

ABSTRACT

Title of dissertation: MUSICAL INTEGRATION:
THE STYLISTIC EVOLUTION OF THE MUSIC OF
CLÁUDIO SANTORO AS OBSERVED IN HIS
WORKS FOR PIANO

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The Brazilian composer Cláudio Santoro (1919–1989) is one of the major figures in twentieth-century Brazilian music. His musical legacy includes nearly five hundred compositions. Among them there are fourteen symphonies, several chamber works, concertos, vocal compositions, one opera, music for films, and seventy-three known works for piano solo.

Beginning with his very first compositions, his intense and extremely idealistic personality, always searching for new ideas and new musical expressions, led him to explore diverse idioms in his music. His musical path began with an early twelve-tone period in the 1940s, defying the traditional nationalistic musical environment in the country. From there came a drastic turn to a nationalistic idiom, motivated by his social ideals. A more subjective nationalistic idiom in the late 1950s gradually led him to search for new musical paths. A period of experimentation with avant-garde techniques, including aleatory and electro-acoustic music brought him new resources and different colors to his music. In his late years Santoro integrated in his music all his personal searches into a deep and passionate idiom. The many prizes and international recognition he collected in all of his aesthetic periods are evidence of his great success as a Brazilian composer.

The purpose of this study is to trace the musical evolution of Cláudio Santoro as may be seen in his piano works. Among his legacy for this instrument are included six sonatas, two sonatinas, thirty-four preludes, groups of short pieces and some individual works. As a basis for understanding the importance of Santoro's contributions to the Brazilian piano repertoire, a general historical account of the main

developments in the music composed for this instrument in Brazil prior to Santoro's time is presented in the first section. Santoro's innovative personality and his characteristic compositional style deserve to be better known and studied, and his music, to be appreciated as one of the most powerful artistic expressions in Brazil.

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by

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*In memory of Regina Lima,
who always encouraged me to believe in my dreams.*

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Introduction

The Brazilian composer Cláudio Santoro (1919–1989) holds a special position in the development of musical creativity in Brazil. His artistic evolution, as seen from the perspective of his works for piano solo, is the subject of the present study.

The creation of artistic music in Brazil in the twentieth century has achieved an important place in the context of international contemporary music. Since the early decades of the century, generations of nationalist composers have produced important musical works, which have helped to establish the roots of Brazilian artistic music as a powerful cultural basis in this rather young country. The main developments in Western artistic music in the twentieth century, though, especially with regard to the twelve-tone idiom from the Second Viennese School, reached Brazil with a certain delay and reticence. This new aesthetic was greeted with suspicion or even rejected outright by the traditional musical environment in the country, still grounded in the Romantic ideas of the first decades of the century.

When, in the early 1940s, the young Brazilian composer Cláudio Santoro brought forth his first compositions employing this new idiom, he suffered opposition from the local audiences and critics. After a few years though, his works began to be

recognized both nationally and internationally, being honored with several prizes. Santoro's assertive, passionate and always searching personality led him to develop his artistic production in the most varied musical expressions, including music in a nationalistic idiom, works based on serial procedures, and aleatory and electro-acoustic music.¹ His music catalogue contains an impressive array of approximately five hundred titles for several different media including fourteen symphonies, several pieces for chamber ensembles, songs, one opera, film scores and music for ballet. His compositions for piano solo amount to seventy-three known pieces. The piano was also included in chamber works, in his three concertos for piano and orchestra, as well as an accompanying instrument in his songs. Although not himself a pianist, Santoro's piano writing is very appropriate for the instrument, with an effective expressivity. His music is also extremely rewarding for performer and listener alike. The depth and emotive quality of his musical ideas, as well as his skilled use of technical devices, demonstrate the richness of his musical creativity.

¹ The term "electro-acoustic music" was employed by the composer in his complete music catalogue (Mariz 1994, 83).

The decision to write about this composer came from a long time of personal appreciation and respect for his piano works. There have been only a few studies conducted concerning Santoro's compositions, thus revealing a need for further investigation on the evolution of his musical thought and his actual importance in the development of twentieth-century Brazilian music.

The procedure employed in this study was to research the historical development of Brazilian music and the life and works of Cláudio Santoro. The composer's musical evolution is traced through a stylistic analysis of his music for piano solo. In this analysis, when necessary, comparisons have been made with works for other media, thus explaining the main stylistic traits evidenced in certain periods of his life.

The material presented in this dissertation is divided into three sections. Before proceeding to a discussion of Santoro's life and works, a first section presents a historical account of the piano in Brazil and the main developments in the musical scene in the country up to the early 1940s. A second section presents information on the life of Cláudio Santoro and the evolution of his musical style as related to his creative personality. The third section approaches his music for piano solo in four broad categories, stressing the specific stylistic features in each of them. General

explanations of particular stylistic periods or musical genres are included in order to best clarify the composer's particular choices. In the final conclusion, a summary of the main characteristics of his music in each stylistic period is presented. A complete list of Santoro's piano music, including a listing of the thirty-four piano preludes with each of their respective dates of composition, is included in two appendices.

Section I:
A Brief History of the Piano
and Music in Brazil

Chapter 1

The History of the Piano and its Early Works in Brazil

The history of the piano in Brazil begins in the first decade of the nineteenth century. The first pianos arrived in Brazil a few years before the settlement of the Portuguese Court in Rio de Janeiro in 1808 (Fagerlande 19). As Napoleon Bonaparte (1769–1821) advanced through Europe and ordered his troops to invade Portugal, Portuguese Prince Dom João VI (and his Royal Court) decided to move to Brazil. He established the center of his government in Rio de Janeiro. The royals remained there until 1821, when João VI returned to Portugal.

Rio de Janeiro, which had been the capital of the Portuguese colony since 1763, was thus compelled to develop overnight from a modest colonial center to a cosmopolitan city. The new home of the Portuguese Court needed to be capable of managing the obligations of an established nation like Portugal and also support a cultural life worthy of that heightened position. To supplement the local population, several artists and musicians brought from Europe were hired by the Royal Portuguese

Court to work in the Brazilian colony during those years. As a consequence, cultural life in Brazil took off rather suddenly to a high level of artistry (Mariz, *História* 52).

One of the first measures taken by Dom João in Brazil was to open the ports to foreign trade. Until then, they had been restricted to Portuguese and British trade only. “This edict was the first of a series of acts that raised Brazil from a viceroyalty to a kingdom in 1815 and energized the economic, political, and artistic life of the nation” (Appleby 29). The exportation of prime materials, such as sugar and cotton, suddenly increased, as did, concurrently, the fortunes of the Brazilian landowners. As a consequence, the Brazilian demand for more refined consumer goods, especially from the major centers of Europe, also increased. Demonstrative of both wealth and culture, the piano quickly became a prized possession among newly well-to-do Brazilians. Highly valued in their homes was “a resplendent piano, covered by a piece of crocheted linen in the corner of a room” (Tinhorão 130).

A few interesting accounts still exist of the first pianos in Brazil. One traveler, Henry Coster, mentioned that as early as August 1810 he had danced in the house of a priest in Olinda to the sound of a piano played by one of the local music teachers (Silva 17). Two German scientists traveling in Brazil, Spix and Martius, reported in

1817: “The piano is one of the rarest pieces of furniture, and it is available only in the houses of the wealthiest people” (Abreu 10). The English traveler Maria Graham, after a visit to a family residence in Recife in 1821, recorded in her diary having noticed “a beautiful Broadwood piano in the living room” (Silva 18). The writer and musicologist Mário de Andrade (1893–1945) (who will be discussed in detail later in this chapter) considered that the pianos at the São Cristóvão palace in Rio de Janeiro, at the time of the Royal Portuguese Court in Brazil, were most likely English Broadwood pianos. English pianos were favored not only for being more resistant to the local climate in Brazil, but also for economical reasons. Since Portugal had a close business relationship with England during that time, English articles were taxed less than those from other nationalities (Fagerlande 19).

Several opera theaters, libraries, museums, and schools were built during the sojourn of the Portuguese Court in Brazil (1808–1821). Musical life at the Royal Chapel flourished with many performances of works by Brazilian composers. The priest-composer José Maurício Nunes Garcia (1767–1830) was the chapel-master during the first years of the Portuguese Court in Brazil. Father José Maurício, as he is commonly known, is considered “the most distinguished Brazilian composer up to

his time” (Béhague, *Music* 85). His music exhibits influences from the classical Viennese style as well as elements from Baroque practices. Besides being a chapel-master, he had multi-functional activities such as organist, composer, conductor and music teacher. He also established a public music school, which he maintained for twenty-eight years, teaching some of the most talented musicians of the time, including Francisco Manuel da Silva, the author of the Brazilian National Anthem (86). An Austrian born pianist-composer and former pupil of Haydn, Sigismund Neukomm (1778–1858) lived in Brazil from 1816 to 1821 and considered José Maurício to be “the foremost improviser in the world” (86). In addition to his numerous compositions, Father José Maurício also left a pedagogic work, *Compêndio de música–método de pianoforte (Compendium of Music—Pianoforte Method)*, dated 1821. According to harpsichordist Marcelo Fagerlande (b. 1961), indications are that Father José Maurício’s was the only keyboard treatise written in Brazil at that time (31). His method book included didactic notions of theory and solfège in the *Compêndio* part, while in the *Método* he included several pieces which he had written, which he called Lessons and Fantasias.

Following the return of the Royal Court to Portugal in 1821 and the declaration of independence of Brazil the next year, the economic situation in Brazil entered a difficult phase. All of the glitter and shine of the Royal Court in Brazil had its price, of course. Furthermore, the change in status from a colony to an independent nation required that Brazil re-allocate its resources to serve its own needs. Dom Pedro I, the first emperor following independence, had a problematic political reign, and he was forced to abdicate in 1831. It is only after the 1840s, during the second imperial period, that the situation began to improve (Júnior 138). In the words of music historian Renato Almeida (1895–1981), “A large shadow spread over Brazilian music after Dom João VI During this time only one figure looked after the preservation of our musical patrimony, Francisco Manuel” (Mariz 66). In spite of persistent difficulties, Francisco Manuel da Silva devoted himself to implementing musical activities in Rio de Janeiro at that time, organizing music societies, which, in turn, promoted public concerts. Following the aristocratic practice of the previous decades however, these concerts were attended only by members of the upper stratum of the local society. In addition, the repertoire performed in these concerts was limited primarily to operatic excerpts. Other regions in Brazil that were blessed with

some wealth resulting from plantations followed the same pattern: privileged members of the local population would gather to listen to music. The major Romantic composers, by then recognized in Europe, were all but ignored. For instance, the first complete performance of a Beethoven symphony, the *Pastoral Symphony*, came only in 1848.

With the absence of public music schools or conservatories, private teachers were the only means for musical instruction, and lessons were available only to those who could afford them. “The official teaching of music in Brazil truly begins in the eighteen-forties, with the creation, by decree in 1847, of the Brazilian Conservatory of Music of Rio de Janeiro” (Kiefer 1982, 71). Following this example, similar institutions were created in other cities in the decades to come. At the same time, technological developments in Brazil during the second half of the nineteenth century propelled the country forward, not only economically but also artistically. During this period, new means of transportation were introduced. Steamboats in 1819 and railroads in 1854 made possible the transportation of large items, such as pianos, to distant regions in Brazil (Júnior 140). The piano (which at the time initially cost the equivalent of twice the average yearly salary of a middle-class worker) thus began to

become more accessible. Advertisements for second-hand instruments with more affordable prices began to appear in local newspapers. It became common to find pianos in the homes of successful merchants and liberal professionals, as well as in the mansions of rural plantations (Tinhorão 131). Rio de Janeiro, in 1856, was regarded by poet Araújo Porto Alegre (1806-1879) as “the City of Pianos” (131).

Steady social progress started to take place in the country in the second half of the nineteenth century. With the termination of the slave trade in 1850, and the arrival of foreign immigrants to fuel the labor forces, agricultural production in the country gradually became more developed, especially that of coffee. Financial networks evolved with the opening of new industries—new banks, insurance companies, and stock market agencies—which mobilized the means of the emerging capitalist Brazilian society. As observed by historian David P. Appleby, since artistic activity in Brazil was mostly dependent on government subsidy, in times of economic expansion the arts flourished (39).

Concert life blossomed in Brazil during those years. Concert societies and musical clubs were founded. Music periodicals appeared as a result of the increased interest. Solo piano performances by famous traveling virtuosos began to catch public

attention in 1855 after a series of concerts by the Viennese pianist Sigismond Thalberg (1812–1871), who stayed in Rio de Janeiro for six months. The Portuguese pianist Arthur Napoleão (1843–1925) was the next one to create excitement in a series of concerts in Brazil in 1857, when he was only fourteen years old. A few years later he returned and established himself in Rio de Janeiro. Louis Moreau Gottschalk (1829–1869) was a huge sensation in 1869, selling out concerts to enthusiastic audiences (40). As noted by musicologist Gerard Béhague, “. . . his example may have deeply impressed young composers, for the introduction of popular elements into art music was certainly not common at that time” (116). These virtuoso performances raised the piano to a higher level of artistry in the minds of the Brazilian audiences—from an instrument suited to salon entertainment to an artistic performing tool capable of captivating larger audiences. The musical selections presented by the touring virtuosos, however, left a lasting influence on the piano repertoire in Brazil. Thalberg, for example, played mostly his own variations, paraphrases and fantasies based on operatic themes.

On the other hand, salon music, which was invaded in the 1830s by European dances such as the polka, schottisch, mazurka and waltz, developed some hybrid

genres. Polka rhythm became the basis for other dances, such as the polka-*maxixe*.² Local production of this style of music also increased enormously (Kiefer 1982, 72). Up to the 1880s, however, the piano scene did not present solid serious works worthy of artistic production. With the gradual spreading of music literacy, though, through the didactic work of the conservatories, music societies and music periodicals, the demand for serious repertoire was enlarged, and there was a slow buildup towards a more solid repertoire on the concert stage. Eventually, in the last decades of the nineteenth century, the works of Schubert, Schumann, Mendelssohn and other Romantic composers began to be performed in Brazil (72).

² The *maxixe* (pronounced masheeshe) is, according to musicologist Mario de Andrade, a type of urban song and dance which became fashionable in Brazil in the nineteenth century. Its origins point to a fusion between the *habanera* rhythm and the lively pace of the polka, with an adaptation of African-Portuguese syncopation (Andrade, *Dicionário* 317).

Chapter 2

Brazilian Nationalism and the Modernist Movement

The Forerunners of Nationalism

The main focus of musical activity during the nineteenth century in Brazil was opera. It is therefore no surprise that Carlos Gomes (1836–1896), the most important representative composer in Brazil at that time, applied himself to that field. The biographies of Gomes, regarded as the most successful opera composer of the Americas in his time, indicate that he was influenced by Italian opera throughout his life, a result of his having lived in Italy for several years (Béhague 113). *Il Guarany* (*The Guarany*) (1870), his most important work, was based on the celebrated novel of the same title by Brazilian author José de Alencar (1829–1877). Even with a Brazilian subject for the opera, and with indigenous people as the chief characters, the music of Carlos Gomes remains characteristically Italian in nature. As recognized by musicologist José Maria Neves, however, Gomes was “the first Brazilian composer to make a conscious search for a deeper connection with the problems of his own

country,” especially attested to in his operas *Il Guarany* and *Lo Schiavo* (The Slave) composed in 1899 (17). Gomes also left a few compositions for the piano, most of them written in the typical salon style of the period. Two pieces, *A Cayumba* and *Quilombo*, both composed in 1857, are especially noteworthy for presenting some early nationalistic traits (Mariz 94).³

The first signal pointing in the direction of a nationalistic perspective in music in Brazil came from a reaction against Italian supremacy in the opera field, with the emergence of a new movement which stimulated opera productions in the local vernacular. This movement gave rise to the Imperial Academy of Music and National Opera in 1857, which not only promoted opera written in Portuguese, but also produced, at least once a year, an opera by a Brazilian composer (Béhague 113).

As did Carlos Gomes, in the second half of the nineteenth century many of the talented Brazilian musicians continued their music studies in Europe. According to

³ Early nationalistic characteristics included elements derived from urban popular music of the time, such as the *modinha* or the *lundu*. Melodic lines with repeated notes were typical elements from Portuguese-Brazilian folk music (Béhague 1979, 117).

Professor Gerrit de Jong: “[These musicians] developed their art within the international tendencies of the period and thereby in a measure failed to become composers of Brazilian music” (28). During those years, however, the earliest examples of characteristic Brazilian art music may be found in the poetic and melancholic *modinhas*. These songs became a very popular genre both in Portugal and Brazil in the late eighteenth and nineteenth centuries. In this vein, the Brazilian *lundu*, a song and dance genre brought to Brazil by African slaves, showed elements which pointed to its African origins. Both types had accompaniments, usually written for the piano or guitar (Appleby 68). Some of these songs already showed syncopated figurations, a rhythmic characteristic of the African influence found in most Brazilian urban and folk music (example 1.1).

Example 1: Syncopated rhythmic figuration in Brazilian *lundu* song represents African influence.

Lundu
Reb. e m. de A. de B. de S.

The musical score is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The piano part features a prominent syncopated rhythmic pattern, often referred to as the 'lundu' rhythm, which is a key element of its African influence. The lyrics are written below the vocal line.

Ia - iá você
quer mer - rer quan - do mer - rer mer - ramos jun - tos, que -
ro ver como ca - bem numa cova dois de - juntos. Isto é

The Beginnings of Nationalism

The spirit of nationalism in music began to emerge in Brazil in the second half of the nineteenth century. Before that time there were certainly folk tunes and popular

music. True Brazilian nationalism in music, however, was the movement that arose from the idea of imbuing serious musical compositions with recognizable folk and popular elements, and, even further, using these elements to create a characteristic artistic musical language that could be perceived internationally as typically Brazilian. The source for these nationalistic traits was primarily urban popular music which itself had evolved from the early *modinhas* and *lundus* songs into other forms combining music and dance, such as the *maxixe*, the Brazilian Tango, the *batuque*, and, finally, the *samba*. Improvisatory pieces, called *choros*, which originated in Rio de Janeiro, also came to be important in later years.

The diplomat and amateur musician Brasília Itiberê da Cunha (1846–1913) composed in 1869 *A Sertaneja* (The Backland Girl), a charming piece for piano solo which is considered to be the first Brazilian nationalistic composition (Mariz 115). *A Sertaneja* is, in fact, a Romantic fantasia built around the urban theme *Balaio, meu bem, balaio* (*A Basket, Honey*). The piano piece did not exert much of an influence in the development of nationalism in Brazilian music, though, which evolved only decades later. It is, however, significant as “a symptom of what was to come” (Béhague 117).

It was only in the final two decades of the nineteenth century that Brazilian composers began to apply the ideas of nationalism more conspicuously in their music. The developments of nationalism in European countries certainly provided an incentive for the Brazilian musicians who were living abroad and in contact with that spirit to search for their own European roots. The political and social environments in Brazil were also favorable for the exchange of ideas regarding the “exaltation of native things” (Appleby 58).

The late 1880s and the beginning of the 1890s were a particularly important period in the history of the country. Slavery was abolished in 1888, and Brazil changed its political structure from that of an empire to that of a republic in the following year. The resulting socio-political changes and the related events which followed all combined to have a significant impact upon the arts in Brazil. Not only socio-political upheaval but also important movements in Brazilian literature in the nineteenth century influenced the emergent nationalism in music. The Indianist movement honored the native Indians of Brazil as heroes and national symbols of greatness. The Regionalist movement highlighted and paid tribute to the typical characteristics and histories of particular regions throughout the country. Another

current, parallel to Indianism, brought Black culture and identity to the center of attention, especially with regard to the abolition of slavery (Sodré 268). These literary movements all supported the idea of similar expressions and explorations made through music.

Emerging as the primary exponents of early nationalism in Brazilian music were two composer-pianists, Alexandre Levy (1864–1892) and Alberto Nepomuceno (1864–1920). Both studied in Europe in the late 1880s, and both were thus influenced by the European ideas of nationalism. A student of Auguste Durand (1830–1909) in Paris, as Levy became interested in exploring nationalistic themes in his own music, he affirmed that to write Brazilian music with competency it was necessary to study both the national folklore and popular music (Neves 20). His *Variações sobre um Tema Brasileiro (Variations on a Brazilian Theme)* (1887), originally for the piano, was the first nationalistic piece to appear after Cunha's *A Sertaneja*. Levy's variations were based on the children's song "Vem cá, Bitu" ("Come here, Bitu"). Levy employed more maturely the concept of inclusion of folk elements in another piece, *Tango Brasileiro (Brazilian Tango)* (1890), as well as in *Samba*, the last movement from his orchestral piece *Suite Brasileira (Brazilian Suite)*

(1890). According to Neves, Levy left examples for the next generation of nationalist composers of an efficient treatment of urban and folk material, especially in its melodic characteristics, and use of Afro-Brazilian rhythms (20).

Composer Alberto Nepomuceno had a critical role in the expansion of nationalism in Brazilian music. As the search for an identifiable musical language in Brazil was intensifying in the late-nineteenth and early-twentieth centuries, Nepomuceno became known as a pioneer in Brazilian musical nationalism. A prolific composer, he was also an active abolitionist. His first piano works date from 1887, and in some of them he already shows his interest in folk material. In *Brasileira (Brazilian Piece)* (1919) and *Galhofeira (The Teaser)* (1894), he uses melodic and rhythmic elements from Brazilian urban popular dances, especially from the *maxixe* and the *choro* (Béhague 120). A student of Theodore Leschetizky (1830–1915), Nepomuceno lived in Europe from 1889 to 1895. He came to know Edvard Grieg (1843–1907) through his wife, a former disciple of the famous Norwegian composer. The example of Grieg's own nationalistic style certainly helped Nepomuceno in his search for elements that might characterize Brazilian music (Kiefer 1982, 112). Though important to the early development of nationalism in

Brazil, Levy and Nepomuceno employed the folk and popular elements in their music always within an European aesthetic. Also, they made quite literal use of folk material, quoting it without much modification.⁴

Parallel to the developments in Brazilian art music during the second half of the nineteenth century, the piano was concurrently incorporated in the popular instrumental ensembles called *choros*, which included flute, guitar, mandolin or *cavaquinho* (an instrument similar to the ukulele), and percussion instruments. The piano player in these ensembles was called *pianeiro*, as opposed to *pianista*, to differentiate from the more formal classical role. The *pianeiros* usually had little training in theory and “a lot of swing” (Tinhorão 131). They had an important role

⁴ According to Mario de Andrade, the early nationalist composers, among them Levy and Nepomuceno, who were still immersed in the Romantic music idiom of their time, imprinted a nationalistic character to their music mainly through a direct use of popular themes. It was only after the First World War that . . . “a new state of conscience emerged, allowing the nationalistic music to be affirmed, not as an individual experience, as it was for Alexandre Levy and Alberto Nepomuceno, but as a collective tendency” (Andrade, *Aspectos* 32).

in the development of salon music, which lent some of its elements to the emergent nationalistic orientation in music. Most of this popular music consisted of European dances, such as waltzes, polkas, schottisches and mazurkas. Some Afro-Brazilian elements were added to these dances, giving them a characteristic regional flavor.

As noted earlier, elements from the *Lundu* mixed with the polka to form what came to be called the *maxixe* (Appleby 71). Another development was the *tango Brasileiro*, as completely different from the Argentinian tango (its origins, instead, are related to the *habanera*). Two important figures in the development of this type of piano music were Chiquinha Gonzaga (1847–1935) and Ernesto Nazareth (1863–1934).

The *Tangos Brasileiros* composed by Nazareth were probably his greatest legacy to Brazilian music. Several musicians attest to the importance of these dances. The twentieth-century composer Francisco Mignone remarked that Nazareth's music "served as a model to the nationalists who lived in his time and after" (Mariz 121).

Villa-Lobos considered Nazareth to be "the true incarnation of the Brazilian musical soul" (121). His works exerted an enormous influence on the musical formation of numerous twentieth-century Brazilian composers to come.

The End of the Nineteenth-Century

Pre-Modernism

Despite the early steps towards musical nationalism described above, Romanticism was still a powerful language for several composers in Brazil in the late-nineteenth and early-twentieth centuries. As mentioned earlier, the music of the major European Romantic composers began to receive attention in Brazil only in the final decades of the nineteenth century. Therefore, the influence of the great Romantics on Brazilian music began to be exerted only then.

The most distinguished Brazilian composers of this period were still following the tradition of studying in Europe. It is not surprising, then, that their music would be patterned after the Romantic and late-Romantic European style. The composers Leopoldo Miguez (1850–1902) and Henrique Oswald (1852–1931) (who lived at about the same time as Nepomuceno, Levy and Nazareth) had no concern whatsoever for nationalism in their music. The music of Miguez, for instance, had its roots in the Romanticism of Liszt (1811–1886) and Wagner (1813–1883). Oswald, who lived in Europe for more than forty years, was a talented pianist. During his life, he met several important musicians and composers, including Brahms (1833–1897), Saint-Saëns (1835–1921), Massenet (1842–1912), Liszt (1811–1886), Ravel

(1875–1937) and Casella (1883–1947). Oswald studied piano with Giuseppe Buonamici (1846-1914), and the Brazilian's compositions figured in the repertoire of international virtuosos. He wrote many pieces for the piano, most of them with a characteristic French Romantic atmosphere. One of these, *Il Neige* (*It Snows*) (1902), won the first prize in an international competition organized by the periodical "Le Figaro" in Paris, in 1902. In addition to their importance as composers, Miguez and Oswald were also particularly influential in the development of Brazilian music through their teaching activities (Mariz 107). Among Oswald's piano students at the *Instituto Nacional de Música* (National Institute of Music) in Rio de Janeiro were the Brazilian composers Luciano Gallet (1893–1931), Lorenzo Fernandez (1897–1948), and Frutuoso Vianna (1896–1976).

From the end of the nineteenth century until the beginning of the twentieth, the predominant form of piano music in Brazil, following the European model, was that of the character piece. There were some occasional hybrid works with little Brazilian intervention. As noted by musicologist José Miguel Wisnik: "Syncopated motives were mingled in suites and rhapsodies with tremolos and pianistic ornamented figurations, completely foreign to their popular origins" (28). The

legacy of piano music left by the group of composers mentioned above (whose developmental years were those of the Second Empire in Brazil, (1840–1889) presents several examples of this Brazilian Romantic transitional style. These composers lived and studied in Europe during a time of intense development in the musical life of Brazil, and they contributed to the evolution of a characteristic Brazilian art music. Concurrently, a new concept of pianism overall was being developed in the country. Two important piano teachers contributed to give a virtuosic consistency to piano playing in Brazil: they were the Portuguese virtuoso Arthur Napoleão (1843–1925) in Rio de Janeiro, and the Italian Luigi Chiafarelli (1856–1923) in São Paulo. Chiafarelli arrived in São Paulo in 1883 and taught some outstanding pianists. Among them were Guiomar Novaes (1894–1979), Antonieta Rudge (1885–1974), and João de Souza Lima (1898–1982). As observed by Jong in 1959, the contribution made to Brazilian music by these acclaimed pianists is a testimony to the importance of the piano in the music field in Brazil, “for it is a curious fact that from its beginning until now, music in Brazil saw its greatest development in the piano field” (9).

At the turn of the century, the musical atmosphere in Brazil was increasingly evolving towards a more nationalistic approach. At this time, a new material

prosperity, propelled by new agricultural and industrial activities, stimulated the nation to expand, searching for its own authentic national roots as a means to promote itself internationally. Around 1910, the ideas of vanguardism (called modernism in Brazil) began to take shape in the arts. The Modernist movement in Brazil not only rejected academism and conventional approaches to artistic expression, modernists also emphasized the need for an essentially national character in the arts. According to Wisnik:

Brazilian nationalism was less a movement of cultural independence and more a process of adaptation. It was not national expression that mattered most, but, rather, adaptation to an expression accepted as such in developed countries. Modernism would be attained, then, as a translation of Brazilian prime material into an expression that could be recognized in other countries. (55)

As a forerunner to modernism in Brazilian music, the Brazilian composer Glauco Velasquez (1884–1914) left his mark at a time when most composers were either adhering to late Romantic traditions or to a conformist nationalism. His last works, written after 1906, are especially noteworthy. His idiom was close to the French school of Cesar Franck (1822–1890), Vincent d'Indy (1851–1931) and

Claude Debussy (1862–1918), sometimes even approaching Schoenberg's expressionism (Behague 1979, 242). Velasquez, who in his short life did not have the opportunity to study in Europe, became nevertheless acquainted with its latest styles. In some of his music, he employed successions of chords with no tonal base, a certain polytonality, and new harmonic and polyphonic combinations (Neves 24). He was admired by the young composers of the beginning of the twentieth century who considered him a prototype of modernism.

