The Arrangement of Alberto Ginastera's Piano Sonata No. 1, Op. 22 for Piano and Percussion

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THE ARRANGEMENT OF ALBERTO GINASTERA’S PIANO SONATA NO. 1, OP. 22
FOR PIANO AND PERCUSSION

By
Liana Pailodze

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

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UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
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The Arrangement of Alberto Ginastera’s Piano Sonata No. 1, Op. 22 for Piano and Percussion

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Professor Santiago Rodriguez.
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Widely recognized in Argentina as the nation’s quintessential standard piano work, Alberto Ginastera’s *Piano Sonata No. 1, Op. 22* has long been an integral part of recital programs and piano competitions around the world. In recent years, the international percussion and piano communities have used arrangements of contemporary compositions to broaden the repertoire for this combination of instruments.

This study sheds light on the details of the process of this arrangement. In particular, what types of percussion instruments were selected based on researching Ginastera’s few orchestral works. In addition, it documents the solo compositions up to the sonata that shed light on his use of the folk dance forms, which are incorporated in the sonata, and reveals how Ginastera uses these components so that interested percussionists can better explore the capabilities of the arrangement. The majority of information presented in this work derives from my collaboration with percussionist Dr. Brian Potts. We have been playing together for 10 years and have been developing similar arrangements in order to widen our respective repertoires This arrangement also contributes to the repertoire of percussion and piano duets.
ACKNOWLEDGEMENTS

First, I wish to thank Brian Potts for his incredible generosity and support. This arrangement would not have been possible without him, and I thank him for his collaboration. He was extremely forthcoming in the process, and his desire to assist in finding the right instrumentation was remarkable. I hope that our passion and respect for the original sonata of Alberto Ginastera is evident. I cannot express enough gratitude to my family and friends. I am humbled to have your support. Throughout the years, good or bad, you all have been there for me more times than I can recall. I would like to especially thank my parents, Valeri and Marina Pailodze, for giving me every opportunity to pursue my passion. You believed in me and supported my endeavors wholeheartedly, even when I gave you reason to think otherwise. Thank you, you exceptional Kukuruzos.

I would also like to thank my committee members, Santiago Rodriguez, Tian Ying, Dennis Kam, and Thomas Sleeper, for their hard work and valuable insight. I am particularly indebted to Thomas Sleeper for his countless hours of work on this project. The interest you took in my study, as well as the incredible effort you put forth, served as a constant source of inspiration. I could not have done this without you. I would also like to thank Georgina Ginastera for her support and interest in this project. I am lucky to have had so many excellent teachers, including Marina Gelashvili, Diana Meladze, Lika Monselidze, Gary Green, Frank Cooper, Dr. Deborah Schwartz-Kates, Shannon Wood, Paul Wilson, Scott Stinson, and Dr. James R. Floyd. Dr. Floyd, the best decision I ever made was to come study with you. Thank you for introducing me to the world of the twentieth-century music that I have come to love. I dedicate this work to you for being an exceptional teacher, mentor, and friend.
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CHAPTER I
INTRODUCTION AND JUSTIFICATION

Recently, many composers have written for piano and percussion duo since this ensemble has the potential of attracting a large audience and can accommodate many musical styles. For example, Conlon Nancarrow (Three Studies for Player Piano), Tania Leon (A La Par), and Karlheinz Stockhausen (Schlagtrio) transcribed music for piano and percussion duo that was originally composed for other instruments.

Alberto Ginastera’s (1916-1983) Piano Sonata No. 1, Op. 22, (1952) is an ideal composition to treat in this way. Because of its percussive nature with odd meters, accents and dance-like patterns, this sonata is a good source for creating a new addition to the piano and percussion duo. Ginastera frequently used percussion instruments in his compositions and greatly approved of Emerson, Lake, and Palmer’s arrangements of the fourth movement of his Piano Concerto No. 1, (Toccata concertate). ¹ It is likely that he would have approved of other contemporary arrangements of his work.

As the arranger in this duo, I researched the history of the composition, analyzed the sonata, and studied different Argentine dances as they are used in Ginastera’s solo piano works. I also examined Ginastera’s use of percussion in his works such as Cantata para América mágica, ballets, and his piano concerti. To determine if the choice of

percussion instruments is appropriate for this composition, I compared it with Ginastera’s use of percussion in his other orchestral works.

Ginastera is considered one of the most prominent Argentine composers of the twentieth century. Early in his career, during the 1930s and 1940s, Ginastera concentrated on developing his own nationalistic musical style that reflected the Argentine tradition. However, in the next decade, Ginastera shifted his focus away from nationalistic writing and concentrated on developing an individual style that synthesized Argentine and international elements. When the First Sonata was written, Ginastera incorporated folk dance forms from his native land such as the malambo and gato into his music.

Ginastera’s Piano Sonata No. 1, Op. 22 was first performed by Johanna Harris, wife of the American composer, Roy Harris, at Carnegie Hall in 1952. Later that same year, it was also performed in Pittsburgh, Pennsylvania, on November 29. The sonata was commissioned for the 1952 Pittsburgh International Contemporary Music Festival by the Carnegie Institute and the Pennsylvania College for Women. In 1953, the Sonata was again performed at the Twenty-Seventh Festival of the International Society for Contemporary Music in Oslo.

Ginastera incorporated native South American percussion instruments and featured them in his orchestral works. He used percussion in his compositions not only to recall the Argentine landscape but also to articulate the architecture of his works. This

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3 Karen Eleanor Laubengayer, “Alberto Ginastera’s Sonata no. 1 for Piano, op. 22” (Ph.D. diss., Washington University, 1983), 3.
can be seen in his *Cantata para América mágica* as well as his *Piano Concerti No.1*. The implied presence of percussion elements is a defining feature of his Piano Sonata, which I endeavored to exploit in my arrangement of his work.

**Literature Review**

Many important references exist in support of this project. Although this chapter cannot cover the full extent of Ginastera research to date, it will discuss the most relevant sources for the current project. These can be divided into five categories: general information on Ginastera, folk elements in his music, use of percussion in Ginastera’s compositions, other arrangements of his solo piano works, and his *Piano Sonata No.1, Op. 22*.

**General Information on Ginastera**

A good starting point for essential information on Ginastera is the New Grove Dictionary entry, “Ginastera, Alberto (Evaristo).” It provides a detailed account of Ginastera’s compositional styles, which are divided into four periods. It also discusses cultural influences in his works, as well as the influence of other Argentine composers on his compositional development. Deborah Schwartz-Kates’s book, *Alberto Ginastera: A Research Guide*, covers Ginastera’s life and works. She discusses his musical styles and includes a catalog of his works, the published writings of Alberto Ginastera, a selected bibliography of secondary sources, and archival and internet sources. The book can be

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considered as a treasure for the future writings of any subject on Ginastera\textsuperscript{5}. For the Spanish language reader, several books on the composer’s life, music and articles by the Argentine musicologist Pola Suarez Urtubey exist. These works form an important part of the standard Ginastera literature.

**Folk Elements in Ginastera’s Music**

In the process of arranging Ginastera’s solo piano works for any other instruments or combinations, it is vital to understand the use of folk elements in Ginastera’s works. Many articles cover this topic, the most significant of which will be mentioned below.

Gilbert Chase offers a detailed account of Ginastera’s works up to 1957 in his article, “Alberto Ginastera: Argentine Composer”. Chase relates the composer’s works to the *gauchesco* tradition of the Argentine horsemen, a common Argentine symbol. The author identifies the traditional *gauchesco* dance, the *malambo*, as one of the key aspects of Ginastera’s conception of Argentine music. This article provides an important account of Argentine folk forms that were integrated in Ginastera’s works.\textsuperscript{6} Malena Kuss’s article, “The Structural Role of Folk Elements in 20th-Century Art Music,” examines the importance of folk elements in Ginastera’s works, as well as the structure of these elements in his solo piano compositions.\textsuperscript{7} In the process of making an arrangement, this document was very useful in understanding how Ginastera incorporated Argentine folk elements in his piano sonata.


Along with her book mentioned earlier in the literature review, Deborah Schwartz-Kates’s article “Alberto Ginastera, Argentine Cultural Construction, and the Gauchesco Tradition” provides detailed information on the various dance forms of Argentine culture as well as traditions native to the region. This information helped in understanding how percussion instruments were incorporated in native Argentine music. Another important resource was Francis Davis Pittman’s work “A Performer’s Analytical Guide to Indigenous Dance Rhythms in the Solo Piano Works of Alberto Ginastera.” In this dissertation, Pittman provides a step-by-step identification of the Argentine folk dances in Ginastera’s solo piano works. This research was crucial for the project, especially when incorporating percussion into the piano part.

David Edward Wallace’s dissertation, “Alberto Ginastera: An Analysis of His Style and Techniques of Composition,” includes analyses of Ginastera’s pre-1963 works. Wallace examines melodic, harmonic, and rhythmic aspects of the compositions written in that period as well as the influences of Argentine and South American music on Ginastera’s compositions. This dissertation is the first to study Ginastera’s works. It divides Ginastera’s oeuvre into four periods, instead of the three periods that are accepted by today’s scholars. According to Wallace, the four periods are: early works (1934-40), consolidation and expansion (1941-46), old and new techniques (1947-54), and later tendencies (1958-63). This work provides detailed descriptions of Ginastera’s stylistic


characteristics in his early compositions. Another important aspect of this dissertation involves Wallace’s discussion of two works of Ginastera that were withdrawn: *Impresiones de la puna* and *Sinfonia elegiaca*. Even though Wallace’s dissertation does not discuss Ginastera’s use of percussion in his works specifically, it does examine the composer’s early stylistic development. As the very first research on Ginastera’s compositions, it is important to study in order to gain a better understanding of Ginastera’s musical character.

Finally, an important source in understanding the use of folk elements in Ginastera’s early piano works is Roy Wylie’s dissertation, “Argentine Folk Elements in the Solo Piano Works of Alberto Ginastera.”

The author’s detailed analysis of folk elements in Ginastera’s First Piano Sonata identifies different Argentine dances found in the piece. Wylie also provides information on Argentine cultural background that influenced Ginastera’s early piano works. Even though Wylie concentrates mostly on Ginastera’s First Sonata, he does include detailed information on Ginastera’s *Tres piazzas*, as well. In addition to providing detailed information on the use of Argentine folk elements in the First Sonata, the author also discusses different technical challenges in this piece. This document is helpful by identifying what types of dances were used in the piece. However, since the work is limited to the Sonata, I had to use additional materials in order to gain understanding of the percussion instruments Ginastera used in his compositions and their treatment.

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Use of Percussion in Ginastera’s Music

In order to begin the process of arranging, it was absolutely vital to research how the composer used percussion instruments in his chamber and orchestral works. Important scores to study in preparation for this project were Ginastera’s Cantata para América mágica for soprano, 13 percussionists, 2 pianos and celesta; Panambi, Variaciones concertantes, Pampeana No. 3, the piano concerti and the harp concerto. Different percussion instruments from South America as well as standard percussion instruments known to the Western classical world are used in these compositions. In creating an arrangement of the Piano Sonata No. 1, Op. 22, it was helpful to examine these scores and see how various instruments were used. There is also a useful article on Ginastera’s First Piano Sonata by David Eyler that was published in Percussive Notes.12

Arrangements of Ginastera’s Solo Piano Works

While arranging Alberto Ginastera’s Piano Sonata No. 1, Op. 22, it was crucial to study previous arrangements that have been done for his piano works. It was helpful to see not only the process of the arrangements but also the methods that were applied for making the arrangements.

In “The Music of Alberto Ginastera Transcribed for Guitar: A Performance Edition of this work for Guitar Quartet,” Philip Jason Snyder creates an arrangement of Ginastera’s Danzas argentines for guitar. In this dissertation, Snyder focuses on Ginastera’s use of guitar technique in his piano works. Snyder uses this guitar technique as a basis for creating his arrangement for guitar quartet.13 This was helpful to ascertain


13 Snyder.
how Snyder went about arranging the works and possibly some of the methods were adopted in this project as well.

**Piano Sonata No. 1 Op. 22**

There are many masters papers and doctoral dissertations written on Ginastera’s First Piano Sonata. However, not all of them are appropriate for this process, since they focus on piano specifics such as fingering and pedaling. Therefore, there were only a few documents selected for this project, which concentrate on the interpretation of the sonata, as well as various dance forms used in this composition.

In her article “The Solo Piano Music of Alberto Ginastera,” Mary Ann Hanley discusses the interpretation of the sonata and its place in the solo piano repertoire in the twentieth century. The author provides a comprehensive ethnic background of the piece as well as a full analysis.14

One work that was particularly useful to this research is Bruno Bottazzi’s dissertation, “A Performance Guide to Selected Piano Music of Alberto Ginastera.” The dissertation provides detailed instructions on correct interpretation of Ginastera’s First Piano Sonata.15 Specifically, his document was helpful in understanding phrasing and dynamic ranges, which influenced the selection of percussion instruments in the arrangement. Another author, Karen Eleanor Laubengayer, provides insightful information on Western classical forms used in Ginastera’s First Piano Sonata in her doctoral dissertation, “Alberto Ginastera’s Piano Sonata No. 1, Op. 22.”16


16 Laubengayer.
All of the sources mentioned above were important in the process of creating an arrangement of Ginastera’s First Piano Sonata. They greatly contributed to the project by their detailed research on the harmonic, structural and melodic analyses of the piece as well as their detailed research on the Argentine folk elements used in the music. Most importantly, they each have opinions concerning the characteristics of the compositional style of Ginastera.

