

# 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

Mib cólio / segmento cielo 5as (fã, sib, mib, lab, ré, solb, dob)

comp. (1 - 3) comp. (4 - 6)

Inserções cromáticas Inserções cromáticas

**Allegro energico**

Fixo diatônico: Mib (modo éolio)

inserções cromáticas: Mib (modo lídio)

4

Inserções cromáticas: modos lídio e frigio

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

# Second Movement

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

**Adagio (Expressivo)**



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, Brasília 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, Koussevitzki, 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
- **Zhadovism (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



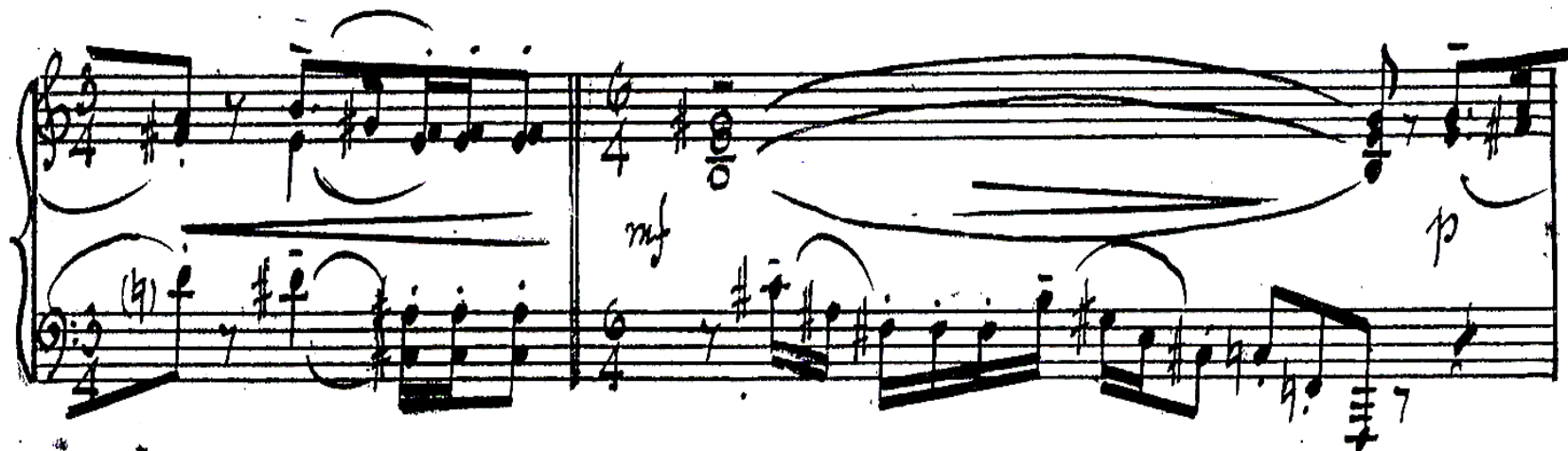
# Piano Sonata (1950)

- *Allegro Moderato* tonal/modal
- *Larghetto* Funeral Rites-Xangô (candomblé do Recife)- double ostinato figuration
- *Allegro* Frevo, constant variation

# Allegro Moderato

Guerra Peixe < Recife - 1950 >

= ALLEGRO MODERATO - ♩ = 100



# Larghetto

Handwritten musical score for a piece titled "Larghetto". The score is written on three systems of staves, each system consisting of a grand staff (treble and bass clefs).

The first system is marked "II Larghetto" and includes a tempo indication "(♩ = 66)". The music begins with a piano (*p*) dynamic. The key signature is one sharp (F#), and the time signature is 7/8. The melody in the treble clef features a series of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the melodic and harmonic development, with the melody in the treble clef and the accompaniment in the bass clef. The music is characterized by a slow, spacious feel consistent with the "Larghetto" tempo.

The third system concludes the visible portion of the score. It includes the marking "Vase." and the tempo indication "poco" (poco). The melody in the treble clef and the accompaniment in the bass clef maintain the same rhythmic and harmonic patterns as the previous systems.

