Juan Orrego Salas

(1919)

Variaciones Y Fuga sobre el tema de un pregón 1946

Alda de Jesús Oliveira

(1945)

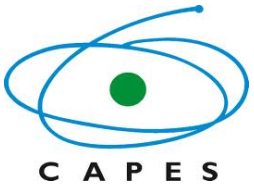
Widmeriana I 1990

Jamary Oliveira

(1944)

Estudo Polirrítmico Mixolídio 1996

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



Latin American Piano Repertoire Lectures at Indiana University

Tradition and Innovation in Latin American Piano Music- Themes and Variations

Dr. Cristina Capparelli Gerling

Three vastly different compositions

- Written for the piano in the twentieth-century
- Written by Latin American composers
- Are there any common elements?

Variaciones y Fuga, summer 1946

- …una obra para piano, basada en el tema muy simple y conciso que había conservado en mi memoria: el de un vendedor de duraznos que escuchara en mi temprana adolescencia en la calle Riquelme…

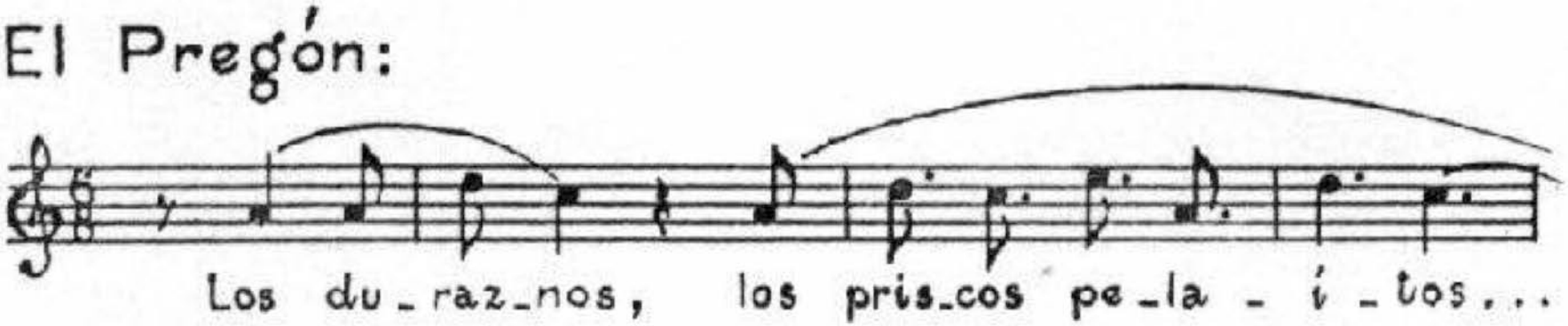