**Methodology**

The first step of this project was to determine the structure of each movement of Ginastera’s *Sonata No.1, Op. 22*. I studied the original score of the sonata in order to gain an understanding of the main structure and foundation of each movement and to determine which parts could be enhanced by adding percussion instruments, and which ones were best left as in the original score. Each movement was examined to see which types of Argentine dances the composer incorporates. The study of these elements mentioned above played an important role in choosing types of sounds in the percussion part. Therefore, it was necessary to understand the overall architecture of the entire sonata when creating such an arrangement for piano and percussion. The instrumentation and the physical set-up of each movement had to be considered to make sure that the movements make sense as one composition, rather than four separate units. The set-up had to be planned so that each movement flows into the other, culminating in the final movement.

In preparation for making this arrangement, I studied several orchestral works by Ginastera in order to see what type of choices he typically made in incorporating percussion instruments and how he used percussion to enhance the structure of the works.
The particular orchestral works that I studied were Cantata para América mágica and the piano concerti. These pieces are a great source for understanding how the composer used South American percussion instruments in combination with Western classical instruments. The pieces also show how Ginastera incorporated Argentine folk elements with classical forms. A similar approach was applied in creating the arrangement of the sonata, in which a combination of traditional classical percussion instruments and those from South America were chosen in order to enhance the structure of the sonata.

After gaining knowledge of all the compositional details and how Ginastera used percussion in his compositions, I considered the possibilities of instrumentation for this project. In preparation for arranging, I kept in mind what types of dances were incorporated in this composition, as well as the dynamic ranges in order to choose the type of instruments were appropriate without overpowering the original piano part. At this point, I consulted percussionist Brian Potts, with whom I had been discussing the possibility of creating such an arrangement, and used him as a valuable source for understanding how particular percussion instruments function, and are used.

Once I gained an understanding of how Ginastera used percussion in the works mentioned above, I started choosing instrumentation for each movement. There were several elements that had to be considered, such as what type of percussion instruments to use for each theme or motive, as well as a broader picture of how all of these instruments would work in the movements and the entire piece. The set-up can become an issue considering different venues at which this piece would be performed. Therefore, the percussion set-up does not take up a lot of space and the percussionist does not need to change the combination of instruments between the movements in order to keep the
flow of the piece from start to finish. The instruments must be similar in each movement, but still differ in style, character, and color.

In each movement, I decided which themes and motives were to be enhanced by adding percussion instruments. I enhanced the color in some sections and the structure in others, which determined the type of percussion instruments added. During this process, it was helpful to have Brian Potts assist in choosing the specific types of sounds added. He demonstrated different percussion instruments and how they function so that I could make appropriate choices. I worked through each movement in small sections after which I played through the entire movement and made any corrections to the arrangement that were necessary. The next step was to play through each individual movement from start to finish without stopping to see if the arrangement had a continuous flow and make sure all the sections worked well together in the arrangement. The final step of was to create a full score of four staves in total: two staves for the piano part and two staves for the percussion part.
CHAPTER II

BIOGRAPHICAL SKETCH

Alberto Ginastera was born on April 11, 1916 in Buenos Aires, Argentina. His family was a mix of Catalan decent from his father, Alberto Ginastera, and Italian parentage from his mother, Lisa Bossi. The composer’s ancestors worked in agriculture, commerce, and crafts with no prior musical background in his family. His first musical influences came from hearing street musicians perform waltzes and tangos. 17

At the age of 7, Ginastera entered the Conservatorio Williams of Buenos Aires, where he studied theory, solfedge, harmony, piano and composition. In order to fulfill his parents’ wishes, he enrolled in secondary school two years later at the Escuela Superior de Comercio de el Nacion, specializing in business. During this period, Ginastera attended concerts in Buenos Aires, and at the age of 14 he witnessed his first performance of Stravinsky’s Rite of Spring, reflecting: “La Sacre was like a shock-something new and unexpected. The primitivism of the music, its dynamic impulse and the novelty of its language impressed me as the work of a genius.” 18 This composition played an important role in shaping Ginastera’s early works.

In 1934, Ginastera was awarded a prize by El Unisono for his piano work, Piezas infantiles, and just four years later Comicion Nacional de Bellas Artes honored his Impresiones de la puna for flute and string quartet. In December 1935, Ginastera

18 Ibid., 2.
graduated from the Conservatorio Williams with a gold medal in composition. With the help of his family, he entered the Conservatorio Nacional de Musica of Buenos Aires the following year, where he continued his musical education.

At the Conservatorio Nacional, Ginastera received lessons in counterpoint, harmony, and composition. He studied traditional elements of national music under the guidance of Carlos Lopez Buchardo. It was at this institution that Ginastera focused on the gaucho figure, a native horseman whose bravery became a national symbol of the country. In addition, the composer was greatly influenced by the language of Debussy and the Italian verismo from Wagnerian opera. Ginastera also incorporated the modernist approach of a younger generation of Argentine musicians. Collectively known as the Grupo Renovacion, the group included Honorio Siccardi, Juan Jose Castro, Jose Maria Castro, Juan Carlos Paz, Jacobo Ficher, Gilardo Gilardi, and Luis Gianneo. This group of composers aimed to incorporate Western classical techniques of the day into Argentine music. Specifically, the style of the group developed from dodecaphony, neoclassicism, and jazz. This group played an important role in Ginastera’s early compositional development, which combined Argentine folk music with the Western classical forms.\textsuperscript{19}

As a young composer, Ginastera was greatly influenced by European compositional models, in particular Debussy’s \textit{La mer} and \textit{Preludes} for the piano. Manuel de Falla, who combined international elements with Hispanic music, was another figure who played an important role in Ginastera’s early compositional development. Other influences during this period include Arthur Honegger’s \textit{Le Roi David} and \textit{Pasefic 231}, Stravinsky’s \textit{The Rite of Spring}, and Bartok’s \textit{Allegro barbaro}. Ginastera recalled:

\textsuperscript{19} Ibid.
“The Allegro barbaro filled in all the gaps I felt in my conception of forging a national music.”  

Ginastera’s suite *Panambi*, which he arranged from the excerpts from his ballet of the same name, was premiered at Teatro Colon on November 27, 1937. The influence of Stravinsky’s *The Rite of Spring* is present in this composition. The original ballet music was based on an ancient legend of the Guarani, an indigenous South American tribe. One can draw parallels between these pieces in their primitive subjects, overlapping accentual phrases, and ostinati. In his suite, Ginastera used a large percussion section that included native Argentine instruments. After *Panambi*, Ginastera made a point to incorporate percussion as feature instruments in his orchestral works.  

The following year, Ginastera graduated from the Conservatorio Nacional and embarked on his career as a teacher. In 1941, Ginastera joined the faculties of the Liceo Militar General San Martin and the Conservatorio Nacional, the latter of which he had graduated from three years earlier. The composer found a balance in his professional and personal life in these years. Also in 1941, Ginastera married Mercedes de Toro, whom he had met as a student, and they had two children, Alexander (b. 1942) and Georgina (b. 1944).  

After the successful premiere of the ballet, *Panambi* in 1940, Lincoln Kirstein of the American Ballet Caravan commissioned Gianstera to write another choreographic work, which gave Ginastera an incredible opportunity to present his work before a broad international audience. The fruit of this composition was Ginastera’s second ballet,
Estancia (1941), “based on scenes from Argentine life.” It focuses mainly on the gauchesco tradition, and how the Argentine estancia (ranch) was going through a change. In this work, he used sung and spoken passages from the gauchesco epic Martin Fierro. The composer later arranged Estancia as an orchestral suite. The four-movement composition was well-received at its 1943 premiere, and remains among Ginastera’s most popular works.  

In 1941, Aaron Copland traveled to South America as a cultural ambassador for The Committee for Inter-American Artistic and Intellectual Relations. Copland’s visit was sponsored by the Guggenheim Foundation to supply the Foundation with names of individuals who would benefit from study in the United States.  

In 1942, Ginastera’s application was accepted; however, he did not travel to the United States until 1945 due to World War II. His goal with this fellowship was to study the educational systems in music schools in the United States in order to incorporate them in Argentina. He also was interested in increasing North America’s awareness of Argentine composers as well as focus on theatre and cinema. While Ginastera was in the United States, he visited prominent music schools such as Eastman, Harvard, Yale, Colombia, and Juilliard. He also attended the Berkshire Music Festival in Tanglewood where he got to see Copland daily. Ginastera attended the Music Educators’ National Conference (MENC) in Cleveland where he met American composers, who would later help him to establish music institutions in Argentina.
During the Guggenheim fellowship, Ginastera’s compositional style went through a change, leaning towards more abstract means to represented music of the Americas. Before his trip to the United States, his compositions incorporated Argentine Folk traditions. The first sign of his stylistic change can be seen in his *Doce preludios americanos* (Twelve American Preludes). These preludes were written in 1944, a year before he traveled to the United States. Some of the preludes were dedicated to various composers from North and South Americas.\(^ {27}\) In 1945, after *Doce preludios*, Ginastera composed the Duo for flute and oboe, a neoclassical piece in sonata form with polyphonic structures. The following year, he wrote *Heiremiae prophetae lamentaciones*, three choral movements inspired by Renaissance *a capella* motets. Later that year, his *Suite de danzas criollas* combined Latin American characteristics with Western classical structural features, in particular Bartok’s solo piano works. The use of the term *criolla* (creole) in the title depicts the influence of the European settlers on music in South America. This work was composed for pianist Rudolph Firkusny.\(^ {28}\)

After his Guggenheim fellowship, Ginastera returned to Buenos Aires in 1947 and established an organization of ten composers (Liga de Compositores), inspired by the League of Composers in the United States. With Ginastera as secretary, this organization focused on an innovative program of musical activity in Argentina.\(^ {29}\) In 1948, Ginastera founded the Conservatorio de Musica y Arte Escenico at the Universidad Nacional de La Plata in the Province of Buenos Aires. He was involved with every aspect of developing this institution: hiring faculty, developing curriculum, selecting instruments, as well as

\(^ {27}\) Ibid., 7.
\(^ {28}\) Ibid., 6.
\(^ {29}\) Ibid.
choosing scores and books for the library. Regrettably, in 1952, Ginastera was removed from directorship due to the Peron regime, but his legacy continues to this day in all higher music institutions of Argentina. Even though losing this position took a financial toll on the composer, he was able to use it to his advantage, reflecting to Aaron Copland: “Now thinking more calmly [about] the whole affair, it seems to me a more favorable change and a real [stroke of] luck in my composer’s life, because you know that I was so overworked that I could hardly write.” Ironically, he composed his greatest pieces during these years.\(^\text{30}\)

In the 1940s and 1950s, the composer fully incorporated abstract musical ideas with Argentine folk material in his compositions. In 1951, his *First String Quartet* was premiered, which was selected for the 25th ISCM International Festival in Frankfurt. The First String Quartet was positively received leading to Ginastera’s works featured in future ISCM events.\(^\text{31}\)

Ginastera wrote his First Piano Sonata in 1952, commissioned by the Carnegie Institute of Technology and Pennsylvania College for Women. This work achieved immediate international recognition and became a part of standard solo piano repertoire in Europe as well as in North and South America. In 1953, Ginastera wrote another masterwork, *Variaciones concertantes*, commissioned by the Asociacion Amigos de la Musica of Buenos Aires. Soon after, the Louisville Orchestra commissioned *Pampeana No. 3*. This work represented the last composition in which Ginastera depicted the Argentine plains and vast landscape. Ginastera considers the *Pampeana No. 3*: “a purely

\(^{30}\text{Ibid.}\)

\(^{31}\text{Ibid., 9.}\)
symphonic work, governed by the strict laws of musical construction, but whose essence would be taken from my subjective feelings.” This composition was Ginastera’s final nationalistic work.\textsuperscript{32}

In 1958, after the fall of the Perón government, Ginastera was reinstated at the Conservatorio Nacional de La Plata. In 1963, he was appointed dean of the Facultad de Artes y Ciencias Musicales at the Universidad Católica Argentina (UCA). This musical institution offered a wide range of degrees, including doctorates in music education, sacred music, and composition.\textsuperscript{33}

Ginastera’s international career was established after the successful premiere of his \textit{Second String Quartet} commissioned by the Coolidge Foundation. The Juilliard String Quartet performed it in 1958 at the First Inter-American Festival.\textsuperscript{34} Soon after his success with his Second String Quartet, Ginastera received two important commissions: the first from the Fromm Foundation for his \textit{Cantata para América mágica} and the second from the Koussevitzky Foundation for his First Piano Concerto. Unfortunately, the composer’s professional success was marred by the loss of both of his parents in 1958. In 1961, both works received distinguished premieres at the Second Inter-American Music festival, held in Washington D.C.\textsuperscript{35}

In his \textit{Cantata para América mágica}, Ginastera used fifty-three percussion instruments, including Latin American instruments, in order to evoke ancient indigenous characteristics of pre-Colombian civilizations. The soprano voice is used in a pointillistic

\textsuperscript{32} Ibid.
\textsuperscript{33} Ibid.
\textsuperscript{34} Ibid., 10.
\textsuperscript{35} Ibid.
style that utilizes a vast range and includes disjunct leaps ranging up to the interval of a thirteenth.\footnote{Ibid., 11.}

Premieres of Ginastera’s works in Europe were received with greater success than in the United States. Due to his professional relationships with post World War II avant-garde composers, Ginastera realized a gap between contemporary European composers and South American composers. Reflecting to composer and critic Eric Salzman, Ginastera said, “The time for folklore has passed, even for the sophisticated and spiritualized folklore of Bartók.”\footnote{Ibid.} This statement signified Ginastera’s departure from nationalism.