# Allegro

Allegro (♩ = 126)

III

2

*p* *con spirito*

*p* *cresc.* *mf*

The musical score is handwritten and consists of two systems of staves. The first system has a treble and bass staff with a 2/4 time signature. The second system also has a treble and bass staff with a 2/4 time signature. The music is handwritten and includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'Allegro' with a metronome marking of 126. The piece is marked with a Roman numeral 'III' and a page number '2'. The first system includes the dynamic marking 'p' and the instruction 'con spirito'. The second system includes the dynamic markings 'p', 'cresc.', and 'mf'.

# 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

ANDANTE ( $\text{♩} = 58$ )

*p.*

*p.*

*tr*

*tr*

*b*

The image shows a handwritten musical score for a piece titled "Andante". The tempo is indicated as "ANDANTE (♩ = 58)". The score is written in 3/4 time and consists of three systems of staves. The first system includes a piano (*p.*) dynamic marking and a trill (*tr*) in the bass staff. The second system includes a piano (*p.*) dynamic marking. The third system includes a trill (*tr*) in the bass staff and a flat (*b*) in the treble staff. The music features various melodic lines with slurs and ties, and some chromaticism.



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

Handwritten musical score for "II- SERESTA (homenagem a Villa-Lobos)". The score is written on three systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 2/4. The first system begins with a piano (p.) dynamic marking. The music features complex melodic lines with many accidentals (flats and naturals) and a prominent triplet in the final measure. The second system continues the melodic development with various articulations and dynamics. The third system concludes the piece with a final melodic flourish and a piano (p.) dynamic marking. The notation is fluid and expressive, characteristic of a handwritten manuscript.



### III - VARIAÇÕES E PRESTO

LENTO (♩=48)

The first system of the musical score is written for piano (p.) and is marked 'com simplicidade'. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a 2/2 time signature. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff begins with a bass clef and a 2/2 time signature, featuring a simple harmonic accompaniment of quarter notes. The key signature has one sharp (F#).

The second system of the musical score continues the piece. It also consists of a treble and a bass staff. The treble staff continues the melody from the first system, with some measures containing beamed sixteenth notes. The bass staff continues the harmonic accompaniment. The key signature changes to one flat (Bb) in the second measure of this system. The system concludes with a double bar line.

Presto

The image displays a handwritten musical score for piano, marked "Presto" and "f." (forte). The score is written on two systems of staves. The first system consists of a grand staff (treble and bass clefs) with a 4/4 time signature. The melody in the treble clef is characterized by rapid sixteenth-note passages and slurs. The bass line features a similar rhythmic intensity with slurs and ties. The second system continues the piece, showing a change in the treble clef's melodic line and a more active bass line. The notation includes various musical symbols such as notes, rests, slurs, ties, and dynamic markings. The handwriting is fluid and expressive, typical of a composer's draft.

# Piano Sonata n° 2, 1956

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

# SONATA N°2 para piano

1 Edino Krieger

*Allegro* (♩ = 120)





# First movement, another excerpt

Handwritten musical score for piano, first movement, another excerpt. The score is written on two systems of staves. The first system consists of a grand staff (treble and bass clefs) and a single treble staff. The second system also consists of a grand staff and a single treble staff. The music is in 4/4 time and features various musical notations including notes, rests, and dynamic markings. The first system includes a *pp* marking. The second system includes a *poco rit.* marking and a *p* marking. The score is written in a cursive, handwritten style.

pp

poco rit.

p

ESCREVA NESTE LADO

*Andantino moderato e con molto*



12

*p*

*segue*

*Tranquillo e con simplicidade*

Vivace molto e con spirito

III

16

The musical score is written on four staves. The first two staves form the first system, and the last two staves form the second system. The music is in 4/4 time and features a key signature of one sharp (F#). The first system includes a piano (p) dynamic marking. The second system includes a mezzo-forte (mf) dynamic marking. The score is marked with a Roman numeral 'III' and the page number '16'.

# Claudio Santoro

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



# SONATA N° 4 (FANTASIA)

für Klavier

Claudio Santoro

Allegro deciso (♩ = 120)

The image displays the first system of a musical score for a piano sonata. It consists of two staves, treble and bass, joined by a brace on the left. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegro deciso' with a quarter note equal to 120 beats per minute. The first staff begins with a forte 'f' dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and phrasing slurs. The second staff continues the melodic and harmonic development, with a fortissimo 'fff' dynamic marking appearing in the middle. The system concludes with a double bar line and a repeat sign.