Orrego Salas, 2005, p. 124

Memory!
You have the key,

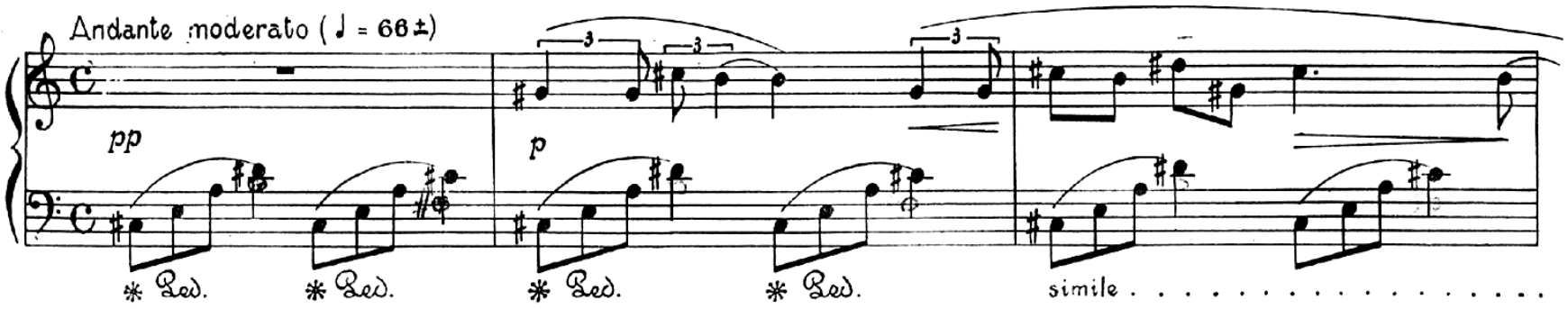
T.S.Eliot

EUROPEA

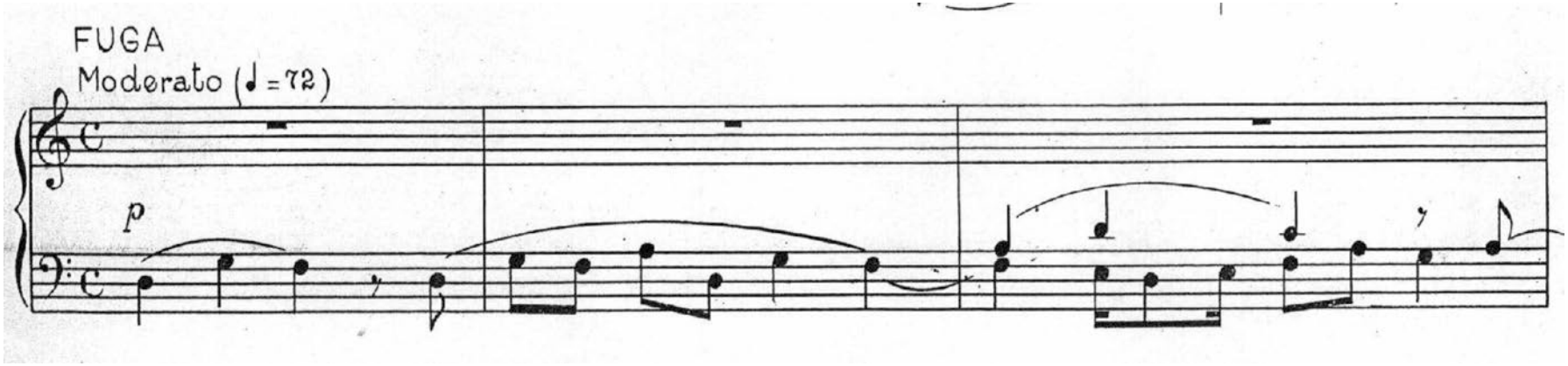
Tema del Pregón



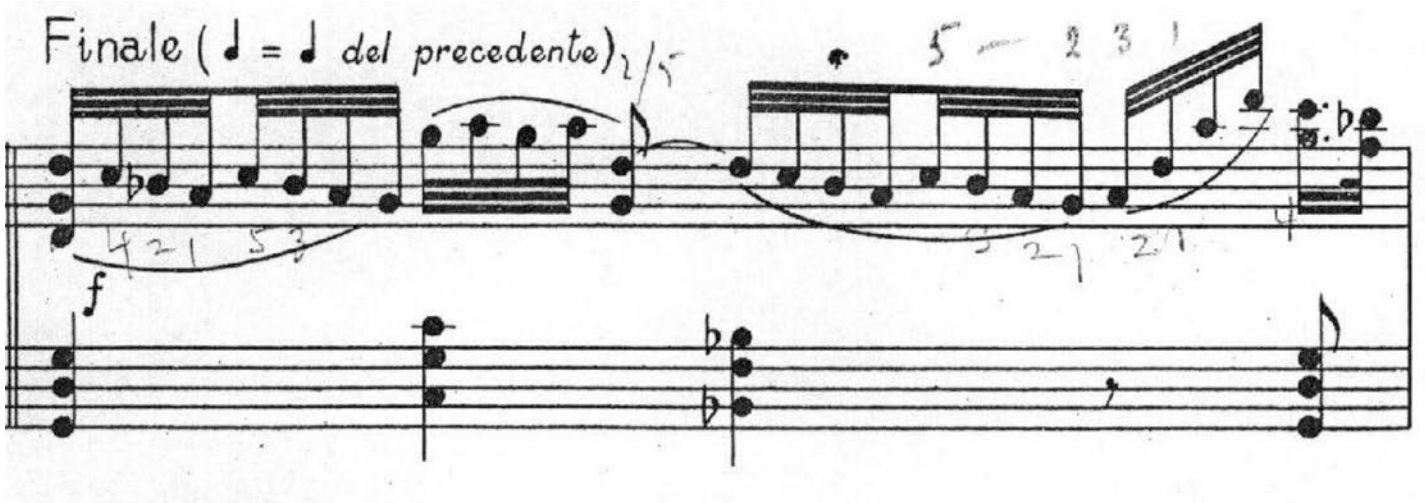
Theme



Fuga



Finale



Formal Aspects

- Introduction-Theme
- Six contrasting variations
  2, 3, 5 & 6 further elaborate contrasts in design and character
- Theme
- Fugue-Finale (apotheosis)

Characteristics

constancy

- Melodic contour (theme)
- The fourth
- Imitative counterpoint

contrasts

- Dynamics
- Design
- Texture
- Registers
- Articulation
- Character

- Randal Thompsom introduced the the work to his students, even though at first he expressed a few reservations

- Dedicated to Alberto Ginastera, also spending time the US with a grant from the Gugenheim Foundation

- A work of noble proportions along the lines of piano compositions such as
- Beethoven's Eroica Variations

