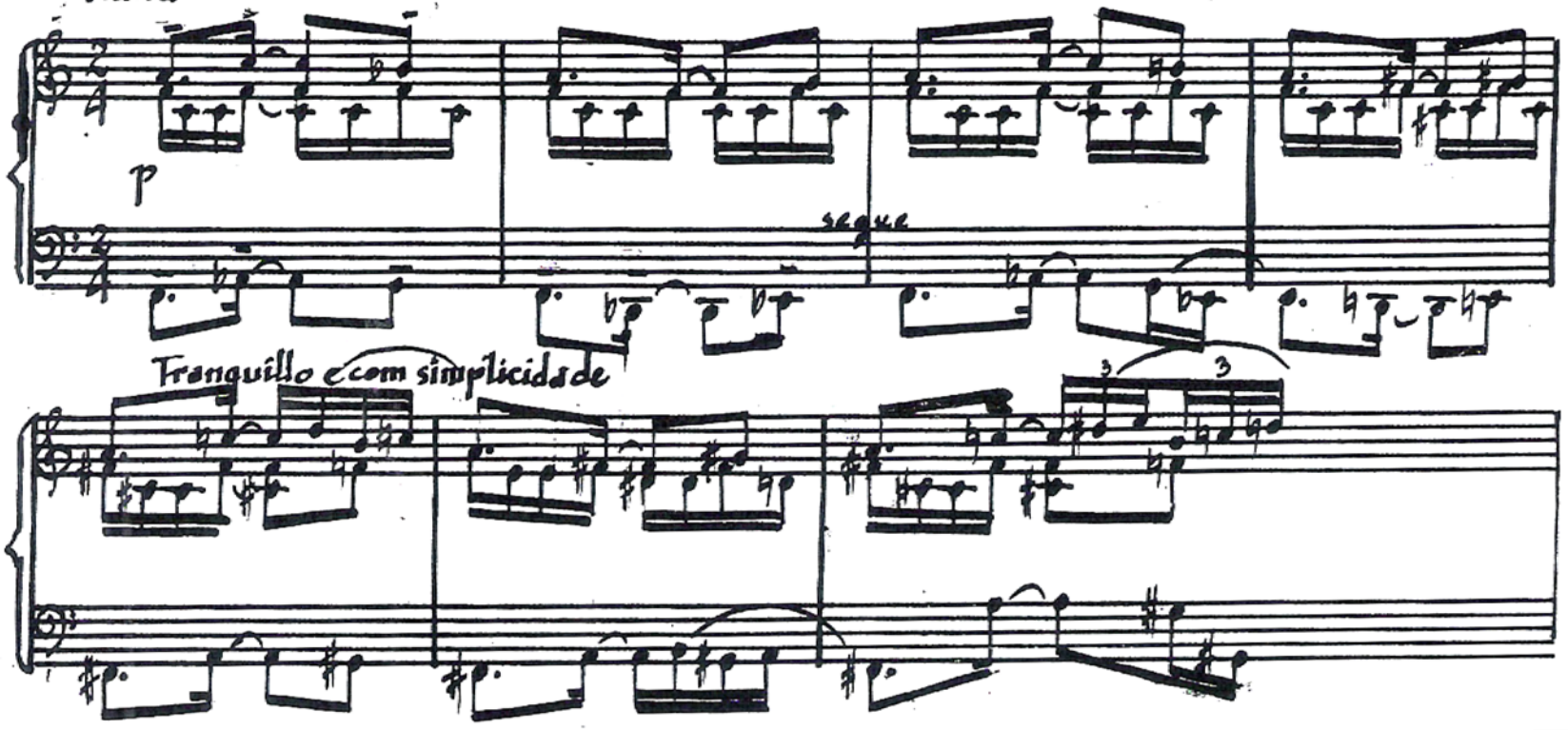


First movement, another excerpt



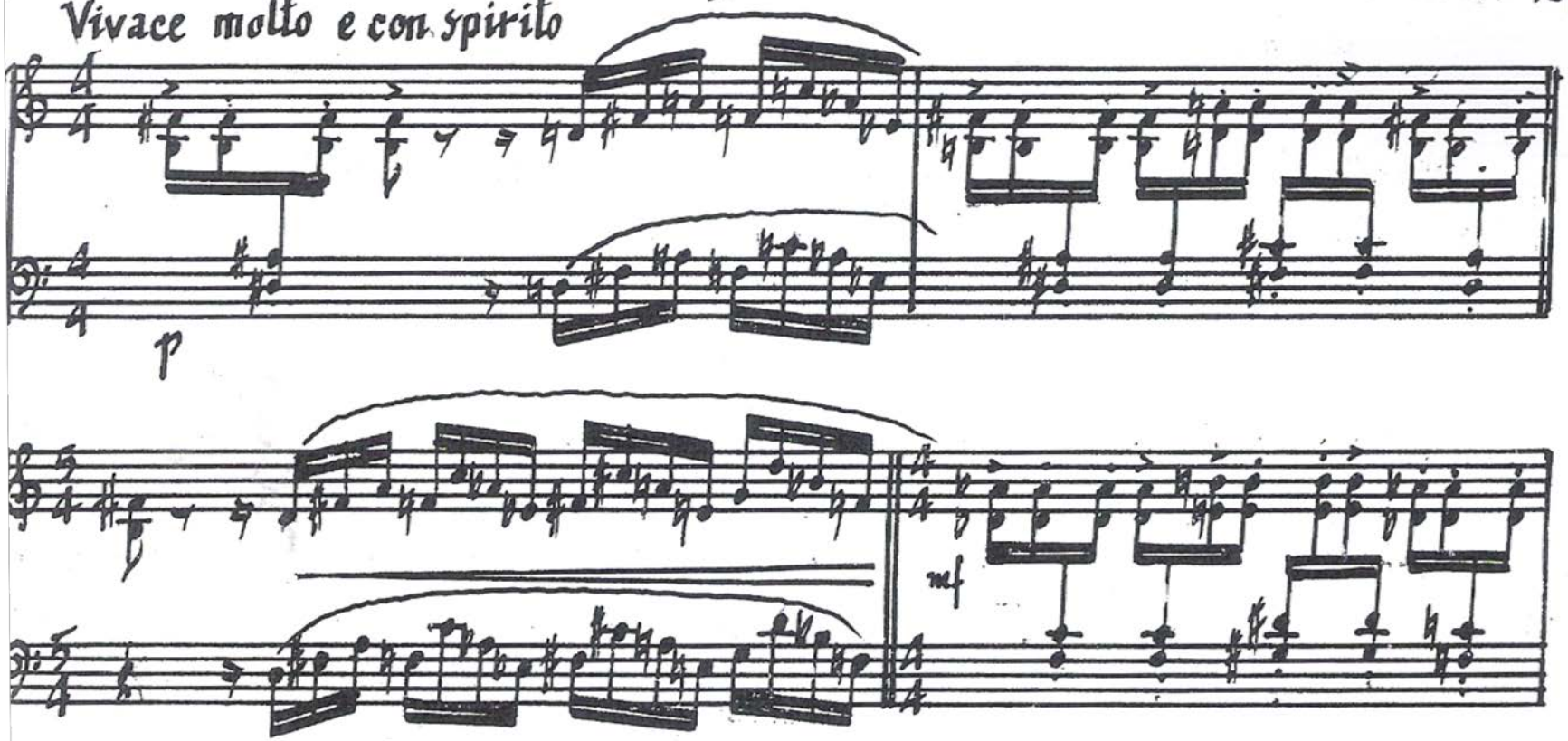
II

Andantino moderato e con moto



III

Vivace molto e con spirito