The Modernist Movement

The most important personality to appear in Brazilian music in the twentieth century was Heitor Villa-Lobos (1887–1959). In contrast to the Brazilian composers who studied in Europe and developed their careers based on European styles, Villa-Lobos was mostly a self-taught artist. Popular music was very attractive to Villa-Lobos, and during his youth he traveled extensively in Brazil, researching the country's music and collecting material from several regions. His early piano works date from 1912. As he began to present his music to audiences in 1915, he was held in high regard by some critics and audiences and in contempt by others (Sadie 764). In his early musical career up to 1923, one can find characteristic elements assimilated

from French impressionism, which he probably acquired from his acquaintances with composer Darius Milhaud (1892–1974) and pianist Arthur Rubinstein (1887–1982), who came to Brazil in the years 1917 to 1918 (Béhague, *Heitor* 10). Upon his return to Europe, Rubinstein helped to promote Villa-Lobos and his music internationally, even premiering his *A Prole do Bebê n° 1 (Baby's Offspring no. 1)* (1918). In gratitude, the composer dedicated his *Rudepoema* (1921–26), one of his most difficult piano pieces, to the famous pianist. According to Béhague, “it is with the *A Prole do Bebê* suites that [Villa-Lobos] excelled in establishing himself as a substantial, modern, and idiosyncratic composer and as an emphatic translator of the Brazilian people’s ethos” (59). After the 1920s, Villa-Lobos’ idiom became more personal and mature, having Heitor then produced compositions that are among the outstanding works of the twentieth-century, such as the series *Choros* (1920–1929), the *Bachianas Brasileiras* (1930–1945), and the piano works *Cirandas* (1926) and *Ciclo Brasileiro* (1936) (104).

The artistic events that took place in São Paulo in February of 1922, which became known as the “Week of Modern Art,” became the launching point of

modernism in Brazil. They revolutionized cultural life not just in São Paulo. Their impact extended widely to other urban centers in the country.

The central idea of the Modernist movement in Brazil was to fight against conformity and the dominant academism, offering a new perspective in literature, visual arts, and music while promoting the search for an essentially national character in artistic expression (Neves 30). Brazilian modernism was born through the intermingling of several factors: the ideas of poet Oswald de Andrade (1890–1954), who upon his return from Europe was imbued with Futurist ideals; the modern paintings of Anita Malfati (1889–1964); the sculptures of Victor Brecheret (1894–1955); and the strong ideas of Mario de Andrade (30). “Life does not stop, and art is life!” was the motto announced by critic Menotti del Picchia in his column in the periodical “*Correio Paulistano*” (30). Around 1920 the great themes in discussion in the fields of art and literature were: renovation, freedom of composition—literary and musical, national themes, updating techniques and a revision of aesthetic concepts. The proponents of modernism also attacked easy sentimentalism and confronted conservative professional critics (32). Since the conservative critics of the time were hostile to every artistic manifestation labeled as

Futurist, the defenders of modernism accepted the challenge by adopting the modernist label, determined to demonstrate to the public their intentions in searching for new artistic goals.

The first musician to be of interest to the group was Heitor Villa-Lobos, whose musical productions had the same effect on the conservative critics as did the cubist paintings of Anita Malfati. Villa-Lobos agreed with the modernist ideas, which, in fact, he had already been defending through innovations in his own compositions (Mariz, *História* 146).

The year of 1922 marked the centenary of Brazilian Independence. Poet Oswald de Andrade remarked at the time: “Independence is not only political independence, but more than that it is a mental independence and moral independence” (Neves 36). The events that comprised the Week of 1922 actually encompassed three days and took place at the Municipal Theater in São Paulo on February 13, 15 and 17 of 1922. Exhibitions, conferences on modernist aesthetics, readings of poems, and concerts were presented to the public. There seemed to be almost a frantic concern in the Brazilian Modernist movement to update the arts and literature to assimilate to the models of the European vanguards. However, any

absorption of the recent trends in European art was, ironically, diffused by Brazilian's deeply rooted connections to past traditions, to which, undeniably, many advocates of modernism still felt. In music, the Brazilian modernist tendencies had their points of reference mainly in Igor Stravinsky (1882–1971) and “Les Six,” a group of French composers: Georges Auric (1899–1983), Francis Poulenc (1899–1963), Arthur Honegger (1892–1983), Darius Milhaud (1892–1955) and Louis Durey (1888–1979). The music of Arnold Schoenberg (1874–1951) and the recent developments in atonality were virtually unknown in Brazil at that time (Wisnik 41).

Most of the music performed in concerts during the Week of 1922 was that of Villa-Lobos. Exceptions were some pieces by Claude Debussy, Emile Blanchet, Eric Satie and Francis Poulenc performed by pianists Guiomar Novaes and Ernani Braga (1888–1948). The repertoire selected by Villa-Lobos for the concerts contained mostly pieces he composed from 1914 to 1918, which were broadly suffused with impressionistic and late-Romantic sonorities. In the atmosphere of heated debate, however, these works were greeted by the public with disapproval. Being reflexively considered incomprehensibly Futurist, they were booed in the same way as the much edgier poems and lectures presented during the “Week of Modern Art.” Interestingly, by that time, Villa-Lobos had already composed much more

modern-sounding pieces, such as the suites *A Prole do Bebê no. 1* and *no. 2*, and *Rudepoema*. One can only guess how much worse the public reception to his more modern music would have been, due to its much more revolutionary sound.

In one of the conferences during the Week, poet Ronald de Carvalho (1893–1935) remarked upon the importance of Villa-Lobos: “The music of Villa-Lobos is one of the most perfect expressions of our culture. In it quivers the flame of our race, what is most beautiful and original in the Brazilian race” (Béhague, *Heitor* 13).

Villa-Lobos himself proclaimed in 1922 the national character of his music, providing a living example for the establishment of the modernist aesthetics: “a true national creative consciousness” (13).

Despite the brilliant example of Villa-Lobos, the modernization of the aesthetic principles that was the goal of the activities of the Week of 1922 was not immediately felt as much in music as it was in literature and in other arts, such as painting and sculpture. Nevertheless, the importance of this event for the next generations of composers in Brazil was crucial, especially because of the emphatic principles of Mário de Andrade (1893–1945), one of the ideologists of the movement. The challenge for music in Brazil after the “Week of Modern Art” was, then, to assimilate the folk idiom into a fully developed, international language.

Chapter 3

Piano Music After 1922 and New Currents in Brazilian Composition

Musical Modernism and Nationalism, and the Popularity of the Piano in Brazil

Modernist and nationalist aesthetics gained momentum in Brazilian music especially because of the influence of Mário de Andrade. He became an inspirational “guru” of sorts in the music field, pointing out the path for the development of a true modern and nationalistic Brazilian musical language. He not only exhorted composers to search deeply into the folk roots of Brazilian music, but he himself became one of the foremost researchers of folklore in Brazil. His collection of folk material is one of the greatest treasuries of Brazilian traditions. He was convinced that musical creation in Brazil should evolve based on its social and cultural background (Andrade, *Ensaio* 18–19). Nevertheless, he also affirmed that European techniques were necessary to develop the musical language in Brazil into new and innovative forms, reflective of and in pace with its own times. An evolved and re-invented technique should support nationalism in order to develop an artistic

music not only truly Brazilian, but also international in its expressivity. In Andrade's opinion, "a functional art should not prevent aesthetic research and technical renovation" (Neves 44). In his *Ensaio sobre a Música Brasileira (Essay on Brazilian Music)* (1928), Andrade considered that a true nationalist art should go through three different phases: first, "national thesis;" then, "national sentiment;" and finally, "unconscious nationalism." According to his ideas, it was only in this last stage that a true individual nationalist art would emerge, through the combination of the unconsciously acquired nationalistic habits with the individual's sincere artistic convictions (Andrade 64). Andrade's powerful ideas greatly influenced the next three generations of composers, among them Luciano Gallet (1893–1931), Oscar Lorenzo Fernandez (1897–1948), Francisco Mignone (1897–1986) and Camargo Guarnieri (1907–1993).

Brazilian's special interest in the piano continued relentlessly, and on several occasions Mário de Andrade deplored the over-emphasis on this particular instrument in the country, calling Brazil, in his terms, a "pianolatria" (from "pianolatry," a compound word derived from *piano* and *idolatry*) (Andrade, *Aspectos* 12–13). He criticized the addictive reliance on Romantic interpretations and repertory, common to

most pianists and teachers, while emphasizing the necessity of bringing up talented students with an affinity for modern music, “thus serving the diversification and refinement of the aesthetic choices” (Wisnik 79). Nevertheless, he greeted worthy new nationalistic piano music with the highest praise.

Consideration of the piano as the instrument “par excellence” in Brazilian artistic music continued after 1922, and all the major composers continued to write for the piano. The most distinguished composers of this immediate nationalist generation, besides Villa-Lobos, were Lorenzo Fernandez, Francisco Mignone, and Camargo Guarnieri. Their music represents the purest forms of nationalism, in accordance with the ideals of Mário de Andrade, through the systematic employment of folklore and popular idioms as collected in Brazil.

Lorenzo Fernandez studied piano with Henrique Oswald, and was a great admirer of Nepomuceno. While Fernandez’s first compositions had clear post-Romantic and impressionistic influences, after 1922 he began to develop a characteristic nationalistic language. In his music there is a predominance of themes derived from the popular traditions without actually quoting from the authentic folk sources. Nonetheless, his approach to the nationalist aesthetic was, sometimes, very direct and pure. His first

piano music written in this idiom is *Três estudos em forma de sonatina* (*Three Etudes in Sonatina Form*) (1929). Among his most important nationalistic works for the piano are the three *Suites Brasileiras* (1938), wherein he employed typical folk dances as movement, such as *toada*, *seresta*, and *jongo*. In *Sonata Breve* (*Short Sonata*), his last work, written in 1947, he combined nationalistic characteristics with more international elements, in a neoclassic style. According to Mário de Andrade's terminology, this piece belongs to the phase of "unconscious nationalism" (Martin 68).

Francisco Mignone came under the influence of the ideas of Mário de Andrade after 1928. Mignone wrote a large number of piano pieces in several styles. His biographer, Sister Marion Verhaalen, writes that "his music is more feeling than academic. He has attempted to express elements of the people's music . . . and these efforts have been directed in great part towards popular as well as ethnic music sources" (115). His most famous piano works include the series of pieces called *Valsas de Esquina* (*Street Corner Waltzes*) (1938–1943); the *Valsas-Choro* (*Waltzes in Choro style*) (1946–1955), which are waltzes combining elements from the urban *choros* with long lyrical melodies derived from the *Modinhas*; and his

Lendas Sertanejas (Country Legends) (1923–1940), which are imbued with characteristic regionalist elements. Mignone's nationalist period lasted until 1960. He also wrote four sonatinas (1949) and four piano sonatas (1941, 1962, 1964, 1967). While his first sonata follows a definite nationalistic aesthetic, his last sonatas, composed in the 1960s, reveal a search for new idioms, through atonal and serial techniques (151).

Camargo Guarnieri also made a distinctive mark in Brazilian composition. He had under his tutelage several young composers, and he became the leader of a new Nationalist movement. Among Guarnieri's students are included the Brazilian composers Osvaldo Lacerda (b. 1927), Almeida Prado (b. 1944), and Aylton Escobar (b. 1943).

Guarnieri's contribution to the Brazilian pianistic repertoire is also quite significant. His first important works for piano date from 1928–1929: *Dança Brasileira* and *Sonatina no. 1*. The mature nationalistic character of these two works so impressed Andrade that he decided to take in Guarnieri as a disciple. Perhaps Guarnieri's most representative works for piano are his series of fifty *Ponteios* (1931–1959). According to his biographer, Verhaalen, these pieces are a

clear expression of Guarnieri's Brazilianism. They reflect not only the varied compositional techniques used by the composer during those years, but also his intention to register specific regional aspects of music in Brazil (33). After 1938, Guarnieri's style became more aesthetically sound, neoclassical, characteristically modal, and polyphonic. In 1950, he initiated a great debate in the music field when he published an open letter to the musicians and critics in Brazil, defending an authentic Brazilian expression. In this document he positioned himself against the atonal and twelve-tone vogue that was being favored by the younger generations of composers in the country, considering these techniques as "mortal enemies of nationalism and of the true Brazilian culture" (Neves 68). Guarnieri also left a series of fifteen etudes, six sonatinas, and a sonata for piano, the latter composed in 1972.

New Currents in Brazilian Music

The first three decades of the twentieth century in Brazil witnessed the emergence of a most powerful and profound national expression in music. In addition to the example of Heitor Villa-Lobos, a "National School," following the aesthetic principles of Mário de Andrade, was the main goal for most composers in

the country. According to Neves, the main characteristics of this period may be distinguished as:

1. An aesthetic coherence, assumed by all the composers connected to the movement.
2. The general employment of techniques from the end of the nineteenth to the beginning of the twentieth century, that is: tonal rules and classical-Romantic structures.
3. A popular functional view of music, aiming at cultivating a musical language easily understood by the people, in an anachronistic prolongation of the Romantic tradition (Neves 77).

There was a recognizable influence of impressionism in the nationalist works of the first two decades of the twentieth century. Brazilian composers assimilated impressionism with ease, since it naturally allowed harmonic freedom and a renovation in formal structures. There was little evidence, however, of the German Romantic and post-Romantic idioms in the music of Brazilian nationalists, though.

According to Neves, this weighty style did not appeal to them (78). In the beginning of the century, only a few composers adopted Wagner's chromaticism, for instance, to escape from Italian superficiality, as was the case with Leopoldo Miguez. This lack of involvement with the same late-Romantic developments that eventually led to the

break with tonality in European music, may explain in part the maintenance of tonality in Brazilian music for such a long time. As observed by Neves, Brazilian nationalist music turned instead to different forms of modality for artistic expression, a system which suited better the folk idiom, since the majority of Brazilian folk melodies are modal. Overly-chromatic elements did not show up in Brazilian nationalist works. There were some signs of disintegration of tonality, such as an abundance of altered chords, absence of harmonic preparation and resolution, harmonic ambiguity, continuous modulating processes, exotic scales, superimposed tonalities, and a frequent use of dissonant harmonies. Their use, however, functioned to provide “a modernistic touch, without compromising the absolutely tonal background of the works” (79).

By the end of the 1930s, new music movements began to gain the interest of Brazilian audiences and composers. *Grupo Música Viva*, which appeared in 1939, was the first signal of the coming renovation of musical language in Brazil. The organization was comprised of several young Brazilian musicians under the leadership of the German flutist and composer Hans Joachim Koellreutter (1915–2005). Koellreutter, who had arrived in Brazil in 1937, was a disciple and assistant of the

famous German conductor Hermann Scherchen (1891–1966), who exerted a powerful influence on Koellreutter. Especially noteworthy were Scherchen’s interpretations of the compositions of the Second Viennese School—composed of Schoenberg, Alban Berg (1885–1935), and Anton Webern (1883–1945)—as well as those of Paul Hindemith (1895–1963), Stravinsky, Sergei Prokofiev (1891–1953) and other contemporary composers. The expression “*Música Viva*,” (Alive Music) was coined by Scherchen, in conjunction with the creation in Brussels of a movement and its accompanying music periodical, which circulated from 1933 to 1936. Koellreutter’s activities in Brazil were, thus, a continuation of his experiences in Europe, where he had participated in New Music movements in Berlin and Geneva. He began to teach harmony and composition at the Brazilian Conservatory of Music in Rio de Janeiro in 1938, when the nationalist composer Lorenzo Fernandez was the head of that institution. In the following year the activities of *Grupo Música Viva*, which included concerts, radio programs, lectures and a music bulletin, began to develop.

The young composer Cláudio Santoro (1919–1989) became a disciple of Koellreutter in 1940. Santoro joined *Grupo Música Viva* and became one of its most representative members. The ideals of *Música Viva* echoed some of the early

modernist ideals, which in fact did not develop much as a modernist force in music in Brazil in the 1920s due to the emphasis instead on musical nationalism. One main goal of *Música Viva* was a total renovation of the established values in music. The “old academic art” was considered to be depleted and incapable of producing anything new and fresh (Kater, *Música* 63).

Before meeting Koellreutter, Santoro had been writing atonal music in his own way, without formal knowledge of the developments of Schoenberg’s twelve-tone method. Guided by Koellreutter, Santoro then developed his own characteristic twelve-tone language, becoming the first Brazilian composer to use that musical technique in Brazil. His example was followed by other composers, such as Guerra Peixe (1914–1993), Edino Krieger (1928), and Eunice Katunda (1915–1990). Santoro’s ideals became a recognizable force in the development of the new music in the country. With the expansion of the activities of *Música Viva*, the hegemony of musical nationalism in Brazil began to be shaken.

These advances, however, had their opponents. The old generation of nationalists saw the advances of atonalism and twelve-tone music as a threat to the

best interests of music in the country.⁵ In the views of the defenders of nationalism, especially evident in Camargo Guarnieri's open letter of 1950 to the musicians and music critics in Brazil, two opposite ideas came to the forefront in the musical scene in Brazil at the time: nationalism and internationalism (Neves 121). In his open letter, Guarnieri questioned the music currents which were being followed, with special emphasis on the detrimental influence of twelve-tone music on the development of Brazilian music. To Guarnieri, nationalism represented everything that was constructive and patriotic. Internationalism, and specifically twelve-tone music, was a denial of artistic and cultural independence, implying an abandonment of all the good work that had been accomplished (121). During his lifetime Mário de Andrade defended the development of a fundamentally expressive Brazilian musical language. As observed by Neves, "the Nationalist-Modernist movement represented

⁵ The old generation of nationalist composers including Francisco Mignone, Camargo Guarnieri and Osvaldo Lacerda were directly connected to Mario de Andrade's ideas. The group of composers who embraced nationalism after the Prague congress had adhered to twelve-tone techniques earlier. Among them are the names of Claudio Santoro, Cesar Guerra Peixe (1914–1993) and Eunice Katunda (1915–1990).

a conservative force in the maintenance of elements from the musical language of the past, while the search for new expressive means came with the minority renovation groups that appeared at the end of the nineteen-thirties ” (83). *Música Viva* was championing a new approach to music in Brazil, and Santoro thus had a particularly important role in the musical developments that followed the nationalistic phase in Brazilian music history.

As observed by Verhaalen, a synthesis of the evolution of music in Brazil may be considered to consist of five phases (which are also useful in consideration of the field of piano composition):

1. International—music is modeled after European forms.
2. Incipient Nationalistic—music exhibits Brazilian awareness of national topics, but expressed in a traditional musical language.
3. Overt Nationalistic—Folklore and urban music serves as the main source of nationalistic elements.
4. Mature National Character— music exhibits the spirit of the national idiom, but without quoting directly from folk traditions.
5. Universal—music identifies with the more international preoccupation with the spirit of the developments in music in the twentieth century (19).

These phases, however, are not necessarily encountered nor expressed in chronological order for some composers in the twentieth century, as is seen in the case

of Santoro. He began his compositional career within a modern, international aesthetic. He turned to an “overt nationalistic” idiom for some time and then to a more “mature national” expression. He returned to an international orientation, exploring avant-garde techniques, and finally synthesizing his art into a truly characteristic deep and personal musical language.

The upcoming chapters of this dissertation will focus on the life and pioneering work of Cláudio Santoro, providing an exploration and discussion of the evolution apparent in Santoro’s musical style and the world events and personal qualities of the composer that motivated these changes. In addition, the characteristic elements of each particular phase as outlined by Verhaalen will be identified within in several selections of Santoro’s piano music.

Section II:
The Life and Work of
Cláudio Santoro

Chapter 4

A Biographical Overview of Cláudio Santoro

Our virtually unexplored regional cultures are waiting for a definitive step towards the establishment of an ideological foundation, differing from the nationalists in the content and form which we should introduce and strive to attain. The bourgeois mentality, which takes advantage of the national element for its own benefit, does not contribute to the aggrandizement of popular culture, searching for a balance between the so-called popular and artistic music. These movements did not achieve a successful result in our ideological sense, and there is much to do . . . they have been right, sometimes, in using an element which, for being so strong and powerful, was superimposed over their intentions and could be asserted by itself: the popular song, the spontaneous singing of the people.

Art will be universal only when connected to tradition and its people, because people understand each other better when they are bonded by their free and spontaneous manifestations, translated in their simplicity into an artistic display which is linked to the same feeling of collectivism and elevation, aiming at progress, peace, and well-being of their fellows. (Kater, *Música* 263–73)

Cláudio Santoro wrote these words in 1948 in a long article entitled “Problems of Contemporary Brazilian Music, in Light of the Resolutions and Appeal of the Congress of Composers in Prague.” He attended the congress as a delegate for the group “*Música Viva*,” and he was especially impressed by the appeal put forth in that

gathering, summoning composers to review the aesthetic current they had been employing in their works. As had happened in the then Soviet Union a few years before, the arguments of the faction which became known as Social-Realists considered all modern and avant-garde music as decadent, and exhorted composers to get closer to the masses, that is, by using the common idiom of each particular country. Santoro embraced these ideas wholeheartedly, not only as a sign of his commitment to his political ideals, but also because he had already been looking for a way of simplifying his music in order to get closer to his audiences. The Socio-Realist ideology was a strong incentive for someone with such an idealistic personality as Santoro to change his musical idiom. Up to that time he had been one of the foremost avant-garde composers in Brazil, being considered the first Brazilian composer to use the twelve-tone technique in his compositions. The ideas proposed in the Prague Congress, thus, were the confirmation that he likely had needed in order to pursue another musical style, turning to a nationalistic aesthetic (Neves 120).

During the Second World War and especially in the years which immediately followed, some of the most important artists and intellectuals in Brazil were concerned with political engagement. Some of their concerns were shown through

their artistic production. They either adhered to socialist ideas or, at the least, they positioned themselves against the authoritarian regime of president/dictator Getulio Vargas, which lasted from 1930 to 1945. After the Second World War composers were searching for a way “to imprint ideological substance to their musical works as a coherent result of that adopted stance” (Kater, *Música* 79). It could not be different for Cláudio Santoro, who had always been eloquent in his own views regarding the problems of Brazilian contemporary music and the composer’s important role in society as he exposed in his 1941 article “Considerações em torno da música contemporânea nacional” (Considerations over National Contemporary Music) (Santoro 1941, 5–7). The radical changes that took place in Santoro’s music in 1948, though, as well as in the style of other musicians, caused one of the most turbulent periods in Brazilian music. Discussions and debates on the pros and the cons of twelve-tone music versus nationalism were the primary topic among musicians and music critics at that time. The different points of view regarding each aesthetic current brought an internal rupture in the group *Música Viva*, which eventually caused its dissolution in 1952. The changes that took place in the musical style of Santoro,

however, reflected his deep-seated sense of integrity and idealism which left an indelible mark on every event that took place throughout his life.

Cláudio Franco de Sá Santoro was born in Manaus, capital of the state of Amazonas, on November 23, 1919, and died in Brasilia, Brazil's national capital, on March 27, 1989. Through his father, Michelangelo Giotto Santoro, Cláudio, along with Brazilian nationalist composers Francisco Mignone and Camargo Guarnieri, was of Italian descent. Cláudio's father, a native of Naples, came to work in Brazil in the beginning of the twentieth century, during the rubber boom in the country. Cláudio's mother, Cecília Autran Franco de Sá Santoro, was a Brazilian of partial French ancestry.

Cláudio Santoro began his musical studies at the age of eleven, encouraged by his parents, both amateur musicians. He was presented with a violin by his uncle Attilio, and had lessons on that instrument with the Chilean violinist Avelino Telmo in Manaus. Young Santoro also had piano lessons with his mother (Squeff, O humanismo, 52). During his early years Santoro was a constant visitor in the home of a family friend, the military officer Commander Braz de Aguiar, who possessed a large collection of recordings of classical music with the best interpreters of the time.

In an interview with author and music critic Enio Squeff, Santoro expressed his gratitude to this friend, considering that he owed his musical development in his early years in Manaus to the many hours he had spent listening to recordings of Bach, Mozart and especially Beethoven's symphonies, quartets and sonatas (52). This early contact with classical music helped him, in later years, to express an underlying sense of form in his music, especially in his large-scale works, such as in his fourteen symphonies and twenty sonatas.

Santoro gave his first violin recital in Manaus in 1931. His talent was immediately noted by the local community, and recognized by the critic Adriano Jorge from the newspaper *Jornal do Commercio*: "Cláudio Santoro, listen well to these auspicious words of prophetic vision: You will be the most resplendent glory of Amazonas" (Associação). That prophecy came to be fulfilled decades later, when Santoro received a commission from the government of his native state to compose its official anthem. He was also honored with a Medal of Merit as the most distinguished musician to emerge from that region. In 1933, with the financial help of Commander Braz de Aguiar, who provided him room and board in his home in Rio de Janeiro, Santoro moved to that city to continue his studies at the prestigious

Conservatório Brasileiro de Música. Because he had difficulties adjusting to his host family, after six months he returned to Manaus. In the following year, thanks to requests from local musicians and scholars, he received a grant from the state of Amazonas to support his studies in Rio de Janeiro. Before leaving his hometown, he performed there and also in the cities where he stopped during the long boat trip to Rio. He did so in order to collect funds so that his father could accompany him to Rio (Associação).

Santoro studied at the Conservatory in Rio de Janeiro with Edgard Guerra, a well known and recognized violinist and music teacher. In 1935, Santoro gave his first violin recital in Rio de Janeiro, accompanied by pianist Arnaldo Estrella, an equally highly respected musician. Santoro's extraordinary talent for composition was noticed by his harmony teacher, Nadile Lacaz de Barros, who encouraged the young Santoro to compose. He completed his degree in violin in 1937 with great honors, playing as a soloist with the Pro-Arte Orchestra of Rio de Janeiro the concertos of Mendelssohn, Bach, and Max Bruch. Santoro was considered the greatest talent to appear on the musical scene in Rio de Janeiro at that time, and his career developed very rapidly after that (Mariz 1994, 15). He received a scholarship to study in

France. However, due to the outbreak of the Second World War, it became impossible for him to accept it (Squeff, *O humanismo* 52). In 1938, he undertook the position of violin teacher at the Conservatory of Rio de Janeiro. In the following year, when he was only nineteen years old, he was also appointed teacher of harmony and counterpoint in that same institution (Mariz 15). During those years, Santoro became more and more interested in politics and social affairs. His interests in politics would prove to exert a powerful influence on his aesthetic views.

Santoro's first experiments in composition date from 1938, when he composed a string quartet, a violin sonata and some short piano pieces, which were highly praised by Brazilian composer Francisco Braga (1868-1945) (16). In 1940, while composing his First Symphony, for two string orchestras, Santoro met Hans-Joachim Koellreutter (1915–2005), who became his teacher. Koellreutter found in his disciple's First Symphony some passages employing a sort of serial technique, though Santoro had no formal knowledge of it. The interest demonstrated by Santoro in this kind of music led Koellreutter to introduce in his teaching the study of twelve-tone technique. The first movement of Santoro's First Symphony, composed before meeting Koellreutter, is in a free atonal style. The other two movements, composed under Koellreutter's

supervision, are based on the twelve-tone technique (Kater, *Música* 107). In 1976,

Santoro reflected on this episode in his life:

. . . there were composers in Latin America, like Juan Carlos Paz . . . who, as early as 1936–1937, were already using the twelve-tone technique and serialism. I did not know that there was already twelve-tone music being composed at that time. I began writing music in Brazil in 1939/40; at first atonal music; then, after 1940, I made use of serial and twelve-tone procedures, in my own way, because there was nothing codified about it, no theory, nothing. . . . When the first book on twelve-tone technique appeared in Brazil, I had been writing dodecaphonic and serial music for six years already. (Souza 79)

His first works to be performed in public were the Sonata for solo violin and the First Sonata for violin and piano, both composed in 1940. They were coldly received by both public and critics (Mariz, *História* 304). Santoro used a free twelve-tone idiom in the sonata for solo violin, while the First Sonata for violin and piano followed that technique more strictly. In spite of the controversies concerning his compositions, Santoro soon became an exponent of new music in the country, courageously adopting an experimental language in his works.

We must bear in mind that in the early 1940s musical nationalism was still very strong in Brazil, especially due to the didactic work of Mário de Andrade, known as the great father of modernism in literature and music in Brazil. He emphasized the

importance of a nationalistic aesthetic as a historical imperative and as a vehicle for social aims. The young composers affiliated with *Música Viva*, on the other hand, avoided any commitment to the elements of the Nationalist school. The use of folk and popular characteristics in music was emphatically opposed by these artists, who considered them to be a limitation to artistic freedom and to the evolution to new forms of music expression (Neves 99). Santoro made no secret of his views on the subject, as he remarked in 1941 in his article “Considerations concerning national contemporary music” which appeared in the *Boletim Música Viva*:

Stravinsky, when he came to Brazil, stated that Brazil is at least seventy years behind in music. One of the reasons, I believe, is this obsession with folklorism [. . .] I am not against musical nationalism. I consider it to be a moral good for the strengthening of our spiritual union, as a people from such a large nation. However, we should not exaggerate, going to the extreme of conceiving art in Brazil only when we hear, among a noisy background without a logical purpose, one or two themes already overused, giving it a supposedly national taste. . . . Then I ask: is this, for instance, Brazilian music? Anyone can make national music this way. . . . Is there a national expression here? Do we feel in its technical development a Brazilian character? (Santoro 5)

Santoro was an active member of *Grupo Música Viva*, which he helped to create.

