M. Camargo Guarnieri (1907-1993)

Sonatina in the G clef (1937)

Allegro

Con tenerezza

Ben rítmico

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

Dr. Cristina Capparelli Gerling
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The Piano Sonatina In Latin America: A Musical Dialogue

What is a Sonatina?

Short movements

Well crafted formal structures

Overall unassuming dimensions

APPROPRIATION & PARODY, IN THE 20TH CENTURY

...an art form

~~Ridicule~~

~~Satyre~~

ADMIRATION

Desire to emulate

THEORIES of

- L. HUTCHEON- (1988)
- PARODY & APPROPRIATION

- H. BLOOM- (1975)
- INFLUENCE & MISREADING

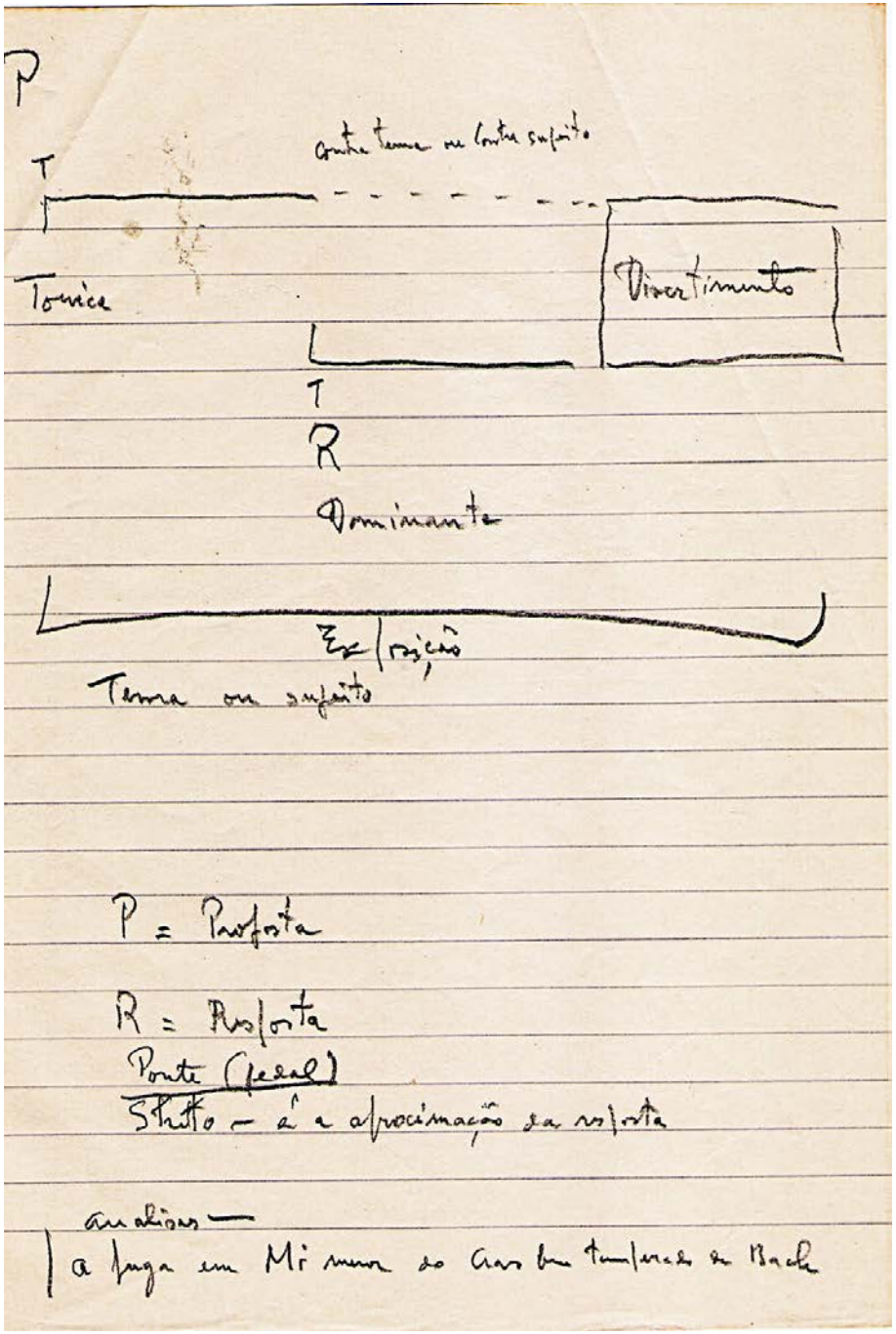
- M. BAKHTIN- (1929)
- AUTHORIZED TRANSGRESSION & DIALOGISM

- Appropriation is “a form of repetition with ironic critical distance”
- Parody demands appreciation and understandng of the original
- Borrowings, misreadings and the ensuing dialogues between artists have been a time honored tradition

MUSIC

Straus (1990),
Korsyn (1994), Klein (2005)

Guarnieri's manuscript notes on fugue



Stravinsky an the Russian Traditions,

...”self conscious allusions to Bach, the perceived fountain-head of ‘universal musical values’. Within a few short years the ‘retour a Bach’ would be absolutely *à l’ordre du jour* for musicians in the Parisian orbit ...