Claudio Santoro

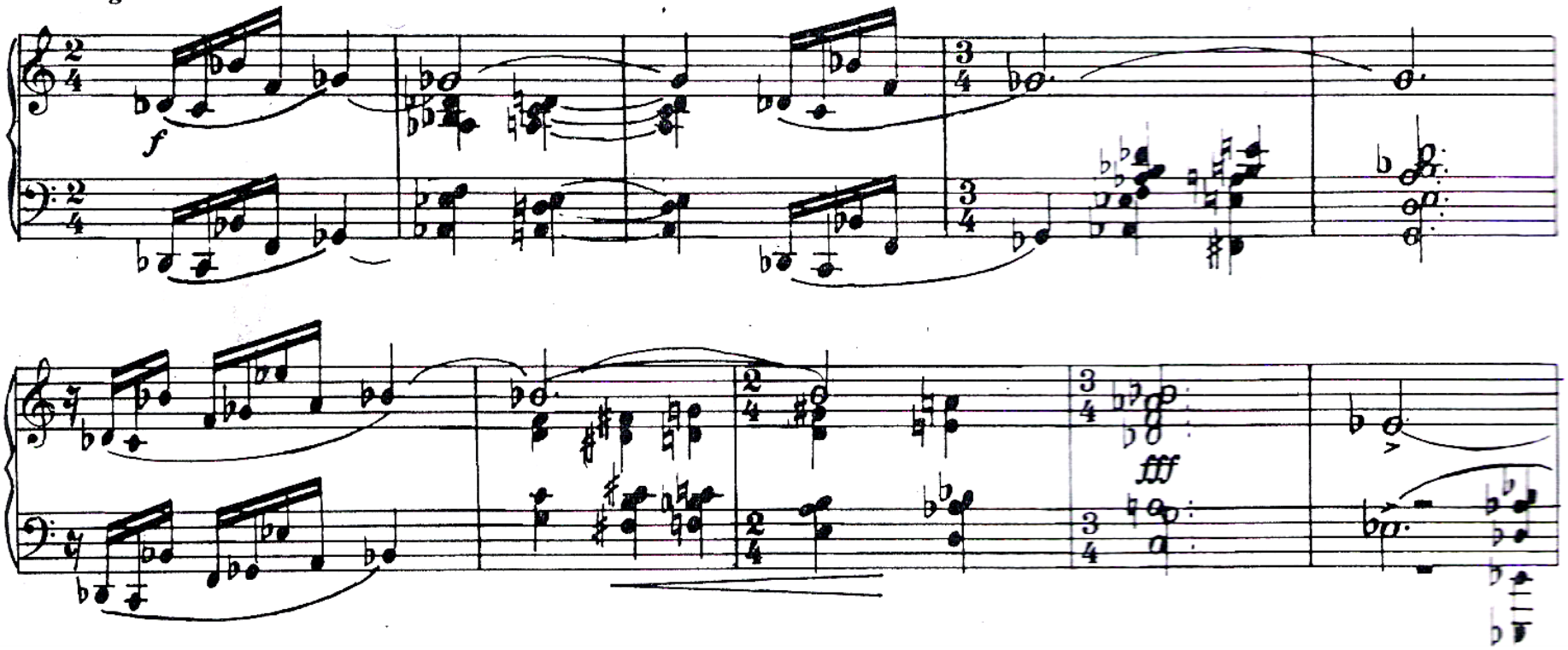
- Sonata Fantasia nº 4 for piano 1957 (Sofia, Bulgaria)
- *Allegro deciso*
- *Andante*
- *Allegro molto (Toccata)*