He shared with *Música Viva* the common goal of promoting contemporary music.

During its more than ten years of existence, *Música Viva* was a pioneering music

renewal movement in Brazil. Its main purposes were to cultivate, protect and promote contemporary music, as well as music from other periods and styles, with a particular aim at creating space for a young music to emerge in the country (Kater, *Música* 50). After 1944, the group's ideas became more combative and incisive. These ideas were connected to the social ideals defended by the members of that group and expressed in the *Música Viva*'s 1946 Manifest:

Music is movement.

Music is life.

MÚSICA VIVA, understanding this fact, strives for the music which reveals the new, that is: for a musical art which is the real expression of its own times and society. MÚSICA VIVA, based on this fundamental principle, supports everything which favors the birth and raising of the new music, choosing revolution and repelling reaction. (Kater 63–66)

Santoro signed this document before it was finalized, corroborating the group's ideas, since he had to be away during its elaboration. In a letter to Koellreutter in January 1947, however, Santoro makes clear his disagreement with some of the ideas exposed in the Manifest. In the paragraph below, Santoro emphasized his belief in the freedom of the artist who was not in his view a mere product of the environment as was implicit in the original document:

<i>Música Viva</i> 1946 Manifest	Santoro's ideas
<i>Música Viva</i> , understanding that the artist is a product of its environment and that art can only flourish when productive forces have attained a certain level of development, will support any initiative in favor of an education, not only artistic, but also ideological, since there is no art without ideology. (64)	Art evolves not only in function of the evolution of material production, but rather from the artists' or group's need to express themselves by new means in terms of creation and from the natural law of evolution, but not in terms of material production. (256)

Santoro clarifies his disagreement: “In the following sentence: ‘the artist is a product of its environment’ etc., you know that I do not place this as a *sine qua non* condition . . . I prefer to give the following definition to music: ‘Music—like every art—is a manifestation of ideas and sentiments through the sensibility of an individual, which naturally suffers the influence of its connection to its social environment’ ” (256). In expressing his views, Santoro was already disclosing his belief in making music a language of the sentiment. This was a high priority for him throughout his life: “I believe that in all my works . . . my concern is to say something from an expressive point of view ” (Souza 88). According to Kater, Santoro's disagreements with some of Koellreutter's ideas had been incubating since 1945 (*Música* 70). Nevertheless, Santoro, until his definitive break-up with *Música Viva* in 1948,

remained loyal to the group, being one of its most important figures. In the *Música Viva* broadcast of January 11, 1947, which was dedicated to the music of Cláudio Santoro and Guerra Peixe, Santoro was presented to the public as a warrior for the new music in Brazil:

Cláudio Santoro is one of the most outstanding personalities in Brazilian music. Still young, he has an extraordinary interior and exterior vitality, a sensibility and intelligence open to all fields and modalities of the musical art. Power, exuberance, complete self-control, disregard of prejudices, overthrowing of ivory towers.... Since his first works . . . he brings something revolutionary to Brazilian music. (Kater, *Música* 314)

During the 1940s, Santoro also worked as a violinist in several orchestras, and he formed a trio with pianist Oriano de Almeida (b. 1927) and cellist Aldo Parisot. He married his first wife, Maria Carlota Braga, a colleague from the Conservatory in 1941.

Santoro received in 1943 the first of the many prizes he collected throughout his life. *Impressões de uma Usina de Aço (Impressions from a Steel Factory)* (1942/43), for orchestra, was awarded the Brazilian Symphony Orchestra Prize. In the following year his *First String Quartet* (1943) was honored by the Chamber Music Guild, in Washington, D.C. In 1946 he applied for a scholarship from the

Guggenheim Foundation in New York City. It was granted, but because of his Communist political affiliation, he was denied a visa to enter the United States. His plans for further studies, however, were not halted for long, since in the following year he received another scholarship, this time from the French government. He traveled to Paris in September 1947, where he remained until October 1948, studying composition with Nadia Boulanger (1887–1979) and orchestral conducting with Eugène Bigot (1888–1965). He also took courses in cinema at the Sorbonne. In 1948 he received the annual prize for young composers from the Lili Boulanger Foundation in Boston for his Third Symphony (1947/48), from a jury formed by the respected musicians Igor Stravinsky, Sergey Koussevitzky (1874–1951), Walter Piston (1894–1976) and Aaron Copland (1900–1990) (Mariz 1994, 20). It was during this time in Europe that Santoro attended the “*Second International Congress of Composers and Music Critics*” in Prague, which brought dramatic changes to his musical style, following the guidelines of Social-Realism.

Upon his return to Brazil in 1948, as observed by Neves, Santoro’s creative ideas “ . . . had little in common with *Grupo Música Viva*, and he started a lonely journey to a new concept of nationalism” (101). He withdrew from *Música Viva*, and several

other members of the group followed in his footsteps. The change in his style did not come easily, though. In his own words: “I was going through a period of philosophical and musical crisis” (Squeff, *O humanismo* 55). Since no job position was available to him at that time, Santoro retired to his father-in-law’s farm. The transition from living in Paris to a rural area in Brazil added to the incomprehension which Brazilian musicians felt in regard to the aesthetic changes in his music.

Furthermore, the necessity to trace a new path in a style which he previously criticized caused a temporary halt in his production (Mariz, *História* 306). He began to research regional musical folklore, looking for new ways to develop the national character in his music. This new posture, however, was misunderstood by some people, even by his friend Vasco Mariz (b. 1921), who was serving as a diplomat in Europe at that time: “The occasional news which arrived from Brazil . . . was almost always pessimistic or bad: Cláudio Santoro had become a complete turncoat, and was dedicating himself to harmonizing banal folk songs to lower himself to the understanding of the masses. It was a wasted talent, people told me” (Mariz 1994, 26). After the experience of living on the farm, Santoro returned to Rio de Janeiro in 1950, with the hope of getting a position as orchestra director. His friends, including

Camargo Guarnieri, tried to help him, but to his disappointment, that expected job did not come to be. He returned to the Brazilian Symphony Orchestra as concertmaster, and to supplement his low salary he also played in the Orchestra of Radio Tupi in Rio de Janeiro. He was surprised when this same radio station offered him an advantageous contract for producing music for a broadcast program for children. He also composed music for children's recordings for the Odeon label. In a letter to his friend Curt Lange (1903–1997), Santoro recognized the validity of such an experience: “I had never written anything in that genre, and I am enjoying the work; all this is giving me a formidable *métier*” (Souza 516).

In 1951, Santoro returned to composition of serious music, searching for a new manner for expressing his nationalistic approach. The piece *Canto de Amor e Paz* (Song of Love and Peace), for string orchestra, which was composed one year earlier, was awarded the International Peace Prize, given by the World Peace Council in Vienna, in 1952. As observed by Mariz, this is one of the outstanding Brazilian pieces for this medium (30). In his nationalistic music, Santoro characteristically avoided direct use of regional elements. Rather, he searched for the essence of the

national atmosphere. In his music the folk idiom is evoked through certain melodic motives, rhythms and harmonies (Neves 139).

In spite of the stylistic changes in his music, Santoro preserved his autonomy as a influential musical personality in Brazil, being regarded as the greatest symbol of the new Brazilian music. As stated by Mariz, “Cláudio Santoro’s outstanding talent continued to resist the political spinning of his restless temperament” (27). When visiting Brazil, on two different occasions, Aaron Copland was asked to name the most interesting young Brazilian composer, and both times he mentioned the name of Cláudio Santoro (Neves 138).

Santoro was invited, in 1951, to be Music Director of Radio Clube do Brasil in Rio de Janeiro; he worked there until 1953. In this same year his Third Symphony was performed in Boston at the Berkshire Festival. He also composed his First Piano Concerto at this time. In this concerto, Santoro demonstrates his evolution towards a nationalistic idiom through the employment of rhythmic and melodic characteristics of Brazilian folk music (Vasconcelos 79). During the same period he began writing music for films, a medium for which he was also honored with several prizes.

Santoro traveled several times to Europe during the 1950s, especially to Eastern Europe, where he conducted and recorded some of his symphonies. He visited the Soviet Union for the first time in 1953, where he participated in the World Peace Congress. Also in 1953, he composed some of his most representative nationalistic music up to that time: his Fourth Symphony, subtitled "*Peace Symphony*," with the employment of chorus, the Third String Quartet, *Ponteio*, for string orchestra, and the series of seven piano pieces titled *Paulistanas (From São Paulo)*. The Fourth Symphony, which he conducted in Prague, Bucharest and Warsaw in 1955, exhibits similarities to the style of Prokofiev (1891–1953), especially in its rhythmic drive (Béhague, Santoro 484). While in Warsaw, he also served as part of the jury in the Chopin Piano Competition. He was appointed, in 1956, Music Director of the official radio station of the Brazilian Ministry of Education and Culture (Radio MEC), in Rio de Janeiro. In the following year, he created the Chamber Orchestra of Radio MEC, in spite of becoming increasingly disappointed for the low salary he was granted. He complemented his income by teaching and writing music for films (Mariz 1995, 123).

With the bleak prospective for satisfactory work in his own country, Santoro accepted an invitation to participate in the Second Congress of Composers in Moscow. Thus he traveled to the then USSR, where he signed a contract for printing his Fourth and Fifth Symphonies, composed in 1953/54 and 1955 respectively. At that time, he separated from his first wife. In the following years, he spent long periods in Europe. He spent some time in Leipzig in 1958, where he conducted and recorded with the local radio station (Mariz 1994, 36). He lived in both Vienna and London in 1959 and was also invited to work as a teacher in Perugia, Italy, but he declined the offer, since the position required him to become an Italian citizen. While in Europe, he directed performances of his ballet *Zuimaaluti* (1960) in London, Paris, and in the city of Oporto, in Portugal (36).

Santoro began his research in electro-acoustic music during his stay in East Berlin in the early 1960s. At this time he revised his aesthetic direction, resuming his serialist orientation, later expanding to aleatory and electro-acoustic composition. While in Berlin he wrote the oratorio *Berlin, August 13th* (1961/62), alluding to the construction of the Berlin Wall during the Cold War. In spite of the attractive offers he received to perform this oratorio in West Germany and in the

United States, Santoro declined, in order to avoid speculations as to his political alliances. On another occasion, the German State Opera invited him to compose an opera on the life of the American worker Joe Hill. He also declined, since, from his viewpoint, the work would have a clear ideological and propagandist character (36).

In 1962, Santoro received an invitation from the president of the recently created University of Brasilia, in the new Brazilian capital, to organize the Music Department of that recently inaugurated university. He accepted and worked intensively on that project. He was also head of Composition and Conducting courses at the University. In that same year he organized the First Symposium of Music Education in Brazil, promoted by the Brazilian Education Ministry. During that time he met Giselle Loise Serzedello Correia, a ballerina, who became his second wife.

Santoro visited the United States in 1963, on a government project. He participated in a Conference of Music Educators at Yale University and organized presentations of Brazilian music at several American universities (Souza 527). That year also marked his return to serialism. His Eighth Symphony (1963) represents the synthesis of his new musical style (Neves 174). The 18th, 19th and 20th preludes for Piano (1963), as well as the Sonatina no. 2 for piano (1964) are also built with serial

structures. Santoro, turning away again from musical nationalism, turned to Experimentalism. He composed very little for the piano during this period, though, since he was becoming deeply involved with electronic media.

Santoro created, in 1964, the *University of Brasília Chamber Orchestra*. He received an award from the national newspaper *Jornal do Brasil* in 1965 for the international recognition received by his works and for the educational endeavors he initiated in Brasília. Ironically, in that same year, due to the political changes that occurred in the Brazilian government which brought difficult repercussions to Santoro's life, he resigned from his position at the University of Brasilia (Mariz 44). Given the political instability created by the 1964 military revolution in Brazil, the work situation for Santoro became unsustainable. Under those difficult circumstances, he decided to travel and remain in Europe for an extended period of time (44).

He was invited by the Ford Foundation and the German government to accept the position of artist-in-residence in Berlin in 1966, as part of the *Künstler Programm*. He began his aleatoric experiments during this period in Germany. *Intermitências I* (1967), his only aleatoric piece for piano solo, was written in Berlin. In 1967, he

also experimented with sonorous paintings, coupling pictures and lithographs with a magnetic tape that would play music when someone approached.

Santoro returned to Brazil in 1968. His entrepreneurial temperament led him to organize the important Music Festival of the Americas in 1969 in Rio de Janeiro. This festival gathered musicians from all the Americas, and for the first time brought to the public in Brazil the contemporary music of different countries of the Continent (Neves 175). After that event, however, once again Santoro was unable to secure a job in his own country. He visited the United States, invited by the American composer Vladimir Ussachewsky (1911–1990), who coordinated the Columbia-Princeton Electronic Music Center in New York. From there, Santoro went to Paris, where he worked at the Office de Radiodiffusion-Télévision Française (ORTF). In 1970, his work *Agrupamento a 10*, (1968) for voice, winds, strings and percussion, was selected as the best work presented at the *II Guanabara Music Festival* in Rio de Janeiro (Mariz 1994, 45).

Next, in 1971, Santoro accepted the position of Professor of Composition and Conducting at the *Heidelberg-Mannheim Hochschule für Music* in Germany. He worked there until 1978. According to Mariz this was a happy time for Santoro and

his family, in spite of missing his country and his friends in Brazil. During this time he composed several works using electronic media, especially favoring the combination of acoustic instruments and magnetic tape. In the twelve works titled *Mutationen*, for several different media, composed between 1968 and 1976, Santoro explored the possibility of using a solo instrument and two tape recorders only, without the manipulation of sophisticated electronic equipment (47). He recorded several of his works while in Germany where he also organized concerts of contemporary music often including Brazilian works by other composers. He served as a juror in several music competitions and gave lectures on Brazilian music in several cities in Germany and Switzerland (48).

After receiving an invitation from the Brazilian Ministry of Education and Culture, Ney Braga (1917–2000), and from Professor José Carlos de Azevedo (b. 1932), then president of the University of Brasilia, to coordinate the music department in that university, Santoro returned to Brazil in 1978, to the work he had left in 1965. He was appointed chairman of the Arts Department. “He came back to the interrupted dream,” as stated by his widow Gisele Santoro (Porto 73). It was indeed his dream to leave his mark, not only as a composer, but also as an educator—through

orienting and training his Brazilian disciples. His efforts were felt by the younger generation of composers, including Gilberto Mendes (b. 1922), Rogerio Duprat (1932–2006), Guilherme Vaz (b. 1948), Mario Tavares (living) and Guilherme Bauer (b. 1940) (Mariz 52).

Santoro also organized and conducted the Symphony Orchestra of the National Theater in Brasilia. In 1979, his sixtieth birthday was celebrated in Mannheim and in other German cities with concerts dedicated to his works. The nine years he had lived in Germany had left a deep interest in his music in that country.

During his last decade of life Santoro continued to compose prolifically. He wrote six symphonies, including his ninth through 14th symphonies (1982–1989); several concertos; chamber works; cantatas; the opera *Alma* (1984); the oratorio *Estatutos do Homem* (1984); the *Requiem para JK* (1986), a work written in memory of Brazilian President Juscelino Kubitschek (1902–1976); and several small pieces for diverse instruments and voice. He also composed the official anthem for the state of Amazonas. The pieces he wrote for piano solo during this time include three preludes, the Piano Sonata no. 5, and a few small pieces.

At that time, Santoro was applying to his music all the different languages he had explored throughout his life. When asked about his recent compositions in 1986, Santoro replied: “I want to make the music that I feel. It does not matter to me what other people think—if it is from the past, from the present, if it is avant-garde or not. This does not interest me anymore I want a more humanistic music, a music which returns to its origins. Music is a language that communicates with others through feelings, emotions. Thus, if this language does not provoke emotions, but only admiration . . . then it does not interest me anymore” (Squeff, *O humanismo* 56).

In his mature years, Santoro was much softer and more realistic concerning his political ideas (Mariz 55). The hardships he endured during his life, however, were only the result of his integrity and his adherence to his ideals. He has been regarded by some as an unremitting researcher, always dissatisfied with his own technique (Squeff, *O humanismo* 51). Nevertheless, as observed by Squeff, “Santoro always searched for an ideal which was confused either with his personal convictions, or with his political ideology, but always, and deliberately so, with the ideal of the music in the twentieth-century” (51). Santoro received several prizes and honors in his late years, including, among others, the *Brasilia Order of Merit*, for his cultural services in

the Brazilian capital, the *Medal of Merit* from the state of Amazonas, and the *Shell Prize* in Rio de Janeiro for classical music. The governments of Poland and Bulgaria also honored him for his efforts regarding the cultural exchange between those countries and Brazil. In 1984 his *Mass for six voices* (1983) was performed in Karlsruhe and recorded in Stuttgart.

In the beginning of 1989, he composed the Fourteenth Symphony while staying at Brahms's house in Baden-Baden. Santoro would be seventy in November, and there were plans for the celebration of his birthday, with several performances of his works. His name had been projected more and more internationally, and after Villa-Lobos he was the most solicited Brazilian composer abroad. Fate, however, would change these plans. A few months later, on March 27, 1989, while rehearsing the Orchestra at the National Theatre in Brasilia, Santoro died of a heart attack. His Fourteenth Symphony was premiered posthumously in Rio de Janeiro on the date of his 70th birthday, November 23rd 1989, as a tribute to this great master.

Chapter 5

The Creative Personality of Santoro and the Evolution of his Musical Style

Especially noteworthy of Santoro as a composer is the intensity and depth of his musical expression—whatever the medium. An examination of the evolution of his musical style reveals that this trait of intense expressivity is consistently present in every period of his life. This chapter is intended to shed light on Santoro’s personal path as a composer from two viewpoints: the events in his life history and his individual approach to music and composition.

As revealed in the previous chapter, Santoro’s life was clearly and incisively marked by his political and philosophical ideals. But do these subjective beliefs alone serve to justify his musical choices and his particular kind of inspiration? In answering this question, one must address also the unfolding of the critical events of Santoro’s life, for these combined to influence his personal attributes and characteristics and will help to clarify his development as a composer.

Statements made by Santoro’s friends and associates provide insight into some important personal attributes which shaped Santoro’s musical personality. His

long-time friend, pianist and composer Heitor Alimonda (b. 1922), in an article remembering his friendship with Santoro, considered that the music of Santoro was characterized by “the total sum of his musical and life experiences which he brought to light in his composition—his personality” (Alimonda 35). Conductor Julio Medaglia (b. 1938) also observed: “Santoro was a tireless pilgrim who did not know the difference between life and art. Endowed with a firm character and sound aesthetic principles, incorruptible both as an artist and as a human being, uncontrollable and anxious, he suffered a great deal because of his tenacious adherence to his radical positions” (Medaglia).

According to his friends and to biographical reports, one of Santoro’s outstanding personal characteristics was his idealism. “[Santoro] was directed by sound principles in art and in his character—thus the hardships, difficulties and sacrifices that he had to face” (Porto 72). In spite of these difficulties, Santoro had an open, friendly and enlivening spirit. As recalled by Vasco Mariz, who befriended Santoro in the early years of *Música Viva*: “His enthusiastic youth, his obvious talent and his natural affable temperament won rapidly my friendship” (1995, 121). Santoro had a generous heart, which helped him to elevate himself above life’s vicissitudes, with a

marked sense of humor. As Alimonda pointed out: “Cláudio loved life with such an intensity that this love overflowed and bathed everything that was by his side” (37).

Santoro had a restless intellect, always searching for new ideas and new apprenticeships. He yearned for higher ideals.

Beginning in his early years as a composer Santoro, though his art and his activism, prompted artists to consider intellectually (and in their conscience!) the meaning of a true Brazilian music (Santoro 1941, 5). He had an imaginative mind, with a powerful need for an original and revolutionary expression in his art. Being politically aware and involved since his youth, Santoro was also personally interested in subjects that dealt with the improvement of society in general. As a composer, his loftiest ideal was to use his creativity as a vehicle for contributing to the betterment of humanity, as he exposed in some of his writings (Kater, *Música* 263–273). His entrepreneurial activities throughout his life always relevant to, as at the very least in line with, the depth of his personal beliefs. The key to his basic character and vitality was his impassioned, intense and emotional reaction to life, an unconscious need to delve deeply and wholeheartedly in areas which were feared by others. He left a mark in Brazilian music as a profoundly transformative personality, based in the

singular and non-conventional expression of his art. His ideals and aspirations were expressed in his music in his own subjective way. As observed by Koellreutter: “Everything that Cláudio happened to do was always very honest. . . He never made concessions to the poor taste of the public. He always followed what he considered aesthetic and politically correct. A coherent man” (Porto 74).

Santoro’s life was marked by cycles and changes. He was required to work hard to receive the deserved recognition for his efforts. Nevertheless, his assertive personality and his passionate creativity were capable of transcending the difficulties, bringing forth an extraordinary number of compositions, many of them still to be discovered.

On a few occasions, Santoro himself briefly explained his characteristic manner of composing. With regard to his music of the early 1940s, he declared: “I started to compose in Brazil in 1939–1940, at first atonal music, then music within a twelve-tone technique—a certain serialization, in my own manner, since there was nothing codified about it” (Souza 79). Santoro further explained that when the first book concerning twelve-tone counterpoint appeared in Brazil, he had been composing this type of music already for six years:

When I saw the book for the first time, I realized that what I was doing had nothing to do with what he was proposing, I was doing another thing. Because I used the twelve-tone technique more as a connective element in my work than as a straight jacket. I have always been in favor of freedom in all its aspects, and I think that one of the most important functions of art today is to transmit a message of human liberation. (79)

Santoro also revealed that he did not make written plans for his works, that is, taking note of themes or developing a scheme for a specific composition. “In general, I make interior plans. I think about the work. Then, my plan is interior and not exterior. Scheming—I rarely did that in my life. I think about the work, then I go on writing it” (86). In fact, Santoro wrote music compulsively, writing directly onto the staffed paper (Porto 73). The expressiveness of the piece was of utmost importance for him. “I believe that in any work I wrote, be it electronic, acoustic, or with the type of harmony that I am using today, one of the most important things is to communicate something with expressivity. Musically. Without leaving the musical parameters, even if it is aggressive, but without leaving expressiveness aside. The balance for me is the emotion. I depart from the emotion to the construction of the piece, and not from the construction to the emotion. The

construction helps to project those elements which I propose myself to transmit”

(Souza 88).

Alimonda, who had some lessons in composition with Santoro, confided that he learned a great deal watching Santoro compose and improvise at the piano: “He used to create tremendous and frightening effects, or sometimes he would let himself be invaded—with frequency—by a deep sadness, and then he would weave long melancholic melodies” (34).

From these statements and impressions, a clearer image of Santoro’s personal attributes, both as a human being and as an artist, begins to be formed. His particularly intense and passionate temperament, allied with a vivid imagination and curiosity, brought forth the changes that shaped his creative career. His creative life developed during a period imbued with marked social, cultural, political and economical contrasts. At the same time, many upheavals occurred, both in Brazil and internationally. Because of Santoro’s political awareness, combined with his idealistic temperament and his determination to create relevant and expressive works, the social and political events occurring during Santoro’s life could not help but

contribute dramatically to the transformations which took place in his stylistic development.

In the beginning of his creative career in 1940, when Santoro joined the group *Musica Viva*, he immediately became one of its most important and active members. He was outspoken and daring in his artistic ideals, exposing them publicly whenever he could. This necessity to express his thoughts openly, to imprint them and to be recognized by his originality and faithfulness to his principles was the main drive which motivated him to change his style, following the path that would suit his personal beliefs at each period of his life. As he said in an interview with Professor Raul do Valle in 1976: “I believe that every composer, in general, has one inquietude, especially if he has a great creative potential. He is never satisfied with what he has already produced, he always wants to change, to research and to do other things” (Souza 94).

Santoro himself considered the stylistic changes in his music to be divided into four periods:

- First—1939 to 1947—a period of atonal and twelve-tone writing.
- Second—1948 to 1950—a period of transition and research.
- Third—1950 to 1960—his nationalistic period.
- Fourth—1960 until his last year, 1989—comprising a return to serial language, electro-acoustic and aleatoric writing.

Considering Santoro's personal development during his early years, his first period may be approached in the light of his musical upbringing. He was introduced to music through the violin, and during his youth he spent long hours listening to recordings of the classics, especially Beethoven's music. It is not surprising, then, to find among his early compositions a preference for pieces using the sonata form. During Santoro's first creative years, from 1939 to 1941, he wrote mostly orchestral and chamber music. His first piano works date from 1942. His personal choice in adopting an experimental atonal language at that time was not easily received by the public, though. In refusing to employ in his music any melodic and rhythmic traits which resembled nationalistic practices, Santoro at first avoided any concessions to a primary sentimental expression. As explained by Neves: “. . . this was a period of

fight, when even the slightest compromise with elements of the nationalistic aesthetic was clearly opposed by progressive artists” (99). Santoro adopted the ideal of what was considered a “progressive” aesthetic in his music. This stance, although following a political position, also suited his own personal character with its eagerness to bring an original and innovative expression to his art. A common characteristic to Santoro’s first works is a polyphonic idiom built over small motivic cells. As observed by Koellreutter, “Brazilian music enters in a crisis in the work of Santoro.” Koellreutter further defines this music as “the art of *parti-pris* [set purpose], intentionally aggressive, sharp, metallic, with incisive rhythms, fatal” (100).

Notwithstanding this apparently harsh and un-Romantic approach to composition, Santoro’s main concern in writing twelve-tone music in his early years was with creating his thematic materials. His musical themes were not generated by the series, rather the series was a result of a previous musical thought which already had a defined musical meaning. In an interview Santoro reported: “I first created a theme and from that theme I would take the sonorous material that I found to please me; then I would write the series, which sometimes was complete. When it was incomplete I would complete it for later use” (Godoy 33).

His first piano pieces include the *Sonata 1942*, Four two-part inventions, and *Pequena Toccata*, all written in 1942. Santoro employed the twelve-tone technique rather strictly in these pieces, taking some occasional liberties, in order to fulfill his expressive purposes. Truly experimental pieces—almost exercises in the new technique—they were revolutionary for that time in Brazil. Santoro's characteristic expressiveness may already be perceived in some of these works, as for example in the thematic material in the first and third movements from *Sonata 1942*.

According to Mariz, as early as the year 1943 Santoro's music became more lyrical, simpler, less experimental, with a stronger formal structure, reflecting his search for a more personal idiom (Mariz 119). The set of four *Piano pieces* written in 1943 provide a clear example of this change. Little miniatures, these pieces present a more individual approach to the twelve-tone technique, with a lighter texture and a more lyrical quality. These changes became even more pronounced after 1945. As noted in the previous chapter, as of 1945 Santoro began to express different views with regard to some of the aesthetic postulates of the group *Música Viva*. At that time, he was becoming gradually more concerned with his personal need to simplify his musical idiom, thus making his music more accessible to the people. The six

Piano pieces (1946) were a step further in this direction. In these pieces, Santoro employed some discrete nationalistic traits, including a few syncopated rhythms, typical of Brazilian folk music, as well as some chord progressions allusive to certain key centers. For these reasons the music written during this period has been classified by some authors as “twelve-tone nationalistic” (Béhague, *Music* 280).

During the 1940s in Brazil, there was a heated debate in music circles concerning the need for a progressive art, that is, an artistic expression which would be aligned with the highest socialist ideals. Santoro was certainly aware of the changes in art and music in the Soviet Union at that time. Nevertheless, his own special interest in giving a more lyrical quality to his music also reflected his personal need for a more characteristically expressive music. His restless and idealistic personality, through all the stages in his life, always defied him to search for new artistic paths, never accommodating to his previous successes, forging a total artistic rebirth, thus constantly renewing himself.

Upon receiving a scholarship from the French government in 1947, Santoro traveled to Paris, where he studied with Nadia Boulanger. Santoro’s period of study with this great music master was especially helpful in furthering the developments in

his stylistic change. Nevertheless it was a surprising choice of study for a twelve-tone composer, since Boulanger, although being a remarkable and renowned teacher and personality, never hid her personal distaste for that kind of music, as well as her own preferences for a neoclassical idiom. Taking into consideration the changes which were taking place in Santoro's music, though, her personal stylistic approach to composition was certainly helpful in Santoro's transition to a new phase in his music. As Léonie Rosenstiel stated in his biography of Nadia Boulanger: "When Santoro arrived in Paris, he was a non-dogmatic twelve-tone composer with nationalistic leanings. He continued to work in this eclectic style while he was with Nadia" (356). Nevertheless, there are elements in Santoro's works from the years 1947 to 1948 which present distinct neoclassical influences, as for example in his first piano sonatina (January 1948) and in Piano Sonata no. 2. (March 1948) These new traits in his music would prove helpful for the transition in his music to a nationalistic idiom based on modal and tonal principles.