The European avant-garde influenced Ginastera to devise a new system in music education. Latin American composers would now study the latest compositional models in order to omit the compositional gap between the Latin America and Europe. In 1963, Ginastera left all of his faculty positions in order to dedicate his time to the creation of the Centro Latinoamericano de Altos Estudios Musicales (CLEAM) of the Instituto Torcuato Di Tella. Subsidized by the Rockefeller Foundation, this institution designated Ginastera as its director. The composer invited two international musicians each year and granted fellowships to students who would study with artists-in-residence. The list of the artists-in-residence included well-established musicians, such as Copland, Dallapiccola, Messiaen, Xenakis, Nono, and Maderna. In 1971, the institution was closed due to
economic and political hardships in Argentina. The Di Tella, an electroacoustic laboratory remained an icon of musical modernism in Argentina.\textsuperscript{38}

The presence of innovative ideas (atonality and dodecaphony) in addition to exploring contemporary virtuosic techniques from the CLEAM period can be heard in Ginastera’s compositions of the 1960’s, especially in his \textit{Piano Concerto No. 1} (1961), \textit{Violin Concerto} (1963), and \textit{Piano Quintet} (1963). In contrast to the new ideas from the CLEAM period, the composer also found interest in scenic action and dramatic narrative while producing his first opera, \textit{Don Rodrigo}.\textsuperscript{39}

After the premiere in Buenos Aires, \textit{Don Rodrigo} was selected to be performed at the New York States Theater in Lincoln Center, with Placido Domingo in the lead role under the direction of Julius Rudel. The work was such a great success that it was scheduled for the following season as well. After Ginastera’s first opera, Hobart Spalding commissioned the composer to write another opera for the tenth anniversary of the opera society of Washington D.C. His second opera, \textit{Bomarzo}, was completed the following year, receiving even greater accolades in the United States and Europe. In both \textit{Bomarzo} and \textit{Don Rodrigo}, Ginastera avoided national themes or subjects in the libretto. Instead, the opera was based on a violent story from the remote European past.\textsuperscript{40}

In 1966, shortly after returning to Buenos Aires, Ginastera returned to the United States for the performance of \textit{Don Rodrigo} in New York as well as the premiere of \textit{Bomarzo} in Washington, D.C. The Argentine dictatorship, however, considered them inappropriate and banned both operas from the Teatro Colón for “…obsessive reference

\textsuperscript{38} Ibid., 12.
\textsuperscript{39} Ibid.
\textsuperscript{40} Ibid., 14.
to sex, violence, and hallucination, accentuated by the *mise en scene*, massive chorus, décor choreography and all the other supporting elements.” The government found that “…the plot of the piece and its representation on stage run contrary to elementary moral principles in matters of sexual decency.” Ginastera denied all the charges stating, “…works of art should not be judged by rigid criteria, but instead by aesthetic standards. We should not forget that great works revolve around great sins.” The composer felt repressed by the Argentinian Ongania dictatorship, but remained in his native country.\footnote{Ibid., 15.}

In 1968, Ginastera was selected as composer-in-residence at the Dartmouth College Arts Summer Festival. This is where his *First Cello Concerto* was premiered by soloist Paul Olefsky and the Dartmouth Symphony Orchestra under Mario Bonaventura. The festival included other works by Ginastera as well as extensive lectures on his compositions.\footnote{Ibid.}

Even though the composer was successful in his professional life, he was suffering from depression related to his difficult personal life. Medical problems in his oldest child caused tension in his marriage, ultimately resulting in a divorce. Ginastera fell behind in his pressing commissions. One of these commissions was for his third opera, commissioned for the inauguration of the Kennedy Center in Washington, D.C.\footnote{Ibid., 16.}

Ginastera eventually recovered from depression and ended his compositional silence with the cantata *Milena*, based on love letters from Franz Kafka to Milena Jesenska. In *Milena*, Ginastera blends the soprano voice with *Klangfarbenmelodie* in the orchestra. Ginastera’s personal life improved after renewing his acquaintance with
Aurora Natola, the renowned concert cellist. The two met when she premiered his 

*Pampeana No. 2.* Ginastera was able to complete his third opera, *Beatrix Cenci*, just in time for its premiere in September 1971. In this opera, Ginastera uses cinematic elements, such as scrims, slides and film clips, to depict the grotesque character of the work. Even though *Beatrix Cenci* was well received in Buenos Aires, New York, and Europe, Ginastera later avoided writing works with such extreme subject matters.\(^{44}\)

After the premiere of *Beatrix Cenci*, Ginastera married Aurora in a small ceremony in 1971 and the couple settled in Switzerland where the composer found the peace he needed. Due to the economic struggle and strict political regimes in Argentina, CLEAM was closed down and Ginastera was left with no institution to collaborate with. However, Ginastera welcomed the change, which allowed him to become a full-time composer. That same year, Ginastera departed from Argentina for the last time and spent his final years living in Geneva, Switzerland.\(^{45}\)

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\(^{44}\) Ibid., 17.

\(^{45}\) Ibid.
CHAPTER III

DISCUSSION OF SELECTED WORKS

Because the subject of this paper is my arrangement of Ginastera’s solo piano work, it was vital for me to study most of his solo piano works leading up to the first sonata, as well as his two orchestral works, *Cantata para América mágica* and *Piano Concerto No. 1*, in order to understand how the compositions are structured. This knowledge helped me make appropriate decisions when arranging his First Piano Sonata.

**Selected Solo Piano Works Written Before the First Piano Sonata**

*Danzas argentinas (Argentine Dances), Op. 2*

*Danzas argentinas (Argentine Dances)* for solo piano was composed in 1937, when Ginastera’s interest in Argentine folklore was still strong. The first dance, “Danza del viejo boyero” (Dance of the old horseman) is in a rondo-like form consisting of five sections. In this dance, the presence of bitonality can be observed as well as pentatonic scales that suggest native Indian melodies. Ginastera often uses guitar chords in his works. Even though the tuning might not be always the same, he maintains the character of the guitar by using pyramidal sustained chords. Gilbert Chase argues that Ginastera incorporated guitar chords in his works to depict the Argentine character:

Thus, over a period of nearly twenty years, the natural chord of the guitar, archetypal instrument of Argentine ciollo folk music, symbol of the gaucho and the pampa,

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46 Wallace 29.
reappearing in the music of Ginastera, in forms ranging from literal statement to complete metamorphosis, and from incidental allusion to complex structural integration.47

“Danza de la moza donosa” (Dance of The Graceful Yong Maiden), the second dance of the suite, is marked *dolcemente* and *rubato*.48 Ginastera uses sequential repetition and duality of mode, which are characteristic of his early works.49

The final dance of the suite, “Danza del gaucho matrero” (Dance of the Gaucho Outlaw), contains *malambo*, which Ginastera often uses in the final movements of his works.50 This dance form is in 6/8 meter. The most common structures in *malambo* include eighth notes followed by quarter notes, or successive eighth notes accented in groups of threes. This dance form represents the Argentine gaucho in Ginastera’s music. Originally, *malambo* was a contest dance in which each contestant took turns in demonstrating his skills, stamping different rhythmic patterns with his feet.51 In the last dance of the suite, as in the previous ones, there is a strong presence of polytonality. The tonality is strongly divided between each hand together creating a cluster effect. Wallace describes Ginastera’s use of thematic material in his dissertation:

> Economy of thematic material such as in the Danzas Argentinas is a vital part of Ginastera’s technique. The metamorphosis of ideas within work-sometimes extending into a series of works is basic to his style of development.52

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47 Chase 7.


49 Wylie 9.

50 Wallace 34.


52 Wallace 39.
Tres piezas

*Tres Piezas* was composed in 1940.\(^5^3\) This piano suite includes polyrhythm, polytonal arpeggios, polychordal sections, and juxtaposition of melody and harmony. These elements are characteristic of Ginastera’s early compositional style. The suite includes rhythms derived from popular folk music. *Tres piezas* has three movements: “Cuyana,” “Nortena,” and “Criolla.” “Cuyana,” from the province of Cuyo, is in ABA form, with a return of the elaborated first section. The melodic line emphasizes the meter with its syncopated accents. The arpeggiated sixteenth-note accompaniment supports the structure of the piece throughout the composition. “Norteña,” from the north, is also in ABA form. The A sections of this slow movement alternate between 3/8 and 3/4 meter, and the B section is 6/8 meter. “Criolla,” of Creole origin, is a song form with a trio at the end. This final movement incorporates a few types of Creole songs, such as *bailecito* and *chacarera*.\(^5^4\) Ginastera uses these styles as folk forms rather than their literal structure. The trio section is in a slower tempo than the songs from which the composer quotes a popular compla:\(^5^5\)

<table>
<thead>
<tr>
<th>Dicen que los rios crecen</th>
<th>They say that rivers grow larger</th>
</tr>
</thead>
<tbody>
<tr>
<td>cuando acaba de llover;</td>
<td>after it rains;</td>
</tr>
<tr>
<td>asi crecen mis amores</td>
<td>thus my love grows greater</td>
</tr>
<tr>
<td>cuando no te puedo ver.</td>
<td>When I cannot see you.(^5^6)</td>
</tr>
</tbody>
</table>

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\(^5^5\) Wallace 61.

\(^5^6\) Ibid., 63.
In his earlier chamber compositions, Ginastera departs from the specific types and forms of dances by demonstrating his knowledge of folklore and the spirit of his native land, as he does in *Tres Piezas*.

**Malambo, Op. 7**

This composition for solo piano was written in 1940. In *Malambo*, Ginastera depicts the gaucho dance, incorporating the folk dance with Western classical harmonic structure. The dance starts with a guitar chord, E-A-D-G-B-E, marked *lamento*. Right after the guitar-like chord opening, the character changes to a *malambo* in 6/8 meter. The repetitive melodic line in this piece is stylistically appropriate for the *malambo* dance form. Ginastera was influenced by two different environments, both present in Buenos Aires at the time. On one hand, he was greatly influenced by the European musical trends, but, on the other hand, he strongly felt part of the native pampas. This blend of two different worlds is obvious in his works like *Malambo, Op. 7*.

**Doce preludios americanos (Twelve American Preludes), Op. 12**

The *Twelve American Preludes* were composed in 1944. During this time, Ginastera was moving away from the use of folk material, but had not yet completely stopped using folk material. Ginastera focuses on a specific idea or character for each of the preludes. Some are dedicated to North and South American composers, and some are

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57 Ibid., 65.

58 Wylie 11.
written based on a simple idea like octaves or accents.\textsuperscript{59} Each of the preludes is described below.

I. “Para los acentos (For Accents)”: The overall form of this prelude is ABA. The melodic material is organized in two-measure motives, and the rhythmic patterns are structured around the melodic lines. As the title suggests, it is in 6/8 time signature, marked \textit{vivace} and the prelude emphasizes the accent.\textsuperscript{60}

II. “Triste” (Argentine folk song genre): \textit{Triste} is a song type native to Peru and later adopted in Argentina as a popular song form of a slow and melancholy character. In this prelude, Ginastera through-composes the melody based on the combination of the Phrygian and Aeolian modes, which are characteristic to the song type. The tempo marking is \textit{lento} and the two voices largely move independently.\textsuperscript{61}

III. “Danza criolla” (Creole Dance): In ABACA form, the prelude is marked \textit{rustico} with a 6/8 time signature. The prelude is characterized by the three against two pulse between the right and left hands, respectively. Inspired by the \textit{malambo} dance form, this prelude has the typical \textit{malambo} hemiola structures throughout.\textsuperscript{62} Ginastera achieves the \textit{malambo} effect by using parallel added-note chords to add a \textit{rustico} quality.