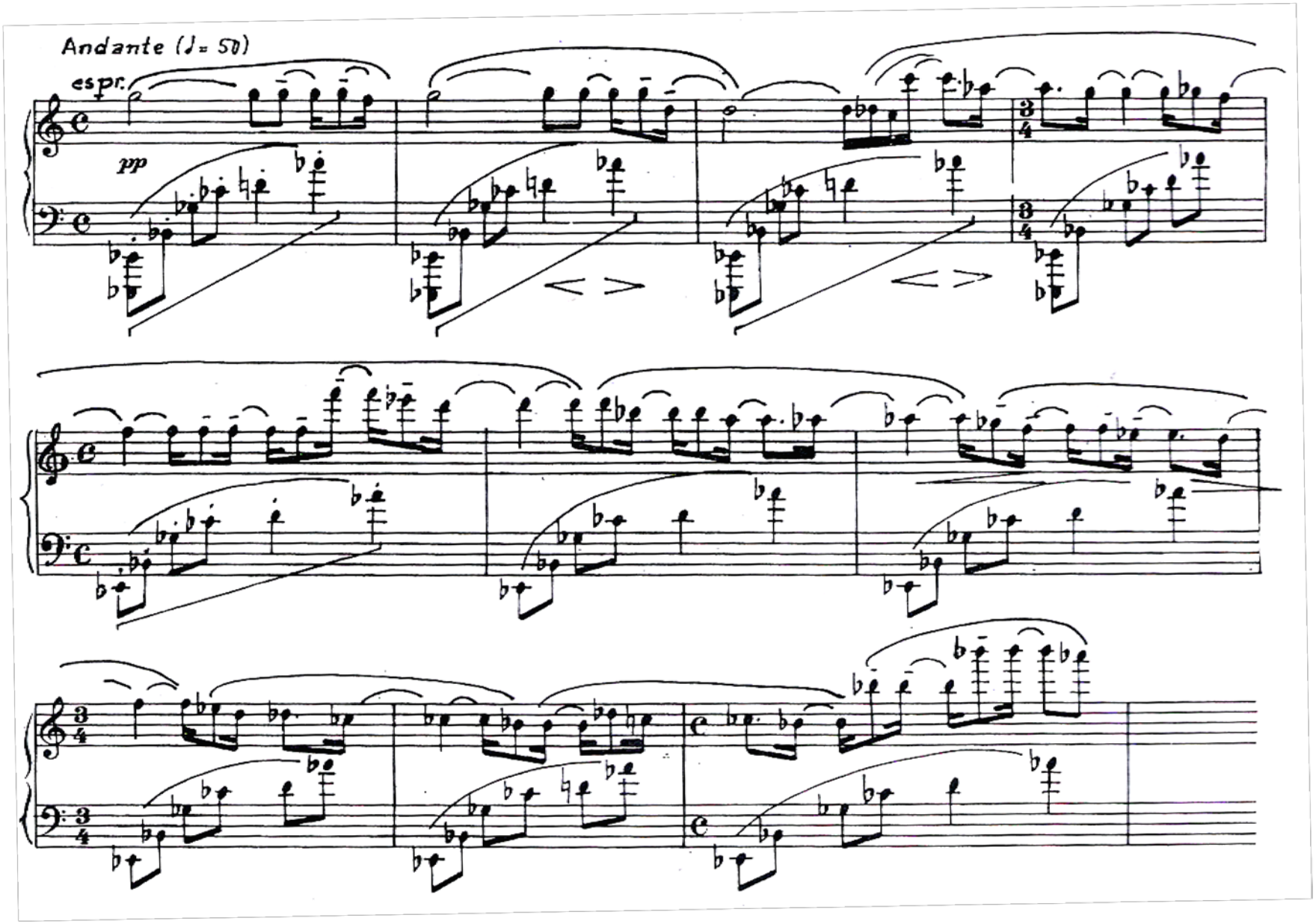
SONATA Nº 4 (FANTASIA)