The dramatic change which took place in Santoro's music following his participation in the Prague Congress of Progressive Composers in June 1948 was prompted by a conscious turn in agreement with the ideas presented in that event.

The discussions and powerful speeches from musical personalities such as the German composer Hans Eisler (1898–1962), who so emphatically expressed his views on the crisis in bourgeois music, suggesting a simplification of the musical language as a way out of that crisis, coincided with Santoro’s own ideas. The Brazilian pianist and Santoro’s friend Anna Stella Schic (b. 1926), who also attended the Congress, observed: “Involved as I was in the ideological process, the project of making easy and immediately accessible music for the people seemed to me—as well as to the majority of the participants—a highly democratic idea . . .” (66). Santoro reported to the *Música Viva* his own views and his decision to step aside from the musical path he had been following soon after that event, in a long article published in the periodical “*Fundamentos*” in August 1948 :

. . . in the same way we, in Brazil, should follow the example of our compatriot composers, such as Villa-Lobos or Camargo Guarnieri. What may be considered by someone as a step backwards, will, in fact, prove to be moving forward, since nothing is built without tradition. Art, when disconnected from its human content, from the traditions of its people, is not art, it is a mere personal amusement without a place in the order of things in the social community. (Kater, *Música* 275)

The artistic rules of Social-Realism were, thus, implanted in the minds of sincere artists like Santoro, who wanted to be coherent with their ethic and political ideals.

These rules may have been criticized as artistically castrating, limiting artistic freedom and evolution. Nevertheless, the changes that took place in the music of Santoro opened new paths for his musical creation, rendering inspiration for several notable compositions, some of which are recognizable landmarks in twentieth-century Brazilian music. As his friend Alimonda observed: “All this search led to healthy effects in his music, of a true artistic endeavor” (36).

Upon his return to Brazil in 1948, Santoro decided to research the folk roots of Brazilian music as the basis for developing his new nationalistic style. This was certainly not an easy task for him. Since his first experiments in composition, Santoro had always been on the edge, searching for the utmost forward-looking and advanced artistic expression. On the other hand, his musical upbringing had not been amongst popular music, as was the case of Villa-Lobos. Thus, when turning to a nationalistic idiom, he had to start anew on an unfamiliar path. His major challenge was to create his own characteristically individual expression in this new idiom.

Santoro’s first nationalistic works were considered by some critics to have a somewhat “false” sound. Alimonda, who closely accompanied Santoro’s personal

search in this new language, pointed out that, sometimes, in his zealous search, Santoro would go to extremes: “. . . against his own nature, forcing solutions” (35). Nevertheless, it did not take long for Santoro to begin collecting prizes and awards for his new compositions. His work as composer for radio programs was also recognized by the Association of Drama Authors of Rio de Janeiro, who conferred upon him a Gold Medal as best arranger and composer for the radio medium in 1950. Santoro was patiently rebuilding his career in a new way and at the same time returning to a position of concrete achievements.

During the years of 1950–1952, Santoro wrote only a few piano works. The two “*Danças Brasileiras*” (1951) were especially important for his new nationalistic development. According to Alimonda, Santoro considered these two pieces as “. . . a training in Brazilianism” (35). These works present an idiom certainly influenced by African-Brazilian dance rhythms and melodies, with no direct quotations, however, from the original sources.

Between 1953 and 1957, Santoro’s nationalistic efforts ripened, bringing forth a series of important works in every medium: three symphonies, three string quartets, three concertos, two piano sonatas and several songs, among other works. His work

as a composer was increasingly respected and honored with prizes. In his nationalistic music, Santoro never used primary quotations of folk motives. He employed in his music rhythms as well as melodic and harmonic elements which were derived from or emulated folk and urban characteristics. An example of Santoro's overt nationalistic idiom is evident in his set of piano pieces, titled *Paulistanas*. The title "Paulistanas" refers to typical regional traits from the state of São Paulo. These pieces for piano were composed in 1953, when Santoro was living in that region. Each piece presents a typical folk dance or music genre, such as the *catira*, the *toada*, or the *choro*, as the main source of inspiration. Though they were well received by the public—frequently performed in recitals and recorded by several artists—Santoro himself never held these particular works in high esteem (Mariz 1994, 31).

Santoro's first concert tour of the former Soviet Union and of other Eastern European countries in 1955 was extremely successful, providing him with the impetus for launching his career to new heights, projecting himself as a respected composer and musician outside his own country. It further motivated him to expand his original musical idiom even more boldly, with a more subjective nationalistic approach in his compositions.

Among his works of 1955–1957 are examples of this more mature nationalistic style, such as the Piano Sonata no. 3 (1955), one of his most important works for the piano, and his Fifth Symphony. Overall, his works written between 1953 and 1957 seem to have an underlying common characteristic of optimism. They may contain lyrical passages or display a more energetic and vital feeling. Whatever the atmosphere, though, a similar trait of openness and assurance may be felt in these works, which probably resulted from Santoro's increased personal confidence at that time.

A second tour of East Europe in 1957, in spite of his important artistic achievements, brought him a particularly difficult time emotionally. During his stay in Moscow, where once again he conducted concerts and signed contracts for the editing and printing of his Fourth and Fifth Symphonies, he fell in love with his interpreter. Discouraged with the impossibility of pursuing this romance, and with no prospects for a stable work in his own country, Santoro decided to remain in Europe. While in Paris he met with Brazilian poet Vinicius de Moraes (1913–1980), author of lovely romantic poems and several lyrics of *bossa-nova* successes, such as “Girl from Ipanema” and “Insensitive”. This meeting resulted in a series of beautiful

songs based on poems by Vinicius de Moraes, titled “*Canções de Amor*” (“Love Songs”). In this same vein, Santoro also composed a series of six preludes for piano subtitled “*Tes Yeux*” (“Your Eyes”) which were dedicated to his interpreter as “Lia.” These pieces are imbued with harmonies characteristic of *bossa-nova*, a popular style emerging in Brazil at that time, and with a gentle and lyrical atmosphere. This is characteristic of the years of 1957 and 1958 when the music of Santoro, stylistically speaking, was dominated by lyricism. As seen in the chronological order of Santoro’s works during that time there is a predominance of songs in his Catalogue of Works, more than in any other period of his life (Mariz 1994, 83). Nevertheless, Santoro also wrote some important large-scale works during these years, such as the Sixth Symphony (1957/58), Second Violin Concerto (1958), and Piano Sonata no. 4 (1957). In this sonata Santoro further developed his personal mature type of nationalism.

The works composed after 1957 are usually classified as belonging to a subjective type of nationalism. The constancies of the national element are not so evident in some of the works from this time in favor of a more general or international feeling. According to orchestral conductor Vasconcelos, “. . . starting with his Sixth

Symphony (1957/58), Santoro began to renounce the direct use of structures that could easily transmit nationalist ideas” (82). We should also take into consideration that after spending long periods in Soviet Union in 1955 and 1957, a time which, after Stalin’s death in 1953, was considered as a thawing period in the arts in that country, Santoro could not have been indifferent to these changes. He certainly had opportunities to discuss the new music pathways which were being opened to musicians in that country. In 1958, the music that had formerly been banned as “decadent” during the artistic censorship in the Soviet Union was restored to the concert repertoire, while experimentation in music was also slowly returning as a valid artistic route.

During his long stay in Europe, from 1957 to 1962, Santoro conducted concerts in Leipzig, Bulgaria, Vienna, London and Portugal. His compositions continued to be honored in Brazil with several prizes during this time, such as his *Recitativo e variações* (1959) for wind quartet, piano and strings, which received a prize from the Music Board of the state of São Paulo, and his Second Piano Concerto (1958/59), also honored with an award at a Competition sponsored by the Municipal Theater of Rio de Janeiro.

The piano works composed between 1958 and 1960 include several preludes and two etudes. The preludes written during this time are true miniature gems, with a free and lyrical atmosphere, and an almost improvised character. In his recollections of Santoro, Alimonda remembered the composer's habit of sitting at the piano to improvise and play his favorite authors: "There was not even one occasion when Santoro would sit at the piano and begin to invent or play the repertoire which he loved, that he would not come up with Brahms's second "Intermezzo," from opus 117. There is a lot of the deep and obscure of Brahms in Santoro's improvisations. In general, we could say that his harmonic trend, his long pedals, the rhythmic variety and the delayed harmonic resolutions in his symphonic works are more inclined to Brahms than to Beethoven" (36). In fact, Santoro's sixth prelude is subtitled "Homage to Brahms", and is dedicated to his friend, pianist Jeannette Alimonda. Heitor Alimonda further observed: ". . . I dare to say that I have never heard Santoro improvising in 'brasileiro' (that is, with characteristic Brazilian musical elements). Except when he invented the bossa-nova melodies which characterized his songs. No improvisations over stereotyped metric models" (36).

The year 1960, according to Santoro's stylistic classification, marks the beginning of his fourth period, which is characterized by a return to serialism and by further developments in aleatoric and electronic idioms. During that year Santoro lived in Berlin, where he conducted research in electro-acoustic music. This opportunity motivated his exuberant curiosity to expand his musical style using the new available resources. The turn to a serial idiom and to avant-garde techniques, though, was gradually introduced in his music. This transition became apparent in some of his piano preludes from 1959 to 1960, which already present an atonal idiom. Concomitantly, Santoro continued writing in a modal/tonal system until 1963. The period of 1960 to 1962, then, may be considered as another transitional phase in his stylistic evolution, a period of musical research into new techniques and resources. When comparing with the previous extremely fertile years of 1957 to 1959, the years of 1960 to 1962 witnessed a considerable decrease in his productivity. This transitional period was rather a time of experimentation in new idioms, in order to acquaint himself once again with the different paths of contemporary music. His efforts in the nationalistic idiom had led him to successful achievements. His naturally innovative temperament, however, was once again challenging him to leave

the security of his previous successes in order to pursue the excitement of a new and original language. Santoro stayed in Berlin until 1962, returning to Brazil in that same year, after receiving an invitation to coordinate the Music Department at the newly established University of Brasilia. His actual return to a serial idiom dates of 1963, as may be seen in his Eighth Symphony (1963), in the last three preludes from the Second Book of Preludes and in other works.

His first acknowledged electronic and aleatoric compositions, according to his Catalogue of Works, date from 1966 to 1967. At that time traditional Brazilian nationalist composers, such as Francisco Mignone were also adopting a serial idiom, and a new avant-garde musical group, "*Grupo Música Nova*," was emerging in São Paulo. The change in Santoro's style, thus, did not cause much shock in the musical environment in the country. This turn to serialism thus had the purpose of a reassessment of his former ideas, methods and techniques, paving the way for further innovations in his music. It was a natural course for someone like him, who had been the foremost composer in Brazil to follow that path.

During these years in Brazil, from 1962 to 1965, although being in a more stable situation than before, Santoro's life was not completely free from disappointments and

difficulties. He had a respected work position in the new Brazilian capital, he was highly regarded as a major composer in his country, and he had gathered significant successes abroad. With all the responsibilities that were connected to his work, however, there was not much time left for composition.

As discussed in the previous chapter, the political changes in Brazil in 1964 brought another turn in the development of Santoro's career. When faced with the dismissal of two hundred and eighty academics from the University of Brasilia in 1965, and while suffering pressure from several sources because of his leftist political affiliation, Santoro resigned from his job, unwilling to continue in that unjust environment (www.claudiosantoro.art.br). That personal necessity came as a blow in his life. Nevertheless, it also brought about new opportunities that ultimately led to furthering his artistic evolution.

A return to Europe in 1966, as an artist-in-residence in Berlin, furnished him with the chance to further experiment with new technologies and techniques in composition. During that time Santoro also began to explore the aleatoric idiom in his works, gradually breaking free again from serial structures. *Intermitências I*, his only aleatoric piece for piano solo, was written during that time.

The new developments in his music were also bringing him a complete rebirth as a composer. As Alimonda observed: “. . . his curiosity [was] always taking control and opening pathways” (36). During these years Santoro’s works were presented in concerts and music festivals in Brazil and abroad. His Sixth String Quartet (1963) was presented at the Third “Interamerican Music Festival” in Washington D.C. in 1965. In 1968, in the next edition of the same prestigious festival, his Seventh String Quartet (1965) was also performed. He was being considered, once again, an exponent of contemporary music in Latin America (Cordero 167–170).

Santoro’s first electro-acoustic works date from 1968. *Mutationen I* (1968), for harpsichord and magnetic tape, inaugurated a series of twelve compositions with this same title, written through the year of 1976. They were written for diverse combinations of instruments and magnetic tape. In these works, Santoro prepared a detailed score of the sounds to be recorded in the tape by the performer, and another for live performance. Both parts present specific indications for mixing during the performance. The third piece in this series, *Mutationen III* (1970), was scored for piano and magnetic tape.

The orchestral piece “*Interações Assintóticas* (Asymptotic Interactions), written in 1969, was another landmark in Santoro’s output. According to Vasconcelos, this piece was “a result of [Santoro’s] search into micro-tuning, sound-blocks, clusters, and irregular sounds made by scraping the instruments. The full orchestra is separated into small groups of instruments that play one after the other, but contrasting in dynamic and timbre” (86). This work received first prize at a national competition organized by the Cultural Board of Rio de Janeiro. It was performed at the Beethovenhalle in Bonn, and was recorded by the Brazilian Symphony Orchestra.

During the period between 1970 and 1978 Santoro lived with his family in Heidelberg, where he worked as a professor of Composition at the Music Hochschule. His compositions at that time were mostly dedicated to the electro-acoustic medium. He achieved an exceptional skill and confidence in this medium. The composer was now in his fifties, at the peak of his personal energy, more vigorous than ever, with new projects and professional commitments. He found in Germany the stability and recognition of his merits he had sought for so long. He also developed enduring friendship links in that country. This was an especially serene time in the life of Santoro. Having lived in a situation of almost permanent free-lance work during all

his life, with perhaps a few years of relative stability, to attain a position of professor in a respected international institution gave him the needed tranquility to compose.

After all the difficulties in his life, Santoro had become more realistic with regard to his social ideals. With an open mind and a vivid imagination, though, he would find in his sojourn in Germany a neutral place to develop a new personal philosophy and aesthetic view. As he wrote in a letter to musicologist Curt Lange (1903–1997) in 1976: “A new phase has developed in my production, which now is not so vast, but intense in profundity and reflection” (Souza 530). The changes which developed in his music mirrored his own personal intensity, his deep need to express his own energy in a fluent and significant statement.

While living in Germany, Santoro received several work commissions, including a cantata on verses by the sixteenth-century Portuguese poet Luiz de Camões. The *Cantata Elegiaca* was commissioned by the Gulbenkian Foundation, and was premiered in Lisbon in 1971. It is a highly experimental work, written for two choruses, orchestra and narrator. Santoro employs different vocal effects such as one choir using speaking voices, murmurs,

and whispers while the other sings a melodic line. He also scores sections of improvisation both in the orchestra part as well as in the choruses.

When asked about his frequent need to experiment and research new paths in his music, Santoro explained: “I have been attacked by critics in Brazil, who have said that they never knew what I was doing, what I am, what I want to be or to do. This is silly. All I want to do is to renovate myself, to make new things. The important thing, for me, is what I am doing at the present moment, what I am trying to research . . .” (Souza 95).

Santoro wrote the last pieces from the series *Mutationen* in 1976. They include: *Mutationen IX*, an aleatoric piece for voices, objects or indeterminate instruments; *Mutationen X*, for oboe and magnetic tape; *Mutationen XI*, for double-bass and magnetic tape and *Mutationen XII*, for string quintet and magnetic tape, or string orchestra and magnetic tape. In the same year, he also received a commission from the City of Mannheim to write a work in celebration of Mozart’s 200th anniversary of staying in that city. This work was *Bodas sem Fígaro (Le nozze without Figaro)*, written for flute (piccolo), clarinet, piano, violin, viola, cello, bass and synthesizer. Its construction was based on an aleatoric computer combination of music cells from

Mozart's Overture in his opera *Le Nozze di Figaro*. Santoro's work was well received in Germany, where it was recorded (Mariz 1994, 47).

During the year of 1976, among a majority of electro-acoustic works, Santoro also wrote a *Balada* for piano solo, his first work for this medium since *Intermitências I*. This *Balada* was dedicated to the Brazilian pianist Nelson Freire (b. 1944). Its idiom is closer to Santoro's Preludes from the Second Book collection (1963), with a chromatic, atonal idiom. In addition to this *Balada*, Santoro also wrote another acoustic work during that same year, a Duo for clarinet and piano. The appearance of these acoustic pieces during this period is significant, since Santoro had been favoring electro-acoustic works until that time. After 1976, however, he began to turn his attention increasingly to the acoustic medium. It seems that the acoustic works of 1976 were foreshadowing a new conscious turn in his music.

Santoro composed very little in 1977: *Drei Madrigalen* for a capella SATB Chorus, and *Preludios* for harpsichord. No electro-acoustic works were written in this year. As the political situation in Brazil was opening once again to a more democratic position, the possibility for Santoro's return to his country came through in 1978 with an invitation from the Brazilian Ministry of Education and Culture to

coordinate the Arts Department at the University of Brasilia. Santoro was fifty-six years old. He had lived abroad for several years, having been honored and recognized for his works in several countries. He had not yet, however, had the chance to develop a continuity in his own land. This was his last chance, as he said, “to make his Brazilian disciples” (Porto 74).

Santoro returned to Brazil in 1978. A single work was written during that year: *Ave Maria*, for a *capella* SATB chorus. How significant that he would write a sacred composition at this time, especially since religious music had not figured among his earlier works. The return to Brazil was certainly an emotionally powerful circumstance for Santoro, and this single *Ave Maria* may reflect his deep feelings at that time in his life.

During the first years after his return to Brazil, Santoro was especially active in the Arts Department of the University of Brasilia. He also created the Symphony Orchestra of the National Theatre in that city, becoming the Orchestra’s first director. Between the years of 1979 and 1981 Santoro wrote only a few works. Nevertheless, detectible in these pieces are some striking stylistic changes which had become noticeable especially after 1977. The first of these changes concerns the

titles of his works—no more *Mutationen* nor electro-acoustic works and few titles in German. This objective alteration not only reflects his change of country and idiom, but it also points to a significant turn in his approach to form, as well as in his aesthetic expression. Among the works written after 1980, there are a number of concertos, fantasias, and string quartets. After 1982 symphonies and sonatas were also added. Santoro had not approached such standard musical forms for seventeen years. Beginning in 1984, other large-scale works were written: a mass, an oratorio, an opera, a requiem, in addition to several works in small-form, such as preludes and songs. This new direction in his style, although being a return to his previously favored forms, was a consequence of a conscious integration of all his musical experiments into a maturely developed personal idiom. His own self-empowerment—independent of the many turns in twentieth-century music which his curiosity had led him to explore and experiment with—was achieved in his last works through a characteristically individual and profound musical expression.

When asked in 1986 about his reputation as a musician turned to experimentation, Santoro replied: “If my music is well examined, it may be verified that it has never lost the sentiment. It could, many times, be taken as very experimental—but I was

not the one who said that” (Squeff, *O humanismo* 56). In this same interview Santoro remembered a conversation he had with the German composer Hans Eisler concerning the twelve-tone technique and serialism. At that time Eisler compared these techniques to simple Czerny Etudes, to which Santoro added: “It was an etude, but not music; and he (Eisler) was partly right: we all have done a little of “Czerny Etudes”, as any pianist needs to practice Czerny’s technique. Almost every composer has made experiences” (58).

Santoro concluded his Ninth Symphony in 1982, nineteen years after his previous symphony. Conductor Silvio Barbato, a former student of Santoro, recounts, in CD liner notes, visiting the composer at that time and finding him writing the Ninth Symphony in a frenetic rhythm. “Santoro told me: ‘I have encountered a reason to write symphonies again’ ” (Barbato). Santoro employed an eclectic idiom in this symphony. This became a characteristic trend in his late works. In the Ninth Symphony, Santoro combined his own distinct intense idiom with suggestions of previous musical styles and even quotations from earlier composers. The beginning of the first movement exhibits echoes of Haydn’s slow symphonic openings. The lyrical second movement is characteristic of Santoro’s slow movements in several

of his symphonies and sonatas. In the last movement, Santoro pays tribute to Brahms. A clear reference to Beethoven's Ninth Symphony also appears in this movement in a casual way, among Santoro's own thematic material.

His Tenth Symphony (1983) was concluded in the following year, receiving the subtitle "Amazonas". This subtitle refers to the text on the Amazon rain forest, written by Brazilian poet Thiago de Mello (b. 1926). The text is employed in the fourth movement. This integration of poetry and humanistic texts in Santoro's music left a deep impression on his listeners at the time. As observed by Mariz, "the author tries to create... an atmosphere where humanism is predominant" (Mariz 1994, 53).

It is evident in Santoro's works written in the 1980s that the composer was infusing a new dimension into his music. A new artistic image was being forged. The image of the revolutionary, experimental and avant-garde musician was being replaced by a more humanistic and sensitive concept. He was transforming his musical language into a mature personal statement.

In 1983 Santoro also wrote his first piano piece since composing the 1976 *Balada*. For this new work, he turned to the prelude genre, once again. As with most of his earlier preludes, the 1983 piece presents a characteristic lyrical quality,

though with an emphasis on sound-color in its middle section, an element inherited from his more recent works. This quality is even more developed in the two preludes written in 1984. These present surprising coloristic sound effects. The large-scale works composed during this year reflect even more intensely Santoro's literary and humanistic interests. These opuses include his single opera *Alma*, based on the homonymous novel by the Brazilian modernist writer Oswald de Andrade; the oratorio *Estatutos do Homem* (Statutes of Man), based on a text about freedom and hope by poet Thiago de Mello; and the Eleventh Symphony.

During the year of 1986 Santoro also wrote two large works which should be mentioned. *Requiem para JK*, written in memory of former president Juscelino Kubitschek, demonstrates Santoro's extraordinary skill in dealing with large choruses. The *Suite Brasilia* includes eight movements with titles referring to places and monuments in Brasilia. It is scored for orchestra, instrumental solos and duos. The sixth movement, *Crepusculo*, was also published separately as a *Serenata* for piano solo.

In his last years Santoro received several prizes and honorary medals, including the "Lei Sarney" prize for Brazilian Culture and merit medals from the governments

of Poland and Bulgaria. At this point in his life, Santoro occupied a distinguished position as a Brazilian musician recognized both in Brazil and in several foreign countries. His compositions after 1987 include three symphonies, two concertos, the song cycle *O soldado* (The soldier), and his Piano Sonata No. 5. This last piano sonata, written thirty years after Sonata no. 4, is especially significant for the apprehension of his evolution in this genre. It is in three movements: *Adagio—allegro Vivo; Andante; and Livre angustiado* (Freely anguished). As observed by conductor Julio Medaglia, the title of this last movement synthesizes Santoro's particular temperament: free and anguished (Medaglia). In fact, in his Romantic idylls, Santoro worked alternately with the colors of sadness and anguish, sometimes of fear and melancholy, and others. His music was never without any type of feeling, even in his most experimental phases. He was infused by a deep sense of liberty, being called to transcend himself and to liberate his own musical personality. He never feared the new, as long as it served to transform, to leave aside what had already been exhausted. This transformative characteristic of his personality did not appear as defiance, but, rather, as a profound need to get deeper inside his own self, to transform and to be transformed in this process.

Santoro's final compositions, all written in 1989, include the Fourteenth Symphony, the song *Wandernachtslied*, for voice and piano, and a piano prelude. In this final prelude, Santoro explored the softest nuances of sound—from *ppp* to *pppp*—and extreme low and high registers. The tempo is marked: *Lento, suave e intimista* (Slow, tender, with innermost feeling). In this, his last piano piece, he expressed one of his most appealing characteristics: the use of music as a language of the heart. Perhaps this was his most important personal trait, and the one he would like to be remembered for. As he pointed out: "I am concerned with showing what I feel, saying what I want to say, with all possible honesty and sincerity. I want a more humanistic music, one that turns to its own origins. Music is a language that communicates with others through feelings and emotions" (Squeff, *O humanismo* 56).

No matter the musical style which Santoro may have employed in his works, his choices were not a simple reflection of his political ideals or a result of his many experimentations. They incorporated a personal statement of a passionate musician deeply involved with expressing his own self. His particular temperament embodied a lively and energetic nature, enthusiastic in everything he did, with a powerful interior conviction in his way of life, and a special motivation to stimulate people's

consciousness about the loftiest human ideals. All his searches led him to integrate his efforts into a deep and most expressive idiom. The following chapter will present and investigate the specifics of Santoro's musical style as expressed in his piano music.

Section III:

Santoro's Piano Music

The piano music of Cláudio Santoro represents an important and significant portion of the entire catalogue of his works. Santoro wrote approximately one hundred pieces for piano solo. The piano is also present in three piano concerti; in *Música Concertante* for piano, strings and percussion; in several chamber works, and in the many songs with piano accompaniment. The piano was also employed in his electro-acoustic works.

Given that the violin was his primary instrument and that he often worked as an orchestral conductor, it is no surprise that Santoro dedicated a greater part of his compositional energies to the orchestral medium. Nevertheless, the piano had been present in his life since his early years. As a boy, he had some piano lessons with his

mother, an amateur pianist, who also accompanied his violin performances in informal recitals at home (Squeff, *O humanismo* 52). The piano was also present in his life through his acquaintanceship with the accomplished pianists who inspired him to compose works especially for them. Among these, the names of Arnaldo Estrella, Heitor Alimonda, Jeanette Alimonda, Anna Stella Schic, Jacques Klein, Ney Salgado, Nelson Freire and Bruno Seidlhofer may be cited. Though not a pianist himself, Santoro wrote for this instrument with considerable ease. His pianistic writing is comfortable in most pieces. A few intricate passages require more careful handling by the performer. Santoro confessed that he did not have the opportunity to own his first piano until the 1970s (Souza 529). Before that time, he had certainly used a piano to compose and to improvise long melancholic melodies and “frightening effects”, as reported by Heitor Alimonda (34). Santoro’s characteristic idiom, including especially his harmonic progressions, his sensitive melodic lines and his peculiar rhythmic patterns, produced attractive elements in his piano music. There are common traits which appear in some of his piano music as well as in his works for other media. In his piano sonatas, especially, an orchestral sound may sometimes be evoked, which betrays his skillful ability in handling orchestral sonorities as well as

an extravagant palette of rich keyboard sonorities. The lyrical and pianistically sensuous sound of his preludes, on the other hand, are an example of his characteristically sensitive writing for this medium.

When approaching Cláudio Santoro's piano writing, it is helpful to look not only at his specific aesthetic periods, but also at the genres he used most often as a source for his inspiration. A preliminary look at the list of his piano works may reveal his preference for sonatas and preludes. The use of sonata form was second nature to Santoro. He is, no doubt, one of the Brazilian composers who has made use of this form most extensively. Considering the piano solo medium only, there are six piano sonatas, two sonatinas, and one sonatina for beginners (*Sonatina Infantil*). All his thirty-four preludes were written beginning in 1946. The last prelude dates just a few months before his death. Certain types of works were favored during specific periods in his life, while others were avoided. There were also periods when Santoro stopped writing for the piano altogether. For instance, he did not write any work for solo piano from 1967 until 1976. A single piano work, *Balada*, was completed in 1976. After that time Santoro did not write any work for the piano medium until 1983. For the purpose of understanding Santoro's personal approach to form,

technique and musical expression in the different genres and stylistic periods, the piano pieces by the composer will be grouped here in three large units. In the first unit are listed the sonatas and sonatinas. The second unit includes his collections of small pieces and his preludes. The third unit comprises his individual works. A discussion of the pieces in each of these units will be included here. Excerpts will be presented to illustrate interesting facets of Santoro's characteristic musical idiom.

Chapter 6

The Sonatas and Sonatinas

The dates of composition of Santoro's six piano sonatas and two sonatinas are widely spread throughout nearly all his stylistic periods. His first sonata is dated 1942, while his last one was completed in 1988. He did not write any sonatas during his aleatory and electro-acoustic years, as he avoided writing pieces cast in a classical form during that time. In spite of the different aesthetic idioms of these works, they share common elements that serve to convey the composer's characteristic musical style which is present as the universal backdrop of his compositions.