The height of fashion”... (Taruskin, 1996p. 1607)

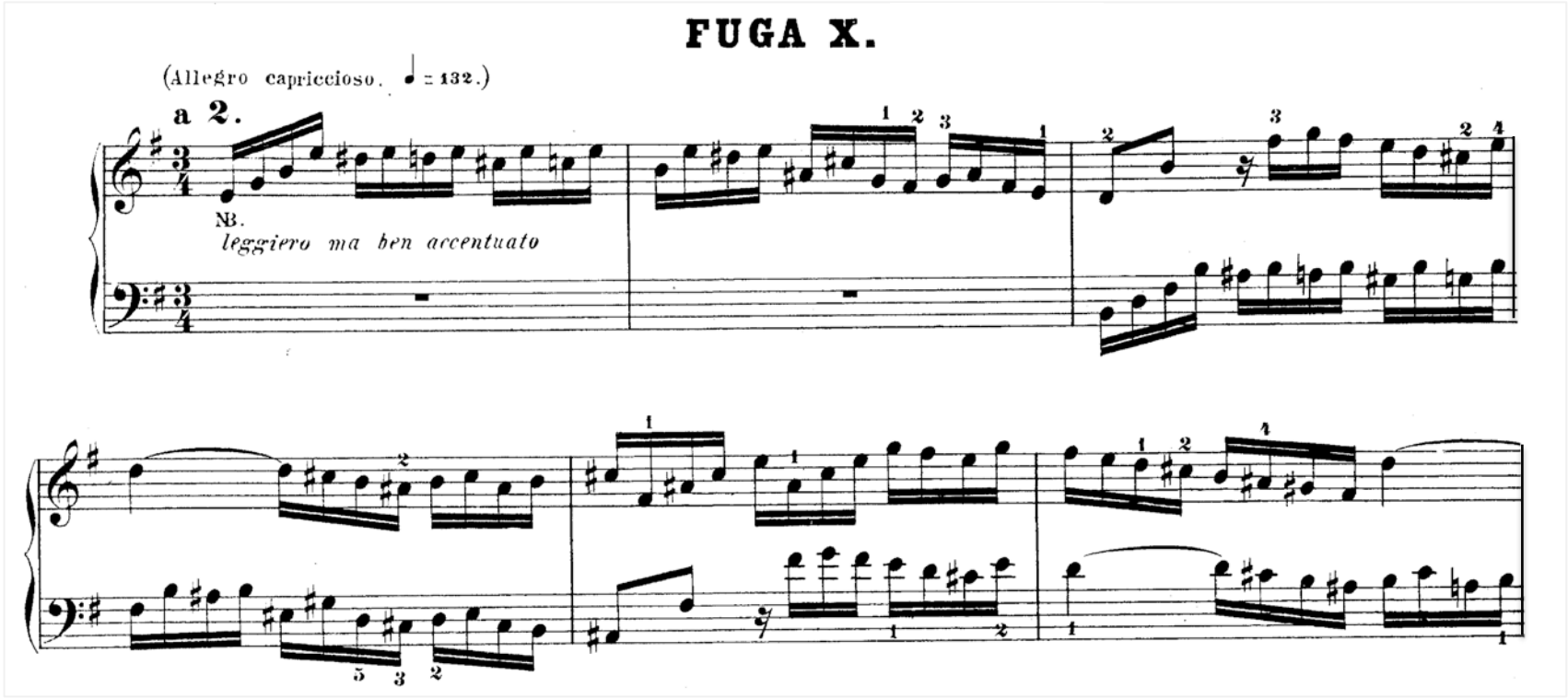
Prokofiev to Myaskovsky August 4, 1925

“Stravinsky has delivered himself of a horrifying piano sonata, which he himself performs not without a certain chic.” (Taruskin, 1996p. 1607)