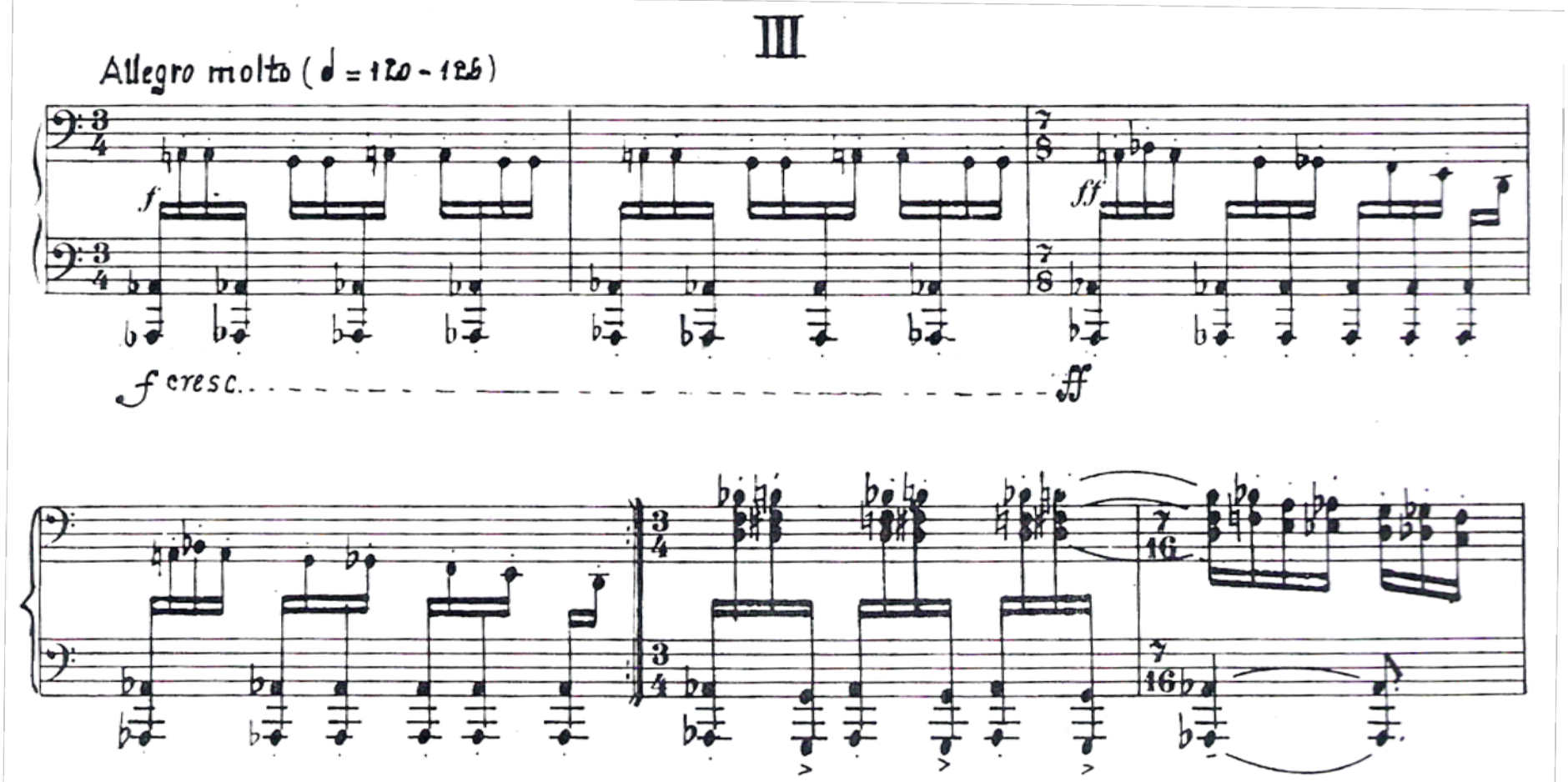
für Klavier

Allegro deciso (♩ = 120)

Claudio Santoro




Andante (♩= 50)
espr.
pp


III
Allegro molto (♩ = 120 - 126)
f
ff
f cresc.
ff

EUNICE CATUNDA (1915-1990)

- Formidable pianist
- Skilled composer
- A life time alternation between the teachings of Koellreuter and Camargo Guarnieri
- Collected folk, traditional, religious and popular musical materials in the state of Bahia

EUNICE
KATUNDA

playing

BACH • GOLDBERG VARIATIONS

CHOPIN • 24 ÉTUDES

CARNEGIE
HALL

MONDAY, SEPTEMBER 30, AT 8:30 P.M.