Andante (♩ = 50)

*espr.*  
*pp*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature 'C'. It begins with a piano dynamic marking 'pp' and an expressive marking 'espr.'. The melody is characterized by slurs and ties, with notes often beamed in pairs. The lower staff is in bass clef with a common time signature 'C'. It features a similar melodic line with slurs and ties. Both staves have a key signature of two flats (B-flat and E-flat). The system concludes with a 3/4 time signature change.

The second system of musical notation continues the piece with two staves. The upper staff is in treble clef with a common time signature 'C'. The lower staff is in bass clef with a common time signature 'C'. The musical notation includes slurs, ties, and beamed notes, maintaining the expressive and piano character. The key signature remains two flats. The system concludes with a 3/4 time signature change.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The musical notation includes slurs, ties, and beamed notes. The key signature remains two flats. The system concludes with a common time signature change.

# III

Allegro molto (♩ = 120 - 126)

The musical score is written for piano and consists of two systems. The first system begins in 3/4 time with a forte (*f*) dynamic. The right hand plays a melody of eighth notes, while the left hand plays a bass line of eighth notes. A crescendo line is marked below the first system, leading to a fortissimo (*ff*) section. The second system continues the piece, featuring a change to 3/4 time and a final section marked with a 7/16 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

# 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

**Allegro deciso**

Piano

*f sonoro*

*sfz*

*affreando*

The musical score is written for piano and consists of two systems. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro deciso'. The first system includes a piano part with a forte dynamic 'f sonoro'. The second system includes a piano part with a sforzando dynamic 'sfz' and a crescendo marking 'affreando'. The score features various musical notations including eighth notes, quarter notes, half notes, and full notes, as well as slurs, ties, and dynamic markings.

## II - De Acalantos e Noites

Calmo - Triste

1

The musical score is written for piano on a grand staff with two staves. The key signature is B-flat major (two flats) and the time signature is 6/8. The piece is marked 'Calmo - Triste'.

The first staff begins with a treble clef and a key signature of two flats. It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a half note Bb4. The second staff begins with a bass clef and a key signature of two flats. It contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note Bb3. The piece concludes with a double bar line.



# 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 Composizione 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

First system of music, measures 1-2. The music is in common time (C) and marked *mf*. The right hand features a melody with eighth and sixteenth notes, while the left hand has a bass line with eighth notes. A fermata is placed over the first measure.

3 com decisão

Second system of music, measures 3-4. The music is in common time (C) and marked *f*. The right hand has a melody with eighth notes and a fermata over measure 3. The left hand has a bass line with eighth notes. A 5/4 time signature change is indicated between measures 3 and 4.

5

Third system of music, measures 5-6. The music is in common time (C) and marked *menos forte*. The right hand has a melody with eighth notes and a fermata over measure 5. The left hand has a bass line with eighth notes. A 2/4 time signature change is indicated between measures 5 and 6, with a *p* (piano) marking.

Solene ♩ = 52

expressivo

**C** *p*

The first system of the musical score is written for piano. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (p) dynamic marking. The music features a series of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and moving lines. The tempo is marked as 'Solene' with a quarter note equal to 52 beats per minute.

4

The second system of the musical score continues the piece. It also consists of two staves. The upper staff continues with complex rhythmic patterns, including several triplet markings. The lower staff features a triplet of eighth notes in the first measure of the system. The key signature remains two sharps. The system concludes with a double bar line.

8vb

Allegro ♩ = 116

*p*

2/4

# CHARACTERISTICS

- 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*

5/15-62

**PIANO**

**ALLEGRO** ♩ = 120

The musical score is written for piano and consists of three systems of staves. The first system is marked **PIANO** and **ALLEGRO** with a tempo of 120 beats per minute. It begins with a piano introduction marked *p*, followed by a main section marked *mp* and *mf*. The second system features a *cresc.* (crescendo) marking. The third system features a *f* (forte) marking and a *cresc.* (crescendo) marking. The score is written in 12/8 time and includes a handwritten number '5/15-62' in the left margin.

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





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LLA - Linguística, Letras e Artes

# 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