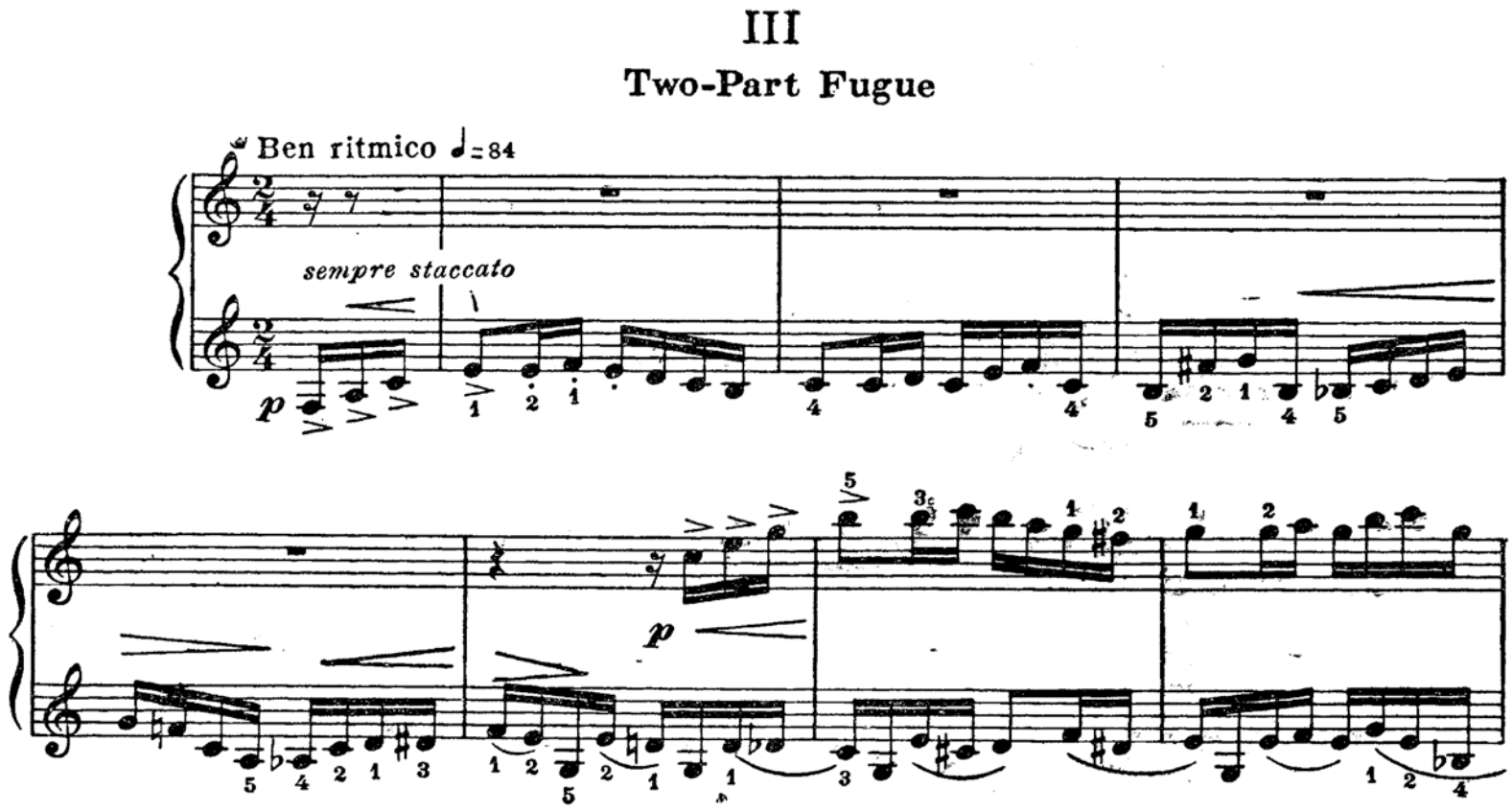
Villa-Lobos, 1930-1945

9 BACHIANAS BRASILEIRAS

J.S.BACH (1685-1750)



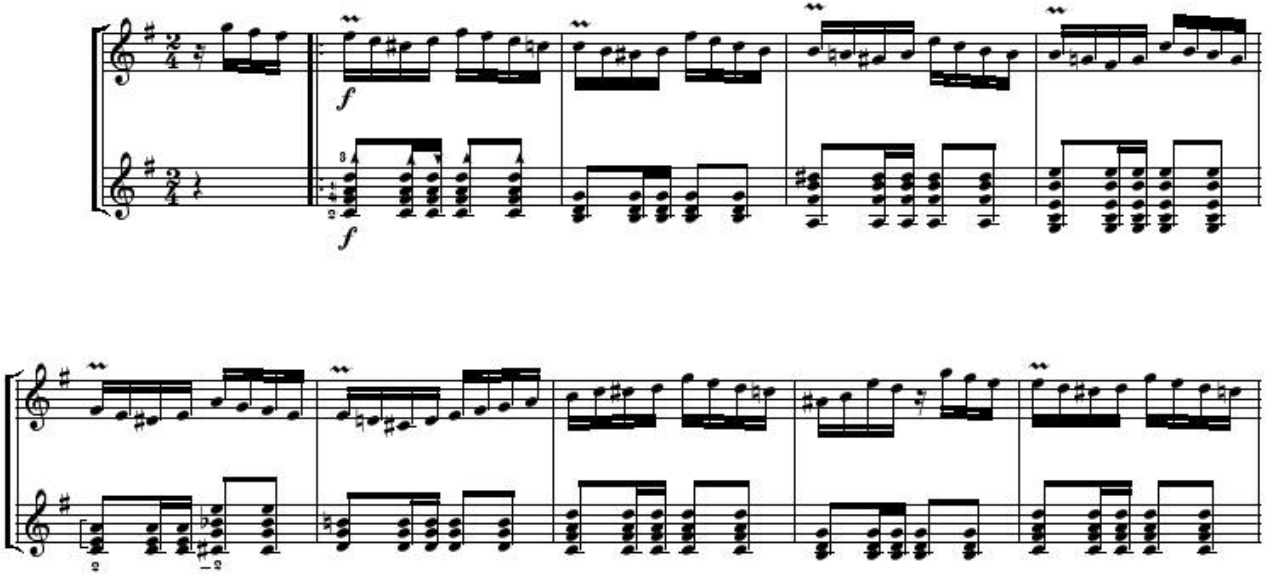
CAMARGO GUANIERI (1907-1993)



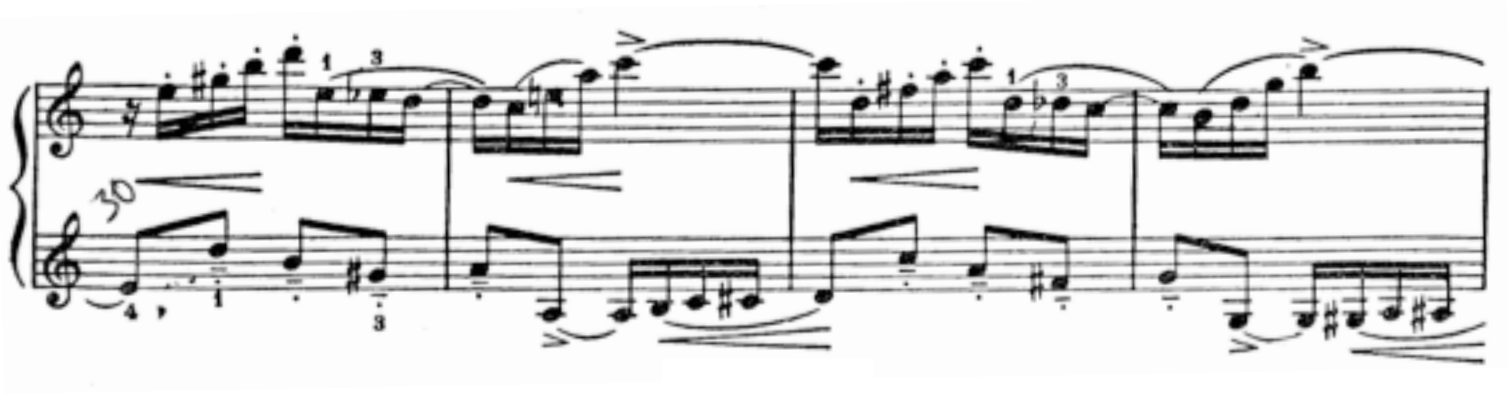
Shared Structure

- 5 Expositions
- 4 Episodes
- Final Exposition, theme in augmentation, contrary motion, stretto
- Guarnieri keeps the melodic direction and alters the hand play
- Homage to E. Nazareth (divertimenti): dialogue and display of affection