IV. “Vidala” (Argentine folk song genre): An Argentinian indigenous song type, \textit{vidala} is characterized by a slow tempo.\textsuperscript{63} “Vidala” is written in binary form AABB, and it has a 3/8 time signature. This prelude does not have a syncopated melodic structure. It

\textsuperscript{59} Alberto Ginastera, \textit{Doce preludios americanos} (New York: C. Fischer, 1946).
\textsuperscript{60} Ibid., 3.
\textsuperscript{61} Wallace 88.
\textsuperscript{62} Ibid.
\textsuperscript{63} Ibid., 89.
incorporates polytonality with the two hands in juxtaposed tonalities: G minor and B-flat major.

V. “En el primer modo pentafono menor” (In the First Minor Pentatonic Mode):

In this prelude, Ginastera presents the minor pentatonic scale system built on a descending A-G-E-D-C pentatonic scale with a tonic A. This type of pentatonic mode has been classified as an aboriginal melody as developed by Helmholtz.\(^{64}\) It is written in canon; the second voice enters three measures after the first one does, an octave displaced. The tempo marking is andante with a 7/8 time signature.

VI. “Homenaje a Roberto Garcia Morillo” (Tribute to Roberto Garcia Morillo):

As the title suggests, this prelude was dedicated to Garcia Morillo, who was born in 1911 and was a member of the post-World War I group of Argentine composers.\(^{65}\) Marked presto, this prelude is written in a 2/4 meter, which is unusual for Ginastera’s writing style. The main characteristic of this prelude is constant octaves played by the left hand while the right hand plays single notes. The prelude has a steady sixteenth notes throughout.

VII. “Para las octavas” (For Octaves): This prelude is in ABA form with a strong tonal center (C). The fast prelude, in 6/8, is written strictly in octaves throughout. The rhythmic pattern is eighth-note groups of three with accents on beat one.\(^{66}\)

VIII. “Homenaje a Juan José Castro” (Tribute to Juan José Castro): As the title suggests, this prelude was dedicated to Juan José Castro, who was a successful conductor

\(^{64}\) Carlos Vega, *Panorama de la musica popular Argentina* (Buenos Aires: Editorial Losada, 1944), 125.

\(^{65}\) Wallace 90.

\(^{66}\) Ginastera, *Doce preludios americanos*, 13.
of the Teatro Colon orchestra for many years. Castro also conducted several Ginastera’s works.\(^{67}\) Marked *tempo di tango*, in 2/4, Ginastera utilizes rhythms similar to the popular Argentine tango with a single phrase of melody repeated four times, elaborated each time.

IX. “Homenaje a Aaron Copland” (Tribute to Aaron Copland): The tribute to Copland presents a few characteristics of Copland’s compositional styles. It is in ABA form with a middle section characterized by syncopated rhythmic patterns that depict Copland’s works. Ginastera adds his own touch by including South American elements. The first and the third sections of this prelude are also strongly syncopated, emulating Copland’s ragtime-like three-against-two character.\(^{68}\)

X. “Pastoral” (Pastorale): The persistent *ostinato* G-A of this piece gives it a pastoral quality. The constant slow moving left hand (F tonal center) is juxtaposed against the melody of the right hand. The right hand creates a dissonance with the *ostinato* of the left hand to complete the tonal skeleton of the prelude.

XI. “Homenaje a Heitor Villa-Lobos” (Tribute to Heitor Villa-Lobos): Marked *vivace*, this prelude is in 2/4 meter.\(^{69}\) The perpetual sixteenth-note pattern in both hands moves in contrast to the rhythmic *ostinato*.

XII. “En el primer modo pentafono mayor” (In the First Major Pentatonic Mode): The final prelude, has a C major pentatonic tonality in ABA form with 3/2 meter.\(^{70}\) The first and third sections employ the inversions of the pentatonic scale. The middle section

\(^{67}\) Wallace 90.

\(^{68}\) Ibid., 91.

\(^{69}\) Ginastera, *Doce preludios americanos*, 16.

\(^{70}\) Ibid., 17.
introduces a new rhythmic motive with dissonance outside of the mode. The A section returns with a **fff** dynamic in the original tonality.

In the *Twelve American Preludes*, Ginastera begins to depart from the use of folk forms and starts to incorporate them with polytonality, cross-accents, and other elements that Ginastera used to explore North American styles and South American motives.\(^{71}\)

### Suite de danzas criollas (Suite of Creole Dances), Op.15

*The Suite of Creole Dances* was written in 1946 and was revised by the composer later in 1956. The work is organized in five movements followed a coda, and each movement contains Creole dance forms.

I. “Adagietto pianissimo”: In the first movement of the suite, there is a strong presence of the Spanish influence on the Creole folksong.\(^{72}\) The rhythmic pattern is similar to that of “Danza de la moza doncella” from *Danzas Argentinas*. Overall, the movement is lyrical with cluster-like chord accompaniment, which is spread across the register of the keyboard.

II. “Allegro rustico”: This movement is written in ABABA form. The rhythmic and textural patterns alternate, similar to the popular *gaucho* dance, *gato*.\(^ {73}\) The movement opens with cluster chords in the right hand, which the composer notates to be played with the palm of the right hand. The B sections of the movement are polytonal, with the right hand written one step below the left hand throughout.

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\(^{71}\) Wallace 92.

\(^{72}\) Ibid., 113.

\(^{73}\) Ibid.
III. “Allegretto cantabile”: This movement is written in AABB form with a coda that repeats the opening section to conclude the movement. The overall harmonic structure is polyphonic, with each hand playing a fifth apart in the tonality at all times. The Indian influence is present in the descending melodic line and the arpeggiated rhythmic pattern in both hands.

IV. “Calmo e poetico”: This slow and colorful movement is in ABA form and 6/8 meter. The graceful melody and the rhythmic patterns suggest its Andalusian origin. In the B section, Ginastera uses parallel thirds below the melody, highlighting unpredictable changes of tonality in the movement.

V. “Scherzando-Coda”: Presto ed energico: The final movement of this suite is in 3/4 and 6/8 meters, in which the phrasing alternates between three and two accents every other measure. This rhythmic pattern strongly suggests the presence of the malambo dance. The movement opens with an ostinato chord pattern in the left hand underneath the melody of the right hand. Later in the movement, Ginastera inverts the rhythmic patterns by adding a 5/8 measure, which speeds up the movement of the phrase, similar to the malambo in Estancia. The coda is related to the scherzando part of the movement in its thematic material, but it is much faster, marked presto ed energico. Similar to the scherzando, there are many meter changes in the coda which gives it a forward direction without a break.

After studying this suite, it can be seen that the work is organized as a cohesive unit or perhaps as the theme and variations. Even though the thematic relationships may

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75 Ibid., 46.
not be obvious in all the movements, the *habanera* style rhythmic patterns and Creole theme are in each movement, which ties them all together.

**Structural Overview of the First Piano Sonata**

Alberto Ginastera’s *Piano Sonata No.1*, *Op. 22* was written in 1952, and was first performed that same year by Johanna Harris at Carnegie Hall and in Pittsburgh, Pennsylvania on November 29, 1952. This sonata was commissioned for the 1952 Pittsburgh International Contemporary Music Festival by the Carnegie Institute and the Pennsylvania College for Women. Later in 1953, the sonata was selected to be performed at the twenty-seventh Festival of the International Society for Contemporary Music in Oslo.  

Ginastera’s sonata consists of four movements that differ in form, rhythmic patterns, colors and texture. In this composition, Ginastera incorporates different folk tunes and rhythmic patterns that are characteristic of Argentinean native music that is a blend of ancient Incan music combined with the Spanish guitar. In this composition, some of these folk tunes and rhythmic dances can be found incorporated with Western classical music forms such as sonata form in the first movement and rondo form in the second movement.

Movement I: “Allegro marcato”

The movement includes polytonality, tritone relationships, and the use of fourth intervals, which gives the harmony a dominant to tonic effect. Polytonal chords are

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76 Hanley 7.
77 Wylie 14.
frequently based on a minor third relationship, which opens the movement in measure 1. Table 3.1 outlines the tonality of the first movement of the sonata. The first movement of this sonata consists of three distinct sections: Exposition (mm.1-79), Development (mm.80-137), and Recapitulation (mm.138-198), with a brief Coda (mm.199-204). This movement is in sonata-like form.

The movement uses two contrasting themes: Theme A is built on rhythmically complex and syncopated patterns that switch from register to register (Example 3.1).


The movement begins with a statement of the first theme in measures 1 and 2. The chords in the right hand and left hand are cross-relations triads. At different points of this movement, thirds are extended to triads or altered to fourths to create polytonality. The second phrase of theme one begins in measure five. The dominant to tonic descent with minor thirds in the phrase is preceded by the use of fourths and fifths, which originated in the pentatonic Incan modes. Parallel thirds and tritone relationships create polytonality by adding dissonance. For example, dissonance can be heard between the F-sharp (D major) and C (A minor) and the F-sharp-C interval in measure five.
Compared to Theme A, Theme B is lyrical and built on a simple melodic line with eighth-note triplet accompaniment. (Example 3.2). These two themes complement each other by using different dynamics; Theme A is marked \( f \) and \( ff \), while Theme B is soft and delicate. In the second theme, the composer’s nationalistic character reveals itself with the use of tritones that add the Argentinean folk colors of ancient Incan music.\(^7\)


Theme B.

In the recapitulation, Ginastera uses the material of the first twenty-five measures of the exposition, with modified texture and heightened dynamics. For example, Theme A is marked \( ff \) in the recapitulation, when in the exposition the same theme is marked only \( f \). The composer also thickens the texture by using larger chords instead of simple thirds as in the opening of the movement, giving it a more lively and dramatic character.

The entire first movement of the sonata is built on dramatic dynamic changes, textural contrast, rhythmic changes and polytonality, which are used often in the first movement. This polytonality can be seen in the opening of the exposition. In the second measure, C minor is combined with A major (Example 3.3).

\(^7\) Wylie 19.

The rhythmic structure dominates with the use of syncopation and cross-rhythmic patterns. The time signature varies from section to section. For example, in measures 69-72, the time signatures are 6/8 and 8/8. The 6/8 is divided in two groups of three, and the 8/8 is divided in groups of three, three, two. In measures 84-88, the time signatures are 9/8, 3/4, 6/8, 5/8, and 3/4. These units are organized in dotted-quarter, quarter, dotted-quarter, eighth-note, and quarter note lengths. These types of rhythmic changes are found throughout the movement, which creates the forward momentum towards the dramatic end of the movement. From the aggressive first movement, it is obvious that the composer was highly influenced by Bela Bartok’s style of writing.4

Movement II: “Presto misterioso”

In contrast to the first movement, the second movement of the sonata employs the twelve-tone row, which is used as the main theme. The serial rows are not used strictly and the composer deviates from them at times. The overall form of the movement is in ABACABA, a seven-part rondo form. Similar to the first movement, the second movement is also organized in two measure phrases. Table 3.2 outlines the entire second movement of the sonata.
The twelve-tone row theme, which opens the movement, is divided into two sections: the first section consists of major third and major sixth intervals, and the second section is made up of perfect and augmented fourth intervals. Although the application of the row system is strict at times, Ginastera uses some alterations at the ends of the rows for transitional purposes. For example, in measures 62-69, the notes are non row-variants. However, the row returns in its original form in this movement (Table 3.2). Another example of Ginastera’s departure from the use of the twelve-tone row strictly is in the second theme of the movement, in which the harmonies are dominated by second, fourth, and fifth intervals. In section C, Ginastera uses a two-measure ostinato figure. Underneath the right hand patter, which is reduced to one octave, the composer uses parallel tenth chords to imitate guitar strumming.

Ginastera uses the malambo rhythm at the presto, suggesting that each measure should be performed as a one-beat unit, rather than in two groups of triplets as in the 6/8 meter measures. Overall, the second movement alternates rhythmically between eighth-note patterns of the twelve-tone row, and syncopated, non-row sections. At the end of the movement, Ginastera incorporates the open string tuning of the guitar, which is heard twice in the coda that concludes the movement.

Movement III: “Adagio molto appassionato”

The slow movement of the sonata opens with an arpeggiated chord imitating the open strings of the guitar. It is not coincidental that the end of the second movement and the opening of the third movement imitate guitar chords. The composer uses this element

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79 Wylie 22.
to create continuation between these movements. The harmonic structure of the opening is used as the foundation for the entire movement. This atonal arpeggio is used as transitional material in measures 18-22, and later as closing material of the movement. In contrast to the previous movements, this movement is lacking a strong tonal centers and regular phrase lengths. Table 3.3 outlines the entire third movement of the sonata.

The A section, in 5/4 meter, begins with an opening pitch pattern that consists of a perfect fifth, diminished fifth, minor third, augmented fourth, and perfect fourth. This pattern recurs multiple times throughout the movement (Example 3.4). The same material is used again in measures 18-22 transposed a minor third above the original opening pattern, which then leads into the B section.


![Example 3.4](image)

The B section (measure 23) is very quiet and calm in nature, marked *lirico* (Example 3.5). Even though Ginastera uses the same simple melodic line, the texture of the melody is thickened by the octaves in the right hand and supported by the arpeggiated left hand. The *agitato* marking in measure 30 adds to the heightened excitement (Example 3.6).