Santoro wrote all of his sonatas and sonatinas in three movements. He employed sonata form in Sonatas no. 1, no. 2, no. 3 and no. 5, as well as in the first movements of his two sonatinas. He sometimes used a sectional form, dividing the work into several small parts, as for example in the second movement of his *Sonata 1942* and in the first movement of his Sonata no. 4, subtitled "*Fantasia.*" Binary form is used in some movements of both his sonatas and sonatinas. Santoro

considered the use of contrasts to be of the utmost importance for a well-balanced structure. “It is very important, it does not matter which type of contrast is made” (Souza 87). This reliance on the effect of contrast is especially noticeable in the frequent changes in tempi, texture and rhythm that appear throughout his pieces and in the different thematic characters found within movements from his larger works. With regard to the technical difficulties that occur in his sonatas and sonatinas, it should be observed that the sonatinas present a less demanding pianistic writing overall. Nevertheless the musical challenges are similar in both the sonatas and sonatinas. A brief look at these works in a chronological order will serve to situate them each in their respective compositional period (as defined in Chapter III).

Santoro’s first contributions to the piano-sonata genre, *Sonata 1942* and Sonata no.1 (1945), were both written in a twelve-tone idiom. *Sonata 1942* dates from Santoro’s first experiments in using the twelve-tone technique. Sonata no. 1, written three years later, presents a more technical approach to the twelve-tone idiom. Santoro completed Sonatina no. 1 in 1948, in Paris, while studying with Boulanger. The transparent, light, and airy texture, within a primarily two-part writing in a classical format is a reflection of Santoro’s neoclassical influence at that time.

Sonata no. 2 dates from the same year, prior to his attendance at the Prague Congress of Composers. As well as exhibiting neoclassical characteristics, this sonata also contains elements that reflect Santoro's latent nationalistic leanings at that time.

- First—1939 to 1947—a period of atonal and twelve-tone writing.
- Second—1948 to 1950—a period of transition and research.
- Third—1950 to 1960—his nationalistic period.
- Fourth—1960 until his last year, 1989—comprising a return to serial language, electro-acoustic and aleatoric writing.

The next two works in sonata form, Sonata no. 3 (1955) and Sonata no. 4 (1957), were written during his third, nationalistic, period. Both works are examples from among his highest achievements in the nationalistic idiom during that stylistic period.

Sonatina no. 2 (1964) dates from his fourth period of return to serial writing and thus presents a serial construction. Finally, Sonata no. 5 (1988) is one of Santoro's last works. This mature piece presents an overall synthesis of the great composer's characteristic musical idiom.

The Sonatas

In his two first piano sonatas, Santoro favored a slow-fast-slow sequence of tempi instead of the classical fast-slow-fast pattern. The three movements from

Sonata 1942 are, respectively: *Lento* (Slow), *Alegre, Brincando e Gracioso* (Allegro, Playful and Grazioso) and *Muito Lento* (Very slow). This reversal from the expected order of tempi may reflect his clear intention in his early years to escape from established models. Santoro employed a single twelve-tone series for all three movements. This same series appears in his group of four Two-part inventions of the same year.

F# G# A C Db F G Eb Bb D B E

Sonata 1942 was finished on January 29, 1942, five days after completion of the four two-part inventions, dated January 24. The similarities between the thematic ideas from the two works are not, however, limited to the tone row in common. There are also similar motivic elements found in both works. Were the two-part inventions possibly musical experiments which Santoro used in developing a work in large form? Whatever the answer to this question, it is interesting to look at the compositions' common traits as a source of insight into the development and expression of Santoro's musical idiom at this early stage in his career. This examination is found in the third unit of this chapter as part of the discussion of Santoro's four Two-part inventions.

The procedures Santoro typically uses in composing with twelve-tone constructions are observed in his *Sonata 1942*. The series is presented as a whole at the beginning of each movement. Then, as the music unfolds, the order of the tones is frequently exchanged and there is occasional skipping of one or two tones. The skipped tones usually appear later in the musical flow, though sometimes only after another sequence of tones has already begun. In an interview with Raul do Valle, Santoro spoke of his informality and originality in writing twelve-tone music (until 1945 there were no books available in Brazil dealing with that subject): “When I saw the book for the first time, I realized that what I had been doing had nothing to do with what he (i.e., Schoenberg) had done, I was doing another thing. Because I used the twelve-tone technique mostly as an element of unity in my work, rather than as a straight jacket. Because I was always in favor of freedom, in all aspects . . .” (Souza 79).

The tone row employed in this sonata presents some sequences of notes which remind one of tonal practices. The first five pitches correspond exactly to the last five degrees from the C-sharp minor scale, considering the pitch D flat as enharmonic of C sharp (example 4.1). The sixth through the tenth pitches correspond to an inverted

form of an E-flat ninth chord: F, G, Eb, Bb and D. The last two pitches in the row form a perfect fifth interval. Together, these pitches project a certain tonal inflection in the piece.

Example 6.1: The final five degrees of the C-sharp minor scale correspond to the first five pitches of the tone row employed in *Sonata 1942*

The image contains two musical staves. The top staff is a single line of music in treble clef, containing 12 notes. Above the staff, the notes are numbered 1 through 12. The notes are: 1. C#4, 2. D#4, 3. E4, 4. F#4, 5. G#4, 6. A4, 7. B4, 8. C#5, 9. D#5, 10. E5, 11. F#5, 12. G#5. The bottom staff is also a single line of music in treble clef, containing 5 notes: C#4, D#4, E4, F#4, G#4.

The three movements of the sonata are further unified by the use of the same basic motives. The main motivic material is presented at the opening of the first movement (example 6.2). The first motive (a) consists of the angular idea presented in the first measure (examples 6.2 and 6.3). A second motive (b) is clearly presented at the beginning of the second theme, in measure eight, forming a skipping descending line (examples 6.3 and 6.4). This second motive, however, derives directly from the voice leading in the two chords which immediately follow the first motive in the second and fifth measures, and the descending perfect fifth (c) which follows the

second chord (examples 6.2 and 6.3). These two last tones are also an important structural cell used throughout the whole piece (example 6.3).

Example 6.2: The motivic material in *Sonata 1942* appears in the first measures from the first movement, mm. 1–7.

Example 6.3: Motives a and b and cell c in *Sonata 1942*.

The sonata presents a basically polyphonic texture, with a few chords appearing in climatic sections. Unison passages were also employed, particularly in the opening theme in the first movement, as well as in sections from the second

movement. The first movement may be most accurately described as written in an abridged sonata form, since it omits the development section (Dallin 274). The form of the sonata may be thus divided:

Exposition				Recapitulation	
1 st theme	2 nd theme	Transition	Closing theme		Coda
mm. 1–7	8–15	16–21	22–29	30–42	43–54

The two main themes in the first movement are contrasted by their different textures and moods, as well as by the order of the appearance of the motives. The first theme is presented in a duple meter. It has a vigorous character, with a single line shared between the hands, followed by a large chord. The same idea is repeated sequentially, transposed a semitone below, doubled at an octave's distance. Then, it is played a third time, also in unison, two octaves apart, separated by rests in two-note fragments. Unison writing is one of Santoro's recognizable traits, especially noticeable in his large works in sonata form and is employed in nearly all of his different aesthetic periods.

The second theme, which begins in measure eight, presents a more lyrical quality, with smooth rhythms and legato articulation in a polyphonic texture, mostly in a triple meter. The theme begins with the second motive, followed by imitative work using the first motive in its original or inverted forms (example 6.4). A short transition is marked by an increase in activity and dynamics, with a varied form of the first theme, presented as an upward rush leading to the climatic chords delineating the descending b motive (example 6.5).

Example 6.4: Second theme in the first movement from *Sonata 1942*, mm. 8–11.

Handwritten musical score for Example 6.4, showing the second theme in the first movement from *Sonata 1942*, measures 8–11. The score is written in treble and bass clefs, featuring a polyphonic texture with smooth rhythms and legato articulation. The tempo is marked "Allegretto".

Example 6.5: A climatic passage in the first movement from *Sonata 1942*, with chords delineating motive b, mm. 17–21.

Handwritten musical score for Example 6.5, showing a climatic passage in the first movement from *Sonata 1942*, measures 17–21. The score is written in treble and bass clefs, featuring a climatic passage with chords delineating motive b. The tempo is marked "Allegretto" and the dynamics are marked "FFF".

The recapitulation is stated by a return of the opening theme in measure 30 using the same opening pitches; this time, however, without the emphatic “energico” character. The second thematic idea begins inconspicuously in measure 36 and is more noticeable due to the change to a triple meter and by the polyphonic texture, rather than the theme itself. The Coda presents a dramatic passage similar to the previous transition section, with ascending runs followed by large chords. A return of the gentle second thematic idea leads to a quiet ending, presenting the descending perfect fifth *c* cell in the bass, which evokes a cadential dominant-tonic effect (example 6.6).

Example 6.6: A quiet ending to *Sonata 1942*, first movement, mm. 51-54.

The image shows a handwritten musical score for the quiet ending of the first movement of Sonata 1942, measures 51-54. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a descending perfect fifth in the bass, marked with 'ppp' and 'faintest'. The score includes various musical notations such as notes, rests, and dynamic markings.

In contrast with the first movement, which presents a clear demarcation of thematic material, the second movement does not have such well-defined structural sections based in sonata form. Its form is instead punctuated by the presentation of phrases, either in unison texture or in a single line shared between the two hands.

These phrases serve to divide the movement into five sections:

Section 1	Section 2	Section 3	Section 4	Section 5
mm. 1–42	43–89	90–132	133–184	185–208

The movement opens with the tone row in the same form used in the opening of the first movement, and with a similar melodic outline from its recapitulation section.

The rhythm is mainly formed by quarter and eighth-note patterns, with occasional triplets. The same motivic material from the first movement is exploited throughout the second movement in several ways, by means of rhythmic variations, inversions, augmentation and diminution. The motive's outline is usually maintained, in spite of the changes in its intervallic content. The angular shape of motive **a**, combined with a predominance of staccato articulation and two-note slurs in a fast tempo lends this

movement a light and playful atmosphere. The texture is mostly contrapuntal in three parts, with few occasional chords.

Example 6.7: An angular thematic idea in *Sonata 1942*, second movement, mm. 1–10.

The image shows a handwritten musical score for the second movement of Sonata 1942, measures 1-10. The score is written on two systems of staves. The first system shows the beginning of the piece with the tempo marking "Allegro Piacendo e Grazioso" and a quarter note equal to 146. The second system continues the notation. The music is in 2/4 time and features a mix of eighth and quarter notes with various accidentals.

As in the first movement, Santoro takes great liberties in the way he uses the serial structures here. Throughout the movement the phrases are constructed in such a way as to build a long conversational discourse punctuated by question and answer phrases. The “questions” tend to end with an ascending interval, while the “answers” descend in their conclusions. Question and answer ideas are usually separated by rests and by a two-note dyad in the left hand, usually formed by a

descending fourth (example 6.8). There is a predominance of question phrases in the movement, thus contributing to a general feeling of expectancy, in a continuous dialogue between the voices, only interrupted at the appearance of the homophonic phrases. With little contrast between the sections besides the demarcating homophonic phrases, the character of this movement may be considered as that of a continuous development.

Example 6.8: Questions and answer phrases in *Sonata 1942*, second movement, mm. 23–42.

The image displays a handwritten musical score for the second movement of *Sonata 1942*, measures 23–42. The score is written on four systems of staves, each system containing a treble and bass clef staff. The music is in a compound duple meter. Key annotations include:

- ascending (question)**: An arrow points to the first system, indicating an ascending phrase.
- descending 4th**: An arrow points to the second system, indicating a descending interval of a fourth.
- descending (answer)**: An arrow points to the third system, indicating a descending phrase.

 The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The handwriting is clear and legible.

The third movement opens with a gentle rhythm in a compound duple meter, using the inverted form of the tone row, beginning in F sharp (example 6.9). Unlike the second movement, which presented few dynamic marks, the expressivity in this movement is emphasized by the frequent use of dynamic indications. The

descending stepwise line of the opening theme also presents a lyrical, nearly tonal idea.

The form of this movement, which does not present major contrasts in mood or character, is subject to a process of thematic transformation based on the main ideas from its first measures. It is basically monothematic, with a second part, B, in fact deriving from the first theme. The form may be thus illustrated:

A		A'	B	
Theme I +	Transition	Theme I	Theme II	Coda
Development	Cadential Material	Developmental	I transformed	
1–17	18–23	24–39	40–56	57–71

The same **a** and **b** motives appear here, though with a few alterations. The descending **b** motive opens the movement as a stepwise descending idea, followed by the angular motive **a**. These motives are used throughout the movement in inverted forms, with altered intervals, in diminution, augmentation, or in sequential ideas.

Example 6.9: The opening of the third movement of *Sonata 1942* uses the inverted form of the tone row. mm. 1–4.

The main texture is also polyphonic. A climatic *accelerando* upward passage in measure 55 leads to a double forte chord. This tension is immediately subdued in the following Coda section, which ends with a progression of ascending chords, followed by an altered *c* cell in the bass, presented as a descending diminished fifth (B flat—E).

(example 6.10)

Example 6.10. An altered *c* cell, forming a diminished fifth, ends the third movement of *Sonata 1942*, mm. 69–71

In his next piano sonata, Sonata no. 1 (1945), Santoro employs four different rows: one written for each of the first two movements, and two in the third movement. As in the previous *Sonata 1942*, the row is clearly presented at the opening of each movement. Santoro's maturing approach to the twelve-tone technique is already noticeable in this work. Santoro uses different twelve-tone strategies and expands upon the possibilities available to him.

He employs the sonata form in all three movements of this work. The demarcation between the first and second theme is made clear through changes in tempo, texture and character. The opening theme from Sonata no. 1 is presented as a single line shared between the hands, followed by a chord, a similar texture to that of the opening from *Sonata 1942*. The second theme, in measure thirteen, appears in a contrapuntal style, in a slower tempo, marked "Meno" (example 6.11).

Example 6.11: Clear demarcation between the first and second themes in Sonata no. 1, first movement, mm. 1–17. Also, a change in the series to a transposed retrograde form, beginning with its fourth pitch, is found in m. 13.

SONATA N° 1 PARA PIANO SOLO
(1945)

Lento (♩. ou ♩ = 60)

Some of the idiosyncrasies in Santoro's twelve-tone writing at this time may be observed in this work. In some sections found in the first movement, the change to another form of the row may begin on any pitch, and not only from the first one in the row. For example, at measure 13, within the section marked "Meno", the form of the

series changes to a transposed retrograde form, beginning with its fourth pitch (example 6.11). Santoro also employs frequent elisions (from the last tone of one row form to the first of another). Even the connection from the end of one row to any pitch in the next form or the row would be adequate in his consideration at this time. In the Coda section, in measure 59, in order to reiterate a repeated pattern with the same pitches presented earlier in the movement, in measure 50 (example 6.12), Santoro performs an elision the final pitch from an inverted version of the row with the third pitch from a retrograde inverted form (example 6.13). This same motivic pattern appears in varied forms throughout the sonata.

Example 6.12: Repeated pattern found in the Coda section of Sonata no. 1, first movement, mm. 49–52.

The image shows a musical score for a piano piece, specifically measures 49 through 52. The score is written for the right and left hands on a grand staff. The key signature has one flat (B-flat), and the time signature is 3/8. The music features a prominent, repeated rhythmic and melodic pattern. In measure 49, the right hand plays a descending eighth-note sequence (G4, F4, E4) while the left hand plays a descending eighth-note sequence (B3, A3, G3). This pattern is repeated in measure 50, where the right hand plays (F4, E4, D4) and the left hand plays (A3, G3, F3). In measure 51, the right hand plays (E4, D4, C4) and the left hand plays (G3, F3, E3). Finally, in measure 52, the right hand plays (D4, C4, B3) and the left hand plays (F3, E3, D3). The piece concludes with a final chord in measure 52, marked with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings (piano, forte).

Example 6.13: Elision of the final pitch from an inverted version of the row with the third pitch from a retrograde inverted form of the row in Sonata no. 1, first movement, mm. 58–59.

The musical score for Example 6.13 consists of two staves, treble and bass clef, in 4/4 time. Measure 58 is marked *Più mosso* and *f affret.*, and measure 59 is marked *a tempo*. The notation includes various musical symbols such as slurs, accents, and dynamic markings. Handwritten annotations include *I1* and *P I2 (3)*. Fingering numbers (1-5) are written above and below notes. A circled '58' is at the beginning of the first staff.

The second movement, *Allegretto*, opens with the same above-mentioned repeated motive, though with different intervallic content. In its first measures, the first three ascending pitches are interrupted by rests. A complete presentation of the motive appears in measure seven, in unison texture, leading to a polyphonic writing in measure ten (example 6.14).

Example 6.14: A complete presentation of the repeated motive appears in m. 7, in unison texture, leading to a contrapuntal writing in m. 10, Sonata no. 1, second movement, mm 1–13.

1 *Allegretto*. (♩) $\text{or } (\frac{3}{8}) = 88$ ♩ = ♩. (♩ = ♩♩)

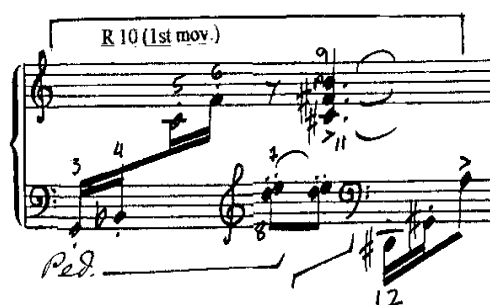
6

10 *p sub.*

In measure 21 this motive appears in a slightly varied form, with four ascending notes leading to two detached eighth notes (example 6.15). This pattern is repeated in measure 30, and in its inverted form in measure 55 (examples 6.16 and 6.17). In both instances Santoro employed a sequence of pitches using a row form from the series employed in the first movement.

Example 6.15: The repeated motive appears in a slightly varied form in m. 21, Sonata no. 1 second movement, mm. 20-21

Example 6.16: The motivic pattern is repeated in m. 30, Sonata no. 1, second movement.



Example 6.17: The motivic pattern is found in its inverted form in m. 55, Sonata no. 1, second movement, mm. 54-56.

This same pattern recurs in augmentation in measure 79 and again at the conclusion of the third movement. These insertions, thus, may be considered as devices for creating unity within work.

The third movement presents two clear sections, each one using a different row. The opening of the first section, *Andante*, presents a smooth linear texture (example 6.18).

Example 6.18: A smooth linear texture in the opening *Andante* section, Sonata no. 1, third movement, mm. 1–4.



The second section, *Allegro*, is polyphonic, with *Hauptstimme* statements clearly marked. The *Hauptstimme* motive, however, is not associated with a particular sequence of tones from the new row. As happens with most of Santoro's twelve-tone works, the sequence of tones in a series is not employed in a linear presentation. They are rather spread among all the lines or chords, thus involving the whole texture. The imitative fabric using the *Hauptstimme* motive is based on its

general contour, either in its original, inverted or retrograde forms, or even in condensed or elongated forms using ornamental figurations (example 6.19).

Example 6.19: The second section, *Allegro*, is polyphonic, with *Hauptstimme* statements clearly marked, Sonata no. 1, third movement, mm. 25–30.

The image shows a musical score for piano, consisting of two systems of staves. The first system begins at measure 25, and the second system begins at measure 28. The tempo is marked 'Tempo II Allegro (♩ = 104)'. The music is polyphonic, with 'Hauptstimme' statements clearly marked. The score includes treble and bass staves for both systems, with various musical notations such as notes, rests, and dynamics (p, mf).

Notably, this motive is not composed of completely new material. It is actually an inverted form of the repeated motivic idea which appeared earlier in the first and second movements (as seen above in examples 6.12 through 6.14). The final section of this movement presents a return to *Tempo primo* and exhibits several thematic ideas employed in all three movements of the sonata, thus reaffirming the cyclical connection found within this piece. The Coda ends with the repeated semitone dyads

which appeared in the second movement, leading to an inversion from the second movement's four-note opening motive (example 6.20).

Example 6.20: Semitone dyads and an inversion of the four-note motive from the second movement are found in the Coda of the third movement, Sonata no. 1, mm. 100–102.



In later works, Santoro expands on some ideas presented in this sonata. The opening motive from the second movement is found in the first movement of his Piano Sonata no. 3. The third movement of Sonata no. 1 also ends, surprisingly, with the opening idea from Sonata no. 2. Santoro observed in an interview with composer Raul do Valle: “Almost every composer has trial works, wherein he conducts experiments. Then comes the definitive work, which is the result from those experiments.” . . . “Naturally, there are periods when the works show similarities; these are works derived from experimentation” (Souza, 95).

Sonata no. 2, written a few months before the 1948 Prague Congress of Composers, presents an idiom quite different from the previous sonatas. Unlike the

earlier *Sonata 1942* and Sonata no. 1, the distribution of movements in Sonata no. 2 follows the classical pattern of three movements presented in a Fast-Slow-Fast order of tempi. In comparison with Sonata no. 1, the rhythmic elements in Sonata no. 2 are less intricate. The second sonata also presents fewer changes in meter, and the texture is more homophonic than in the earlier works. Nevertheless polyphony still plays a major part in this piece and is especially apparent in the *fugato* section in the third movement. The presence of *ostinato* accompaniments is also a prominent characteristic of Santoro's piano writing at this time.

Although the second movement clearly centers around the key of D flat, the idiom of this sonata cannot be considered tonal overall. Santoro also avoided clear tonal references by employing quartal harmonies, elisions, and suspensive harmonies in his cadences, and through the use of chromatic alterations. Some themes are constructed with a concern for not repeating any tone, as in twelve-tone music.

The two main themes in the first movement have contrasting characters. The first theme presents an assertive mood, while a smooth, *espressivo*, stepwise melody accompanied by a softly detached broken chord pattern forms the second theme, in a characteristically neoclassical idiom. The opening idea in the first theme is also

curiously formed by the ending found in Sonata no. 1, though presented a semitone higher (examples 6.20 and 6.21). In Sonata no. 2, this motive is broadly explored through transpositions, inversions, developmental procedures and by rhythmic changes, becoming the main thematic focus in the first movement.

Example 6.21: The opening idea in Sonata no. 2 is formed by the ending found in Sonata no. 1, though presented a semitone higher, first movement, mm. 1–21.

Allegro. *Sonata*
no. 2 *Claudio Sartorio*

The musical score consists of two staves, treble and bass clef, in 2/4 time. The tempo is marked *Allegro.* The piece is titled *Sonata no. 2* by *Claudio Sartorio*. The notation includes various rhythmic values such as eighth, sixteenth, and triplet notes. There are several accidentals, including flats and naturals, and dynamic markings like *p* and *p. appassion.* The score shows signs of being a working draft, with some ink bleed-through from the reverse side and some corrections.

The connection between these two sonatas is also apparent in the closing theme from the first movement in Sonata no. 2. This thematic idea also appears in the second movement of Sonata no. 1 (as seen above in examples 6.15, 6.16 and 6.17). In Sonata no. 2, though, this material gains an especial rhythmic punctuation and is reiterated as a rhetoric idea in the piece (example 6.22).

Example 6.22: Rhythmic punctuation in Sonata no. 2 of thematic material from Sonata no. 1, Sonata no. 2, first movement, mm. 41–46.

The image displays two systems of handwritten musical notation. Each system consists of two staves. The top staff of each system contains a melodic line with various note values, including quarter and eighth notes, and rests. The bottom staff contains a bass line with chords and rhythmic markings. The notation is characterized by frequent slurs and accents, particularly on the melodic line, which emphasize the rhythmic punctuation mentioned in the text. The first system begins with a treble clef and a common time signature, while the second system begins with a bass clef and a common time signature. The handwriting is fluid and expressive, typical of a composer's sketch or a personal manuscript.

In the recapitulation section, the material presented in the exposition reappears in inverted order. The second theme is followed by a brief return of the first theme, (already thoroughly explored in the previous sections) followed by another development section. The movement ends with the opening and closing themes combined in both hands together, providing an effective closure (example 6.23).

Example 6.23: The opening and closing themes are combined in both hands at the conclusion to the movement, Sonata no. 2, first movement, mm. 146–147.

Lento (Espressivo), is a monothematic, slow, improvisatory second movement, with its main thematic idea presented in the format of two four-bar phrases. Written in a modal idiom, the movement is centered primarily in the Ionian mode in D flat. This key center, however, is disguised by frequent chromaticism, the avoidance of clear resolutions, and through enharmonic processes (example 6.24).

Example 6.24: The Ionian mode in D flat in the second movement of Sonata no. 2 is briefly eluded by the enharmonic c sharp chord in measure eight, mm. 1–10.

The image displays three systems of handwritten musical notation for piano. The first system is marked *Lento-Expressivo* and shows a melodic line with a slur and a C-sharp chord in measure 8. The second system continues the melodic line. The third system shows a change in key signature to D-flat major, with a piano (*pp*) dynamic marking and a *dim* instruction.

The movement has a nationalistic character, both in its rhythmic and melodic structures, evocative of the slow, folk-genre *toada*. According to Mario de Andrade, the *toada* is a slow, lazy type of typical urban Brazilian song, without a fixed form.

(Andrade, *Dicionário* 518). The gentle syncopated rhythm (formed by an eighth-note between two sixteenths), the modal idiom, and the prevailing lyrical and descending melodic lines are all characteristic nationalistic elements found in this movement. The outline of the main theme, which is formed by ascending skipping tones followed by a descending line, is explored in a free improvisatory way. This theme recurs in several disguised forms, using different rhythms or divided into extreme regions in the piano, as in measure 13 (example 6.25). A last varied appearance of the theme, in measure 24 (raised a major third) sets the stage for the final resolution, though the anticipated resolution to D-flat is avoided by an unexpected chord built on fourths with F in the bass (example 6.26).

Example 6.25: A disguised form of the main theme is found in m. 13, Sonata no. 2, second movement, mm. 11–15.

The image displays two systems of handwritten musical notation. The top system consists of two staves. The upper staff features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several measures of music with various note values, including eighth and sixteenth notes, and rests. A bracket under the final two measures of this system is labeled "theme". A "rit" (ritardando) marking is present above the second measure of this system. The bottom system also consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). It begins with a "p.p." (pianissimo) marking and contains several measures of music. A "rit" marking is placed above the second measure of this system. The notation is dense and includes various musical symbols such as slurs, ties, and dynamic markings.

Example 6.26: The resolution to D-flat is avoided by an unexpected chord built on fourths with F in the bass, Sonata no. 2, second movement, mm. 24–30.

The image shows three systems of handwritten musical notation. The first system is in treble clef with a 2/4 time signature. It features a melodic line with a 'rit...' marking and a chord built on fourths with F in the bass. The second system is in bass clef with a 2/4 time signature, also featuring a 'rit...' marking and similar chordal structures. The third system is in bass clef with a 2/4 time signature, marked 'ppp' and includes a large handwritten scribble. The notation is dense with accidentals and dynamic markings.

The third movement, *Allegro Vivo*, opens with a *fugato* texture, written in a compound triple meter, with a mostly detached articulation (example 6.27). The lively thematic idea from this imitative section alternates with a homophonic fabric formed by a single line with chordal or octave accompaniment.

Example 6.27: The *Fugato* opening of the third movement exhibits detached articulation, Sonata no. 2, mm. 1–6.

With its clear exposition and recapitulation sections, but lacking a proper development, the structure of this third movement may be thought of as an abridged sonata form. The harmonic idiom of the movement is based primarily on quartal harmonies. Santoro employs *ostinato* accompaniments here, as well as a persistent iteration of melodic cells followed by repeated chords, creating a sonority reminiscent of Stravinsky (example 6.28).

Example 6.28: The third movement of Sonata no. 2 exhibits quartal harmonies, and the use of *ostinatos* and repeated melodic cells, mm. 79–91.

The image displays a handwritten musical score for the third movement of Sonata no. 2, measures 79-91. The score is written on four systems of staves, each system consisting of two staves (treble and bass clef). The music is characterized by quartal harmonies, repeated melodic cells, and the use of *ostinatos*. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte) and *pp* (pianissimo). The key signature is one sharp (F#), and the time signature is 3/8. The score is marked with a large *f* at the beginning of the first system. The notation is dense and expressive, with many slurs and accents.

The next two piano sonatas were written within a two-year period, from 1955 to 1957. Dedicated to pianist Heitor Alimonda, Sonata no. 3, was composed in São Paulo in 1955. Sonata no. 4 was written in Sofia, Bulgaria, in 1957, and was dedicated to pianist Jacques Klein. Both sonatas are truly exceptional artistic works. They have been extensively performed and recorded by several pianists. They were both created within a mature nationalistic idiom. Although they stand well as single entities with individual characteristics and traits, these two sonatas present several common features and their comparison provides a broad perspective for viewing Santoro's creativity during his nationalistic period. Both works are cast in three movements. The first movement of each is bi-thematic, with an incisive first theme and a more lyrical second theme. The construction of both first movements is based on motivic work. The first themes of each first movement are strikingly similar in their main motive outline (examples 6.29 through 6.32).