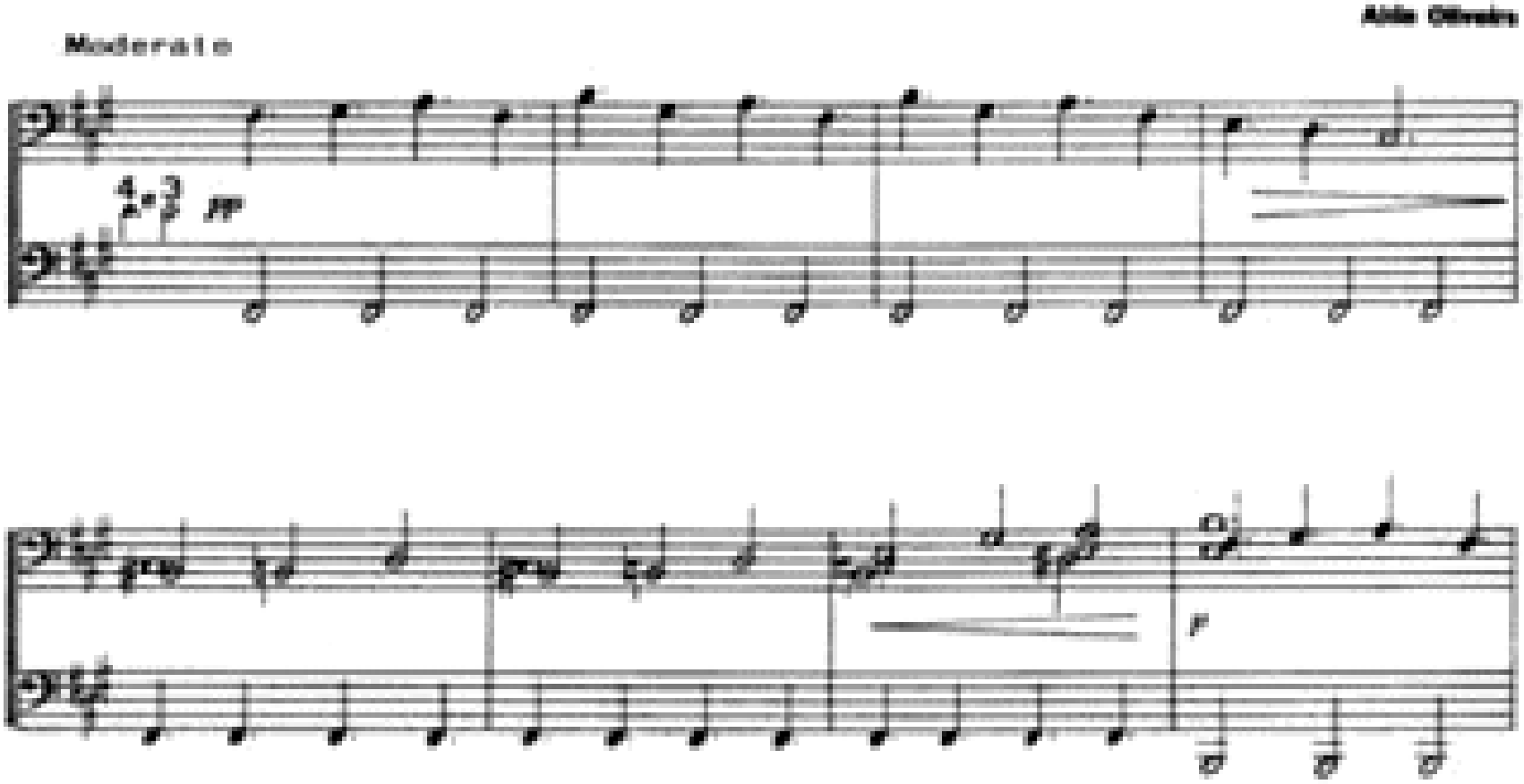
  Brahms' Haendel Variations

  Reger's Variations and Fugue op. 132

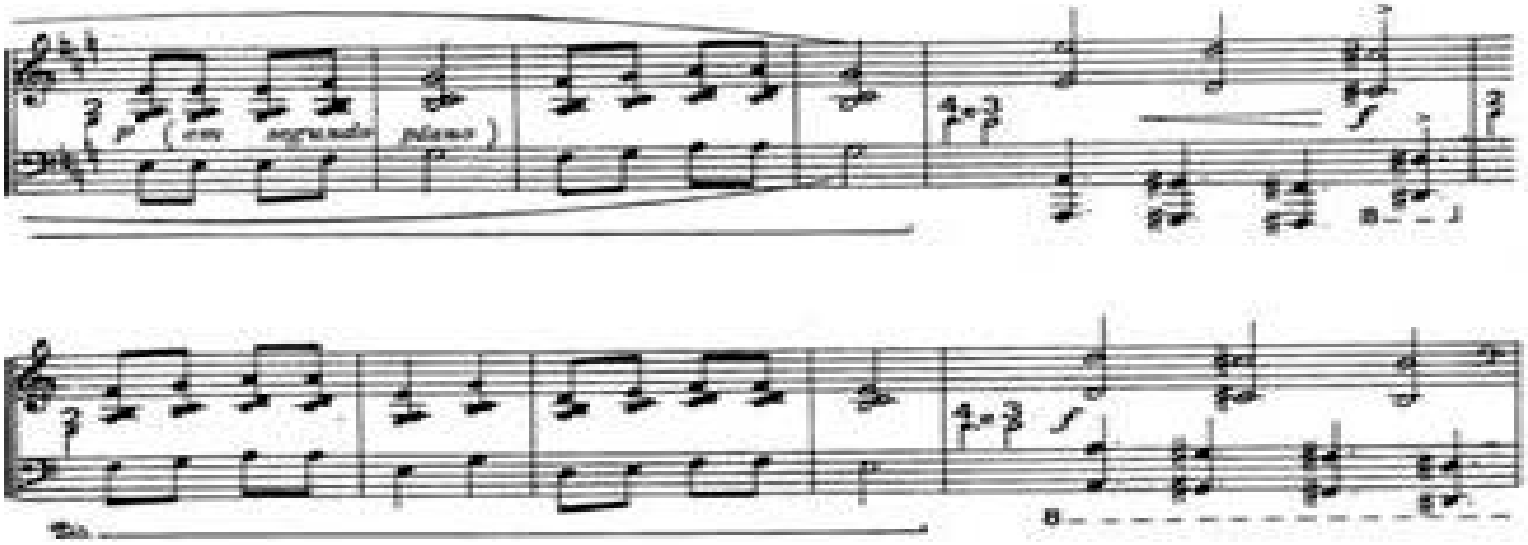
  Britten's Variations and Fugue on a theme of Purcell