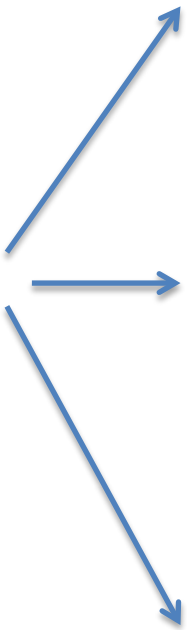
Ernesto Nazareth - *Apanhei-te Cavaquinho*



Camargo Guarnieri – Fugue Second Episode



Guarnieri's Dialogues



- Folk material: *Blind man's song*
- Popular Music: E. Nazareth's *Chorinho Style*
- J.S. Bach: High Art, Learned Style,
- Counterpoint

Left hand etudes built on the finale from Weber's Piano Sonata No. 1, Op. 24 (1812)

Tchaikowsky's *Perpetuum mobile*

Brahms' *Rondo after C. M. von Weber*
Presto (C major)

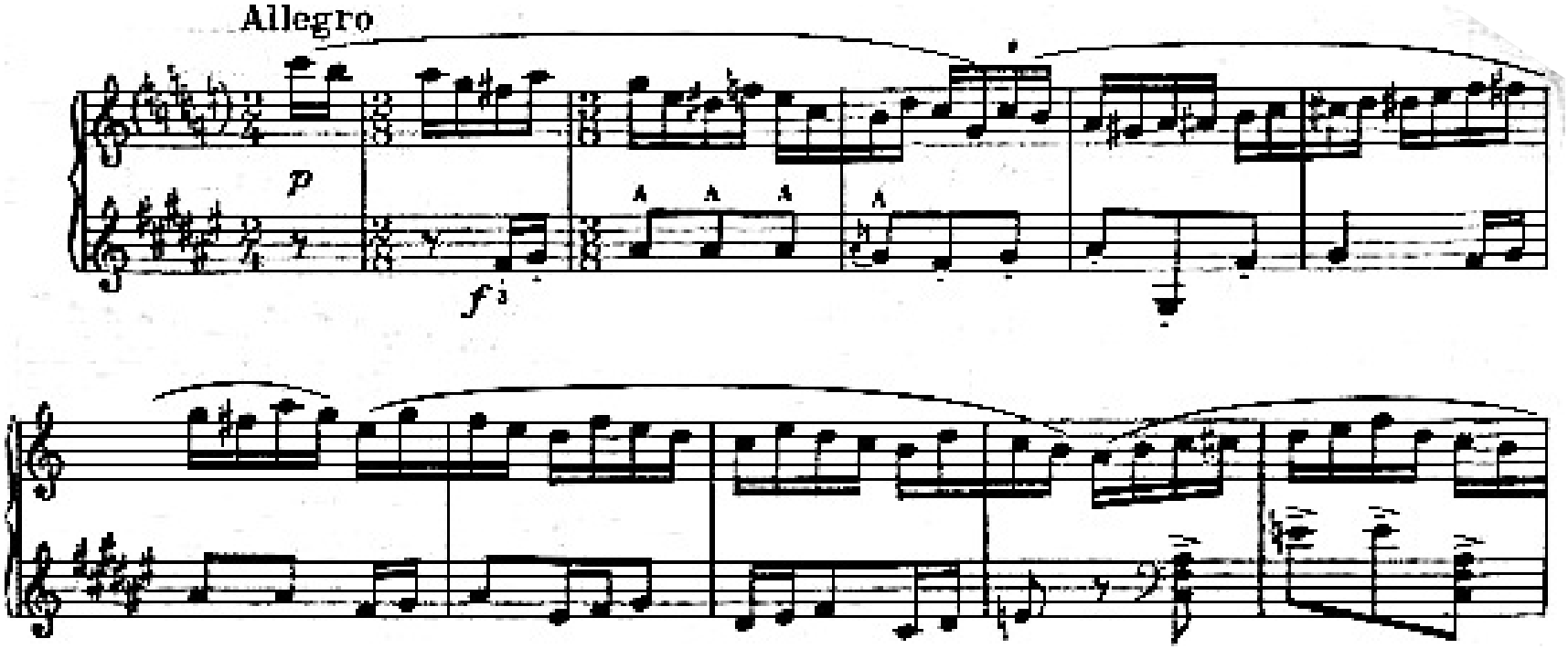
Both composers transfer the original right hand part to the left, and add a new right hand.