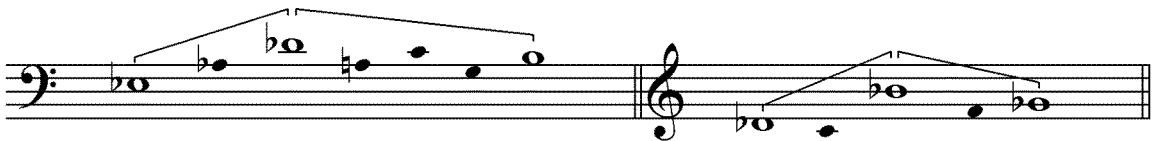
Example 6.29: Opening theme, Sonata no. 3, first movement, m. 1.



Example 6.30: Opening theme, Sonata no. 4, first movement, mm. 1-2.



Example 6.31: Sonata no. 3, first movement, motivic outline.



Example 6.32: Sonata no. 4, first movement, motivic outline.

The evolving process in each sonata, however, is quite different. In both sonatas the two opening themes are presented first in a unison texture, doubled in both hands. In Sonata no. 4, however, the opening motif is punctuated by chords, while in Sonata no. 3 the theme remains in unison up to measure six, with chords appearing mainly as accompaniment (examples 6.33 and 6.34). In both openings, an atmosphere of questioning and searching is invoked through avoidance of clear tonal resolutions by means of deceptive harmonies and by ascending lines without a clear

arrival at an established key center. In Sonata no. 4, though, a sense of relative repose is achieved earlier than in no. 3. In measure twelve of Sonata no. 4, a descending answer to the previous ascending questioning lines arrives at the note C, played in both hands. This, added to the voice leading in the following chords, makes a clear goal and a reference to the new section, which begins in the key of C (examples 6.33 and 6.36).

Example 6.33: Question and answer and resolution to C in Sonata no. 4, first movement, mm. 1–16.

SONATA N° 4 (FANTASIA)
für Klavier
Claudio Santoro

Allegro deciso (♩ = 120)

A similar procedure is found in the eighth measure in Sonata no. 3, where a descending line leads to a partial repose in measure 10 with melodic motion from Bb to A over a chord built on fourths. This repose, however, is short-lived, since the anxious questioning motive returns immediately with a sequential progression formed by diatonic parallel chords in measures 11 to 14 (example 6.34).

Example 6.34: Short lived and partial repose in Sonata no. 3, first movement, mm. 1-14

Para JEANNETTE e HEITOR ALIMONDA

SONATA

N.º 3

CLAUDIO SANTORO

Allegro energico

Piano

The musical score is written for piano and consists of five systems of music. The first system is marked *Piano* and *Allegro energico*. It begins with a forte (*f*) dynamic. The second system continues the piano accompaniment. The third system introduces the right hand melody with a mezzo-forte (*mf*) dynamic. The fourth system shows the right hand melody becoming more active with a crescendo. The fifth system concludes the passage with a fortissimo (*ff*) dynamic.

The second theme in both sonatas presents a characteristic Brazilian syncopated rhythm (examples 6.35 and 6.36).

Example 6.35: Syncopated second theme, Sonata no. 3, first movement, mm. 18–23.

Poco meno

The image displays three systems of musical notation for piano. The first system is marked *Poco meno* and *pp*. It features a syncopated melody in the right hand and a supporting bass line in the left hand. The second system continues the melody with a fermata over a measure. The third system shows the continuation of the piece, with a change in the bass line's rhythmic pattern. The notation includes various note values, rests, and dynamic markings.

Example 6.36: Syncopated second theme also in Sonata no. 4, first movement, mm. 17–27.

The image displays two systems of musical notation for piano. The first system is marked "Poco meno" and shows a syncopated melody in the right hand with a complex harmonic accompaniment in the left hand. The second system is marked "ten." and continues the same musical material, showing further development of the syncopated theme and its accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings.

The harmonic idiom in both sonatas is based primarily on fourth chords and on seventh and ninth harmonies. Santoro added the subtitle “Fantasia” to his fourth sonata. This term alludes to its first movement, which is constructed without the clear sections of a sonata form. The movement’s structure is instead episodic, built on a free interplay between the motives from its first and second themes. The first movement in Sonata no. 3, on the other hand, is written in clear sonata form. The recapitulation is presented by the reappearance of the second theme and followed by a second development of the first theme.

The second movements of both sonatas present lyrical and expressive themes. In Sonata no. 3 the character is of a slow *toada*, while, in Sonata no. 4, the long

melodic lines evolve as a freely improvised reverie (examples 6.37 and 6.38). The outlines of the opening motives in both movements also present a striking similarity (examples 6.39 and 6.40). The opening idea with its repeated note pattern in a syncopated rhythm also occurs in both works.

Example 6.37: A slow *toada* character is found in the second movement, Sonata no. 3, mm. 1–5.

Adagio (Expressivo) (♩ = 50)

The musical score for Example 6.37 is presented in two systems. The first system is titled "Adagio (Expressivo) (♩ = 50)" and shows the beginning of the piece. The music is in C major and 3/4 time. The first system consists of two staves (treble and bass clef) with a piano (ppp) dynamic marking. The second system continues the piece with a piano (p) dynamic marking and a poco fortissimo (poco f) dynamic marking. The music features a slow, expressive character with a syncopated rhythm and a repeated note pattern.

Example 6.38: A lyrical and improvisatory theme occurs in the second movement of Sonata no. 4, mm. 1–4.

Andante (♩ = 50)

The musical score for Example 6.38 is presented in two systems. The first system is titled "Andante (♩ = 50)" and shows the beginning of the piece. The music is in C major and 3/4 time. The first system consists of two staves (treble and bass clef) with a piano (pp) dynamic marking and an expressive (espr.) marking. The second system continues the piece with a piano (pp) dynamic marking and an expressive (espr.) marking. The music features a lyrical and improvisatory theme with a syncopated rhythm and a repeated note pattern.

Example 6.39: Sonata no. 3, second movement, motive outline. **Example 6.40: Sonata no. 4, second movement, motive outline.**



The third movements of both works open with an alternating hand pattern which presents introductory material to the main thematic subjects. Sonata no. 3, marked *Moderato*, exhibits a percussive rhythm typical of the urban *Batuque* genre with its characteristic syncopations. According to Mario de Andrade, the *Batuque* is characterized by repeated rhythmic and melodic patterns, with a gradual increase in tension and speed (Andrade, *Dicionário* 53). This character is particularly well conveyed in this third sonata (example 6.41). The third movement in Sonata no. 4 opens with a motoric rhythm built over even sixteenths in *Allegro molto* tempo. The movement's main melodic idea is constructed from a repeated chromatic semitone cell, which was also used in the *Toccata* (1954) (example 6.42).

Example 6.41: Urban *Batuque* Character in Sonata no. 3, third movement, mm. 1–5.

Moderato (♩ =)

pp *cresc.* *poco*

Example 6.42: Motoric rhythm and repeated chromatic cells in Sonata no. 4, third movement, mm. 1–3.

Allegro molto (♩ = 120–126)

f *cresc.* *ff*

The main subject in the third movement of Sonata no.3 is established by an assertive chordal theme, which is presented over the syncopated opening motive in

measure fifteen (example 6.43). In Sonata no. 4, the first subject is also presented in chords, maintaining the same semitone cell presented in this movement's introductory material (example 6.44).

Example 6.43: An assertive chordal theme is presented over the syncopated opening motive, Sonata no. 3, third movement, mm. 15–18.

The image shows two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) for measures 15 and 16. The second system also consists of two staves for measures 17 and 18. The music is characterized by a syncopated opening motive in the bass line and an assertive chordal theme in the treble line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example 6.44: The primary theme is also expressed in chords, Sonata no. 4, third movement, mm. 5–8.

The image shows two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) for measures 5 and 6. The second system also consists of two staves for measures 7 and 8. The music features the primary theme expressed in chords. The notation includes various musical symbols such as notes, rests, and dynamic markings.

In both works, Santoro also employed similar episodes with descending parallel diatonic chords (examples 6.45 and 6.46).

Example 6.45: Descending, parallel, diatonic chords, Sonata no. 3, third movement, mm. 82–84.

The musical score for Example 6.45 is in 2/4 time. It consists of three measures. The right hand (treble clef) plays a descending chromatic line: G4, F4, E4, D4, C4, B3, A3, G3. The left hand (bass clef) plays a descending diatonic line: G3, F3, E3, D3, C3, B2, A2, G2. The chords are parallel and diatonic, with the right hand chords being triads and the left hand chords being dyads. The score is marked with a first ending bracket over the first two measures and a second ending bracket over the last two measures. The key signature has one sharp (F#).

Example 6.46: Descending, parallel, diatonic chords, Sonata no. 4, third movement, mm. 19–23.

The musical score for Example 6.46 is in 2/4 time. It consists of five measures. The right hand (treble clef) plays a descending chromatic line: G4, F4, E4, D4, C4, B3, A3, G3. The left hand (bass clef) plays a descending diatonic line: G3, F3, E3, D3, C3, B2, A2, G2. The chords are parallel and diatonic, with the right hand chords being triads and the left hand chords being dyads. The score is marked with a first ending bracket over the first three measures and a second ending bracket over the last two measures. The key signature has one sharp (F#).

Both sonatas also present similar closing sections. The section marked *Vivo* in Sonata no. 3, in measure 94, has a descending chromatic line with the notes shared between the hands, while Sonata no. 4 ends with the introductory material from its third movement, in a similar texture (examples 6.47 and 6.48).

Example 6.47: The closing texture is similar to that of the fourth sonata in Sonata no. 3, third movement, mm. 94–96.

The musical score for Example 6.47 is a piano piece in 7/8 time. It consists of two staves. The right hand (treble clef) has a melodic line with eighth notes and accents, marked with a forte (fff) dynamic. The left hand (bass clef) has a rhythmic accompaniment with eighth notes and slurs. The tempo is marked 'Vivo' and the ending is marked 'simile'.

Example 6.48: The closing section re-uses introductory material, Sonata no. 4, third movement, mm. 163–165.

The musical score for Example 6.48 is a piano piece in 7/8 time. It consists of two staves. The right hand (treble clef) has a melodic line with eighth notes and slurs, marked with a forte (ff) dynamic. The left hand (bass clef) has a rhythmic accompaniment with eighth notes and slurs. The tempo is marked 'Vivo'.

There are also some elements in Sonata no. 4 reminiscent of Santoro's earlier *Toccata*. The common traits in these works testify to Santoro's re-use and improvement upon his earlier ideas. They are also an example of the homogeneous idiom which characterizes his compositions written between the years of 1954 and 1957. As noted earlier, the similarities between these two sonatas do not invalidate the unique expression of each individual work. They rather illustrate Santoro's mastery in creating different works using similar materials and procedures.

In his Sonata no. 5, composed much later, in 1988 Santoro presents a work that embodies all his previous musical achievements. In this work, the last of his piano sonatas, the composer creates diverse atmospheres and conveys multiple ideas through the manipulation of a single motive formed by a descending minor second and an ascending perfect fifth. The fifth sonata is written in three movements which are cyclically interconnected through the employment of the single motive. Santoro also makes use of thematic quotations from antecedent movements in those that follow. In the final movement, a return to the two main thematic ideas from the first movement makes clear this cyclical construction. The first movement, *Adagio – Allegro Vivo*, is in sonata form. Its first thematic idea has an introductory character, presented in a slow tempo, *Adagio*, in a compound duple meter. The two main cells which form the basic motive are presented at the outset in this theme, ornamented by a neighboring-tone, F# (examples 6.49 and 6.50). These two cells, which will be referred to as **a** (the minor second) and **b** (the fifth), are explored in all their possible emotional contexts, through developmental procedures, transformations, inversions, and alterations in their intervallic content.

Example 6.49: Opening theme, Sonata no. 5, first movement, mm. 1–5.

Para Ney Salgado

Adagio- SONATA-p/piano Claudio Santoro

Example 6.50: Motivic cells “a” and “b” found in Sonata no. 5

a cell

b cell

Santoro’s sense of form is especially noticeable through his ability to create contrasts in his music. An excellent example of this found in Sonata no. 5 is the presentation of the second theme as a contrasting energetic *Allegro Vivo* in duple meter. The thematic passage begins with dry accented low octaves in the bass, separated by rests, with a *fortissimo* dynamic marking. A chromatic idea in sixteenths, within a pattern of notes shared between the hands, follows the initial octaves, with special emphasis on the accented slurred tones, which emphasize the minor second a cell (example 6.51). In this agitated second section the two main

cells are explored by means of sequential procedures in an intensely chromatic idiom with an improvisatory character (example 6.52).

Example 6.51: Second theme, Sonata no. 5, first movement, mm. 29–39.

The image displays a handwritten musical score for the second theme of Sonata no. 5, first movement, measures 29–39. The score is written on three systems of staves, each system containing a treble and bass staff. The tempo marking *Allegretto* is written above the first system. The music is characterized by its chromatic and improvisatory nature, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as *mf* and *ff*, and articulation marks like slurs and accents. The key signature is indicated by a single sharp (F#) in the key signature area. The score is densely packed with notes and rests, reflecting the complex and expressive character of the piece.

Example 6.52: An intensely chromatic and improvisatory character in the second section, Sonata no. 5, first movement, mm. 45–50.

The image displays two systems of handwritten musical notation. Each system consists of two staves. The notation is highly chromatic, featuring frequent accidentals (sharps, flats, naturals) and complex rhythmic patterns. The first system shows a melodic line on the upper staff and a more rhythmic accompaniment on the lower staff. The second system continues this style, with dense chromatic movement and some dynamic markings like 'ff' (fortissimo) visible. The handwriting is fluid and expressive, characteristic of a composer's sketch or a performance edition.

The development section appears in measure 57, beginning with a variation from the slow first thematic idea. A gradual *accelerando* leads to the chromatic material of the second theme. After a short re-transition in measure 76, the recapitulation is resumed with the return of the *Allegro Vivo* second theme, followed by a sequential presentation of the slow first theme, with a *Meno* indication in measure 101 (example 6.53).

Example 6.53: Reappearance of the slow first theme, Sonata no. 5, first movement, mm. 101–103.

The movement ends with a small Coda, in a slow *Lento* tempo, in triple piano dynamics, with its main thematic material statically repeated, leading to a cadence in Eb minor (example 6.54).

Example 6.54: *Lento* cadence in Eb minor, Sonata no. 5, first movement, mm. 107–110.

The second movement, *Andante*, opens with a lyrical melody in the right hand placed over a chordal accompaniment in a tender *pianissimo*. The two motivic cells **a** and **b** form the basic elements of this thematic idea (example 6.55). A contrasting section in measure 11, with incisive repeated chords in a dotted-sixteenth rhythm, emphasizes the **b** cell in the top melody, here presented as a tritone (example 6.56). In measure twenty-three, a two-bar quotation from the first movement's opening theme (example 6.49) is easily perceptible, in spite of the ornamental extra tones and different rhythm (example 6.57).

Example 6.55: A lyrical melody opens the second movement, Sonata no. 5, mm. 1–4.

The image shows a handwritten musical score for the beginning of the second movement, Sonata no. 5, measures 1-4. The score is written on two staves. The top staff is the right hand, and the bottom staff is the left hand. The tempo is marked "Andante" in cursive. The dynamics are marked "pp" (pianissimo) at the beginning and "p" (piano) at the end. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the right hand consists of a series of eighth and quarter notes, while the left hand provides a simple chordal accompaniment with quarter notes. There are some handwritten annotations, including a double bar line with a diagonal slash above it in measure 3.

Example 6.56: A contrasting section emphasizes the “b” motivic cell, Sonata no. 5, second movement, mm. 11–13.

Handwritten musical notation for Example 6.56. The score is written on two staves. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a prominent 'b' (flat) motif, with various accidentals and rhythmic patterns. The bottom staff continues the melodic line, also featuring the 'b' motif. The notation is dense and includes many accidentals and dynamic markings.

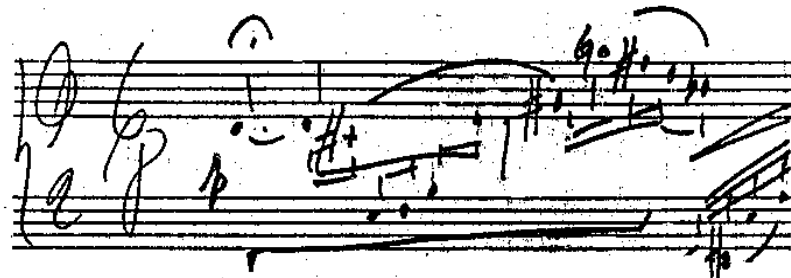
Example 4 57: A two-bar quotation from the first movement’s opening theme, Sonata no. 5, second movement, mm. 22–25.

Handwritten musical notation for Example 4 57. The score is written on two staves. The top staff begins with a treble clef and a key signature of two flats. The music features a two-bar quotation from the first movement's opening theme, with various accidentals and rhythmic patterns. The bottom staff continues the melodic line, also featuring the 'b' motif. The notation is dense and includes many accidentals and dynamic markings.

In the third movement Santoro employed the expression *Livre angustiado*, combining two adjectives: “free” and “anguished” to designate tempo. This

expression translates the feeling of this movement, that is, throughout the movement the element of freedom is juxtaposed with small lyrical passages shorn of expansion. The chromatic idiom presented in the first movement is also employed here; however, almost every other facet of Santoro's music is also called upon. The movement opens with a single line shared between the hands, a favorite pattern in several of Santoro's earlier piano works. The similarities between the opening first measures in this movement and the main thematic idea from the fifth prelude from the *First Book of Preludes* are particularly striking (examples 6.58 and 6.59).

Example 6.58: Reference to the opening of Prelude no. 5 (1958), Sonata no. 5, third movement, mm. 1–2.



Example 6.59: Prelude no. 5 (1958), mm. 1–3.

The image shows a musical score for the first three measures of Prelude no. 5 (1958). The tempo is marked 'Andante'. The score is in 2/4 time and features a key signature of one sharp (F#). The first measure begins with a piano (*pp*) dynamic. The melody in the right hand starts with a half note G4, followed by a quarter note A4, and a quarter note B4. The bass line in the left hand starts with a half note G3. The second measure continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line continues with a half note G3. The third measure concludes the phrase with a quarter note F#5, a quarter note E5, and a quarter note D5. The bass line continues with a half note G3. Dynamic markings include *pp* at the beginning and *mp* in the third measure. There are also some handwritten annotations, including a circled 'i' and some scribbles.

The sequence of tones in this opening line is also similar to a twelve-tone row presentation. The contrapuntal texture in these first measures is also reminiscent of Santoro's typical procedures in his serial works. A chromatic idiom, though, prevails in this movement (example 6.60).

Example 6.60: A chromatic idiom prevails, Sonata no. 5, third movement, mm. 1-6.

The opening ideas of the sonata are explored throughout this movement in small fragments. The two motivic cells from the previous movements are also the main structural units here, sometimes appearing intact and at other times having altered or

rearranged intervals. The cells provide a certain coherence to the otherwise fragmented structure of the movement. The small fragments appear alternately as rather anxious and intensely chromatic sections or as freer and more lyrically expressive passages. These fragments, however, are short-lived, creating a feeling of expectancy from one fragment to the other. In measure 14, a beautiful *cantabile* section, marked *Meno*, presents the two basic motives in the bass (example 6.61). More anxious material follows in measure 23, with a sequence of broken chords in both hands in contrary motion (example 6.62). Soon after, in measure 27, a small lyrical fragment over seventh chords leads to a brief rest in an F-major seventh chord (example 6.62). The anguished character returns in the next measures, with extreme contrasts in dynamic, from *pp* to *ff*. A few measures later, beginning in measure 34, a melodic fragment with a contrary motion counterpoint in the left hand, followed by a descending chromatic sequence of seventh chords, presents flighty echoes of a typical *bossa-nova* sonority reminiscence of his preludes and songs from the late 1950s (example 6.63).

Example 6.61: A beautiful *cantabile* section, Sonata no. 5, third movement, mm. 13–17.

Handwritten musical score for Example 6.61, consisting of two systems of music. The first system features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The word "Memo" is written above the first staff. The tempo marking "pp cantabile" is written below the first staff. The second system continues the melodic and harmonic lines. The word "rall" is written below the first staff of the second system. The score includes various musical notations such as notes, rests, and accidentals.

Example 6.62: Anxious broken chords in contrary motion with a brief F-major seventh cadence, Sonata no. 5, third movement, mm. 22–28.

Handwritten musical score for Example 6.62, consisting of three systems of music. The first system features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The tempo marking "pp sub" is written below the second staff. The second system continues the melodic and harmonic lines. The third system concludes the passage with a brief F-major seventh cadence. The score includes various musical notations such as notes, rests, and accidentals.

Example 6.63: Hints of *bossa-nova* sonority, Sonata no. 5, third movement, mm. 34–35.



Following the many chromatic fragments in this movement, the key of A minor is finally established in measure 37 through the use of double A octaves and a repeated *ostinato* accompaniment pattern. After an ascending chromatic passage leading to the dominant E tone in double octaves in measure 56, a dramatic *crescendo tremolo* pattern prepares for the Coda, with a return to the first movement's main themes. The *Adagio* theme is briefly resumed in the key of A minor, followed by the repeated Eb dry octaves of the *Allegro*. The integration of the first movement's themes in the closing section from the third movement reaffirms the cyclical construction in the fifth sonata (example 6.64).

Example 6.64: Integration of first movement themes, Sonata no. 5, third movement, mm. 55–61.

The image shows a handwritten musical score for the third movement of Sonata no. 5, measures 55-61. The score is divided into three sections:

- Section 1 (mm. 55-61):** This section begins with a piano introduction. The first staff shows a melodic line with a sequence of notes numbered 1 through 8. The second staff shows a bass line with a 'Red' marking and a 'ppp' dynamic. The third staff shows a bass line with a 'Red' marking and a 'ppp' dynamic. The section ends with a 'Red' marking and a 'ppp' dynamic.
- Section 2 (Adagio):** This section is marked 'Adagio'. It features a melodic line with a 'Red' marking and a 'pp' dynamic. The bass line is marked 'Red' and 'pp'. The section ends with a 'pp' dynamic.
- Section 3 (Allegro):** This section is marked 'Allegro'. It features a melodic line with a 'Red' marking and a 'pp' dynamic. The bass line is marked 'Red' and 'pp'. The section ends with a 'pp' dynamic.

In the ending measures, Santoro avoids the obvious subdominant-dominant-tonic progression using instead a descending semitone. Use of chromatic alteration in this

way, to avoid clear tonal references, is typical of his earlier compositional periods.

The expected voice, leading from the chords in measures 71 to 72, with the D and E pitches, would be a final cadence in A minor. Santoro avoided this straight cadence, by ending with an A major seventh chord, with G# in the top voice (example 6.65).

Example 6.65: Avoidance of predictable tonality, Sonata no. 5, third movement, mm. 69–74.

The image displays two systems of handwritten musical notation for piano accompaniment. Each system consists of two staves. The notation is highly complex and dense, featuring numerous accidentals (sharps, flats, naturals), slurs, and dynamic markings. The first system shows a series of chords and melodic lines with many accidentals, suggesting a highly chromatic and tonally ambiguous passage. The second system continues this complexity, with a final chord that, according to the text, is an A major seventh chord with G# in the top voice. The handwriting is somewhat messy and expressive, characteristic of a composer's working draft.

All of Santoro's major stylistic traits may be found in this work. The vitality of his musical ideas is integrated in this piece with a powerful coherence. From a

pianistic point of view, this is a challenging work both in its technical intricacies and in the demands of its musical expression. The different fragments juxtaposed in the third movement require especially careful planning and execution in timing and a conveyed sensitivity to each particular sensibility. Sonata no. 5 is certainly a mature work which deserves to be placed among the highest achievements in twentieth-century Brazilian music.

The Sonatinas

The two sonatinas of Santoro are works smaller in scope than his six sonatas. Although composed in different periods, there are interesting common elements of the sonatinas to be found in their comparison. Sonatina no. 1 was written in 1947 and 1948, during the time Santoro was changing from a twelve-tone idiom to a nationalistic aesthetic. Sonatina no. 2, on the other hand, was composed in 1964, while the composer was returning to a serial idiom. The texture in both works is leaner than in the larger sonatas and the presence of *ostinato* accompaniments is also a characteristic of both sonatinas. Another common feature between them are light and lively third movements, using a compound meter with a motoric rhythm consisting of staccato eighth-notes shared between the hands.

The first sonatina was begun in Paris at the end of 1947 and concluded on January 1, 1948. Written in a neoclassical idiom, the piece is presented in a two-part overall structure with a transparent musical texture. The first movement, *Allegretto*, presents a skipping melodic line in the right hand over an eighth-note leaping accompaniment in the left hand (example 6.66). The harmonic idiom of this piece is similar to that of Sonata no. 2, dated March 1948. As in the second sonata, there are no clear key centers in this sonatina. In his thematic constructions, Santoro shows a persistent concern for employing nearly all the twelve-tones, as well as for avoiding clear functional harmonic goals through added dissonances. The seeming naiveté of the first movement's main theme is disrupted by the frequent major-second dissonant intervals which occur between the melodic line and the accompaniment. A lyrical idea in the seventh measure, marked *expressivo* provides a contrasting transition between the main theme and its developmental section in measure 14 (example 6.66). This lyrical idea, though, is not subject to developmental procedures.

Example 6.66: A skipping melodic *Allegro* line over an eighth-note leaping accompaniment is followed by a lyrical idea, *Sonatina no. 1*, first movement, mm. 1–24.

SONATINA N1.

Claudio Santoro

The musical score for *Sonatina N1* by Claudio Santoro, first movement, measures 1–24, is presented in five systems of two staves each. The first system is marked *Allegretto* and *mf*, with a *cresc.* marking. The second system is marked *f* and *rit.*, with *express.* above. The third system is marked *rit.*. The fourth and fifth systems continue the piece with various rhythmic patterns and dynamics.

The structure of this first movement may be considered an **AA'** form. The first section, **A**, consists of the exposition of the main theme, followed by the *expressivo* transitional element in measure seven, leading to a development of the main theme. A small re-transition in measure 35 prepares for the recapitulation section, **A'**, a nearly exact quotation of **A**, but one whole tone below its original statement in the exposition. The movement ends with a small Coda which re-states the theme, this time in its opening key. The slow second movement opens with a *legato* melodic idea with a reflective character. Its construction is motivic, with the intervals of a fourth and a major second and its inversions providing the main melodic and harmonic material. The opening motivic idea, here presented as motive **a**, is employed throughout the movement (example 6.67).

Example 6.67: Opening motivic idea “a”, Sonatina no. 1, second movement, mm. 1–6

The irregularity of the phrases and the frequent changes in meter lend this movement an improvisational character. Nevertheless, two clear cadences divide the movement symmetrically. In the first part of the movement the melodic line is presented primarily in the top voice. In the 16th measure, a cadence in Db separates the first half from the second, which presents, now in the bass, a melodic line derived from the **a** motive (example 6.68).

Example 6.68: A cadence in Db (in m. 16) separates the two sections of the movement, Sonatina no. 1, second movement, mm. 15–20.

The motivic work employed in this movement is typical of the procedures seen in Santoro's earlier twelve-tone pieces. The motive is explored in several ways, sometimes appearing in disguised versions, spread across the whole texture, rather than in a single line, as in measures 24 to 26 (example 6.69). Sometimes the motive appears in an ornamented form, employing different intervals or rhythms, or even just as a small fragment (examples 6.67, 6.68 and 6.69). Understanding how the composer manipulates and incorporates the motive is essential for its clear projection in the performance of this piece.

Example 6.69: The motive is spread across the texture of this section, *Sonatina no. 1*, second movement, mm. 21–26.

A second cadence, in measure 31, closes the movement with an Eb chord built on parallel fifths (example 6.70). As in the first movement, the major-second interval is the main relationship between the two key centers in the second movement, formed by the two cadential points of Db and Eb. The movement ends with a triple piano chord with Ab in the bass, a fourth apart from Eb, followed by a quiet low Gb note in the bass, a major second below Ab, discretely emphasizing, once again, the whole-tone cell in this movement (example 6.70).

Example 6.70: An ending cadence in Eb occurs in m. 31, Sonatina no. 1, second movement, mm. 31–32.



The third movement, *Presto*, has a *toccata*-like character, with a motoric eighth-note rhythmic pattern shared between the hands. As in the first movement, the structure of this third movement may be considered an A¹A² form. The main thematic material is divided in two parts. The first thematic statement appears as an

opening *ritornello* theme with an A minor key center (example 6.71). This material recurs between small sections with the second thematic idea, which is formed by a *legato* line with accented quarters and dotted quarter-notes, first presented in the Bb Aeolian mode in the sixth measure (example 6.71). These two keys present the minor second interval as the main intervallic relationship in this movement.