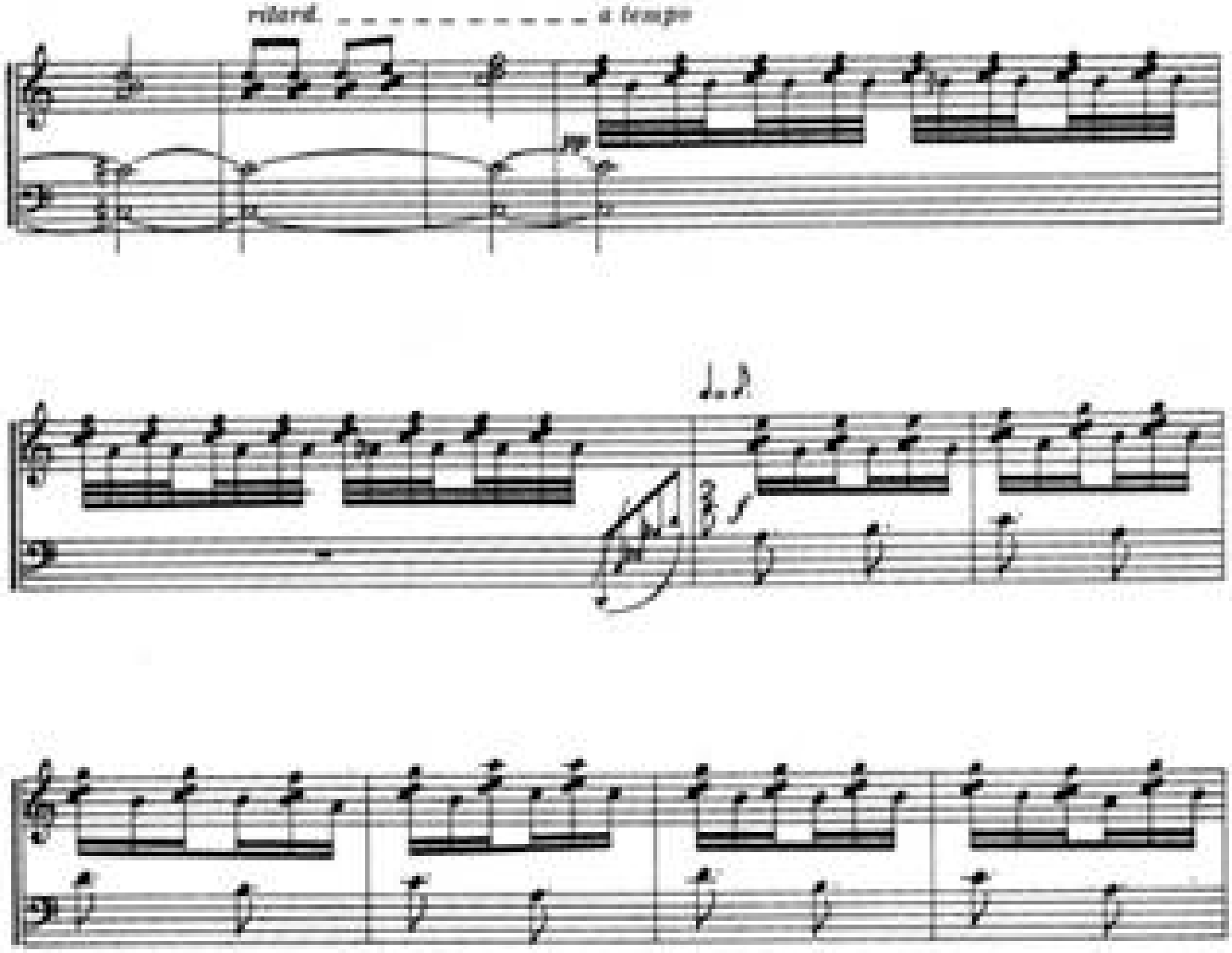
Salvador, Bahia

Alda de Jesús Oliveira
Widmeriana I - 1990

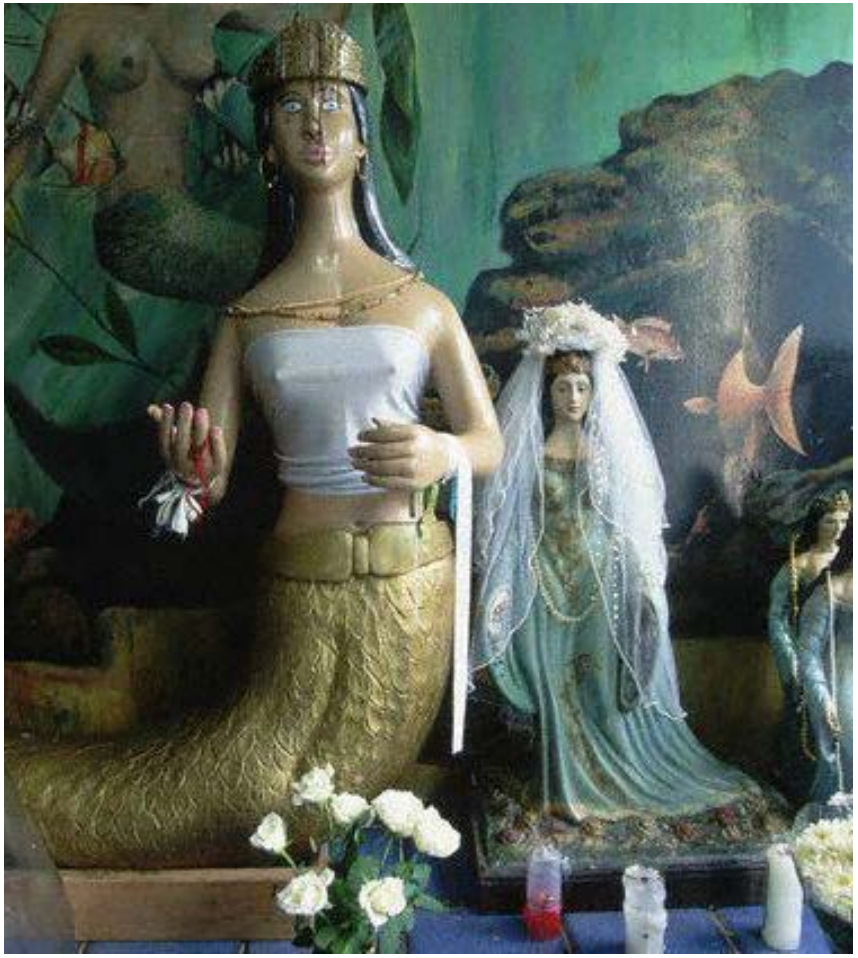


Minha sabiá, minha Zabelê , Toda meia-noite eu choro por você,
Se você duvida vou chorar pr´ocê ver!




ritard.
a tempo

Rituals



Formal Aspects

- Initial section, main theme is repeated and transposed with varied accompaniment
- Middle section, main theme is contrasted with *Zabelê* theme, both are juxtaposed
- Final section, main theme is treated with virtuoso figurations and gradually dissolved into extinction