Juan José Castro

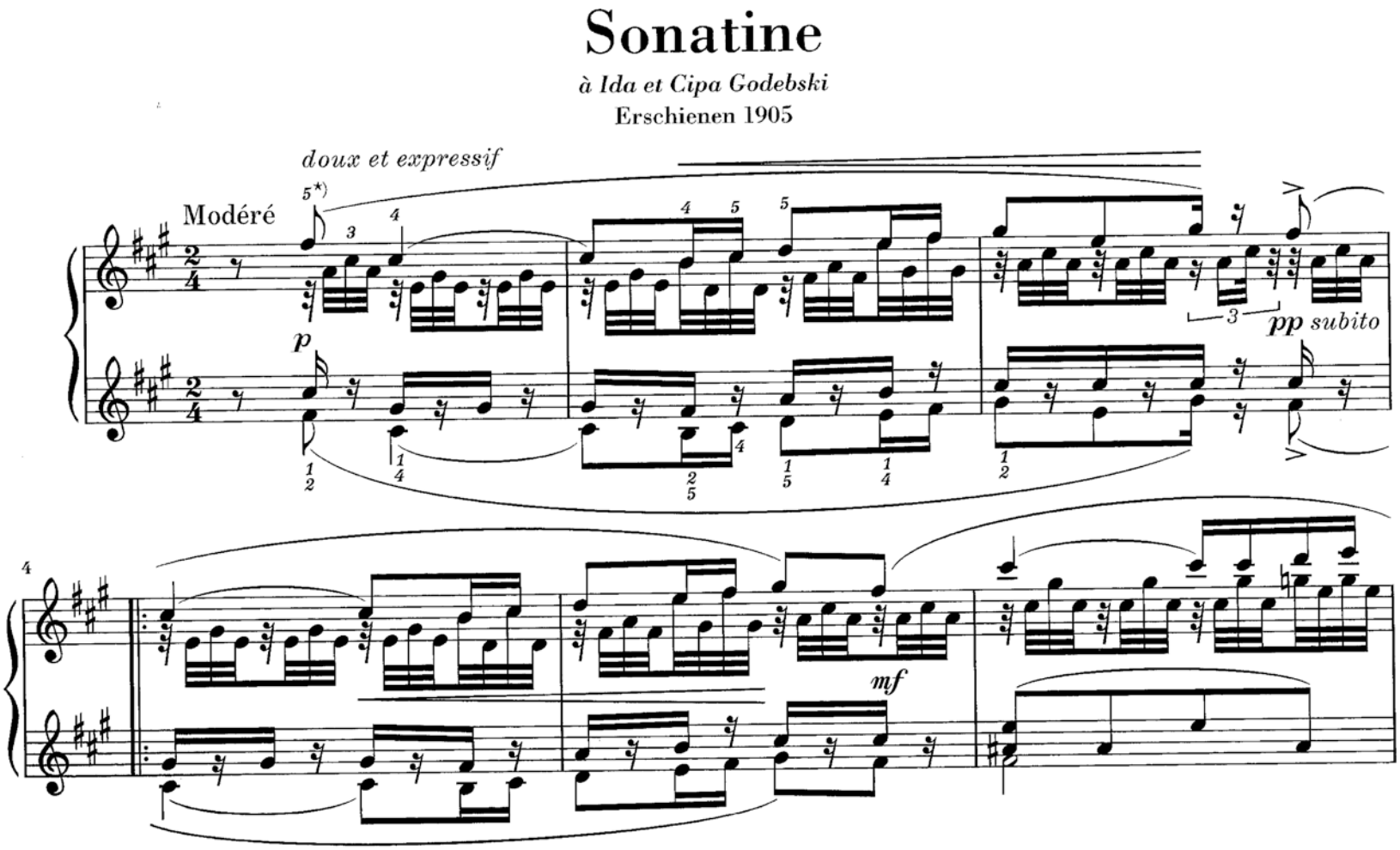
Argentina (1895-1968)

Sonatina Española

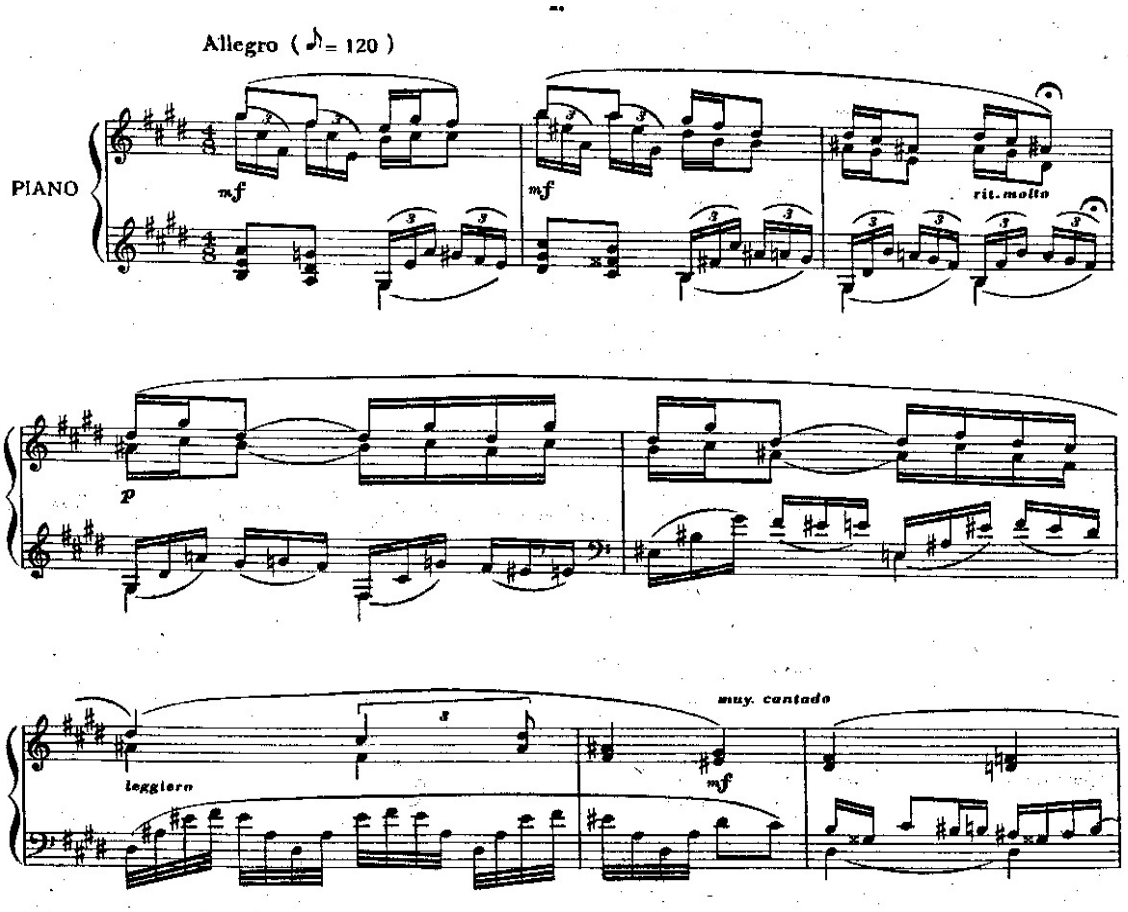
Third movement (*Sobre un Rondó de Weber)*



