

Latin American Music Center

Capparelli Gerling, Cristina

“The Piano Sonatina in Latin America: A Musical Dialogue”

The following is a recording of a lecture-recital presented by visiting Fulbright Scholar, Brazilian pianist Cristina Capparelli Gerling on Tuesday, January 21st, 2014, at 7:00 pm at the IU Jacobs School of Music’s Ford Hall. This lecture is the first in a series of lecture recitals presented throughout the Spring 2014 semester at IU, where Capparelli discussed key works from the twentieth-century Latin American Piano repertoire, exploring compositional aspects and instrumental demands in several genres, highlighting their distinctive social, historical, and cultural implications and backgrounds. In addition to the sound file of the lecture-recital, we have also included a pdf of the powerpoint slides used by Capparelli during the lecture, and a bibliography provided by Capparelli.

The “Piano Sonatinas”

The “Piano Sonatinas” lecture demonstrates and discusses concepts related to the various aspects of Latin American musical production for the piano such as the experimental, the intimate, the domestic, the miniaturized, and at a times the instructional. All of these aspects fit elegantly and effortlessly within neoclassical formal paradigms as shown in the works of Latin American composers Juan Bautista Plaza (Venezuela); Héctor Tosar (Uruguay); Roque Cordero (Panamá); Luis A. Escobar (Colombia), R. A. Amengual (Chile) as well as a host of composers from Brazil and Argentina. The sheer number of Sonatinas composed last century is in itself a mark of the variety of approaches and the richness of this repertoire.

How to Cite this Paper:

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Editorial Disclaimer:

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