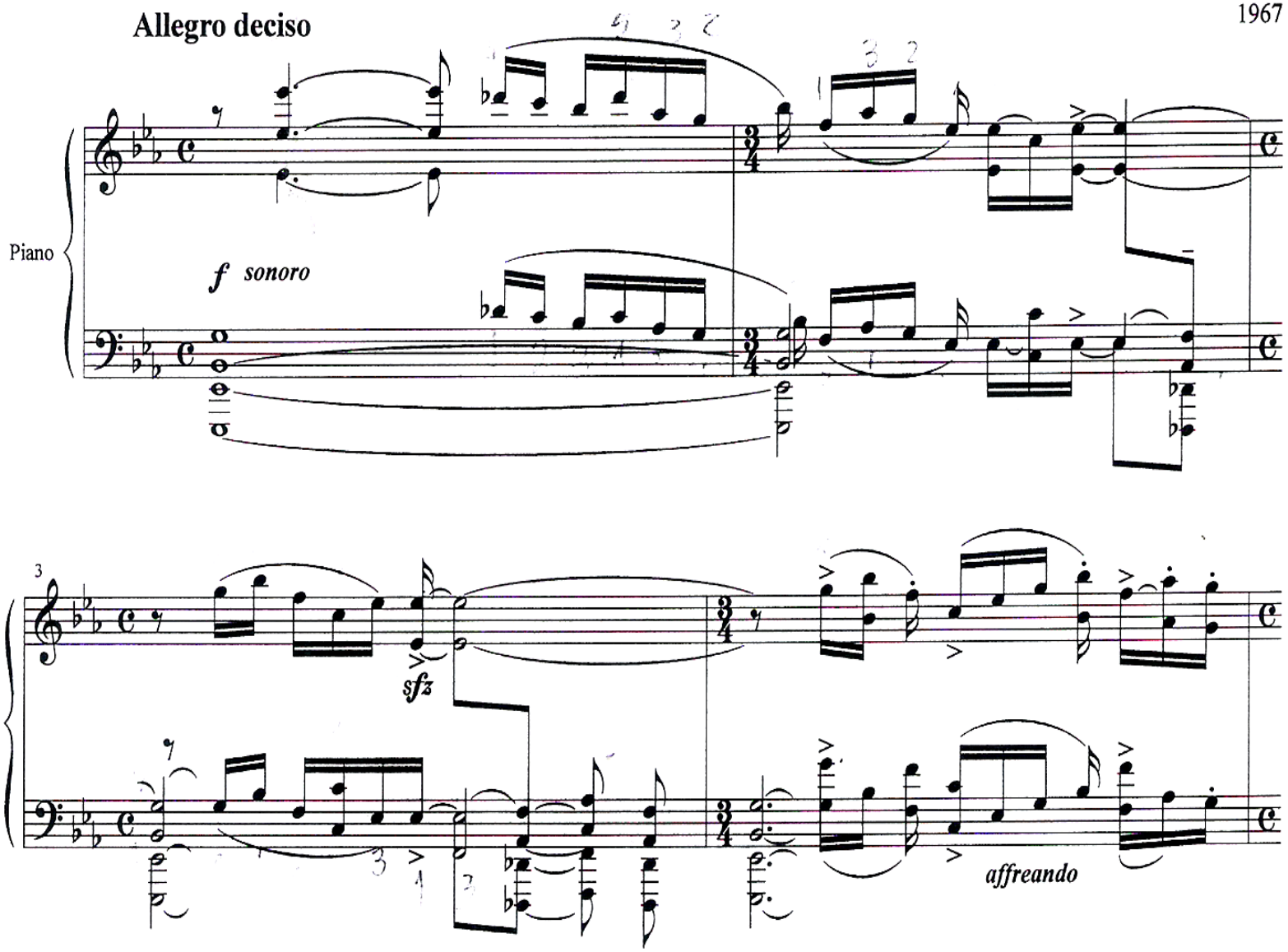
Sonata de Louvação (1958)

(From her 1957 trip to Bahia)

- ***I. Dos bardos do meu sertão... Allegro Deciso***
- ***II. De Acalantos e Noites...Calmo e triste***