Theme B.


In m. 34, the B section reaches its culmination with a repeated B-natural in the right hand and C7 chord in the left hand marked *ff*, *con passione*. Later, the phrases are shorter, and the last nine measures of the B section create a transition into the A section, concluding the third movement. Ginastera uses the opening material in its original form to conclude the movement with the twelve-tone row in measures 68-70.

This movement consists of two basic melodic ideas. The first melodic idea is the foundation of the A section. In its descending sequence, Ginastera uses a tertian chord structure. The second melodic idea is in the B section, which is more complex with less of a harmonic frame. Ginastera uses chromatic ascents in the octave displacements with the outer voices written in the left hand. The difference between the sections is extreme.

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80 Ibid.
The melodic and homophonic structure of the B section is atonal with a three-voice contrapuntal texture.81

The A section returns in measure 34 marked con passione. The melodic line is supported with chords that build tension. The melodic line is repeated a step lower leading into the B section. In measure 48, the polytonal structure of the transition leads melody into the lower register using melodic material from section A. In the coda, the arpeggio is repeated three times followed by the last arpeggiated ascending line, which uses all twelve chromatic scale notes spread out in an intervallic pattern.

The beginning of the movement is marked appassionato. Ginastera avoids fast meter changes and instead uses rubatos and free melodic lines to create a slow, and passionate mood in this movement.

Movement IV: “Ruvido ed ostinato”

As the title suggests, the foundation of this movement is ostinato notes and chords. The overall form is ABA with smaller subsections. Table 3.4 outlines the entire fourth movement of the sonata. Like the other fast movements of the sonata, the final movement is organized into two measure phrases. Section A includes two-measure modulated phrases that could be considered extensions. The transitions in this movement are usually highlighted with ostinati in octaves. The return of the sections are literal but supported with added harmonies. This movement is written in two different time signatures, 3/8 and 6/16. This hemiola creates two consistent groups of two and three

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81Wylie 24.
beats alternating throughout the entire movement. This rhythmic pattern is one of the most important elements that hold this movement together (Example 3.7).


![Example 3.7](image)

The beginning material reappears throughout the movement. At one point it is transposed a perfect fourth higher (mm.7-10). In measure 13, Ginastera uses the opening material in its original form. In measures 21-26, he uses perfect fourths fifths to transition into section B in measures 27-35. In these measures, *ostinato* chords accompany a descending melodic line in the right hand (Example 3.8).


![Example 3.8](image)

The B section is followed by another transition in measure 40, leading to section C (mm. 62-73). In this rather small section, repeated chordal patterns in the right hand serve as accompaniment to the left-hand octaves (Example 3.9).

Ginastera uses another transitional section that leads into the closing section of this movement. This transition is eight measures long and it is built on a rhythmic pedal point that adds thickness to its texture. Before concluding the final movement of the sonata, theme B returns, but this time doubled in octaves in the right hand accompanied with six-note chords that repeat. Ginastera uses a six-measure coda that is built on an ascending chordal pattern in the right hand alternating with octaves in the left hand.

The last movement of this sonata is highly influenced by Argentine folklore. The heart of the movement is *malambo*, in which the time signature alternates between 3/8 and 6/16. This type of meter creates a *hemiola* pattern throughout the movement, in which the there are three groups of two sixteenth notes and two groups of three sixteenth notes alternating every other measure.\(^{82}\)

**Orchestral Works**

*Cantata para América mágica*

*Cantata para América mágica* (*Cantata for Magic America*) premiered at the second Inter-American Music Festival in April 1961 in Washington, D.C.\(^{83}\) This work completed

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\(^{82}\) Ibid., 175.

the series of concerts which made up the festival and received great reviews, such as the following by Charles Crowder:

Music for Magic America is an exciting work and received “top-honors” reception by the Festival audience. . . . The sounds are amazing, mesmerizing, electrifying, and completely absorbing in their setting of ancient texts (Mayan, the percussion section of the National Symphony (Washington), received standing ovations from the last-night audience. Mr. Ginastera, who was in the audience, was “Bravo-ed” wildly for many returns to the stage. 84

Ginastera described his process and intent in setting the poem in 1962:

When I wrote Cantata para América mágica I chose poems written by people who lived hundreds of years ago and tried to produce the magic or incantation which gave sense to the lines. The means used for this (voice and percussion instruments) and the style of the music (an advanced idiom) have been determined by, or should I say, imposed on me as a necessity by the nature of the work. 85

The orchestra, which is made up of various percussion instruments (including two pianos and celesta), supports the soprano soloist in this work. It is impressive both in the number of the instruments involved and in the careful arrangement of them by the composer. The instruments are arranged in groups of their pitch levels from low to high. Table 3.5 lists the instrumentation for the work.

Movement I: “Preludio y canto a la aurora” (Prelude and Song to the Dawn)

The instrumental prelude to the first movement functions as an introduction to the first poem of the work. It begins with solo timpani at a slow tempo marking fifty-six beats per minute followed by a rapid building of instrumental forces in preparation for the vocal entrance.

Table 3.1. Alberto Ginastera, *Cantata para América mágica*. Instrumentation.

<table>
<thead>
<tr>
<th>Timpani I – 3 Timpani</th>
<th>Battery II – Guiro</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani II – Piccolo Timpani (A-D)</td>
<td>Triangle</td>
</tr>
<tr>
<td>Chromatic pedal Timpano (F-B)</td>
<td>Low Bass drum</td>
</tr>
<tr>
<td>Low Timpano (D-A)</td>
<td>Chocalha</td>
</tr>
<tr>
<td>Drums I – Little native drum</td>
<td>Pot of stones</td>
</tr>
<tr>
<td>Medium native drum</td>
<td>Low pitched claves</td>
</tr>
<tr>
<td>Large native drum</td>
<td></td>
</tr>
<tr>
<td>Drums II – Drum without pitch</td>
<td>Battery III – 2 maracas</td>
</tr>
<tr>
<td>Snare drum</td>
<td>2 cymbals</td>
</tr>
<tr>
<td>Bass drum</td>
<td>Sleigh bells</td>
</tr>
<tr>
<td>6 Wood Drums – Temple blocks</td>
<td>2 Rattles</td>
</tr>
<tr>
<td>3 Suspended Cymbals of different size (small, medium, large)</td>
<td>Little triangle</td>
</tr>
<tr>
<td>3 Gongs of different size (small, medium, large)</td>
<td></td>
</tr>
<tr>
<td>Battery I – 2 pair of pitched cymbals</td>
<td>Timpani III</td>
</tr>
<tr>
<td>Little suspended cymbal</td>
<td>Big xylophone</td>
</tr>
<tr>
<td>2 bongos</td>
<td>Marimba</td>
</tr>
<tr>
<td>Bells</td>
<td>Glockenspiel</td>
</tr>
<tr>
<td>Little triangle</td>
<td>Celesta</td>
</tr>
<tr>
<td>Reco-Reco</td>
<td>Piano I</td>
</tr>
<tr>
<td>High claves</td>
<td>Piano II</td>
</tr>
</tbody>
</table>


David Wallace provides the translation of the poem used in this movement in his dissertation:

Oh Thou, Tzacol, Bitol,  
Look upon us, heed us!  
Do not leave us, do not desert us,  
Heart of the sky, heart of the earth!  
Protect our sons, our descendants,  
While the sun moves and there is light!  
Let there be sunrise, let dawn follow!  
Give us good friends, give us peace!  
Oh Thou, huracan, Chipi-Caculha,  
Raxa-Caculha, Chipi-Nanauac,  
Raxe-nanuac, Voc, Humahtupu,  
Tepeu, Gucumatz, Alom, Qaholom,  
Ixpiyacoc, Ixmucane,  
Creator of the sun, creator of light  
Let there be sunrise, let dawn fall!^{86}

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^{86} Wallace 274.
Drums, temple blocks, and gong are rapidly added to the timpani, increasing the
dynamic. Typical to Ginastera’s works, groupings of notes create asymmetrical rhythmic
phrasing of four within beats producing the clash accents. The meter changes
unpredictably from 2/4 to 3/4, 4/4, 5/4, and 3/2. These syncopations and offbeat accents
remove any sense of stable beat pattern.

After the timpani solo in the beginning of the movement, two pianos with
xylophone, marimba, glockenspiel, and celesta enter at measure 31, with Piano II
doubling Piano I at the octave for support of the harmonic materials. Xylophone,
marimba, and glockenspiel emphasize the beginnings of chords, while the celesta sustains
a tremolo. At this point, the drums maintain a five-part subdivision, in contrast to the
duple metric subdivision written for the pitched instruments. The principal harmonic
structure is written in piano parts I and II, providing a stable accompaniment for the vocal
line.

The first vocal entrance consists of the notes of the original row of the first phrase
of the melodic line. The vocal line is supported with a rapid arpeggiation on the celeste.
The row is used freely in the formation of the vocal line, in a thematic rather than a strict
fashion. Even though the row is used in its original form, it is rhythmically altered where
the text states “Cielo Corazón de la tierra.” The instrumentation here is kept very light
until the climax at measure 66, where the full orchestra is used to sustain the phrase
ending with the text “creador de la luz!” Rhythmic structure in this movement is the
main skeleton of both soprano and the accompanying orchestra.

Movement II: “Nocturno y canto de amor” (Nocturne and Song of Love)

In this movement, Ginastera avoids the folk quality all together and relies entirely on a twelve-tone row. The text of this movement is similar to the tristes found in other Ginastera works completely permeated by a twelve-tone row:

Your love was like a rain of perfumed flowers.  
Your song was beautiful like that of the golden bird.  
The sun and the moon shone on your forehead.  
You have gone.  
Long and sad will be my solitary nights.\(^\text{88}\)

The entire movement is based on the use of free counterpoint. The mallet and keyboard instruments are employed throughout the movement with intermittent use of cymbals and claves of two pitch levels. The movement ends with a fragmentary and pointillist coda, which has a typical dynamic marking, niente, as it approaches its end.\(^\text{89}\)

Movement III: “Canto para la partida de los guerreros” (Song for the Departure of the Warriors)

The character of the third movement is embedded in its text. The poem depicts savage warriors departing for the battle with the blessings of their priest:

The earth trembles.  
Hear the cries  
Of those who go to battle.  
The warriors will cause the sun to rise  
Red as blood.\(^\text{90}\)

\(^{88}\) Wallace 278.  
\(^{89}\) Ginastera, Cantata para América mágica.  
\(^{90}\) Wallace 282.
Ginastera abandons twelve-tone technique in this movement in order to depict the primitivism of the text. Instead, he uses a scale that heavily emphasizes intervals of a minor third and a minor second.\footnote{Ibid., 283.}

The scoring of the instrumental parts, similar to the text, steadily increases excitement through the warrior’s song. Beginning with a tremolo ostinato in the piano chords and a menacing roll in the bass drum part with intermittent timpani rolls, the scoring broadens as the movement progresses. At the beginning of the third stanza, tremolo chords stop. Piano I supports the vocal line while Piano II and the celeste play a rapidly moving line juxtaposed to the vocal part. The movement continues to build up to its end, which closes \textit{tutta la forza} in all parts. This contrapuntal use of rhythm is one of the main characteristics of Ginastera’s works. The rhythmic patterns are carefully worked out so that accents create a polyphonic effect when combined, which invariably produces an electrifying effect upon the audience.

Movement IV: “Interludio fantastico” (Fantastic Interlude)

After the song of the warriors, the composer inserts an instrumental interlude. This is a \textit{scherzando} movement similar to the \textit{presto misterioso} of the First Piano Sonata, and the \textit{presto mágico} of the second string quartet. It is mostly in compound meter marked \textit{somber pianissimo}. The \textit{ostinato} minor seconds in the cymbal rolls, as well as all three keyboard instruments, give the movement a sense of continuity.

The rhythmic context of this movement imitates a pointilistic style. As the movement progresses towards its center, there is a feeling of compound meter. Widely spaced interjections by percussion instruments continue to measure 41. Ginastera
continues to use the row, but it is now dislocated and fragmented without overlap. The final cymbal roll marked pianissimo, leads directly to the next movement.\textsuperscript{92}

Movement V: “Canto de agonia y desolacion” (Song of Agony and Desolation)

After the positive energy of the interlude, there is an abrupt change of the mood with the words of the warrior. The refrain and first stanza of the poem translate as:

Farewell, oh sky!
Farewell, oh earth!
My strength and my bravery
No longer avail me.
I searched for my way
Under the sky, upon the earth,
Separating bushes and thorns.
My anger and fierceness
No longer avail me.\textsuperscript{93}

The movement opens with an instrumental introduction. The powerful rolls orchestrated in the gong and cymbals create a dramatic effect leading into sudden crescendos from which the mallet and keyboard instruments, in tremolo chords of a very dissonant nature, swell and diminish. The soprano opens the refrain with a reiterated line, which occurs three times, while glockenspiel and celeste tremolo chords softly support the vocal line. The vocal line is free and atonal. The movement climaxes with a dramatic outcry, “Oh, point of my lance!”