Maurice Ravel (1875-1937)



Rene Amengual (1911-1954)
Sonatina (1930)

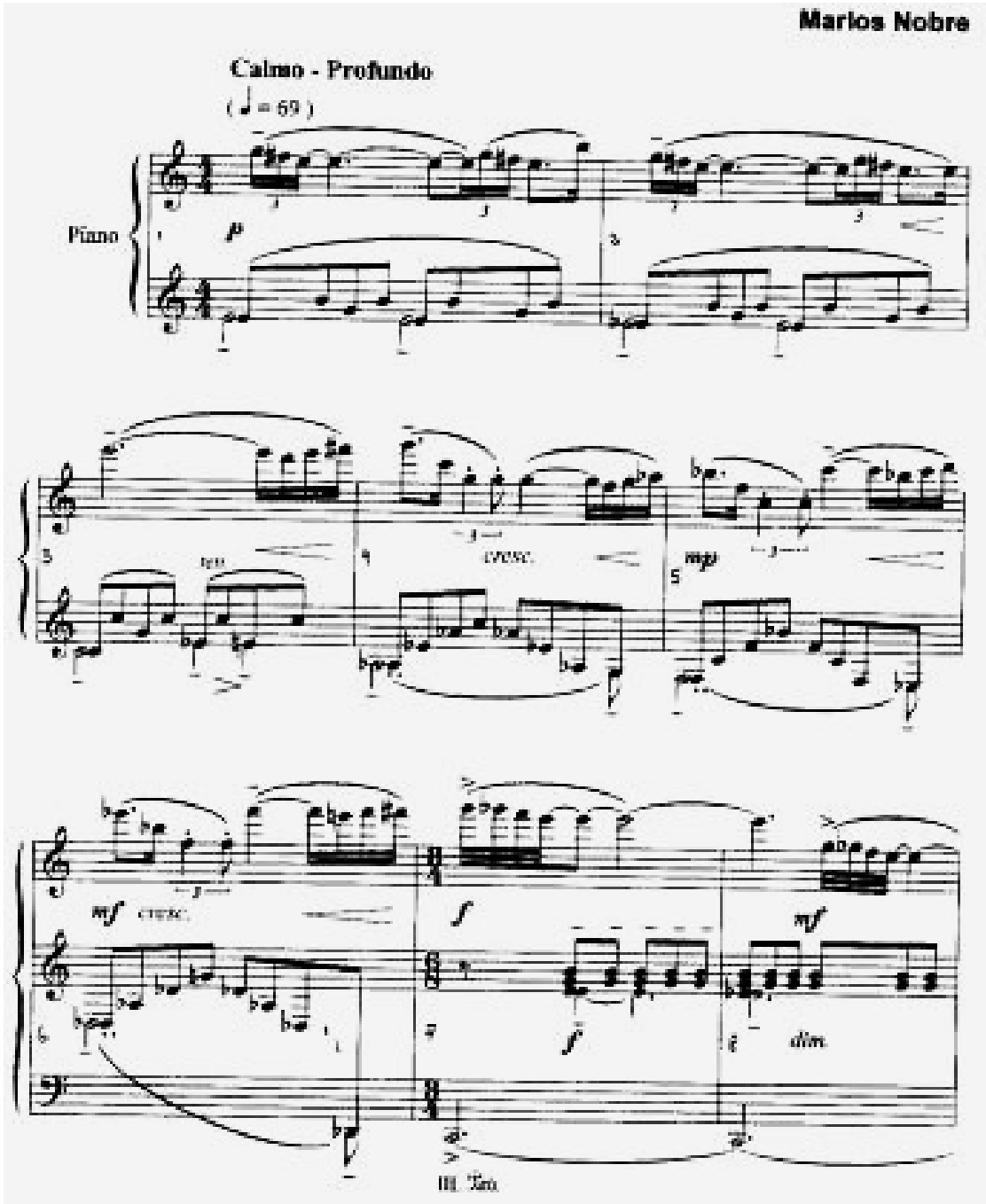


Amengual's "...Sonatina para piano que tanto deriva de Ravel en lo que ésta tiene de impressionista..."