Example 6.71: The opening *ritornello* theme and the second *legato* theme interweave, Sonatina no. 1, third movement, mm. 1–16.

Grave - 1. III

The musical score is presented in four systems. The first system shows the beginning of the piece in 9/8 time, with a tempo marking of *Grave - 1.* and a section marker **III**. The first system consists of two staves: the upper staff contains a melodic line with eighth and quarter notes, and the lower staff contains a bass line with eighth and quarter notes. The second system continues the piece, featuring a more complex texture with multiple staves and some notes beamed together. The third system shows a change in the melodic line, with some notes marked with accents. The fourth system concludes the passage, with a final melodic flourish in the upper staff and a corresponding bass line. The score is written in a key with one flat (F major or D minor) and a 9/8 time signature.

The driving rhythm in *staccato* eighth-notes from the *ritornello* idea continues as a backdrop for the second thematic material and persists throughout the movement.

The cross rhythms created by the shifting accents in the *legato* theme lend this movement an anxious and electric feeling (example 6.71). A short transition based on the second thematic idea prepares for the recapitulation in measure 36, which is stated in the same keys found in the opening. The final Coda in measure 64 reaffirms the Bb key in its closing cadence (example 6.72).

Example 6.72: Final measures reaffirm the B flat key in Sonatina no. 1, third movement, mm. 64–66.

The image shows a musical score for the final measures of Sonatina no. 1, third movement, measures 64-66. The score is written for piano and features a driving staccato eighth-note rhythm in the right hand and a legato theme in the left hand. The key signature is B-flat major, and the time signature is 6/8. The score includes dynamic markings such as 'f' and 'ff', and a 'Coda' symbol. The piece is dated 1947.

The Sonatina no. 2, dated March 1, 1964, was the only piano work written during that year. Santoro was returning to a twelve-tone idiom at that time. Some of his earlier twelve-tone procedures are maintained in this piece. As happened in most of his multi-movement works of the 1940s, as well as in the “Three Preludes on a Series” from the Second Book of Preludes, dated 1963, Santoro employs a single twelve-tone

row for the three movements in this sonatina. The respective pitches of the employed row are spread through the whole texture, except in the imitative section from the second movement, where each line presents the pitches in the linear order of the row. The main tone row is thus formed:

Db C D F# G E Ab A Bb Eb F B

The opening ostinato in the first movement, formed by a descending major third, E–C, in the right hand, has an innocent neoclassical feeling (example 6.73). The whole-tone voice leading as well as the descending perfect fifths in the melodic line in the first measures, however, conceal a clever twelve-tone construction, which becomes gradually perceptible as the piece evolves. A complete linear presentation of the row eventually appears, though not until the third movement. The first measures from the first movement shown below, exemplify the liberties taken by Santoro in his serial writing. Among them are the skipping of tones in the row order and the repetition of pitches (example 6.73).

Example 6.73: The opening *ostinato* in the first movement, formed by a descending major third, E-C, Sonatina no. 2, first movement, mm. 1–19. Notice skipping of tones and repetition of pitches in the tone row.

Para Gisèle
Sonatine N^o. 2
für Klavier

CLAUDIO SANTORO

Allegretto moderato (♩ = 90)

The musical score is presented in four systems. The first system shows the beginning of the piece with a tempo marking of 'Allegretto moderato (♩ = 90)' and a dynamic marking of 'p'. The right hand starts with a descending major third ostinato (E-C) with a rhythmic pattern of quarter notes. The left hand has a simple accompaniment. The second system continues the ostinato in the right hand, with some chromatic movement in the left hand. The third system shows a 'cresc.' marking and more complex rhythmic patterns in both hands. The fourth system ends with a 'rit.' marking and a 'cantabile' section in the right hand, leading to a final cadence marked 'Diz'.

The first movement is written in a binary form (ABAB). In the first part, the accompanying *ostinato* is presented in the right hand in descending thirds, while in the

second part, beginning in measure 19, the left hand accompaniment appears in broken sevenths and tenths. The character of the thematic material is also contrasting. The first part has a playful march-like atmosphere, while the second theme appears as a cantabile and more lyrical theme in the 19th measure (example 6.73). An emphasis on the intervals of the third and fifth appears throughout the movement, as well as in its final cadence. Curiously, if the correct order of pitches had been employed in that cadence, the last tone in this movement should have been B, instead of Bb. The tonal inflection given by this perfect fifth ending, though, provides a gracious and humorous ending to this movement (example 6.74).

Example 6.74: A tonal inflection is provided by the perfect fifth at the end of the movement, Sonatina no. 2, first movement, mm. 45–49.

The musical score for Example 6.74 shows the final cadence of the first movement of Sonatina no. 2. The right hand part (treble clef) features a melodic line with a perfect fifth interval at the end. The left hand part (bass clef) provides a bass line with broken chords. The final cadence is marked with a double bar line and a fermata. The key signature is one flat (Bb). The score includes fingerings (1-5) and dynamics (pp) for the final notes.

The texture in the slow second movement is mainly polyphonic, with imitative procedures. It opens with an inverted form of the series, beginning from its fourth pitch (example 6.75). In comparison to his twelve-tone works from the 1940s, it

may be observed that in his return to the serial idiom in 1963–64 Santoro was more concerned with following the strict order of the pitches in his constructions than in his earlier pieces. There is less skipping of tones, for example. Nevertheless, there is more flexibility in presenting a theme beginning from any pitch from the selected form of the row, in line with his individualistic ideas. The employment of repeated *ostinato* patterns is another characteristic in his serial works of the 1960s (example 6.76). In measure 13 the main theme is inverted and presented in a *fugato* texture (example 6.77).

Example 6.75: The second movement opens with an inverted form of the series beginning in its fourth pitch, Sonatina no. 2, second movement, mm. 1–4.

The musical score shows the first four measures of the second movement. The tempo is marked 'Andante' with a quarter note equal to a specific duration. The key signature has one sharp (F#). The treble clef staff contains a melodic line with notes numbered 4 through 12, indicating a specific pitch sequence. The bass clef staff contains a supporting line with notes numbered 1 through 12. The piece begins with a piano (p) dynamic marking.

Example 6.76: Repeated *ostinato* patterns, Sonatina no. 2, second movement, mm. 8–11.

Example 6.77: The inverted main theme in a *fugato* texture, Sonatina no. 2, second movement, mm. 13–15.

The interval of a minor third, which is part of this movement's main thematic idea, recurs throughout this movement. The closing cadence reinforces this particular interval. As happened in the ending of the first movement with the perfect fifth interval, Santoro changed the order of tones here, skipping the seventh pitch, and presenting it at the last measure, thus ending the movement with an ascending minor third (example 6.78).

Example 6.78: A skip of pitches in the series allows the movement to end with an ascending minor third, *Sonatina no. 2*, second movement, mm. 19–21.

The *Vivace* third movement is presented in ternary form. It presents a motoric rhythm in a continuous pattern of mostly *staccato*-articulated eighth-notes shared between the hands in a compound duple meter. The construction is motivic, with the two main motives presented in the first measures: motive **a** corresponds to the disjunct melodic idea in the first measure, while motive **b** is formed by the ascending tones in the third measure (example 6.79).

Example 6.79: Motives “a” and “b” are presented at the opening of the movement, *Sonatina no. 2*, third movement, mm. 1–4.

Repeated *ostinato* accompaniments are employed in each section. In measure 31, the *ostinato* formed by the rolling pattern in the right hand, with a repeated tritone over a Db pedal, furnishes the background to the main thematic idea, which appears in the sustained tones in the middle voice (example 6.80).

Example 6.80: The rolling *ostinato* pattern provides a background for the theme, *Sonatina no. 2*, third movement, mm. 29–42.

The image displays three systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a dynamic marking of *ff*. The second system consists of two staves (treble and bass clef) with a key signature of one flat (Bb) and a *rit.* marking. The third system consists of two staves (treble and bass clef) with a key signature of one flat (Bb) and a *rit.* marking. The notation includes various musical symbols such as notes, rests, and slurs, illustrating the rolling *ostinato* pattern and the main thematic idea.

The A section returns, marked *A tempo*, in measure 43, with an inversion of the a motive. This motive also closes the movement. Once again, Santoro skips some pitches in this last cadence, thus ending the piece with a convincing major-third interval (example 6.81).

Example 6.81: The third movement closes with a major third, Sonatina no. 2, third movement, mm. 64–68.

Santoro wrote his *Sonatina Infantil* (Sonatina for Children) in 1946. This little piece shows Santoro's skill in writing in a twelve-tone idiom in an easy, attractive and ingenious way, adequate for an intermediate-level student. This sonatina is only two pages long, comprising three short movements: *Allegro*, *Lento* and *Allegro (Ronda)*. The three movements are based on a single twelve-tone row. The whole series appears in its original complete linear order in the second movement.

The first movement begins with an innocent diatonic theme centered in the key of C. Looking at this movement's construction, it becomes clear that this diatonic theme is the generator of the whole evolving fabric. The basic three-note thematic cells are weaved in a clear contrapuntal texture. The evolving of the lines, though, does not follow a single form or transposition of a row, but is formed by a selection of three-note fragments from different row forms, either in their original, inverted or retrograde inverted forms (example 6.82).

Example 6.82: The opening of *Sonatina Infantil*, first movement, mm. 1–4.

SONATINA INFANTIL

Claudio Santoro

The second movement, *Lento*, is in a slow compound duple meter. It begins with both hands in unison, presenting the whole series in its original form (example 6.83).

Example 6.83: The entire series is presented in unison in both hands at the opening of the second movement, *Sonatina Infantil*, second movement, mm. 1–5.

This short movement ends with an urgent *attaca* leading to the third movement which has a lively articulated rhythm, in a duple meter, reminiscent of children's dances. The term *Ronda* refers to the typical music divided in stanzas or repeated refrains, repeated at intervals in a canon. The texture is imitative, in two parts. Santoro employs the inverted form of the series in this movement, each hand beginning at a different pitch (example 6. 84).

Example 6.84: A lively articulated *Ronda* employs the inverted form of the series, *Sonatina Infantil*, third movement, mm. 1–4.

The movement ends with the descending opening motive, leading to the bass tone C, thus returning to the same opening key from the first movement. This C key, however, is short-lived, being followed by a clashing *fortissimo* chord in the last measure (example 6.85).

Example 6.85: A short reference to the tonal center C is followed by a clashing *fortissimo* chord to conclude the work, *Sonatina Infantil*, third movement, mm. 25–28.

The image shows a musical score for a short passage, likely from the third movement of 'Sonatina Infantil'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a 2/4 time signature. The first three measures show a descending melodic line in the bass staff, starting on a G4 and ending on a C4. The treble staff has whole notes on G4, F4, and E4. The fourth measure is a final measure containing a clashing fortissimo chord. The bass staff has a whole note chord of C4, E4, and G4. The treble staff has a whole note chord of G4, B4, and D5. The dynamic marking 'pp' is written below the first measure, and 'ff' is written below the final chord.

Chapter 7

The Preludes

Santoro's piano music is frequently associated with lyricism. This quality is particularly evident in his works in small form. Included in this category are Santoro's 34 preludes and three groups of miniature pieces. The twelve preludes from the *First Book of Preludes* (1957–1963) form a particularly favorite collection among pianists. A romantic and sensitive atmosphere permeates these pieces. As observed by Mariz, these are "...always applauded pieces" (Mariz 1994, 35).

Santoro's 34 preludes were written from 1946 to 1989, thus presenting elements from nearly every musical idiom he adopted. Most of these pieces present a free, almost improvised form. A few of them have clear binary or ternary forms. Santoro did not write preludes between the years of 1964 to 1982. From 1966 to 1978 Santoro became increasingly more involved with an experimental idiom, devoting most of his focus to indeterminacy and electro-acoustic writing. His return to the prelude genre

in 1983 presents some remarkable changes in his musical idiom. The changes reflect the developments in his musical style, especially with regard to sound and timbre.

Santoro divided his preludes into two series. The first series comprises his first five preludes, composed between 1946 and 1950. The pieces embody the first change in Santoro's musical style—the moving away from a twelve-tone idiom, still present in his 1946 pieces, to his first searches into a nationalistic approach. The second series includes the remaining 29 preludes, dated from 1957 to 1989.

The First Series of Preludes

The first series includes four preludes written before Santoro's definitive turn to a nationalistic aesthetic following the Prague Congress of Composers in June 1948. A fifth prelude was written following the Congress, in 1950. The first two works were composed in Rio de Janeiro, in 1946 and 1947, respectively. They share a common linear and contrapuntal texture in a twelve-tone idiom. Prelude no. 2, which is, in fact, a two-part invention, presents an imitative writing. Beginning in 1946, a new turn was beginning to appear in Santoro's music, perceptible in some small deviations from his traditional twelve-tone writing. His main concern at that time was to simplify his musical idiom in order to get closer to the people through his music.

His Prelude no. 1, written in a binary form, has two contrasting sections with different tempi. While the first, *Allegro*, section presents a contrapuntal and more strictly twelve-tone idiom, the second, *Lento*, section has a freer and more expressive homophonic texture (examples 7.1 and 7.2). The opening rhythmic pattern is typical from some of Santoro's earlier works (example 7.1). In the second section, on the other hand, Santoro makes use of rhetorical repeated motivic ideas, unrelated to the first section. An expressive bass line in the 16th measure leads to an assertive section with repeated chords in a dotted rhythm (example 7.2).

Example 7.1: Opening of the first section, *Allegro*, Prelude no. 1 (1946), m. 1–3.

The image shows a handwritten musical score for the opening of the first section of Santoro's Prelude no. 1, measures 1-3. The score is in 4/4 time and marked 'Allegro - f'. The treble clef staff shows a melodic line starting with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. The bass clef staff shows a bass line starting with a quarter note G2, followed by a dotted quarter note A2, and a quarter note B2. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf' and 'pp'.

Example 7.2: Opening of the second section, *Lento*, Prelude no. 1 (1946), mm. 11–22.

The image displays a handwritten musical score for the opening of the second section of 'Lento, Prelude no. 1' by Santoro. The score is written on three systems of staves. The first system shows a piano introduction with markings like 'mf', 'p.p.', 'Lento-', 'p', and 'Ped.'. The second system includes markings for '2 p.p.', '3 espress.', and 'cresc... poco mf'. The third system continues the musical notation with various dynamics and articulations.

Beginning in the 23rd measure, Santoro presents a free order of tones, as well as repeated chords built on fourths, which gives an almost tonal flavor to this fragment. The twelve-tone idiom is resumed two measures prior to the return of the *Allegro* section. This same procedure is repeated in the closing section in the 55th measure (example 7.3). In the final cadence Santoro avoids a dominant-tonic effect by replacing the expected Gb bass tone for G natural (example 7.3).

Example 7.3: In the final cadence, G natural replaces the expected Gb bass tone, Prelude no. 1 (1946), mm. 55–61.

The image displays two systems of musical notation for a piano piece. The upper system consists of a grand staff with a treble clef on the right and a bass clef on the left. The right hand part features a series of chords and a melodic line, with dynamics ranging from forte (f) to piano (p). The left hand part has a bass line with a prominent G natural note in the final cadence. The lower system shows the continuation of the bass line, with a G natural note in the final measure.

The third and fourth preludes from the first series, both written in 1948, present idiomatic subtitles. Prelude no. 3 is subtitled “*Entoando Tristemente*” (Sadly Singing). This is Santoro’s first piano piece with a clear nationalistic subtitle. *Entoando* also suggests the genre *toada*, a slow type of urban Brazilian song without a fixed form. The idiom in this prelude is clearly modal. It presents typical syncopated rhythms, however with some irregular groupings. The opening time signature, formed by the additive meter $3/4 + 1/8$, forges an irregular rhythmic pattern consisted of a 3+2+2 grouping, instead of the usual rhythmic pattern formed by 3+3+2,

found in several urban forms. Though the frequent changes in meter interfere with the regularity of the folk-rhythm element, the nationalistic flavor in this piece is nevertheless unmistakable. A homophonic texture, with sections presenting melodic writing in parallel thirds, is also typical from the urban music of Brazil's southeastern region (example 7.4). Santoro also wrote an orchestral version of this prelude.

Prelude no. 4 received the subtitle "*Dança Rustica*" (Rustic Dance) serving also as its tempo indication. This expression alludes to the percussive character in this piece, which is created by irregular motoric rhythms in double *forte* detached sixteenth-notes displayed in a single line, shared between the hands (example 7.5). The idiom is chromatic, however with an abundant use of fourths and fifths. There are some structural points in the piece that present certain key relationships. The opening idea revolves around the Ab tone in the bass, suggesting a subdominant relationship to Eb, a key which is established in the first clear cadential point in measure 34 (examples 7.5 and 7.6).

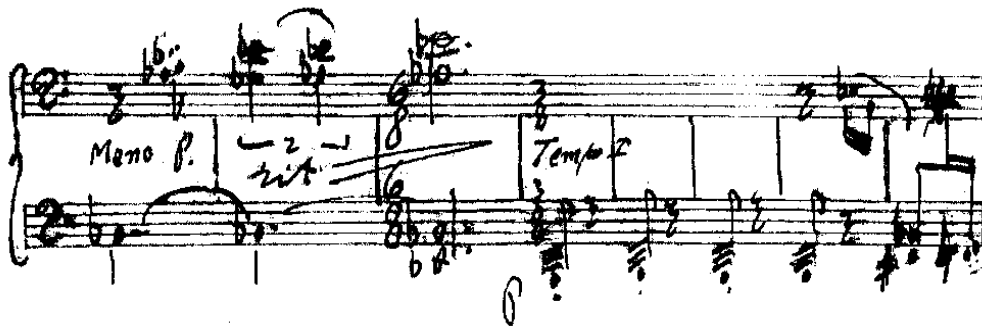
Example 7.4: Frequent rhythmic changes in a homophonic texture, Prelude no. 3 (1948), mm. 1–13.

Preludio Entoando Tristemente
Lento- ♩ *Cludio Santoro*

Example 7.5: A percussive character opens Prelude no. 4 (1948), mm. 1–11.

Dança Rustica (♩=♩) *Preludios* *Cludio Santoro*

Example 7.6: The key of Eb is firmly established in m. 34, Prelude no. 4 (1948), mm. 27–34.



The second section presents a declamatory melodic line over a repeated *ostinato* played in the left hand. A clear nationalistic element is also evidenced in measure 73 by the presence of a syncopated melodic line over sustained chords built on fifths. There is an affinity in character between this piece and Sonata no .2, dating from the same period.

The fifth prelude from the first series was composed in August 1950 in Rio de Janeiro. Written during Santoro's research and transitional phase to nationalism, the prelude presents a modal idiom and a homophonic texture in a sober chorale style. The opening line, written in the Bb Aeolian mode, is accompanied by descending chromatic octaves in the bass and by quartal and tertian harmonies. It presents a simple rhythmic structure, formed basically by quarters, dotted quarters and eighth-notes (example 7.7). The austerity in the writing of this fifth prelude suggests

a feeling of restraint in this piece in comparison with the more exuberant previous preludes.

Example 7.7: The opening line in Bb Aeolian mode, Prelude no. 5 (1950), mm. 1–4.

Adagio

The Second Series of Preludes

In 1963, Santoro selected for publication 21 preludes from the 25 he had composed between 1957 until that time. They were published in two books, with the First Book containing twelve preludes and the Second Book nine preludes. Until recently it had been assumed that the preludes from the first book included eleven preludes dated from the years 1957 to 1959, and one from 1962, while all the preludes from the Second Book were considered to have been written in 1963. The clear stylistic differences between the two books pointed to a traditional, modal or tonal idiom in the first book, while the Second Book suggested a more atonal and serial

idiom, thus making a definite transition between the preludes written up to 1962 and those from after 1963. Some recent findings concerning their original composition dates, however, have shed a new light to the stylistic periods represented by these works. The *Associação Cláudio Santoro* in Brasília is in the processes of rescuing the original manuscripts with their respective correct dates of composition (www.claudiosantoro.art.br). It has also been found that the manuscripts carry different numbers from the ones in the printed collection. The manuscripts were numbered in a chronological order, including four unpublished preludes. The preludes contained in the two books, however, were not consistently placed in a chronological order. The prelude numbered 25 on the manuscript, for example, and dated 1963, was published as number 10 in the first book.

In addition, the 14th and 15th preludes from the Second Book, both written in 1959, already show a key instability which sets them apart from Santoro's nationalistic works from that time. This stylistic overlapping may show that Santoro did not stop altogether composing works with a tonal orientation in 1960. It is also apparent that he was beginning to turn to an atonal idiom before 1960. The selection of preludes for each of the two volumes does present an aesthetic coherence, however,

with a tonal-modal idiom for the first volume, and an atonal-serial emphasis for the second, in spite of the diverse compositional dates. For a complete list of all the 34 preludes with their original manuscript numbers and respective dates, please refer to the Appendix.

The First Book

The works from the second series begin with five preludes with the common subtitle “Tes yeux” (Your Eyes). They were written between May 1957 and March 1958, during Santoro’s concert tour in Soviet Union; all are dedicated “to Lia.” Santoro selected the first, second, and fifth “Tes yeux” preludes for publication, which received numbers one, two and three in the First Book collection. These five, as a group, present some common elements. They share a simple homophonic texture consisting of a melody placed over a chordal accompaniment. The primary harmonic idiom in these pieces is modal, with a special emphasis on seventh and ninth chords. The five works present mostly slow tempi, with a lyrical, expressive and sentimental character. The melodic line is vocal in character, which led Santoro to transcribe the first two preludes to song forms, respectively *Canções de Amor no. 1* and *Canções de Amor no. 2* (Love Songs no. 1 and no. 2), with lyrics by poet Vinicius de Moraes (example 7.8).

Example 7.8: Characteristic “Tes yeux” *Lento Expressivo* opening, Prelude no. 1 (1957), mm. 1–10.

Prelúdio Lento Expressivo Nº 1 Claudio Santoro

The third and fourth preludes, which were not selected for publication, are the only pieces among the “Tes yeux” group which present explicit nationalistic characteristics including syncopated rhythmic patterns formed by an eighth-note between two sixteenths. The fourth “Tes yeux” prelude also bears the subtitle “toada,” which refers to that particular folk genre (Andrade, *Dicionário* 518) (example 7.9).

Example 7.9: *Toada* Character in Prelude “*Tes yeux*” no. 4 (1957), mm. 1– 4.

The image shows a musical score for the first four measures of the Prelude "Tes yeux" no. 4. The score is written for piano and is in 4/4 time, marked "Andante". It consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes, with some chords and rests. There are dynamic markings such as accents and hairpins. A key signature change is indicated by a double bar line with a sharp sign above it.

With regard to rhythm, when comparing to the frequent changes in meter in the preludes from the first series, the “*Tes yeux*” preludes present more stable meters and simpler rhythms. These pieces are infused with a general atmosphere of popular music, especially due to the predominance of seventh harmonies, soft sounds, easy vocal melodies, elements characteristic of the then emerging *bossa-nova* trend in Brazil. The *bossa-nova* exhibits harmonic and melodic elements borrowed from jazz, generally favoring dissonant harmonies, modal idioms, and a profuse usage of different types of seventh chords and suspended harmonies. *Bossa-nova* also favors a more intimate type of singing, closer to the normal speaking voice, avoiding excessive vibrato and melodramatic effects (Campos 21–36). Although the preludes are obviously instrumental pieces, the intimate *bossa-nova* characteristics may be discerned in these works. The dynamic markings range mostly from *pianissimo* to *mezzo-forte*. The writing in most of the pieces is situated in the middle region of the

instrument. As Heitor Alimonda observed, with regard to Santoro's typical habit of improvising at the piano: "Reaffirming some comments already made, I call to the attention the fact that I have never heard, I dare to say never, Santoro improvising in the "Brazilian" idiom. Except when he invented the bossa-nova melodies, which characterized his songs" (Alimonda 36).

The remaining nine preludes from the First Book, including the fourth through 12th preludes, also show some of the same characteristics observed in the "Tes yeux" works. The predominant texture of these nine is that of a melody and accompaniment in vertical chords or in broken chord patterns. There is an abundance of seventh and ninth harmonies, chords built on fourths, suspended harmonies, and modal idioms. Whereas most of the pieces also present melodies in a vocal style, with their intervals rarely reaching over a sixth, the fourth and eighth preludes, on the other hand, were written in a more instrumental approach, with broad *arpeggios* and leaps. Some of these pieces present ornamented lines with neighboring-tones and *appoggiaturas*, as is the case with the seventh and twelfth preludes. They also present a lyrical and expressive quality, with the tempo indications ranging from *Lento* to *Moderato*. The sixth prelude is subtitled

“Homage to Brahms”, with its tempo designated as *Andante (molto appassionato)*.

Beginning in the fifth measure, the melodic line presents a syncopated rhythm formed by two dotted quarter-notes followed by a simple quarter-note. This constitutes the characteristic folk pattern of a 3+3+2 grouping (example 7.10). The accompaniment, in descending broken chords is reminiscent of Brahms’s Intermezzo op. 117 no. 2 in Bb minor. Bb is also the primary key center for the sixth prelude, written mostly in the Aeolian mode (examples 7.10 and 7.11). Heitor Alimonda remarked that Santoro was especially fond of this specific Intermezzo by Brahms (Alimonda 36).

As observed before, a certain common idiom pervades the preludes selected for the First Book. A lyrical and expressive character combine with the similar harmonic, melodic and rhythmic elements to make the set a homogeneous group. Santoro certainly had a plan in mind when he grouped these pieces, and therefore it is not surprising to find also some interrelationships in the thematic material among these preludes, as will be discussed below.

Example 7.10: Prelude no. 6 (1958), mm. 1–18.

No. 6
Andante (Molto Appassionato) *Claudio Santoro*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature starts with one flat (B-flat) and changes to two flats (B-flat and E-flat) at the beginning of the fourth system. The tempo is marked *Andante (Molto Appassionato)*. Performance markings include *p* (piano), *poco*, *cresc.* (crescendo), *poco rit.* (poco ritardando), *a tempo*, *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), and *poco*. The score features various musical notations such as slurs, ties, and dynamic markings.

Example 7.11: The sixth prelude is reminiscent of Brahms's *Intermezzo* op. 117 no. 2, mm. 1–3.

Prelude no. 1 begins with a C minor ninth chord (example 7.8), and ends with a Bb minor seventh chord with an added sixth (example 7.12). Prelude no. 2 presents a first section in the Bb Dorian mode and a second section in Db Ionian, ending with a Db *arpeggio* (examples 7.13 and 7.14). Prelude no.3 begins with a Bb minor seventh chord, with its third, Db minor, in the melody (example 7.15). Besides these key connections, a common motive, consisting of a descending stepwise four-note idea, also appears in these first pieces (examples 7.12, 7.13, and 7.15).

Example 7.12: Descending four-note idea and a final B flat minor seventh chord in Prelude no. 1, mm. 28–31.

Example 7.13: A Bb bass in the opening of Prelude no. 2 (1958), mm. 1–2.



Example 7.14: A Db *arpeggio* concludes Prelude no. 2, mm. 20–21.



Example 7.15: The D flat tone opens Prelude no. 3 (1958), m.1–2.



Prelude no. 3 ends with an ascending Eb minor *arpeggio* (example 7.16).

Prelude no. 4 opens with an ascending arpeggio beginning with F# in the bass, the enharmonic key of Gb, followed by the ascending tone in the Eb arpeggio which ended the previous prelude (examples 7.16 and 7.17).

Example 7.16: An Eb minor arpeggio concludes Prelude no. 3, mm. 18–20.

Example 7.17: An F# bass note opens Prelude no. 4 (1958) mm. 1–2.

This piece ends in Eb, with an ascending Eb Major arpeggio, closing with a tender *appoggiatura* formed by the tones C–B flat in the right hand (example 7.18).

Example 7.18: The descending *appoggiatura* in the middle part at the end of Prelude no. 4, mm. 34–36.

The opening of Prelude no. 5 seems to continue the descending line begun by the closing *appoggiatura* in the fourth prelude, with its next scalar tone, Ab (examples 7.18 and 7.19).

Example 7.19: A continuation of the descending line at the conclusion of Prelude no. 4 opens Prelude no. 5 (1958), mm. 1–3.

The harmonic idiom in this prelude is based on the Ionian mode in Db. Its concise structure is divided into three phrases, each one beginning with the same descending arpeggio leading to Bb in the bass, then ascending to the mediant F tone. Each subsequent phrase is extended by a few added tones, with its final cadence in the 16th measure finally settling in Db (examples 7.19 and 7.20).

Example 7.20: A final cadence in Db in Prelude no. 5, mm. 10–17.

The brevity of the fifth prelude lends it an introductory character to the longer sixth prelude. The repeated F tone which appears at the end of each phrase in Prelude no. 5 opens Prelude no.6 as a pedal tone in the bass, also serving as a dominant to Bb, the main key center in this prelude (example 7.21 and 7.22).