\textsuperscript{92} Ginastera, \textit{Cantata para América mágica}.

\textsuperscript{93} Wallace 290.
Movement VI: “Canto de la profecía” (Song of the Prophecy)

The final movement of the cantata illustrates the serial technique, which Ginastera sets entirely around the text of the poem. He handles each row separately so that it is appropriate to the subject matter of the poetry. The poem’s translation is:

When come the days without name,  
When appears the sign of Kauil  
At the eleventh Ahau,  
When come the brothers from the east,  
The rattles will sound, the drums will sound!

At down the earth will be consumed;  
Fans will fall from the sky  
At the eleventh Ahau,  
With the green rain of Yaxalchac.

In the two decades which are to come  
All will change;  
Defeated will be the men who sing  
At the eleventh Ahau,  
The rattle will be silent; the drums will be silent!  

The tam-tam opens the movement with constant eighth notes marked piano, which supports the vocal line. Later, the tam-tam is joined by cymbal notes and arpeggiation in the piano based on a tone row. The row is distributed throughout the orchestra using tone row dislocation with inverted, retrograde, and transposed versions of the row that are freely employed. The use of octave dislocation may create a challenge for the vocalist.

The final soprano statement, “Callara la sanja, callara el atabal” (“the rattles will be silent, the drums will be silent”), is sung an octave lower than the preceding phrases. 

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94 Ibid., 293.

95 Ginastera, Cantata para América mágica.
The orchestration gets lighter as the phrase progresses with only two low-timbered drums left at the end, which alternate with the voice as it repeats, “callara.” The last repetition of “callara” is whispered by soprano alone, at a very low pitch and with the dynamic marking niente.

The use of an extensive number of percussion instruments in a large ensemble setting was not exclusive to Ginastera’s writing. Major influences on him were Igor Stravinsky’s Histoire du soldat (1918), George Antheil’s Ballet mécanique (1924), Edgar Varese’s Ionization (1931), Henry Cowell’s Ostinato pianissimo (1934), Amadeo Roland’s Ritmicas (1930), and Carlos Chávez’ Toccata (1942), and Tambuco (1964).96

Finally, in Ginastera’s Cantata para América mágica, other cultural and compositional influences can be seen. Elements such as incorporating instrumentation of indigenous Latin-American percussion as well as western classical instruments, various rhythmic patterns native to South American nations, pointilistic writing, and extreme dynamic ranges combine to create a unique work. It is obvious that Ginastera took all the elements from the works that he was inspired by and incorporated into his own style and identity.

**Piano Concerto No. 1**

Written in 1961, Ginastera’s Piano Concerto No. 1 could be described as expressionistic. It belongs to the same compositional period as the Second String Quartet (1958).97 Ginastera maintains the nationalistic elements from his previous compositional

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96 Eyler 23.

period, however he uses dodecaphonic technique in this work. He combines serial and microtonal techniques, a wide range of orchestral colors, native rhythmic patterns and dancelike forms this work. The concerto had its premiere at the Second Inter-American Music Festival in Washington in 1961 and it was dedicated to patrons of the Koussevitzky Foundation, Serge and Natalie Koussevitzky. Similar to Johannes Brahms’ *Second Piano Concerto in B-flat Major, Op.83*, Ginastera’s work is set in four movements, instead of the traditional three. The use of the cadenza at the beginning of the work also departs from traditional concerto form. This composition is scored for strings, woodwinds, French horns, trumpets, tuba, and a large group of percussion for five performers.

Ginastera uses the orchestra to create a strong force, bringing a powerful expression to this piece. He combines two contrasting elements: the twelve-tone row, which is an example of the influence of the Second Viennese School, and traditional forms. His nationalistic writing is expressed through eccentric rhythmic patterns, sentimental melodic lines, and primitivism that evoke Ginastera’s compositional period of nationalism. This shows a direct influence of composers like Stravinsky and Bartók, who played important roles in developing nationalistic compositional styles in Latin American countries in the first half of the century. Furman describes this influence in his dissertation:

> Their influence is clearly seen in the desire to composers in South America to create an individual and truly “national” kind of music through the use of elements drawn from their socio-cultural roots, primarily folklore. As with Stravinsky and Bartók, this influence is reflected in the compositional references or primitive music, e.g., the

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98 Ibid., 3.
99 Ibid.
forceful rhythms, folk song-based melodies and harmonies.\textsuperscript{100}

The entire composition is unified by recurring motives and rhythmic patterns, which are influenced by folk dance rhythms. The concerto is structured in four movements: “Cadenza e varianti,” “Scherzo allucinante,” “Adagissimo,” and “Toccata concertata,” with a total duration of approximately twenty-five minutes.

Movement I: “Cadenza e varianti”

The first movement is organized in two main sections followed by a coda. The second half of the movement consists of ten different subsections, called \textit{varianti}.

These subsections are variations of the original note row, and they follow one another without interruption. The variations lead directly to the coda, in which elements of the “Cadenza” are used as a reminder of the opening of the movement. The basic rhythmic structure evokes the folkloric dance form, \textit{malambo}, which returns in the second movement, as well as in the final movement of the work.

Movement II: “Scherzo allucinante”

This movement is set at a fast tempo marking and soft dynamic range. Ginastera uses pointilistic technique throughout this movement as the main element. The triple meter of the \textit{scherzo} provides the main architecture of the movement with the rhythmic motives of the \textit{malambo} dance. Ginastera uses the tom-toms to imitate an indigenous

\textsuperscript{100} Ibíd., 5.

South American instrument called *bombo*. This drum, made out of a hollow tree trunk with stretched sheep skin at both ends, produces a low-pitched sound. The advantage of this drum is that it can be heard at long distances, thus recreating the indigenous nature that brings a nationalistic element to the movement.

The movement is shaped in an arch form with an introduction (mm. 1-93), three middle sections (mm. 94-199, 200-278, 279-359), and a coda (mm. 360-395). The pitch material of this movement is based on three elements: octatonic scales, tetrachords that serve as transpositions of the first movement, and a new series of twelve tones introduced by the orchestra in the first twenty measures. These elements are presented in the introductory section, which is structured in a series of short connected phrases. The tone series are used in a free manner. The row is introduced for the first time by glockenspiel and xylophone in m. 16, then, the rest of the percussion instruments continue the tone row in apointilistic manner, creating a hallucinatory effect suggested by the title of the movement. The final statement of the row is presented in mallet percussion in the last part of this section (mm. 79-89) in a texture resembling that of the opening.

Movement III: “Adagissimo”

The principal characteristic feature of the “Adagissimo” movement is its lyricism. The “BACH” motif in solo viola statement is supported by slow moving chords in the clarinets and flutes.

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102 Furman 22.

103 Ginastera, *Concerto No. 1 para piano y orchestra Op. 28*.

104 Ibid.
Movement IV: “Toccata concertata”

The “Toccata concertata” finale is based on the malambo rhythm, which unifies the entire movement.\textsuperscript{105} The movement is mostly in a fast 6/8 meter with violent exchanges between the soloist and the orchestra. The constant eighth-note motion that pervades the movement also appears in rhythmic structure of the refrain and various elaborations by the different sections of the orchestra. The movement is organized in seven sections with a short introduction and a coda, similar to rondo form. The sectional divisions are shown in Table 3.2.

Table 3.2. Alberto Ginastera, \textit{Piano Concerto No. 1}. Sectional Divisions.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>1-13</td>
</tr>
<tr>
<td>A</td>
<td>14-78</td>
</tr>
<tr>
<td>B</td>
<td>79-107</td>
</tr>
<tr>
<td>A’</td>
<td>108-154</td>
</tr>
<tr>
<td>C</td>
<td>155-192</td>
</tr>
<tr>
<td>A’’</td>
<td>193-217</td>
</tr>
<tr>
<td>D</td>
<td>218-271</td>
</tr>
<tr>
<td>A’’’</td>
<td>272-293</td>
</tr>
<tr>
<td>Coda</td>
<td>294-334</td>
</tr>
</tbody>
</table>


Various rhythmic motives of the theme are introduced in the first phrase by the tambourine and in the second phrase by the snare drum, juxtaposed against the accents of the woodwinds and xylophone. In measures 9-11 syncopated accents are reinforced by snare drum, and later by xylophone in measure 18. The rhythmic structure presented in

\textsuperscript{105} Furman 30.
the introduction is used as a foundation for the rest of the movement. The 5/8 dance rhythm incorporated in the theme appears also in woodwinds and percussion, which state part of the refrain in measures 87-90. The first return of the A section is marked by the timpani solo sounding an A-sharp in measure 108. The continuous eighth-note motion set by the timpani continues in the strings and drum. Later, the timpani resumes the pattern in the second section (mm. 120-141) as it supports the main statement written in the piano part, and in mm. 167-177 the tom-toms, snare drum and tambourine present the dance rhythm in a variant form.

The final A section is introduced in measure 272 with the timpani set in constant eighth-note motion, supported by the horns. Then, in measure 278, the *malambo* rhythm is restated in the piano part, accompanied by the strings and the tom-toms. The movement is concluded with a coda structured in three phrases in which the opening eight measures of the movement are reinstated in measure 315.

In his piano concerto, Ginastera combines subjective nationalistic writing with the new techniques discussed above. Nationalistic aspects are expressed through using the *malambo* folk dance as the main characteristic of the work.\(^{106}\) The rhythm can be found in the ninth variation of the first movement, as well as in the *Scherzo*, but its strongest presence can be found in the final movement. However, the composer still uses the traditional Classical forms while combining native dance forms with serialism. His structures are well balanced; he combines the style of his older works with the new compositional approach, thus maintaining continuity between the piano concerto and his previous works.

\(^{106}\) Ibid., 40.
CHAPTER IV
THE ARRANGEMENT OF GINASTERA’S PIANO SONATA NO. 1, OP. 22 FOR
PIANO AND PERCUSSION

Percussion Set-Up Development

In the process of arranging the sonata, a few restrictions to the set-up had to be considered. The percussion set-up has changed significantly in comparison to when Brian Potts and I started this project. When we began brainstorming for this project, we met in a rehearsal hall at the University of Miami that has a percussion closet with a significant amount of different instruments from all over the world. It was a great environment to try various instruments and find the timbres that we were looking for in this piece.

At first, we decided to work on the second and fourth movements, adding movement three later. We did not arrange the first movement initially, because it needed additional research. Therefore, movements two, three, and four were the main focus at the start of the arranging process.

The initial set-up for those three movements was rather expansive. We had an individual set-up for each movement. For the second movement, Potts was working with the trap table, small percussion instruments (dry coco beans, reco-reco, etc), cymbals, bass drum, and snare drum, which took up a lot of space. In the third movement, we used a vibraphone, a tam-tam, and suspended cymbals. Finally, in the fourth movement, we had six conga drums and even a djimbe for one of the first trial performances at the school.
Even without the first movement, the set-up was incredibly large. We wanted to perform the arrangement as a complete work of all four movements and realized that the set-up was not practical and was taking too much space. In addition to the impracticality of the large percussion set-up, it would be difficult to find venues that provide such an extensive list of instruments, unless we were performing at a school or university that had a substantial percussion collection. Therefore, we needed to reduce the size and simplify the set-up.

After completing the arrangement of the first movement, we had a better idea of what this arrangement would be like. The percussionist was able to make decisions for the set-up of the entire piece one movement at a time. He and I developed a solution for the set-up space where he would use just three set-up areas for all four movements. The first two movements are played in one set-up space where he has the trap table, two congas and bongos, cymbals, and a bass drum or a surdo. He uses the travel congas, which are just conga heads with short shells about two or three inches in length. Using travel congas instead of the regular congas, which have shells of about two or three feet, saves space and keeps the set-up physically closer.

Although the first and second movements are played at the same set-up area, Potts uses a different instrumentation so that the first two movements do not sound alike while they are played in the same area. For the third movement, the percussionist moves to the second set-up area where he has a vibraphone and cymbals, which are included in the first area as well. In the third movement, the tam-tam was eliminated to keep the set-up as small as possible and replaced it with smaller ways of getting a similar sound. For the final movement of the sonata, the conga was removed since the set-up size was becoming
impractical. Instead, we decided on using a cajón, which is diverse in sound range and is a significantly smaller instrument.

Finally, we developed a practical set-up that does not limit us musically. The piano is in the center of the stage and the percussion set-up areas for the first three movements are on the right side of the piano, which includes a trap table with reco-reco, tambourine, and Chinese Opera gong. To the right of that, wind chimes, a triangle, and a bell tree are placed. Congas, bongos and cymbals are placed in front of the trap table, and the vibraphone is placed to the left of the trap table. For the fourth movement, the percussionist walks over to the cajón, which is on the left side of the piano. This type of set-up allows the percussionist to walk from one set-up area to another without having to make any changes, which makes the arrangement far more practical and enables the players to perform it at any type of venue.