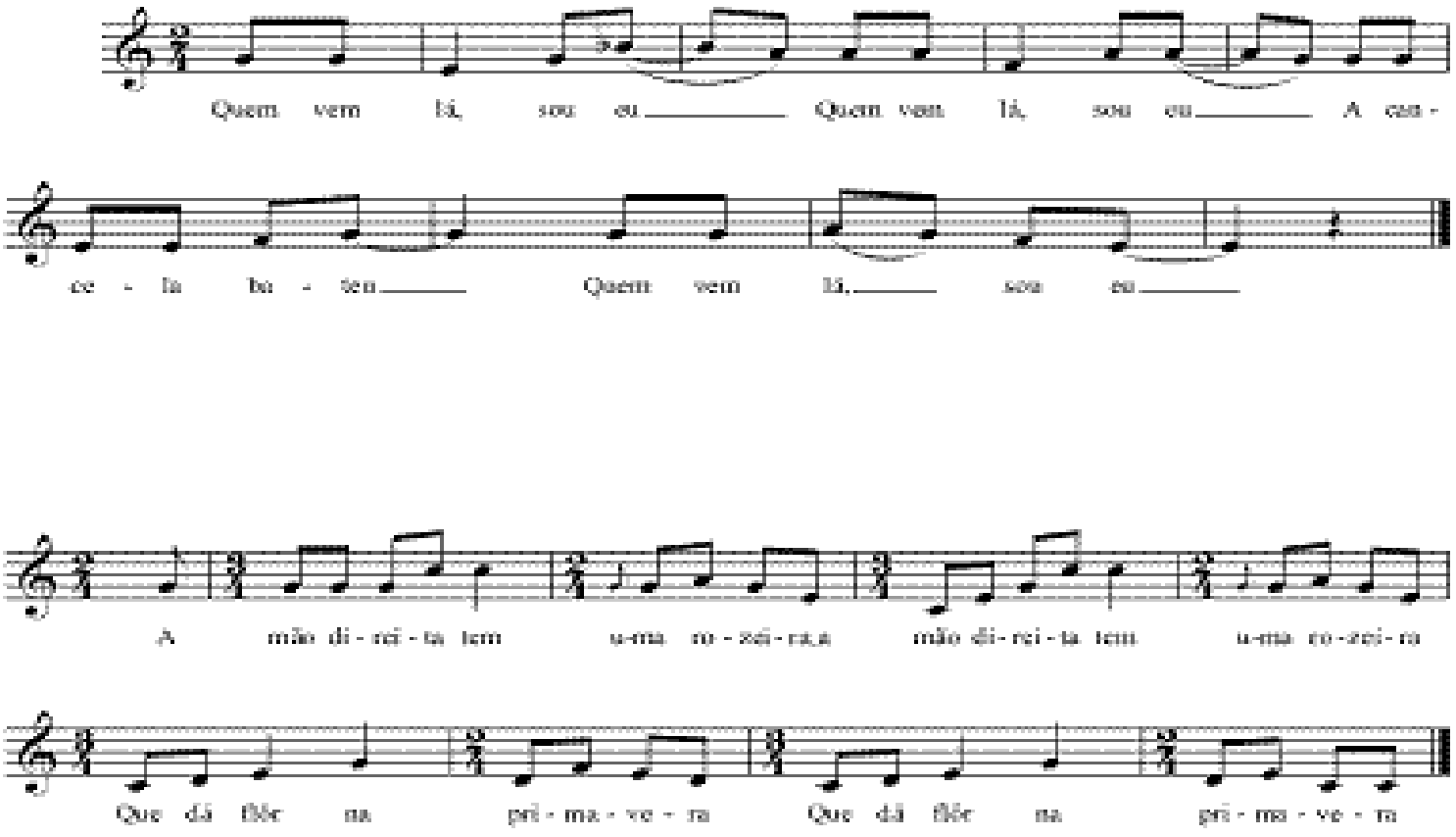
Characteristics

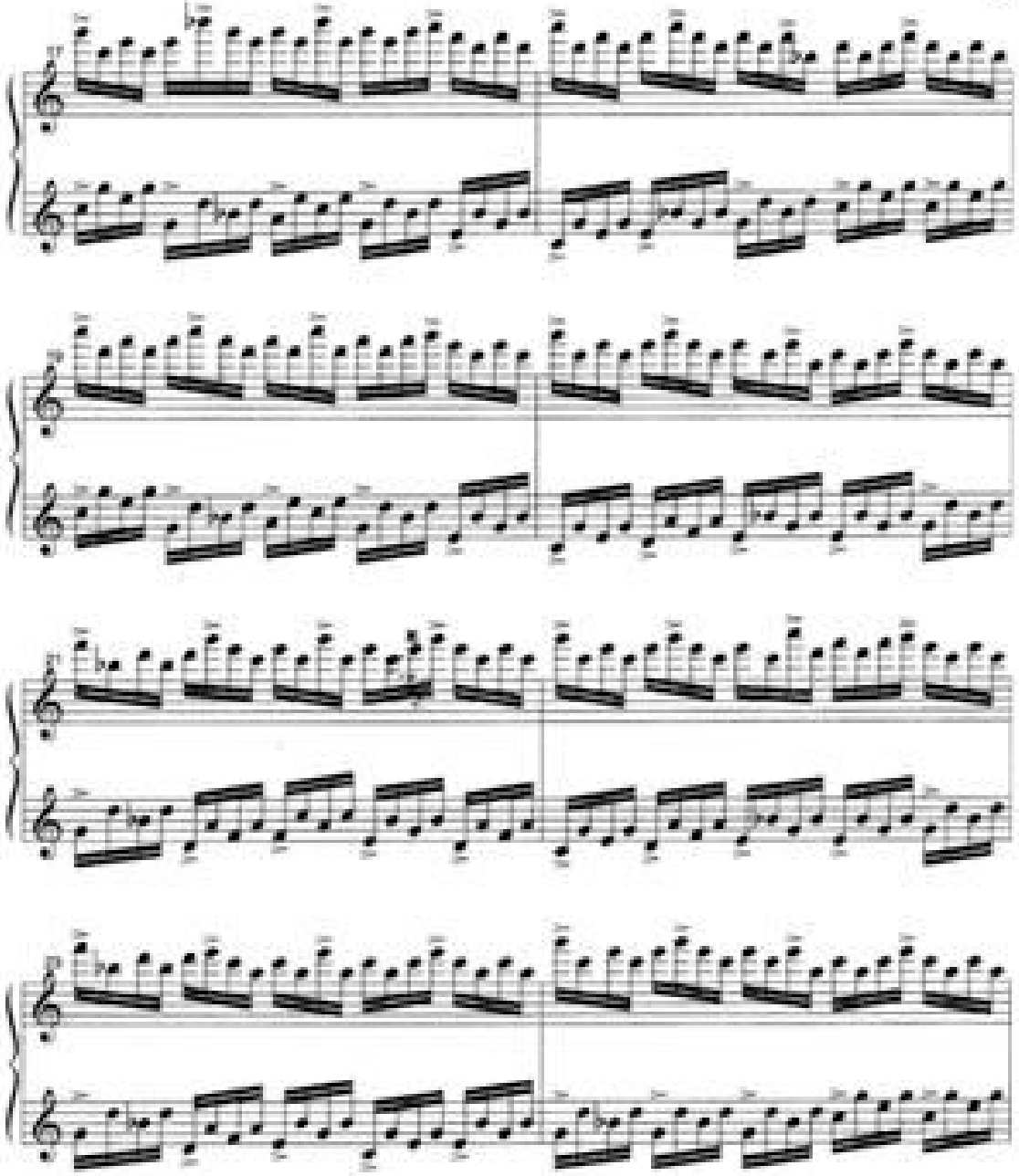
Homage to Ernst Widmer (1927-1990) her "compositional father"

Main theme: Widmer's *Dez Estudos Polirrítmicos*, a Funeral March

- Main Theme = cantus firmus
- Contrasting Theme= Folk song *Minha Zabelê*
- Polyrhythm
- "Bossa Nova"
- Pianistic gestures found in French music and Villa-Lobos

Jamary Oliveira
Estudo Polirrítmico Mixolídio - 1996





Children's Singing and Playing

Formal Aspects

- Introduction, ms. 1-4: initial pattern expands the recurrent figuration from the middle of the keyboard to the high and low registers, hands go out of phase, an apotheosis presentation of the mixolydian mode centered on C.