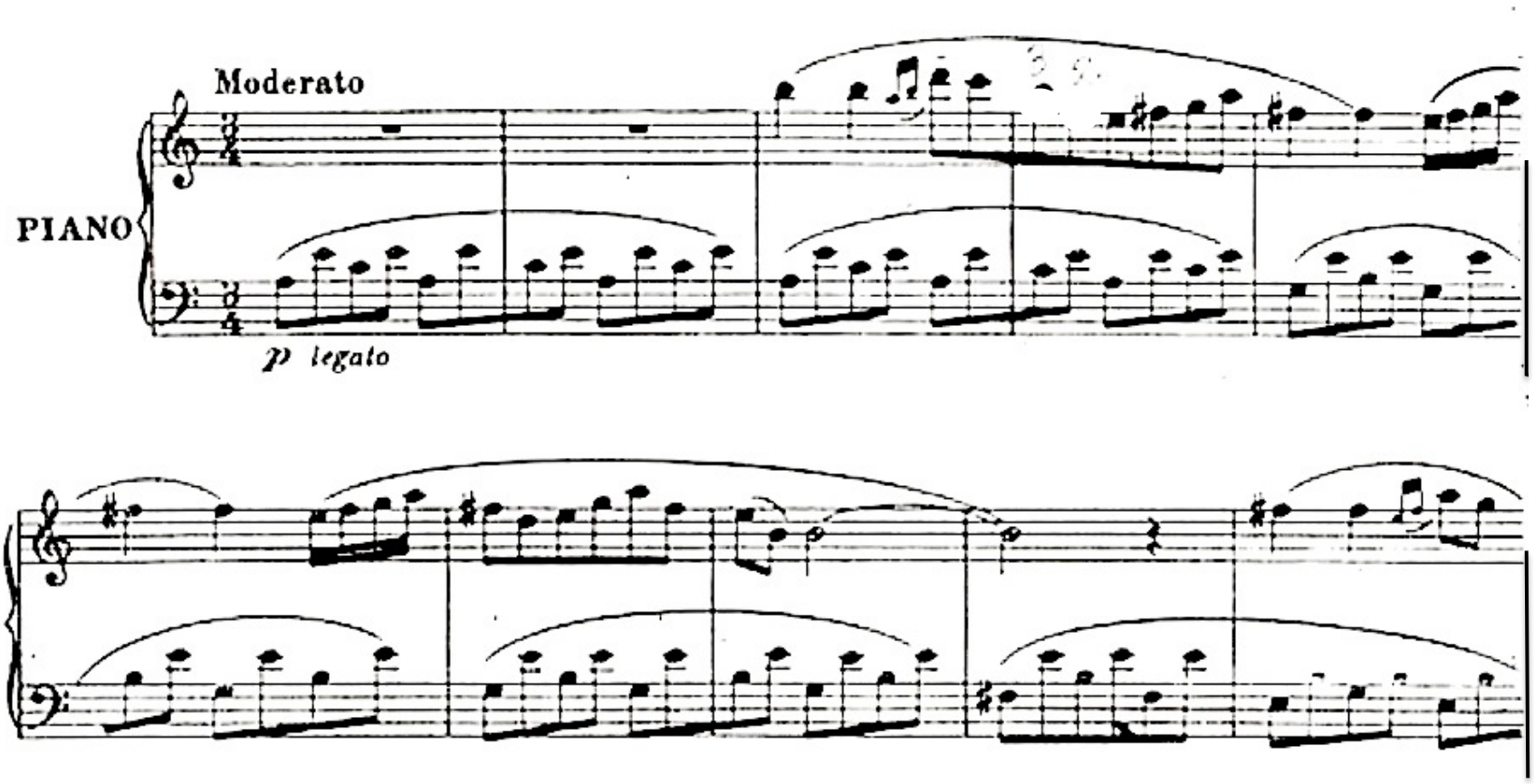
Juan Orrego Salas

Revista Musical Chilena (1950) XXXIX, p. 54

Marlos Nobre
(b. 1939)