Table 4.1. List of Percussion Instruments

<table>
<thead>
<tr>
<th>Instrument</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Drum (or Surdo)</td>
<td>10” Splash Cymbal</td>
</tr>
<tr>
<td>Chinese Opera Gong</td>
<td>Bell Tree</td>
</tr>
<tr>
<td>2 Congas (or Travel Congas)</td>
<td>Triangle</td>
</tr>
<tr>
<td>Tamborim</td>
<td>Wind Chimes</td>
</tr>
<tr>
<td>Reco-Reco</td>
<td>2 Caxixi</td>
</tr>
<tr>
<td>Bundle of Dried Uyot Seeds</td>
<td>Vibraphone</td>
</tr>
<tr>
<td>China Cymbal</td>
<td>Cajón</td>
</tr>
<tr>
<td>12” and 16” Thin Crash Cymbals</td>
<td>Crotale (C)</td>
</tr>
</tbody>
</table>

**Movement I**

In measures 1-30, there are call and response figures consisting of strong opening statements followed by tension and release elements in 5/8, 6/8, and 9/8 time signatures. These statements are supported by added congas, bongos, and bass drum. As the piano part drops in dynamics in measures 7-12, various accents are added in the cymbals that
are not aligned with the rhythmic pattern of the piano. The same idea continues three times building in intensity into measure 30 (Examples 4.1 and 4.2).


There are two 5/8 statements with fermatas at the end of each phrase starting at measure 30. At each fermata, the cymbals are scraped with the metal end of the hard-cored vibraphone mallets on which there are small metal tubes attached in order to use the back of the mallets as the triangle beaters. In measure 31 (the second 5/8 bar), the stick is turned around in order to scrape the cymbal, from the bell out to the edge. Two
different cymbals are scraped for each of those 5/8 bars in order to create two different colors. In sections that needed clearer sounds with a sharp point, the cymbals are hit perpendicularly by the mallets to accent the rhythmic structure (Example 4.3).

Example 4.3. Pailodze/Potts Arrangement, Alberto Ginastera, *Piano Sonata No. 1, Op. 22*, for Piano and Percussion, Movement I, mm. 31-34.

In measure 37, the left hand of the piano is supported by the same rhythmic figure played on a low conga and the bass drum, and at measure 40, bongos play a *bata-like* pattern. Starting in measure 43, the rhythmic structure of the piano part is highlighted by congas, bongos, and the bass drum. Moving toward the climax of this movement at measure 47, the hits on the bass drum and cymbals let the sound dissipate with the piano into measure 52, where the main theme is reintroduced (Example 4.4).

At the recapitulation in measure 52, the piano plays alone for the first four measures followed by the scrapes with the back of the vibraphone mallets on a bell tree, which is mounted vertically on a cymbal stand. The main accents of the piano part are highlighted with a triangle and wind chimes.

Similar to the opening of this movement, each time there is a release at the end of each phrase the cymbal rolls are played by flipping the mallets around. This concept repeats in the percussion part until measure 79. In that measure, the piano part crescendos to *forte* and the drums are reintroduced to strengthen the rhythmic structure of the piano part.

In measures 80-110, a small set-up is used, consisting of a bass drum, two congas and bongos which supports the exact rhythmic structure of the piano part. The five-piece drum is used to accent as the piano part ascends in register by following a similar melodic shape. Even though there are no accents written in the original piano score, they are naturally presented by how the rhythmic patterns are written. In this arrangement, the accents are emphasized on congas, bongos and the bass drum. In the 9/8 sections, the piano part plays alone until the 3/4, where the drums reinforce the rhythmic pattern. As the piano repeats the same note each time, the percussionist hits the same drum with his right hand, and with his the left hand outlines on the drums the tonal and rhythmic phrases that are written in the piano part. The same idea is applied in measure 92 (Example 4.5).

Example 4.5. Pailodze/Potts Arrangement, Alberto Ginastera, *Piano Sonata No. 1, Op. 22*, for Piano and Percussion, Movement I, mm. 82-84.
At measure 101, a *bata-like* rhythm is applied, in which the percussionist’s right hand plays beats 1, 2, 4, 5, 7, and 8 on the low bongo drum. The left hand of the percussionist imitates distorted clave rhythm so that it fits into the 9/8 time signature. In this particular case, the clave rhythm is used to draw on the Afro-South American theme. As the material repeats, the intensity builds in the percussion. Each time the sixteenth-notes of the left hand of the piano part ascend into the 9/8 bar, the drums imitate an ascending pitch motion to highlight the sense of the direction (Example 4.6).


The pastoral theme at measure 110 is restated in the piano part. The piano part is left alone in order to preserve its transparency, as in the original score. The percussion enters once the theme repeats with grace notes. Here, a metallic sound is highlighted with
the bell tree, triangle, cymbals, and wind chimes. Between measures 100-122, the same instrumentation is used as mentioned above interchanging with suspended cymbal rolls. At this point, the drum set-up is used again to highlight the rhythmic structure of the piano part as the texture of the percussion part thickens.

At the violent section in 5/8, bounce strokes are added until the *sforzando*. At the *sforzando*, the accents are highlighted as they descend in pitch on the drums through measure 138. Measures 138-184 are the recapitulation of the statement and the climax of the movement. The percussion instrumentation and underlying concept are essentially the same as in the exposition.

At measure 184, the piano part uses the previously heard pastoral theme, but with *fortissimo* dynamics as marked in the original score. In this section, eighth-note subdivision is supported by the strong beats with double stops and accents, played on the drums. At the last section in measure 192, the drums support the piano part as it descends in pitch until the 6/8 bar at measure 200. At this point the lowest drums are used to enhance the piano part by highlighting accents with double notes. At the fermata in the last measure, the cymbal is hit and left to ring for a short period of time until in both the piano and percussion parts cut off simultaneously (Example 4.7).

The percussion set-up for the second movement is slightly different from the first movement, even though the two movements use the same space area. A reco-reco, Chinese opera gong, and a bundle of dried coco beans that are placed on a small table. In addition to these instruments, there are four cymbals, two small splash cymbals, two larger suspended cymbals, and a bass drum. At the beginning of the movement, most of those surfaces are played with hot rods, bundles of small thinner plastic sticks. The bundle is held together with plastic wrap so that a thinner and more defined sound can be achieved without the heaviness of the regular drumsticks. Using hot rods in the beginning section keeps the pianissimo dynamic in the original score and avoids any obvious strong sounds.

Throughout the first 17 measures of the movement, the piano part is imitated loosely on the surfaces mentioned above with every eight-note subdivision. There is a vertical motion every two bars, which creates a wavelike motion in the piano part. This passage is supported by the bass drum, the trap table and cymbals. (Example 4.8). Example 4.8. Pailodze/Potts Arrangement, Alberto Ginastera, Piano Sonata No. 1, Op. 22, for Piano and Percussion, Movement II, mm. 1-4.
This concept repeats four times until measure 17. As the texture thins out at measure 17, the first and third beats of each group of three beats are played on the bass drum while playing a crescendo into measure 2. At that point, the main theme is reinstated and the same idea is applied to percussion as in the opening of the movement.

In measure 30, the bass drum enters, accenting the first and third partials of each group that crescendos into measure 34. The percussion ascends vertically until measure 38, culminating with a big crash on the cymbal. The hot rods are struck vertically in order to get a thicker sound. The crash cymbals are played every two bars and decrease in intensity as the piano part starts to diminuendo. In measures 44-48, the piano part does have accompaniment, during which the percussionist takes the time to switch from sticks to the vibraphone mallets, which were used in the first movement in measure 48 before switching to the bongo and conga set-up again (Example 4.9).

In the following section (measures 48-78), several versions were tried to make it work musically as well as practically. One of the first versions that we created used the field drum at the 6/8 bar, which had a march like feel. As we focused more on South American instrumentation and condensed the set-up, we eliminated the field drum completely and
used bongos and congas with the vibraphone mallets, already part of the set-up for the first movement.


In measures 48-58, bongos and congas are played with the vibraphone mallets with double stops on stronger beats, following the tonal and rhythmic phrasing of the piano and augmenting the right hand of the piano part. Using congas and bongos gives it a very different feel than the field-drum. The section became more dance-like than militaristic. Even though this section is marked *legato*, the rhythmic pattern is emphasized in the piano and percussion parts Example 4.10).

In measures 56-58, the first and third beats for four measures are played on the bass drum. In measure 58, the percussionist has to switch back to the hot rods and continue playing on the bass drum. In measure 62, the hot rods are used on the instruments placed on the trap table and cymbals. The percussion part increases in volume as indicated in the original piano part until measure 70. In this measure, the piano part is left by itself as it restates the very opening of this movement. Wind chimes enter in measure 76 with a sweep in order to transition into the *pianissimo* section at measure 78.

In measures 78-117, there are different implements than in the previous section. At measure 78, the hot rods are replaced by the suspended cymbals mallets as the percussionist moves the coco beans placed on the trap table, creating constant forest-like sounds underneath the piano part. For the first few measures of this section, constant swells on the cymbals are added and the coco beans rattle as the piano picks up in intensity at measure 82. In measure 86, there are four bar phrases with ascending chords in the left hand of the piano. The cymbals are played with the suspended cymbal mallets to follow the piano part as it ascends. The same idea is applied in measure 97.

In measure 105, a pair of caxixi, a Brazilian basket, replaces the mallets while still rattling the coco beans with the left hand. A rhythmic figure in measure 109 is complimented by the caxixi. Communication between the players is extremely important at this section to make sure the rhythm is cleanly executed. Between the dry rhythmic statements, ascending eighth-notes in the caxixi with a smooth sound contrast to the sharp rhythmic sounds (measures 109-112).
The restatement of the opening theme in measure 117 differs from the original markings in the score, originally notated *sempre pianissimo* and *legatissimo*. Instead, the section is played sharper and louder. The hot rods are played *staccato*, which helps to bring out the rhythmic skeleton of the passage. At this point, the same surfaces are used as in the beginning, but with sharper sounds from the reco-reco and opera gong and including the coco beans, congas, and bongos in order to give it a sharper and drier sound. Even though the same figure is played as before, the passage is thickened by the use of the hot rod sticks played with the side surface and less of the tip of the sticks. Overall, the same instrumentation is used as in the beginning of the movement but with increased dynamics (Example 4.11).


Measure 144 is an intensified version of measure 48. Both have the same theme but the percussionist switches back to the vibrphone mallets and plays on bongos and congas with double stops in the 6/8 material. This time, the phrase is much shorter so the switch in the percussion has to happen quickly. Measure 155 is played on the bass drum using the hot rods. The percussion instruments follow the piano part as it ascends into measure 167. The last four bars of this section are played solely on cymbals with the tips.
of the sticks, producing a very thin sound. The piano has constant eighth notes which are juxtaposed with the rhythmic pattern in the bass drum. The eighth-note passage has a double rather than triple subdivision all the way till measure 167.

In measure 167, the cymbals support the piano part very lightly, highlighting the downbeat of every second bar on the bass drum and playing the rhythmic material of the right hand of the piano part until measure 183. In that measure, the cymbals crash and are left to ring while the percussionist switches over to the vibraphone mallets. The mallet change has to happen fast so that the percussionist can play the suspended cymbal roll in measures 185-187. Following the pattern of the left hand in the piano part until measure 189, the accents are added in the bass drum to support the main rhythmic structure of the piano part. The first *staccato* note is cut on the cymbal with the right hand and the percussionist plays notes on the bass drum with the left hand. The final *staccato* notes are in unison with the piano part (Example 4.12).

The first two measures are plucked on the strings inside the piano. In the second measure, the vibraphone is bowed on a D. In the third measure, the piano part is unchanged from the original with an added D bowed on the vibraphone to create an echo effect. In the fourth measure, the vibraphone is bowed on D again, but this time an octave higher. This is followed by a cymbal swell leading into measure seven, and again, piano is supported with bowed D on the vibraphone, in the same octave as before.

In measures 12-15, cymbal swells are used leading into the downbeats in order to match the ascending passages in the piano part. The cymbal swells continue underneath the accelerando and rallentando at which point two more cymbal swells are used in measures 14 and 15. In measure 14, the lowest cymbal is played, and the highest cymbal is played on the down beat of measure 15. In measure 16, the percussionist plays the chord voicing on the vibraphone underneath the melody in the piano part. A similar method is used in the following measure (Example 4.13).

Example 4.13. Pailodze/Potts Arrangement, Alberto Ginastera, Piano Sonata No. 1, Op. 22, for Piano and Percussion, Movement III, mm. 16-17.
In measure 18, the original piano part is kept intact until measure 23 where the original piano part is played on the vibraphone. The piano rejoins the vibraphone part in measure 28 and supports the vibraphone through measure 30. As the piano takes over the melodic line again at measure 30, cymbal swells are played in measures 30-34, which fill in the gaps between the corresponding spaces in the lines (Example 4.14).


Starting at measure 34, there is a big cymbal swell on the downbeat of the measure, while the vibraphone plays in unison with the right hand of the piano part. The figure continues for two measures with the vibraphone and piano in unison (Example 4.15).

