

Latin American Music Center

Capparelli Gerling, Cristina

“Brazilian Piano Sonatas: A Heated Debate during the Cold War”

The following is a recording of a lecture-recital presented by visiting Fulbright Scholar, Brazilian pianist Cristina Capparelli Gerling on Tuesday, February 18th, 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 Sonatas”

The “Piano Sonata” lecture demonstrates and discusses both the persistence of neoclassical formal paradigms as well as the diversity of compositional and instrumental approaches utilized in Latin American Piano Sonatas during the twentieth century, such as found in the works of Argentineans José María Castro, Alberto Ginastera, Carlos Guastavino and Roberto G. Morillo; Brazilians Lorenzo Fernández, Francisco Mignone, Camargo Guarnieri, Claudio Santoro, Edino Krieger, Breno Blauth, Esther Scliar and Marlos Nobre; the Chilean Juan Orrego-Salas; the Mexicans Rodolfo Halffter and Carlos R. Chávez. This lecture introduces a crucial topic of discussion: influences, confluences, dialogues and appropriations of models as practiced by Latin American composers in relation to their American and European counterparts.

How to Cite this Paper:

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Editorial Disclaimer:

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