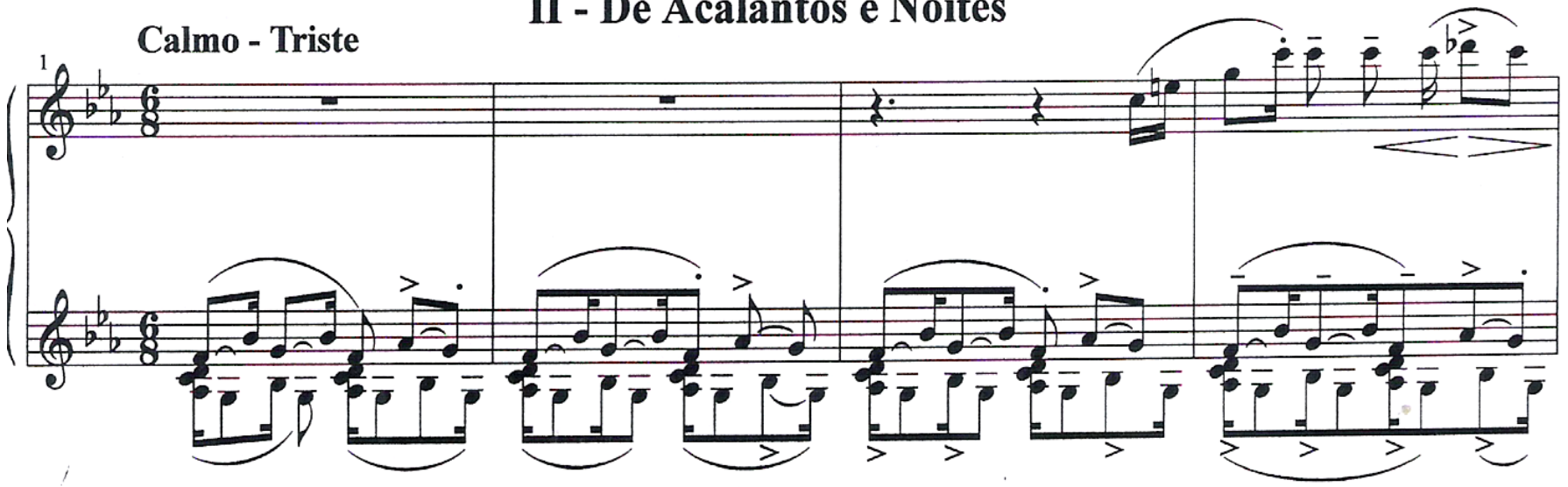
Sonata de Louvação

Eunice Katunda
1967



II - De Acalantos e Noites

Calmo - Triste

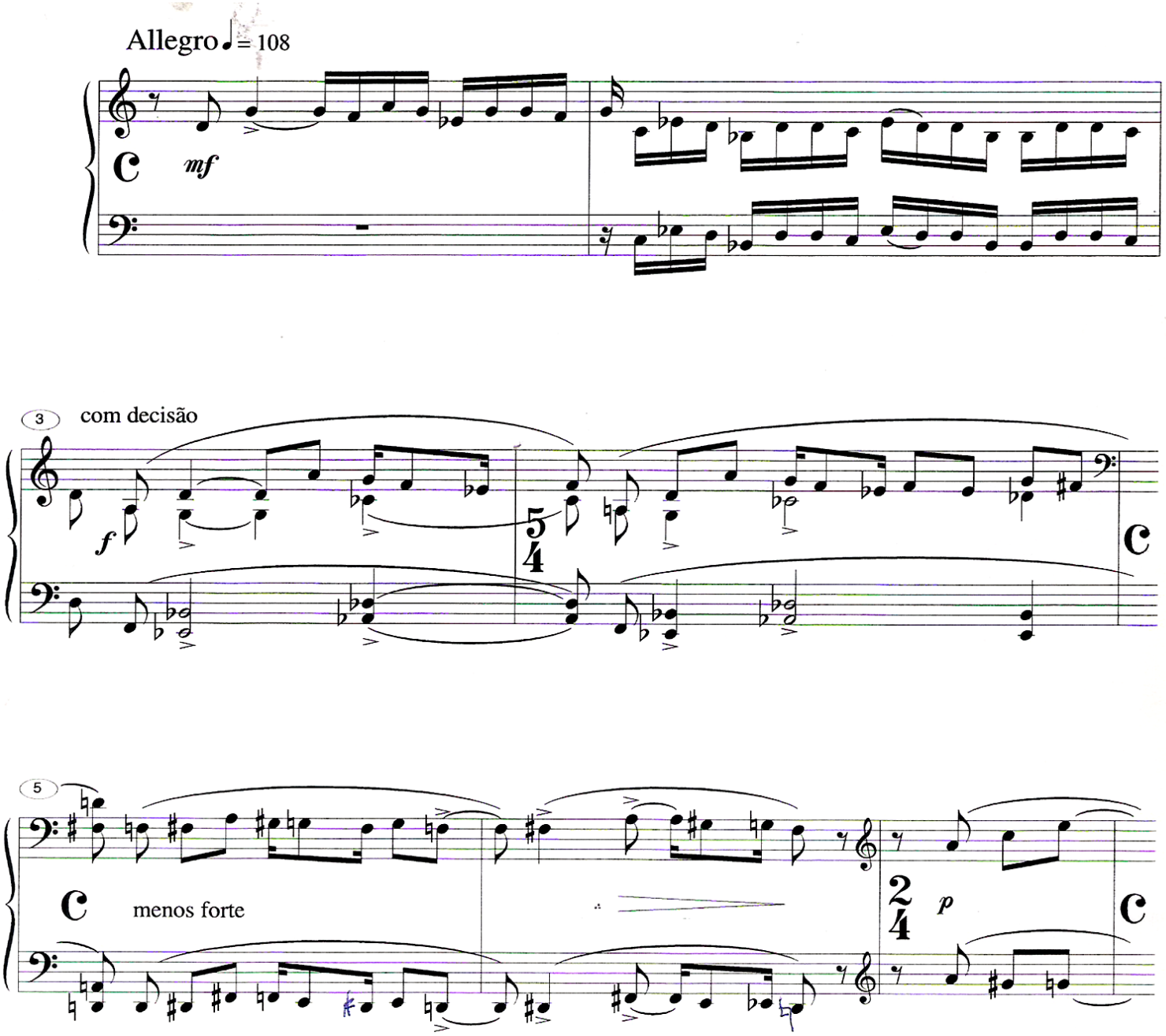


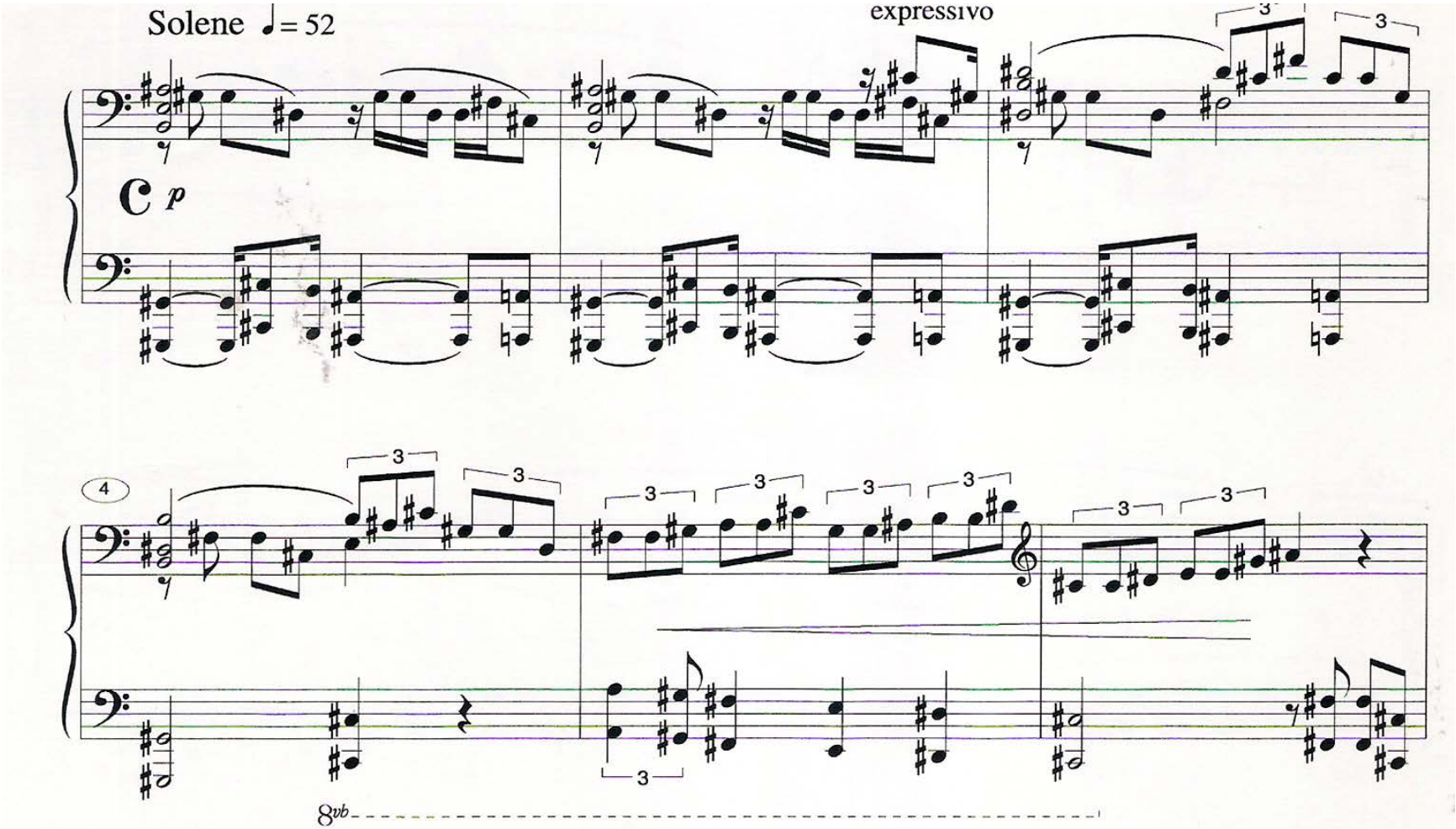
Esther Scliar (1926-1978)

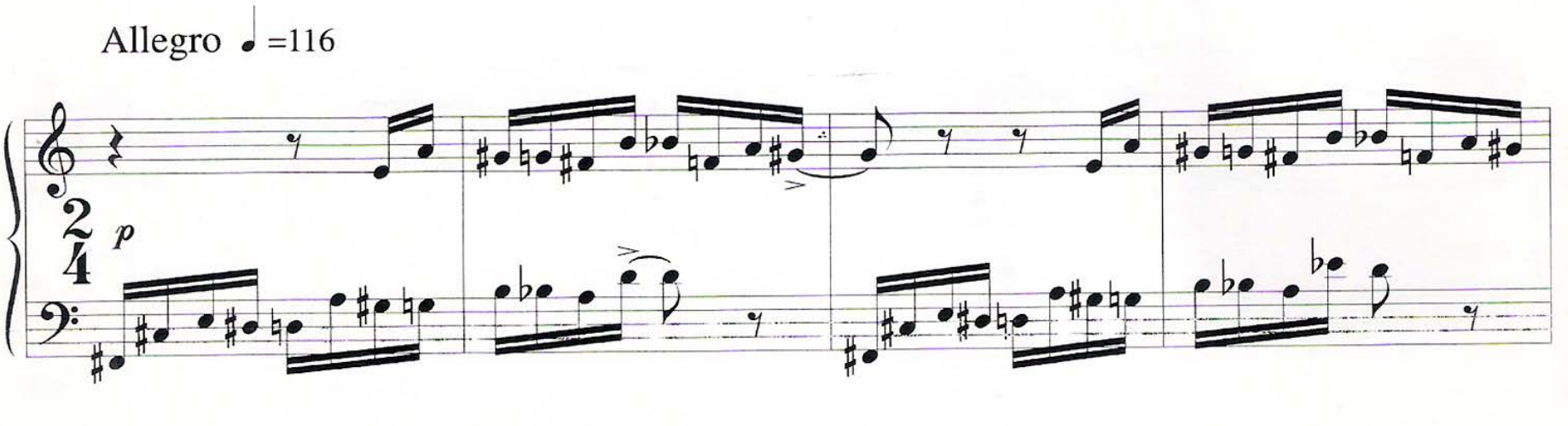
- Classically trained in Porto Alegre as a pianist
- **1948** Corso Internazionale di Direzione — conducting— at XI Festival Internazionale di Musica Contemporânea, Hermann Scherchen.
- I Corso Internazionale de Composicione Dodecafonica, H. J. Koellreutter, in Milan at II Diapason, Centro Internazionale di Musica Contemporanea.
- Participant at the Dodecaphonic Music Congress in Switzerland.