In measure 36, there is a big hit on the B-flat on the vibraphone, highlighting the B-flat octaves in the piano part. Another cymbal swell is added in measure 37, in which vibraphone and piano are again in unison. In measure 40, the piano part is supported by another cymbal swell and the vibraphone takes over the right hand of the piano part in measure 48. The left hand of the piano part is played on the muted strings inside the piano in measures 50-51 (Example 4.16).


The vibraphone dies out in measure 54 as the piano continues into measure 61 as written. In measures 62 and 64, vibraphone is bowed on the lowest D. In measure 68, the percussionist moves inside of the piano and hits the low B string with a bass drum beater. The final three measures are played on the strings inside of the piano. The last two measures are echoed on the vibraphone, bowing on the highest D (Example 4.17).
Movement IV

For the final movement of this sonata, the percussion set-up went through many changes since the first version of our arrangement. The original instrumentation for the fourth movement was five congas, which sonically and visually overpowered the piano. It also dominated the texture and distorted the piano part. Therefore, Potts and I developed a much simpler set-up, consisting solely of a cajón. The particular cajón that we use in this arrangement is a Spanish style instrument with snares across the soundboard on the inside, keeping its distinctive sound that is clear and responsive but also with the ability to play quietly.

Our version of *malambo* in this movement is very improvisational. When we first approached this movement it was envisioned with the conga part; however, when the congas were eliminated and replaced with the cajón, the movement became more dance-like, very much like a *malambo* would be. The cajón is a Peruvian-Spanish instrument
and not Argentine. Even with this difference, we are still drawing from the numerous South American collection of percussion instruments. The piano part is mostly accompanied freely throughout this entire movement. The rhythmic groove is treated as dance music. For the most part, the percussion highlights this idea and brings that character out of this virtuoso solo piano piece.

At the beginning of the movement, the cajón is played with a 6/8 *sesqui altera* feel, in which the rhythmic feel alternates between groups of two and groups of three every three bars. The drum mimics the piano part in intensity by using the different surface areas on the instrument. On the cajón, there are three different tones that can be produced: the center of the drum produces a deep bass tone, the edge of the drum makes a thinner tone (like a high-hat), and a stronger stroke or a slap produces a bongo-like sound, which is very sharp, loud and full. The three tones mentioned above are used in a traditional way of playing with 6/8 rhythms in a South American style throughout this movement (Example 4.18).


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Accents are produced with the bass tone every two measures until measure 21, where the corners of the instrument are used, producing a thinner sound are. Following the rhythmic structure of the piano part, the drum highlights the right hand material by playing on very high corners of the cajón in order to produce lighter and thinner sound (measure 27). In measure 35, there are added hits at the center of the cajón producing a low pitch. In measures 36-60, Potts and I worked through several different ideas, settling on a *sesqui altera* feel with the piano playing the rhythmic line. In this section, the percussion part highlights the sections of the original piano part, carefully following the original dynamic markings.

At the violent section in measure 60, a much louder drum follows the rhythmic motion of the piano part, using rhythms with a little more subdivision than written in the piano part. Even though the sound is much fuller in measure 62, the *sesqui altera* feel continues until measure 77. Measures 74-77 repeat these four measures while the piano part has a *diminuendo* into nothing as the cajón takes over the texture with a free cadenza. This is a significant departure from the original solo piano score. The cajón cadenza is entirely improvised. The percussionist starts with a 6/8 feel and expands from there. The cadenza lasts about a minute, ending when the piano comes back in at measure 78. The cajón cadenza becomes part of the piano texture, using a *diminuendo* to seamlessly meld the return of the piano. Measure 81 has a startling affect with both instruments stopping and starting with a new slow feel that quickens into the original tempo not notated in the original score (Examples 4.19 and 4.20).


Measure 82 has a distinct change in tempo, followed by an *accelerando* into measure 94 in order to get back into the original tempo. The percussionist drops out completely for eight measures and comes back in the eighth bar at the reestablished tempo, leaving the tempo change to the piano part. In measure 94, the percussion follows the rhythmic and harmonic motion of the piano but still maintains the dance-like feel.

In the following section from measure 100-130, the drum establishes the *sesqui altera* feel, but also provides hits when the piano has the octaves in both hands. As these octaves jump out of the texture the drum plays along with the piano part in order to
highlight the rhythmic figures until measure 124. In measure 127, the cajón drops out for three measures as the piano descends into the lower register, returning to the texture at measure 130 with a *forte* dynamic. Another drum cadenza begins here with the piano accompanies cajón also at *forte* dynamic. The cadenza continues for eight measures with the *sesqui altera* feel as the piano rhythmically supports the cajón solo.

Measure 138 is marked *fortissimo* in the original score, but a *subito pianissimo* is added to modify the texture. Here, the drum changes the rhythmic feel slightly with less emphasis on the downbeats. Instead, the drum accompanies the piano part by playing the bass tone on the off beats, giving it a more syncopated feel. This continues until measure 156 when the drum emphasizes the strong beats again, increasing in volume into measure 162. In measures 160 and 161, both instruments *allargando* slightly. The cajón follows the piano part with the strong downbeat hits at measure 162. The *sesqui altera* feel continues throughout with added thirty-second-note subdivisions in order to build intensity all the way till measure 178. Here, two dotted eighth-notes are played on the drum with the piano part and the dynamic decreases to create space to grow from measure 179 to the end (Examples 4.21 and 4.22).


In the last four measures of this movement, the drum is played off the center to the edge. This lowers the pitch of the cajón while the piano part is also descending into the lower register. The sixteenth-note subdivision of the piano part in the last two measures are accompanied by the thirty-second-note subdivision on the cajón on the final three beats, landing on the center of the cajón bass tone as the movement ends.

**Performance Guide**

One of the practical aspects of this arrangement is that the piano part is not changed, for the most part. Therefore, it can be prepared and performed easily by a pianist who has the original sonata in his or her repertoire. The percussion instruments are added to the original in order to enhance the main architecture and mood of each movement.

The differences in the piano part of the arrangement compared to the original are dynamic markings, articulation and tempo indications. Because of the added chamber aspect of the piece, the tempo markings should be treated strictly, especially when
playing dance-like patterns. This will enable both performers to stay consistent with the dance form.

Even though the melodic material of the piano part has not been altered from the original sonata, the dynamic markings and phrasing have been changed in order to accommodate the percussion part. In certain places, the dynamic markings have been changed to a louder level in order to balance with the percussion instruments. Articulations and phrasings in certain sections have been altered to emphasize the skeletons of the rhythmic passages. Since the main idea and the architecture of the original score does not change in this arrangement, the performer should approach the preparation and performance similar to the original score.

While studying the arrangement of Alberto Ginastera’s Piano Sonata No. 1, Op. 22 for percussion and piano, it is important to understand the nationalistic character of the piece, and to capture the mood and the character of the forms that Ginastera uses in his composition. Thus, understanding the forms and the folk tunes on which the entire sonata is built will help the performer to shape the phrasing correctly and apply the dynamic markings to the themes appropriately. The pedal should be used as a means of coloring, in order to help blend together the beautiful tones of Argentinean music. The pedal should be used sparingly so as not to overshadow the simplicity and clarity of the music. The pedal should be used sparingly not only in the quite delicate places, but also in the broad sections such as the opening of the first movement.

The technical aspects of this sonata require the performer to consider fingerings, which are crucially important when considering the fast jumps of the first movement, the fast tempo of the second movement, and the thirds, sixths and octaves that create a
challenge due to the fast tempo of these movements. It is very important to decide on the fingering that fits the performer best, since each performer has his or her own style of dealing with certain techniques, and it is highly important to stay consistent with that particular fingering in order to develop muscle memory.

Before performing Alberto Ginastera’s *Piano Sonata No. 1, Op. 22*, it is important for the pianist to understand the composer’s background, since nationalism was an important aspect of Ginastera’s life. Understanding Ginastera’s background will help the performer to understand the interpretation of this complex composition. Chapter two of this essay is a good starting point for this study.

**Conclusion**

There has recently been a trend of arranging solo piano works for piano and percussion duo. Ginastera’s *Piano Sonata No. 1, Op. 22* has proven to be a treasure in creating an arrangement for such a combination because of its inherent percussive character. The work incorporates odd meters, accents, and dance-like patterns. Since the composer approved of Emerson, Lake, and Palmer’s arrangement of the fourth movement of his *Piano Concerto No. 1, (Toccata Concertata)*, it is likely that he would have approved of other contemporary arrangements of his works. Currently, the arrangement has the full support of the composer’s daughter, Georgina Ginastera, with whom I have been in contact via email. She will present the arrangement to the publishing company, Boosey and Hawkes in May 2013 for the publishing rights.

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Working on this project has given me the opportunity to gain knowledge of the arrangement process. I had a chance to research different techniques of orchestrating Ginastera’s music by studying his works, in particular, his *Piano Concerto No. 1*, and *Cantata Para America Magica*. In these compositions, I studied the composer’s South American- and African-inspired instrumentations that characterized his music, and how he incorporated them in traditional Western Classical forms.

Through this project, I was able to work closely with a percussionist who taught me about different percussion instruments and their functions. I gained an understanding of how to use various instruments in arranging a solo piano composition for percussion and piano duo, and how to use them to support the existing percussive character of this piece.

Finally, I gained a better understanding of the sonata by researching dissertations and articles written on the compositions and studying all of Ginastera’s solo piano works leading up to his first sonata. I gained information on the structure of the piano sonata as well as various folk dance forms that were incorporated in the composition. Creating this arrangement of Ginastera’s *Piano Sonata No. 1, Op. 22* for piano and percussion encourages the possibility of arranging some of his other piano works for such a duo, like his *Argentine Dances*, Preludes from his *Twelve American Preludes*, and sections from his ballet, *Estancia*. 
APPENDIX

Percussion Notation Key

Definition of Percussion Instruments Used

*Bass Drum (or Surdo)*

A Bass Drum is a low-pitched large drum. In most orchestras, it is mounted on a large, wheeled rack so that the drum can be tilted at any desired angle.

*Chinese Opera Gong*

The Chinese Opera Gong, also known as Jing Gong, is larger than a usual opera gong.

*2 Congas (or Travel Congas)*

Travel congas consist of the heads of the conga drums, which deliver real conga sound from a compact drum that can be carried in a backpack. The Travel Conga can be played on a lap or mounted on a snare stand and integrated into the drumset or percussion set-up. The optional travel conga stand and bridge allow the player to use multiple travel congas together for a full sized setup.

*Tamborim*

A tamborim is a small Brazilian frame drum or African origin. The frame is 6 inches in width and is usually made of metal, plastic, or wood.
Reco-Reco

A Reco-Reco [xeko xeko] is a cylindrical metal box that encases two or three steel springs that are stretched over a lid, against which a metal stick is rubbed.

Bundle of Dried Uyot Seeds

This consists of dried Uyot seeds bundled together with a rope. The instrument is primarily used in South America and Africa.

China Cymbal

A china cymbal is a bell that is cylindrical or shaped like a truncated cone with its base the top of the bell. An outer rim is turned up in the reverse direction to the main bowl of the cymbal. The instrument produces a dark, crisp, explosive sound.

16" and 12" Thin Crash Cymbals

A crash cymbal is a type of cymbal that produces a sharp “crash” sound. The cymbal can be mounted on a stand and played with a drum stick or by hand in pairs.

10" Splash Cymbal

A medium thin crash cymbal.

Bell Tree

A bell tree is a percussion instrument consisting of vertically nested inverted metal bowls. The bowls are arranged in order of pitch. The number of bowls can vary between 14 and 18.

Triangle

A triangle is a percussion instrument, usually made of a metal bar bent into a triangle shape. The instrument is usually held by a thread at the top curve.

Wind Chimes

Wind chimes are made up of suspended tubes, bells, or rods made of metal or wood.

Caxixi

A Caxixi [ka-shee-shee] is a percussion instrument made out of a closed basket with a flat bottom filled with dried seeds. It is found mainly South America, as well as Africa.

Vibraphone

A metallophone of the bar percussion family originally developed in the USA. It is classified as an idiophone: set of percussion plaques. Notes are produced by vibrations of metal bars amplified by a special type of resonator or electronically, producing a pulsating tone. The bars are arranged in keyboard-fashion and suspended on cords at the nodal points. The instrument is equipped with a foot-controlled sustaining device,
operating similarly to the piano sustaining pedal (pressure on the pedal releases the felt damper; in early models the bars ring freely, and pressure on the pedal damps the tone).

**Cajón**

Cajón [ka xon] A Peruvian percussion instrument, “crate” or “box” is a box-shaped wooden drum. The instrument is played by slapping the front face with the hands.

**Crotale (C)**

Crotales are small bronze or brass disks, each about four inches with a flat top on the surface. They are commonly played by being struck with hard mallets or bowed on the edge of the disks. Crotales are also known as antique cymbals.

**Hot Rods**

Bundle of sticks tied together

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**Stage Set-Up**

![Stage Set-Up Diagram](image)
BIBLIOGRAPHY


Eyler, David P. “*Cantata para América mágica* composed by Alberto Ginastera.” *Percussive Notes* 17, no. 1 (Fall 1978): 98-110.