- A [15-33]: The songs “A mão direita tem “ (l.h.) and “Quem vem lá” (r.h.) are presented twice almost identically

- Middle section [34-47] : Song fragments articulate a transition to the B section

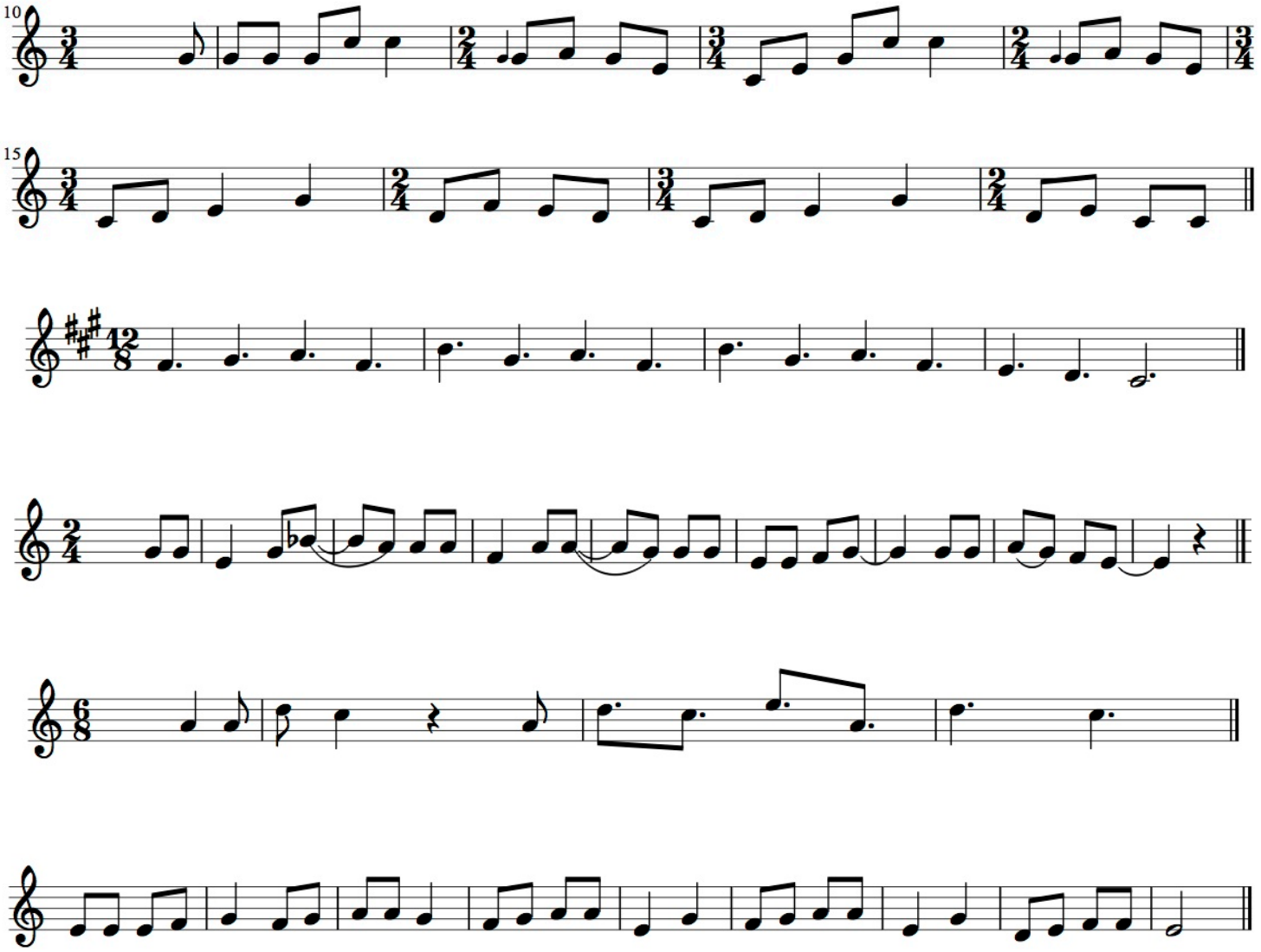
- B [48-65]: The hands exchange songs, both songs are presented twice in almost identical manner.

- Final Section [66-76] Song fragments, register expansion, hands in and out of phase make a grand finale throughout all registers of the keyboard.

Characteristics

- Incessant repetition- recurrence of patterns
- Diatonic triads and tetrads
- Mixolydian mode centered on C
- Hands go in and out of phase to produce polyrhythmic patterns
- Explores the percussive aspect of piano playing
- Follows a very well structured formal scheme
- Hides the folk tunes in plain sight
- ~~Minimalism~~ reiterated fragments from earlier Brazilian composers
- Reiterated ritual music

Similar intervallic content of folk and popular songs



Tradition and folk song

"Up to the middle 1940s, composers in Latin America were mainly concerned with the development of a **mother tongue in art music**, either depending on imitations of certain features peculiar to the **traditions of each country**, or simply drawing directly from **folk music**."

Juan Orrego-Salas

1985, pp. 152-165

Cultural Nationalism

Building on the ideas of Herder, and the Romantic folklore movements of the early nineteenth century, [classical] composers sought to revalue the heritage of their "people" by using "folk" themes.

- Paul Halsall (http://www.fordham.edu/halsall/mod/NATMUSIC.asp)

Modernism

The break away from classical and traditional methods of expression.

“Make it new”

- Ezra Pound (1934)

Modernism as a movement between World Wars I & II

- Paris, France
- Stravinsky, Milhaud, Poulenc, Jean Cocteau,
- Copland, Villa-Lobos
- Guarnieri