Piano Sonata 1961

- First Prize at an Official Composition Contest
- *Allegro*
- *Solene*
- *Allegro*


Allegro ♩= 108
mf
3
com decisão
f
5
4
menos forte
2
4
p


Solene ♩= 52
expressivo
p
4
8vb

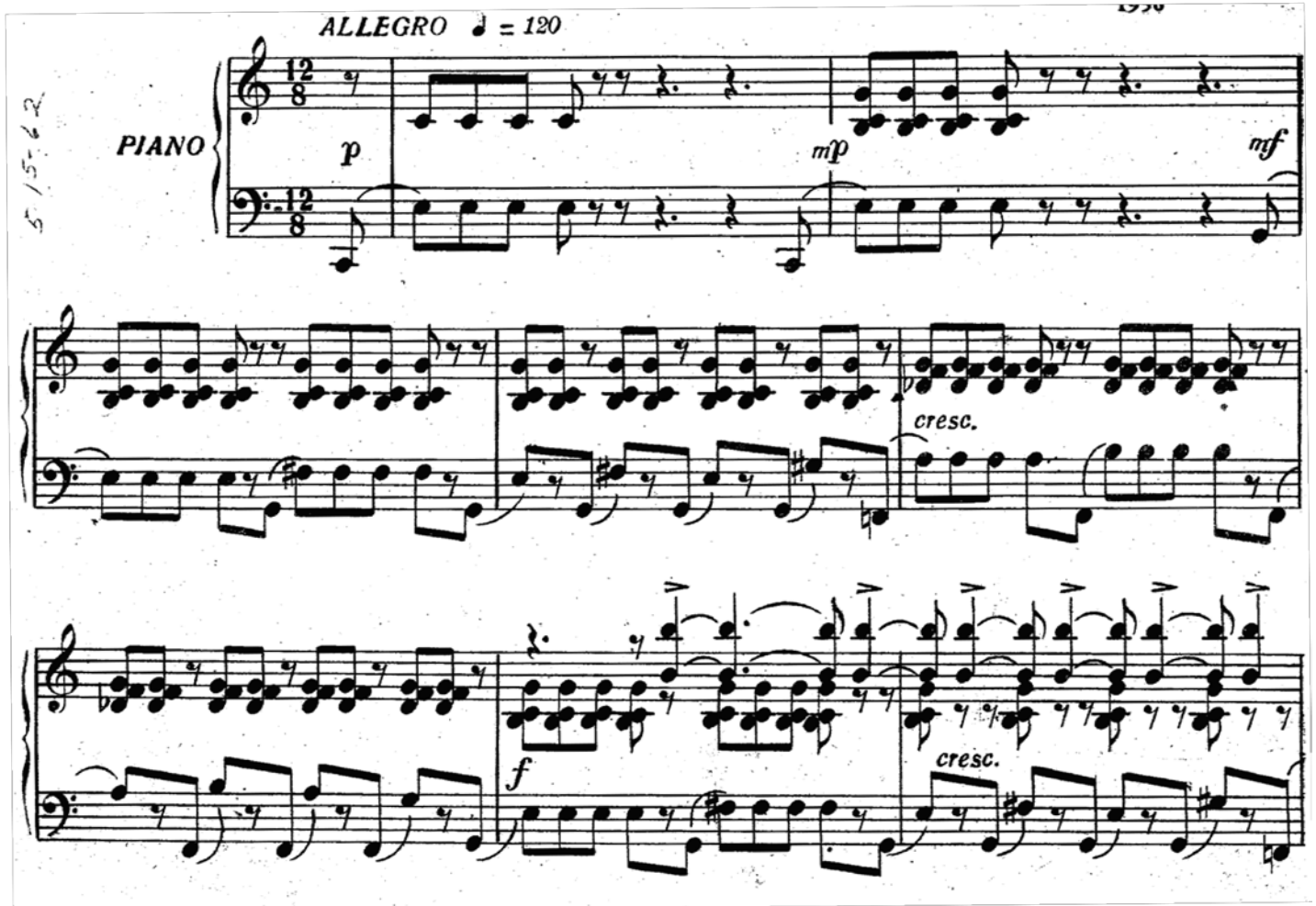

Allegro ♩=116
p

CHARACERISTICS

- Modal writing with chromatic inflections
- Black X White keys
- Syncopated figurations
- Repeated notes/repeated figurations
- Ostinato
- Pedal points
- **Monophonic passages**

Piano Sonatas in Argentina

- Jacobo Ficher *Tercera Sonata op. 71* (1950)
- *Allegro, Lento, Allegro molto*



- Alberto Ginastera- *Piano Sonata (1952)*
- *Allegro marcato, Presto misterioso, Adagio molto appassionato, Ruvido ed ostinato*

O Legado do Compositor Roberto García Morillo

Maria Amélia Benincá de Farias – PIBIC CNPq-UFRGS
Dra. Cristina Capparelli Gerling (Orient.)
Bacharelado em Música
Instituto de Artes
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Latin American Piano Sonatas in the middle decades of the twentieth-century

Search for variants of sonata formal schemes

- Multi movement
- Homophonic passages
- Pedal tones
- Syncopation
- Tonal/modal