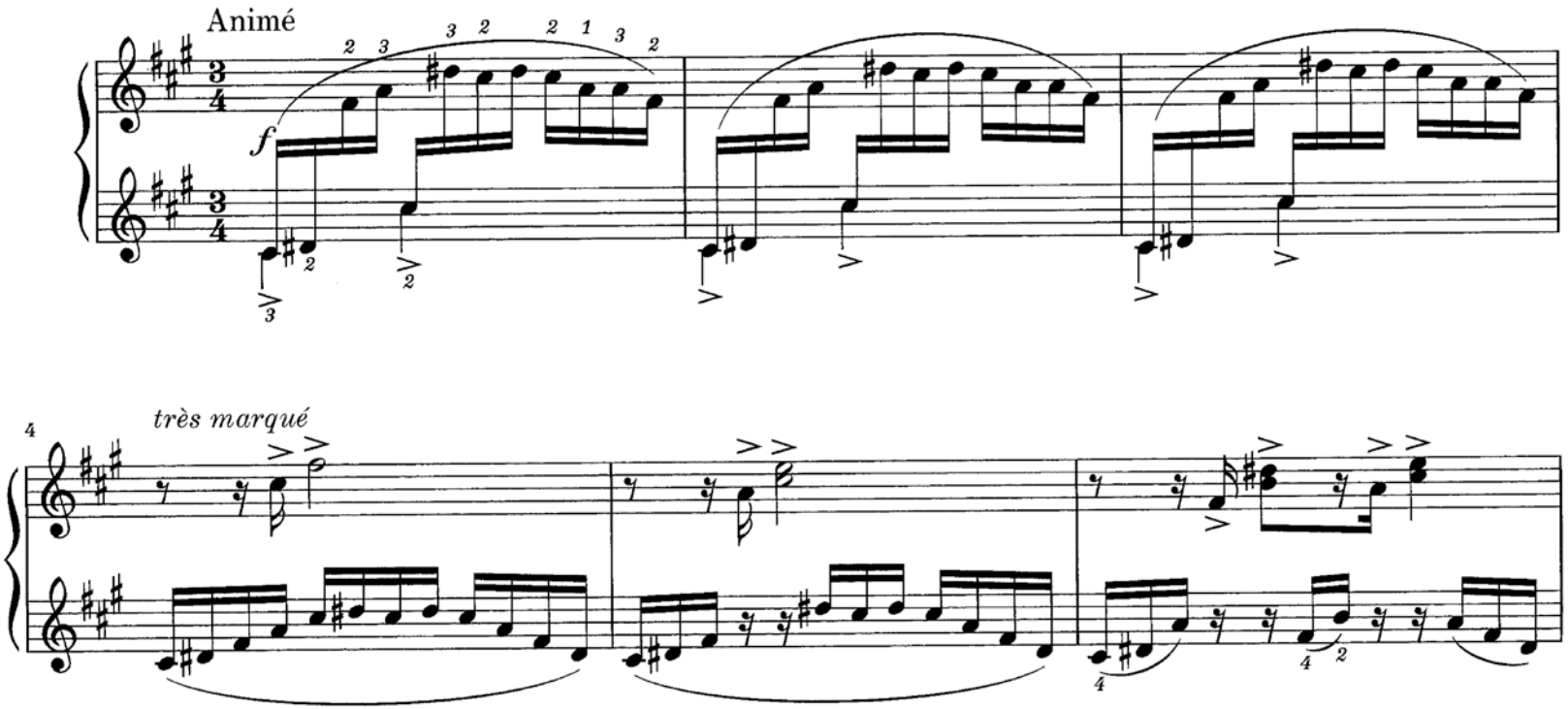


Edino Krieger
(b. 1928)

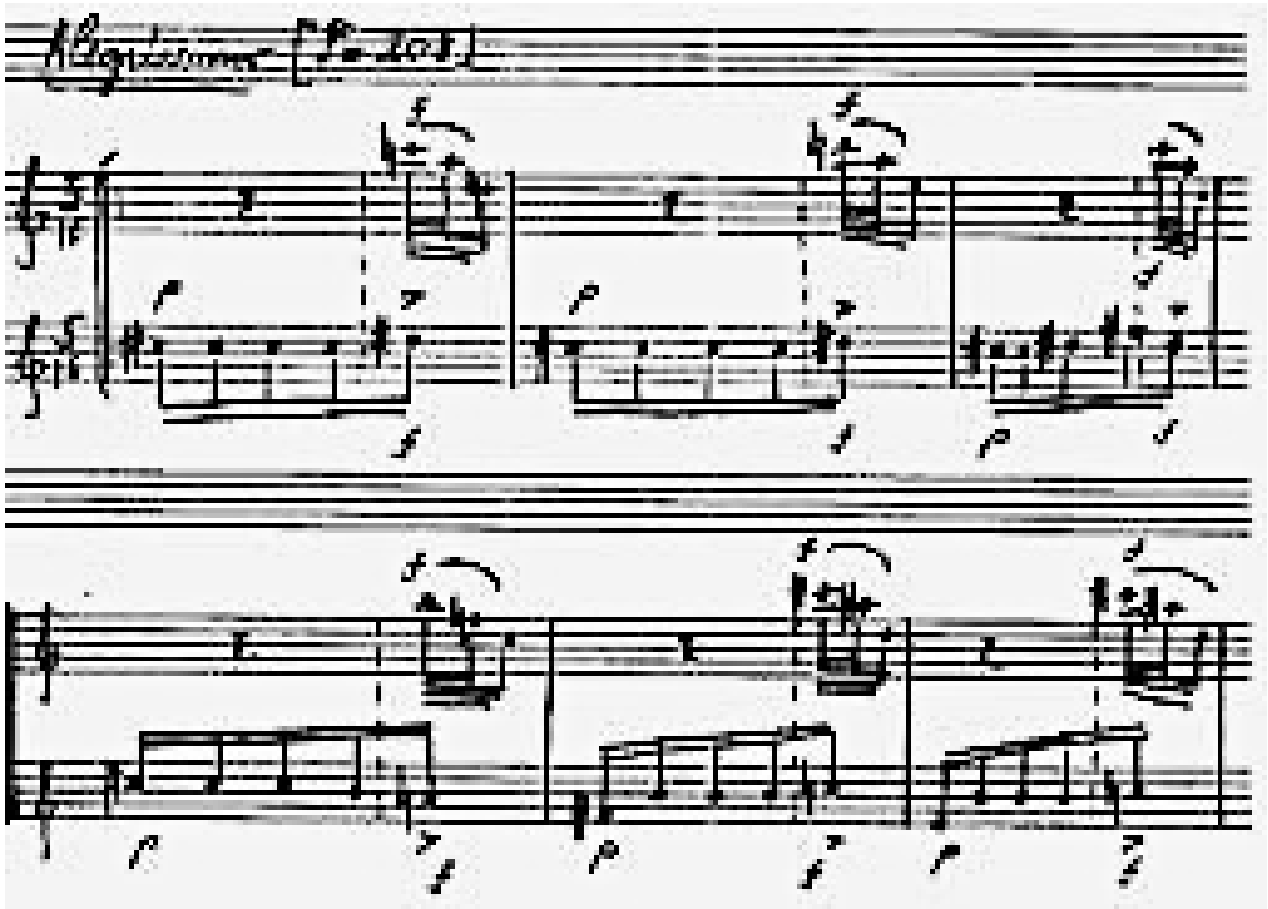


Maurice Ravel (1875-1937)

Sonatina Third movement



Almeida Prado 1943-2010



Maurice Ravel Sonatina (1905):

A desire to reinvent the past:
Formal concerns

A reconciliation with the present:
Modern Tonal Vocabulary

LATIN AMERIAN COMPOSERS NEOCLASSICISM

Reverence

Sense of Belonging

Compositional Alternatives

Shared Features in the Sonatinas

G clef

Five finger patterns

Modality

Play of hands

Domestic, intimate, lyric, playful,

Expanding the view on the Sonatina

- Roque Cordero- Panamá
- Hector Rosar- Uruguay
- Carlos Chavez- Mexico
- Luis Gianneo- Argentina
- Francisco Mignone-Brazil
- Lorenzo Fernandez-Brazil
- Guillermo Graetzer-Argentina
- Juan Bautista Plaza-Venezuela
- Juan Carlos Paz -Argentina

Latin American Piano Repertoire Project
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Sonatinas

109 Works
16 Countries
64 Composers