Neoclassicism

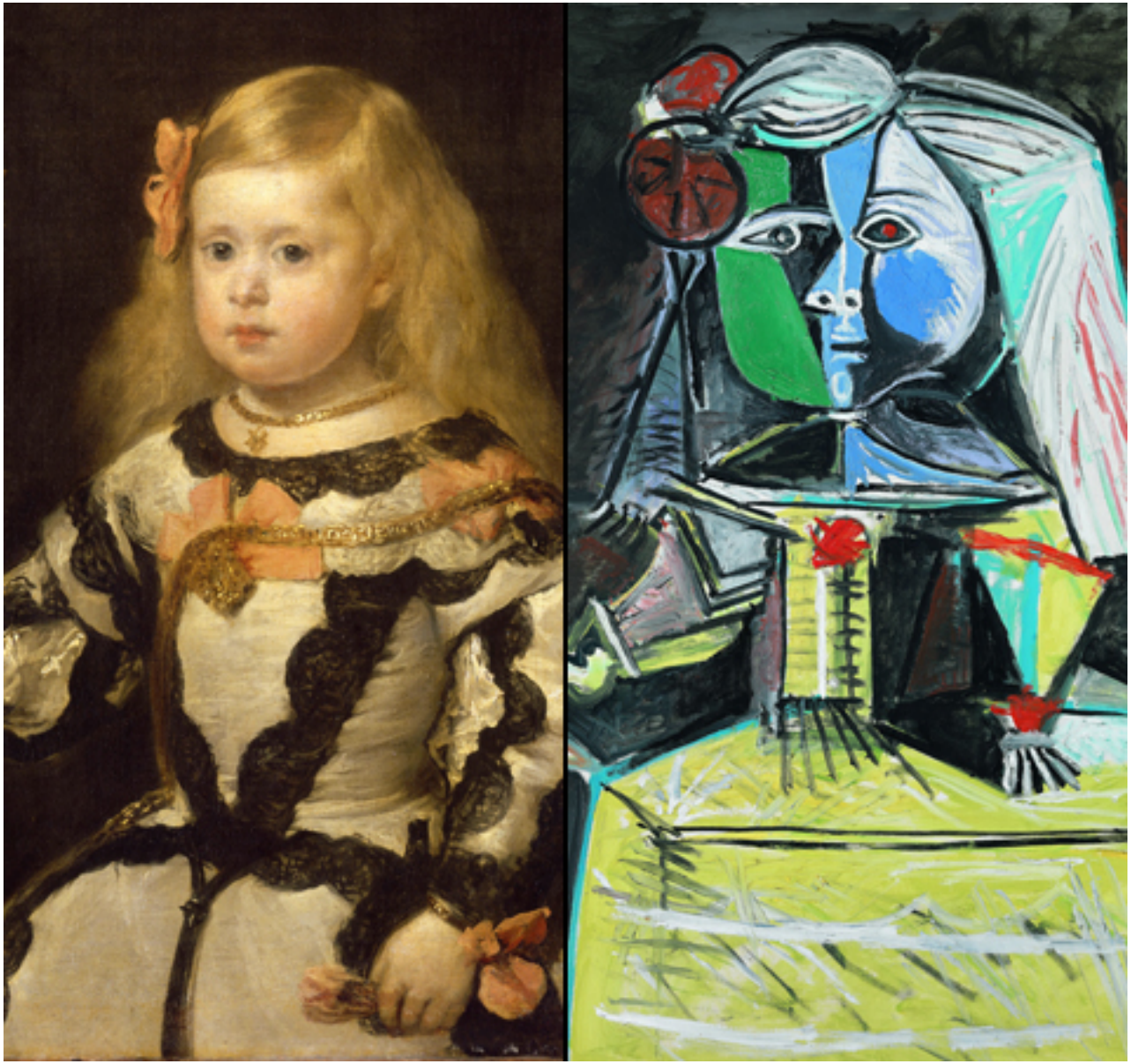
- The burden of the PAST
- Adoption of traditional formal schemes
- Rejection of tonal constraints

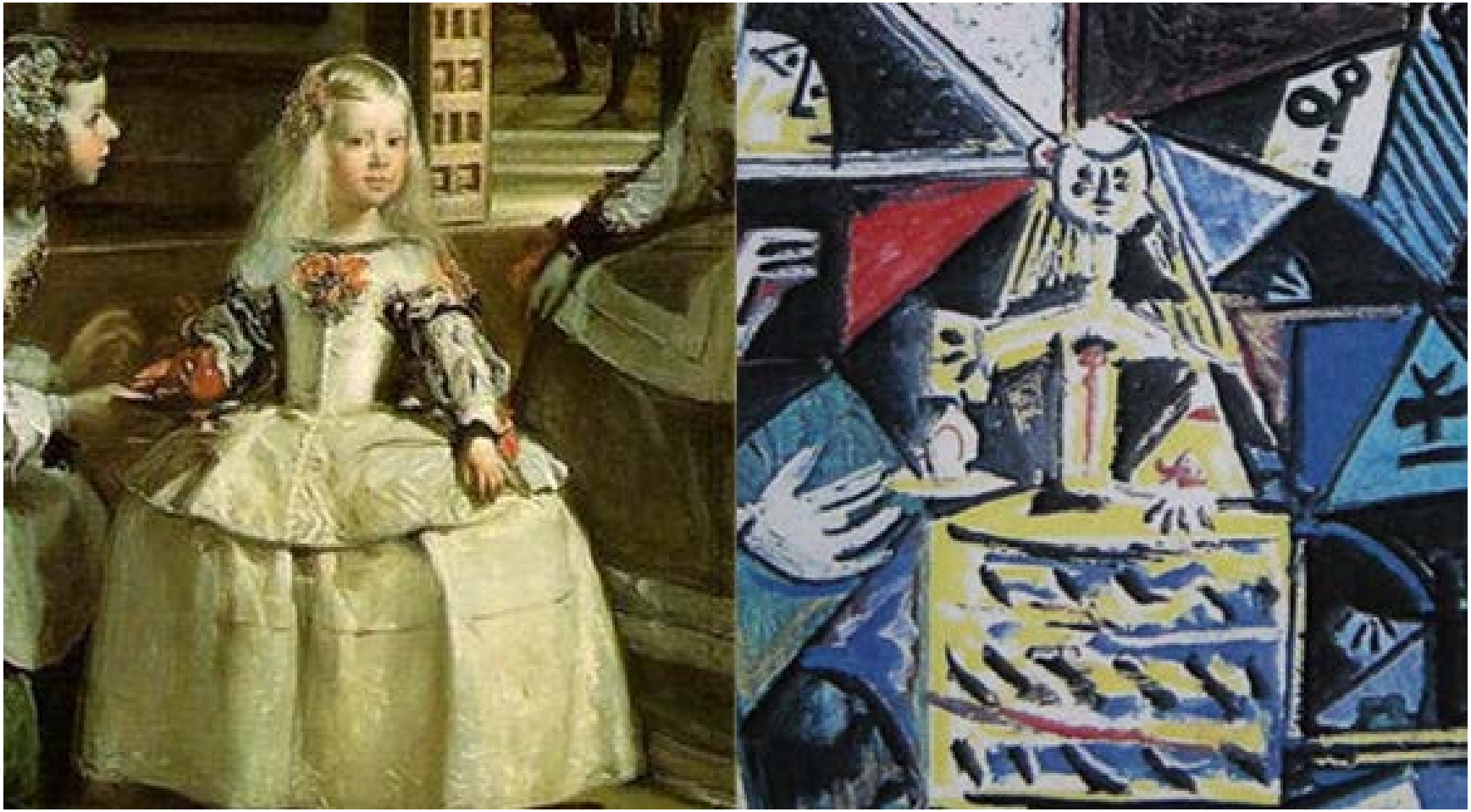
Neoclassicism and Variations

- Complex use of variation techniques
- Combination of old procedures with new sonic ideas

Twentieth-century Variations

- Schoenberg, Rachmaninoff, Cage
- Stravinsky, Hindemith, Webern, Bartok,
- Shostakovich, Kodaly,
- Berg, Elliot Carter, Britten
- Boulez, Copland, Poulenc, M. Davies
- Rochberg, Kagel, Pärt, Wuorinen,





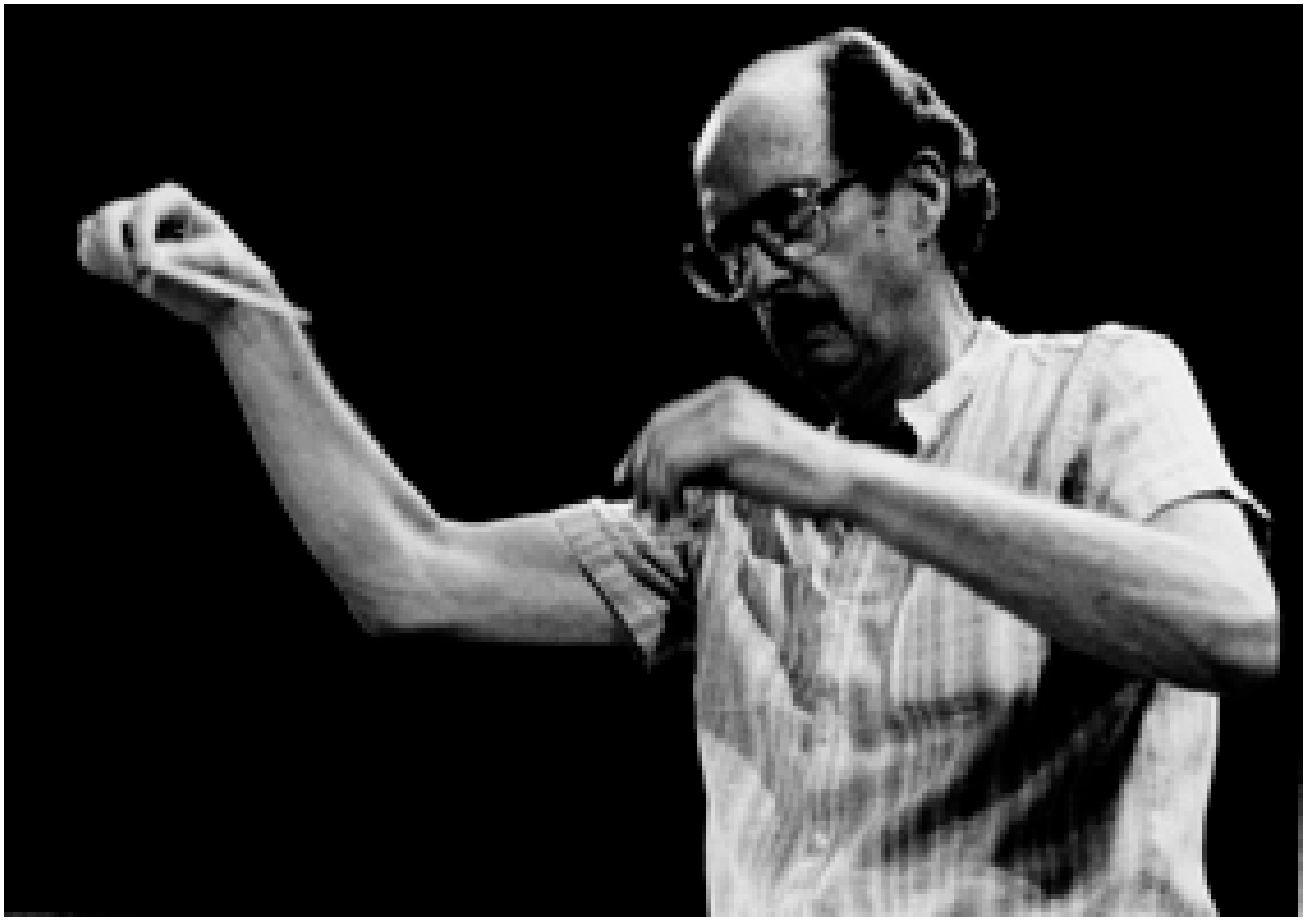
El “Español Honorário”

“El “españolismo” no ha desaparecido de mi estilo, al igual que la presencia de España ha prevalecido en el folclore de Chile…”

“Pero me es más próprio suponer que miré hacia la España de Victoria Y morales, de Scarlatti Y Gaspar Sanz, o la que me habia traído Rubintein com Albeniz y Granados, le del “*Amor Brujo*”.”

Orrego Salas, 2005, p. 273-74

Ernst Widmer (1927-1990), an honorary Brazilian



Bahia
Salvador
Rio de Janeiro
São Paulo

Grupo de Compositores da Bahia

- Founded 1962
- “freedom to express tendencies and wishes…
- …a Brazilian culture, processes of social transformation, the role of tradition, the role of vanguard” (Costa Lima, 1999, p. 330)

Ernst Widmer's teachings

- a) diversity of compositional processes,
- b) high level of cohesion through motivic elaboration and variation techniques
- c) use of spontaneously playful elements- ludic
- d) clashes and conflicts between tradition and innovation

- Costa Nogueira, 1997, p. 164

Clashes, conflicts, resolutions

“ Las afinidades en los espacios más próximos de la música se confunden con los paralelismos, y las discrepancias se acentúan”

Orrego Salas, 2005, p. 124.

Commonalities in the chosen repertoire

- Homage to the grand tradition of piano playing
- Diversity of procedures and resources associated with VARIATION techniques
- Reconciliation of traditional compositional elements with individual means of expression
- Articulation of memory, intelligibility, expression and emotion
- Cultivation of multiple heritages

Latin American composers

- Convention- Shared models and rules from the past and from the cultural milieu
- Innovation- Singular and extraordinary solutions for basic compositional problems
- Creativity- Simple materials provide the source for sophisticated and complex art work

Latin American composers and Variations

Argentina

A. Ginastera, J.J. Castro, J. Ficher, R. Arizaga, R. Caamaño, R.G. Morillo, P. Saenz, J. Kumok

Mexico

M.Ponce, Gutiérrez Heras

Chile

J. L. Cazabon, A. Letelier

Brazil

Almeida Prado, M. Nobre, O. Lacerda, K. Setti, L.P.Campos, E. Catunda, E. Escalante, E. Krieger, E. Widmer, A. Oliveira, J. Oliveira

Alberto Nepomuceno, sec. XIX

Latina American Piano Sonatas, Sonatinas and Themes and Variations are listed and analysed at:

www.ufrgs.br/gppi