Example 7.21: An F octave pedal opens Prelude no. 6, mm. 1–3.

Andante (Molto Appassionato)

The musical score shows the first three measures of Prelude no. 6. The bass line begins with a low F pedal point (F₁) that continues throughout the measures. The treble line starts with a half note F₄, followed by a quarter note G₄, and then a series of eighth notes: A₄, B₄, C₅, B₄, A₄, G₄. The second measure continues with a half note F₄, followed by quarter notes G₄, A₄, B₄, C₅, B₄, A₄, G₄. The third measure begins with a half note F₄, followed by quarter notes G₄, A₄, B₄, C₅, B₄, A₄, G₄. The score includes dynamics such as *p* and *poco*, and a tempo marking of *Andante (Molto Appassionato)*.

Example 7.22: Ending in the key of Bb in Prelude no. 6, mm. 47–50.

The musical score shows the ending of Prelude no. 6, measures 47-50. The bass line features a low F pedal point (F₁) that continues throughout the measures. The treble line starts with a half note F₄, followed by quarter notes G₄, A₄, B₄, C₅, B₄, A₄, G₄. The second measure continues with a half note F₄, followed by quarter notes G₄, A₄, B₄, C₅, B₄, A₄, G₄. The third measure begins with a half note F₄, followed by quarter notes G₄, A₄, B₄, C₅, B₄, A₄, G₄. The fourth measure ends with a half note F₄. The score includes dynamics such as *rall* and *Eleg. 1958*.

Prelude no. 7 has a broken chord pattern in the accompaniment with a gentle syncopated rhythm, which gives this piece a lullaby character (example 7.23). The frequent modulations and chromaticism obscure the main key centers in this piece. The piece ends with a clear dominant–tonic cadence in Eb minor (example 7.24).

Example 7.23: A gentle syncopated accompaniment in Prelude no. 7 (1959), mm. 1–4.

N^o 7

Lento (dolce e tenero) *Claudio Santoro*

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is marked with a piano (*p*) dynamic and includes a *rit.* (ritardando) marking in the fourth measure.

Example 7.24: A quiet ending in Eb minor in Prelude no. 7, mm. 25–27.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of three flats (Eb) and a 4/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is marked with a piano (*p*) dynamic and includes a *rit.* (ritardando) marking in the second and third measures. The piece concludes with a final cadence in Eb minor.

As in the previous piece, Prelude no. 8 also presents flighty key centers, due to its chromatic idiom. The C# key at its first cadence in the fifth measure is soon changed by chromatic chord progressions. Intervals of sevenths and minor seconds are emphasized throughout the piece (example 7.25).

Example 7.25: Flighty key centers in Prelude no. 8 (1960) mm.1–8.

Moderato (♩=90) *N^o 8* *Claudio Santoro*

The musical score consists of two systems of three staves each. The first system shows the beginning of the piece with a treble clef, a key signature of one flat (B-flat), and a tempo marking of *Moderato* (♩=90). The second system continues the piece, showing a change to a key signature of two flats (B-flat and E-flat) and a tempo marking of *rall.* (rallentando). The score includes various dynamic markings and performance instructions such as *p*, *mf*, *f*, *rit.*, *rall.*, *Ten.*, *cresc.*, and *affret.*

In its last section, in the 20th measure, an *appoggiatura* formed by the notes D–C is particularly important for the following prelude. The piece ends in C minor, a third relationship with the Eb ending key of the previous prelude (examples 7.26 and 7.27).

Example 7.26: A D–C *appoggiatura* in m. 22 of Prelude no. 8, mm. 20–23.

The image shows a musical score for Example 7.26. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with a D–C appoggiatura circled in red. The bass staff contains a harmonic accompaniment. A forte (f) dynamic marking is present in both staves. The tempo marking 'a tempo' is written below the bass staff.

Example 7.27: The same D–C *appoggiatura* presented in extreme registers in Prelude no. 8, mm. 26–27.

The image shows a musical score for Example 7.27. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with a D–C appoggiatura circled in red. The bass staff contains a harmonic accompaniment. A piano (pppp) dynamic marking is present in both staves. The tempo marking 'rall.' is written below the bass staff.

The opening measure in Prelude no. 9 shows a Db–C dyad in the middle voice, a semitone below the D–C cell which ended the previous prelude. Its harmonic idiom alternates between the Aeolian and Dorian modes in Bb (example 7.28).

Example 7.28: Repeated Db–C cell in Prelude no. 9 (1960/62), mm. 1–6.

The image shows a handwritten musical score for the first six measures of Prelude no. 9. The tempo is marked 'Lento' and the piece is identified as 'No. 9'. The music is in 4/4 time. The upper staff (treble clef) begins with a circled Db-C interval, which is repeated in the following measures. The lower staff (bass clef) features a descending perfect fifth interval. Dynamics include *pp*, *cresc.*, and *p*. The score is written on two systems of staves.

Prelude no. 10 begins with an Eb broken chord in the upper part, beginning with its fifth tone, Bb, a connection with the ending key in the ninth prelude. The accompanying chords are mainly formed by parallel sevenths and ninths, a typical characteristic in jazz and *bossa-nova* styles. Its opening interval, a descending perfect fifth, reminds one, also, of a similar opening in the first prelude from the set. It is structured in an ABA form. The idiom is modal, basically centered in Eb Dorian, with a contrasting modulating B section (example 7.29).

Example 7.29: A descending perfect fifth opens Prelude no. 10 (1963), mm. 1–2.

Lento molto espressivo

Prelude no.11 is subtitled “Berceuse”. The gentle repeated chordal *ostinato* in the left hand in a compound duple meter lends the piece the characteristic rocking feeling of the *Berceuse*. The construction of this prelude is modal/hexachordal, mainly centered in C#, the enharmonic key of Db (example 7.30).

Example 7.30: A C# seventh chord opens Prelude no. 11 (1963), mm. 1–4.

Andante

Prelude no.12 opens with a Bb ninth chord, with the four-note descending motive which appeared in the first preludes in the set, here presented as an ascending melodic idea (example 7.31). The piece ends in C minor, with a stepwise descending melodic line. Thus, this final prelude in the First Book closes the set with the same keys

employed in the opening first prelude, thereby completing a coherent cycle (example 7.32).

Example 7.31: A four-note ascending idea opens Prelude no. 12 (1963), mm. 1–4.

N^o 12

Andante Expressivo (p) Claudio Santoro

The musical score shows the first four measures of the piece. The right hand (treble clef) plays a four-note ascending melodic line: G4 (quarter), B4 (quarter), D5 (quarter), and E5 (quarter). The left hand (bass clef) plays chords and single notes: G3 (quarter), B3 (quarter), D4 (quarter), and E4 (quarter). The tempo is marked 'Andante Expressivo' and the dynamics are 'p' (piano).

Example 7.32: A C minor ending concludes Prelude no. 12, mm. 17–21.

The musical score shows the final five measures of the piece. The right hand (treble clef) plays a descending melodic line: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), and C4 (quarter). The left hand (bass clef) plays chords and single notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), and C3 (quarter). The piece concludes with a C minor ending.

It may also be observed that the opening and ending tones or key centers from the three last preludes are stated in the reverse order of the main keys from the three first preludes. Thus, the main key centers in Prelude no. 12 correspond to those in Prelude no. 1, Prelude no. 11 to Prelude no. 2, and Prelude no. 10 to Prelude no. 3. This pattern may be observed below:

No. 1: Opens with a C minor ninth chord. Ends in Bb minor.

No. 2: Opens with a Bb minor seventh chord. Last section is in Db Ionian mode.

No. 3: Opens with a Bb seventh chord, dominant of e flat minor, main key center.

No. 10: Opens with Bb in the bass. Centered in Eb minor.

No. 11: Centered in C# (enharmonic of Db)

No. 12: Opens with a Bb ninth chord, ends in C minor.

These correspondences point to a certain planning by Santoro when organizing this set. They also justify a performance of the whole book, which requires approximately thirteen minutes to perform.

The Second Book

Of the nine preludes selected for the Second Book (which includes preludes numbered from 13 to 21) seven were composed in 1963. The 14th and 15th preludes were written in 1959. In spite of the four year distance between the two 1959 preludes and the remaining ones, written in 1963, there are common elements among them, which also gives this set a stylistic unity. The main characteristics in the Second Book include a complete absence of nationalistic elements, a more chromatic idiom, a lack of established key centers, atonalism and a return to serial writing in the

last three preludes. There is an intervallic emphasis on seconds, fourths, sevenths and ninths in these pieces. There are also more contrapuntal textures in these preludes than in the pieces from the First Book. Tempo indications in the Second Book are also more varied and balanced in the distribution of slow paced and fast paced pieces. Among its nine preludes, there are two pieces written in a fast tempo. The 18th prelude is marked *Allegro grottesco e barbaro* (*Allegro* grotesque and barbarian), and the 20th, *Allegro moderato*. Three preludes present moderate *Andante* tempi, while the remaining four pieces show slow tempo indications. In the slower pieces, Santoro's characteristic lyrical melodies are also noticeable, especially through some melodic constructions with sighing *appoggiaturas*, descending mellow lines and expressive intervallic leaps. The melodic opening with a descending perfect fifth, which was employed in the first, third and 10th preludes from the First Book, was also employed in the 14th, 16th and 19th preludes from the Second Book. This was certainly one of Santoro's favorite melodic openings.

The preludes in the Second Book range in size from eight to 32 measures. Structurally, Santoro employed a clear ABA form only in the 18th prelude, the longest in the set. The others present a general pattern of strophic form, based on a group of

two to four small phrases, divided in small sections by a sense of repose through cadences, rests, pauses, *ritenutos*, or by sequential material (Jones 24). With regard to rhythm, there are more changing meters in these preludes than in the First Book. Irregular meters also appear in the 18th and 20th preludes, as well as an absence of meter markings in the 16th prelude. The feeling of rhythmic freedom is also emphasized by the presence of polyrhythms, triplets, and other more irregular groupings. While the First Book had most of its pieces written in the medium registers in the piano, the Second Book shows a wider range in register, exploring extreme low and high registers, as well as harmonics in the last prelude in the set. Preludes 19, 20 and 21, the last three in the set, were written in Geneva in 1963, from August 30 to September 1. They received the subtitle “Three Preludes on a Series”

In accordance with Santoro’s earlier practice with sets of pieces or multi-movement works using the twelve-tone idiom, Santoro employed a single series for these three preludes. Santoro also wrote two more preludes which were not included in the two-book selection, one in 1959, dedicated to Eliana Cardoso, and the other in 1963, dedicated to his second wife, Gisele Santoro. Both works have slow tempo markings,

long improvisational melodies, modal idioms, and a lyrical and expressive character, which brings them closer to the atmosphere of the First Book.

As with the First Book set, the selection and order of the nine preludes included in the Second Book also show planning by the composer. The connection between them is not related only to coinciding key centers, but also with some related material from one prelude to the next, as will be explored below.

The first prelude in the set, Prelude no. 13, presents a primary intervallic focus found among all the preludes in the Second Book, which is the interval of a second and its inversions. The opening descending melodic semitone formed by A–G sharp is insistently reiterated up to measure seven of Prelude no. 13 (example 7.33).

Example 7.33: The repeated A–G# semitone in Prelude no. 13 (1963), mm. 1–9.

N^o 13

Andante *Claudio Santoro*

The musical score for Example 7.33 shows the first nine measures of Prelude no. 13. The piece is in 3/4 time and features a descending melodic line in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The melody starts with a descending semitone (A to G#) and repeats this interval throughout. Dynamics include piano (p) and mezzo-forte (mf). Performance markings include 'cresc.' and 'poco'.

This piece ends with a spacious chord with the same A–G sharp tones forming a minor ninth in the right hand (G#–A) (example 7.34).

Example 7.34: The same A–G# notes in a harmonic form conclude Prelude no. 13, mm. 18–20.

The initial chord in Prelude no. 14 is also written in an open position. It presents, however, a major seventh in the right hand, instead of a ninth. The same triple piano dynamic marking which ended the previous prelude is also indicated at the 14th prelude's opening. The descending melodic fifth in the first measure and the frequent *appoggiatura* reflect the lyrical character in this gentle prelude (example 7.35).

Example 7.35: Emphasis on the seventh interval in Prelude no. 14 (1959), mm. 1–4.

The musical score for Example 7.35 shows the first four measures of Prelude no. 14. The tempo is marked 'Adagio Molto'. The right hand begins with a descending eighth-note line, including a triplet in measure 3. The left hand features a descending semitone cell in the bass line, which is repeated in measures 1, 2, and 3. The dynamic marking 'ppp' is present in measure 1.

The descending semitone cell from the previous prelude is also present in the repeated chords beginning in measure 13 (example 7.36).

Example 7.36: Descending semitones in Prelude no. 14, mm. 13–19.

The musical score for Example 7.36 shows measures 13 through 19 of Prelude no. 14. The tempo is marked 'rall'. The right hand features a descending semitone cell in the bass line, which is repeated in measures 13, 14, 15, 16, 17, 18, and 19. The dynamic marking 'ppp' is present in measure 13.

Prelude no. 15 opens with a B pedal tone in the bass, a semitone below the C bass octave from the last measures in Prelude no. 14. The descending semitone

motive is also apparent in its first melodic idea in the right hand. The G–F# notes in the first measure are also heard as the last notes of the previous prelude (examples 7.35 and 7.37). The 15th prelude ends with a high F# followed by a *pppp* low Eb in the bass (example 7.38). The resonance from the F# tone in these last measures is carried over by the bass note in the following Prelude no. 16 (example 7.39).

Example 7.37: The final notes in Prelude no. 14 are found in the voice-leading of Prelude no. 15 (1959), mm. 1–2.

Andante con Moto (♩ = 100)

The image shows a musical score for the first two measures of a piece. The tempo is marked 'Andante con Moto' with a metronome marking of ♩ = 100. The score is written for three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The time signature is 6/8. The key signature has one sharp (F#). The first measure of the treble staff begins with a G4 note, which is tied to the final note of the previous prelude. The bass staff in the first measure contains a low Eb note, which is also tied to the final note of the previous prelude. The second measure continues the melodic line in the treble staff and provides harmonic support in the bass staff.

Example 7.38: Extreme registers at the conclusion of Prelude no. 15, mm. 14–15.

Example 7.39: The final notes from Prelude no. 15 are found in the opening of Prelude no. 16 (1963), mm 1–2.

The voice leading in the right hand in Prelude no. 16 stresses the tones F leading to Eb in the third beat. The motivic descending semitones are also apparent in the middle voice's counterpoint (example 7.39). The piece ends with a chord built on fourths formed by the tones F–Bb–Eb, followed by a repeated descending fourth in

the bass. These last chordal tones are also part of the opening chord in the 17th prelude (examples 7.40 and 7.41).

Example 7.40: Emphasis on the fourth interval at the conclusion of Prelude no. 16, m. 8.

The image shows a musical score for Example 7.40, which is the conclusion of Prelude no. 16, measure 8. The score is written in bass clef and consists of two staves. The upper staff shows a chord with a circled '4' above it, indicating the fourth interval. The lower staff shows a descending melodic line with a circled '4' below it, also indicating the fourth interval. The score includes dynamic markings such as 'mp', 'rit.', 'p', and 'ppp'.

The opening chord in Prelude no. 17 may be seen as an F ninth chord with the added Bb tone as an *appoggiatura*. The motivic descending semitone is reiterated both melodically as well as in the accompanying *ostinato* in the left hand, with the dyad Bb–A (example 7.41). In measure 14, a distinct dotted rhythmic figure, formed by a descending diminished seventh two octaves apart, foreshadows a similar rhythmic cell in the following Prelude no. 18 (example 7.42).

Example 7.41: Descending semitone in Prelude no. 17 (1963), mm. 1–4.

Lento *N^o 17*

The musical score for Example 7.41 shows the first four measures of Prelude no. 17. It is written in 4/4 time and features a descending semitone in the right hand across the four measures. The left hand provides a harmonic accompaniment with a descending line. The tempo is marked 'Lento' and the piece is 'Nº 17'.

Example 7.42: Repeated descending diminished sevenths in Prelude no. 17, mm. 14–16.

The musical score for Example 7.42 shows measures 14-16 of Prelude no. 17. It features repeated descending diminished sevenths in the right hand, with dynamic markings of *ppp* and *pp*.

The main thematic material in Prelude no.18 is presented as small cells formed by three semitones. They appear in several forms, as descending or ascending dyads formed by seventh or ninth intervals in sixteenth-notes, complemented by a harmonic sixth or seventh interval. The grotesque and barbarian character in this piece is especially emphasized by its heavy accents and *forte* dynamic markings, as well as by the interrupted irregular rhythms and jagged lines. It is an effective contrasting piece as placed between the ethereal Prelude no. 17 and the final three serial preludes

(example 7.43). The piece ends with an ascending leap from F# to F, displayed three octaves apart. These same notes also appear as opening pitches in the following Prelude no. 19 (example 7.44).

Example 7.43: Repeated descending ninths in Prelude no. 18 (1963), mm. 1–4.

Allegro Grottesco e Barbaro № 18

The image shows a handwritten musical score for the first four measures of 'Allegro Grottesco e Barbaro' (Prelude no. 18). The music is written in 2/8 time. The treble staff contains a series of descending intervals, with a fifth measure showing a leap of a ninth. The bass staff features a similar descending pattern, with dynamic markings such as 'f' and 'v' (pizzicato) indicated. The piece concludes with a final measure showing a leap of a ninth.

Example 7.44: An ascending leap from F# to F closes Prelude no. 18, mm. 30–32.

The image shows the final three measures of the piece. The treble staff features a prominent ascending leap from F# to F, which is the final note of the piece. The bass staff continues with a descending pattern. The piece concludes with a final measure showing a leap of a ninth. The dynamic marking 'ff' is present in the final measure.

The next and final three preludes were written on a single series of twelve tones.

The series, which appears clearly in its linear form in the 20th prelude, presents three

minor-second intervals and three major seconds. This construction, added to the occasional interchange of tones in the set, continues the main intervallic emphasis on seconds, sevenths and ninths, which has prevailed in the previous preludes in the collection. The original series, if one considers the order in Prelude no. 20 as its prime form, presents the following tones:

B Ab C D Db G A Eb F E F# Bb

Prelude no. 19 opens with the closing pitches of the 18th, which are the ninth and eleventh pitches in the original form, F and Gb (the enharmonic of F#). When writing twelve-tone music Santoro usually skipped tones, in accordance with his musical ideas, and presented them later in the musical discourse. This is clearly apparent in the opening of Prelude no. 19 (example 7.45).

Example 7.45: The final notes in Prelude no. 18 open Prelude no. 19 (1963), mm. 1–12.

Prelude no. 20 presents the tone row in its complete linear original form (example 7.46). Ascending and descending seventh and ninth dyads in a sixteenth-note rhythm present a certain affinity with the material from Prelude no. 18. The inverted form of the series is employed in measure seven, beginning with its ninth pitch, F (example 7.47). The piece ends with the fourth and fifth pitches, Ab and A, also from the inverted row (example 7.48).

Example 7.46: A linear presentation of the tone row is found in Prelude no. 20, mm. 1–4.

N^o 20

Allegro Moderato (♩. = 90) *Claudio Santoro*

Example 7.47: Emphasis on seconds and sevenths in Prelude no. 20, mm. 7–10.

Example 7.48: The fourth and fifth pitches from the inverted form of the row conclude Prelude no. 20, mm. 15–18.

Tying these works together, Prelude no. 21, begins with the continuation of pitches from the inverted row employed at the end of the Prelude no. 20. The lyrical character pervading this last of the “Three Preludes on a Series” is suddenly interrupted by the *fortissimo* cluster in the 15th measure (examples 7.49 and 7.50). The piece ends with the final two pitches also found at the conclusion of Prelude no. 20, Ab–A, with a surprising effect of harmonics. These two notes reiterate the opening motivic semitone cell presented in Prelude no. 13. The cell is constructed of these same two pitches (examples 7.50 and 7.33).

Example 7.49: The next pitches in the row form employed in the previous Prelude open Prelude no. 21 (1963), mm. 1– 4.

N^o 21

Lento *Claudio Santoro*

Example 7.50: A reference from Prelude no. 13 is found in the last pitches in Prelude no. 21, mm. 15–18.

Due to the intriguing interrelationships found among the preludes in the Second Book as presented here, performance of the entire cycle is an especially effective and rewarding experience.

The Last Preludes

Twenty years elapsed between Santoro's completion of his two books of preludes and his composition of the next pieces in this genre. Four preludes were written during the 1980s, receiving manuscript numbers 26 to 29. Prelude no. 26 was written in October 1983 and dedicated to Siegfried Gerth. In the following year Santoro wrote two more preludes, no.s 27 and 28, both bearing a dedication to the Brazilian pianist Anna Stella Schic. His final piano prelude, no. 29, is dated January 1989.

Although not officially categorized as a collection of their own, these final four preludes are clearly set apart from the others, both in time and in style. Perhaps these four preludes could be labeled as “third series preludes”, using the same terminology employed by the composer.

During the twenty years that separate the two books of preludes from 1963 and the following piece in this genre, Santoro went through several transformations in his life and in his music, as it has been discussed in the previous chapters.

In his Prelude no. 26, subtitled “Homage to Siegfried Gerth,” Santoro reassessed some of his earlier practices, especially from his First Book of Preludes. The piece begins with a descending perfect fifth, one of Santoro’s favorite opening motives from his earlier preludes. Its form presents two clear sections. The first *Lento* A section is homophonic, with a lyrical character. A first cadential point in Eb appears in measure five. This key center, however, is eluded by means of chromaticism in the following measures (example 7.51).

Example 7.51: A first cadential point in Eb in the fifth bar in Prelude no. 26 (1983), mm. 1–7.

The image shows a handwritten musical score for the first seven measures of a piece. The tempo is marked 'Lento'. The score is written in Eb minor, 4/4 time. The first five measures show a melodic line in the right hand and a complex chordal texture in the left hand. The fifth measure features a cadential point in Eb. The score includes various dynamic markings such as 'p', 'mf', 'f', and 'rit.'. The notation is dense with accidentals and slurs, indicating a complex harmonic structure.

The second contrasting section appears in the 17th measure with the indication *Poco*

Piu. In this short section, Santoro explores the resonance of repeated blocks of chords, in a triple *forte* dynamic marking. The percussive sonority of the dry chordal strikes, separated by rests, is repeated twice at each measure. At each second strike, a few tones are sustained, thus creating an atmospheric resonance effect. The voice-leading in these sustained sounds also delineates a motive formed by four diatonic ascending tones, from Bb to E (example 7.52). The A section returns in the 23rd measure, restating the first thematic material in the same opening key. The last cadence in this prelude reaffirms the Eb minor key as its main key center.

Example 7.52: Resonance effects in the repeated chords in Prelude no. 26, mm. 16–21.

The following two preludes, dated 1984, present a different type of writing, full of figurations in small notes and arabesques. These figurations point to a special focus of Santoro when writing these pieces to explore different sonorities and coloristic effects. The black against white figurations in Prelude no. 27, for example, added to the long sustained pedal markings, recall the music of Debussy. Santoro's music, however, does not sound impressionistic. He combines a Debussyan atmosphere with his own creative ideas in an eclectic whole. Before this time, Santoro had made use of elements from other composers in his piano music. This is particularly noticeable in the sixth prelude from the First Book, titled "Homage to Brahms", where he employed some Brahmsian figurations, as well as in his *Balada* (1976). In the two 1984 preludes, though, the particular choice of employing

elements from Debussy's music suggests that Santoro had a particular intention concerning those pieces. Both preludes were dedicated to his long time friend, the Brazilian pianist Anna Stella Schic, a former student of Margueritte Long and a specialist in French music (Schic 1989). The musical character of these pieces reflects Santoro's particular intention in evoking an impressionistic style in the works. According to Bryan Simms, eclecticism in twentieth-century music has been used in three approaches: "...the assimilation and use of established styles, quotations of preexistent music, and artistic arrangements" (Simms, 400). Following the Second World War, this compositional device was employed even more intensively by different composers, such as Olivier Messiaen (1908–1992), Luciano Berio (1925–2003), George Crumb (b. 1929), Krzysztof Penderecki (b. 1933) and George Rochberg (1918–2005). The procedures for using the different sources were endless, thus producing a rich variety of music styles.

In Preludes no. 27 and no. 28, Santoro does not quote any specific theme by Debussy and neither prelude assimilates that composer's style. He rather applies a transformation of themes reminiscent of Debussy, or Santoro paraphrases some small motivic fragments into his own thematic ideas. This method produces diverse

pictorial and atmospheric qualities, however with Santoro's own characteristic idiom unequivocally present as the main structural frame.

Prelude no. 27 opens with a figuration showing white notes in the right hand against black notes in the left, an effect that calls to mind similar figurations from Debussy's prelude *Feux d'Artifice* (1913). Santoro's no. 27 is roughly structured as an A A' B form. Some transitional passages in a free metric connect these three sections. Distant echoes from Debussy's preludes *La Terrasse des audiences au clair de lune* (1913) and *Ondine* (1913) also appear mixed in its music fabric (example 7.53).

Example 7.53: White against black-note figurations resemble the writing of Debussy in Prelude no. 27 (1984), mm. 1–14.

Pizza Anna Stella

Preludio
n.º 27

Cludio Vautour

The image shows a handwritten musical score for a piece titled "Preludio n.º 27" by Cludio Vautour. The score is written on six systems of grand staff notation (treble and bass clefs). The tempo is marked "Andante (♩ = 60)". The score includes various dynamic markings such as "Ped.", "f", "pp", and "ppp". The notation is dense and expressive, with many accidentals and slurs. The piece is in a key with one flat and a 3/4 time signature. The handwriting is in black ink on white paper.

In contrast to the first part's improvisatory quality, the B section is set in a stable compound meter, marked *Piu Mosso* in the 20th measure. The section also presents a repeated *ostinato* pattern in the right hand, formed by four ascending tones, with a cross-rhythm caused by the offbeat accents. Two measures later, in the *Allegro* section, the texture changes to a repeated chordal *ostinato* accompaniment in the right hand, with a descending melodic fragment in the left hand in an assertive dotted rhythm, which is reminiscent of the main theme from the first movement of Bethoven's *Appassionata* (1804–5) (example 7.54).

Example 7.54: A repeated *ostinato* placed over an allusion to Beethoven's *Sonata Appassionata* is found in Prelude no. 27, mm. 20–27.

The image shows a handwritten musical score for two systems. The first system is marked "Più Mosso" and features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system is marked "Allegro" and "Sempre ff", showing a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Prelude no. 28 also presents beautiful effects of sonority which evoke the writing of Debussy. The opening in this prelude presents a bell-like motive shared between the hands, with *staccato* articulation over a long sustained pedal (example 7.55).

This prelude is divided in three small sections. The two first sections present a freer atmosphere, with rapid *arpeggio* figurations, while the third section in measure 12 presents a sequence of undeveloped small fragments, marked *Ancora piu lento* (example 7.56).

Example 7.55: A bell-like motive opens Prelude no. 28 (1984), mm. 1–4.

Para Anna Stella Schwa
Preludio 28

Claudio Monteverdi

Moderato (♩ = 92-100) *31-7-88*

f *ped*

Example 7.56: Small fragments in Prelude no. 28, mm. 12–19.

The image shows a handwritten musical score for Example 7.56, consisting of two systems of staves. The first system is marked 'Andante Lento' and 'pp'. It features a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second system is marked 'ff' and continues the musical notation. The score is written in a cursive, handwritten style.

Santoro's final prelude and last piano work, Prelude no. 29, was written in January 1989. It is a ten-measure miniature piece with tempo marking *Lento, suave e intimista* (Slowly, softly with an inner feeling). Dynamic signs range primarily from *ppp* to *ppppp*, with a slight *crescendo* and *decrescendo* one measure before the end. This is certainly Santoro's most evanescent music. The short motivic idea presented in the first measure is the main thematic material of the entire piece. This motive is formed by three descending leaping tones followed by an

ascending ninth. Santoro's typical procedure with motivic material is reassessed here, and he develops his ideas through inversions, variations or extensions of this same basic motive. A reflective but also questioning quality in this music, which is characterized by the ascending melodic lines, is replaced in the final measures by a resigned descending line. The final cadence ends in the key of C minor, with the softest dynamics, *ppppp* (example 7.57).

Example 7.57: A reflective character in Prelude no. 29 (1989), mm. 1–10.

Claudio Santoro

Lento suave e intimista

The image displays three systems of musical notation for a piano prelude. The first system consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The upper staff begins with a *ppp* dynamic marking. A *Pedal* marking is placed below the lower staff. The second system also consists of two staves, with the lower staff featuring a *pppp* dynamic marking and a triplet of eighth notes. The third system consists of two staves, with the lower staff featuring a *ppp* dynamic marking and a *ppppp* dynamic marking. A *rit.* (ritardando) marking is placed above the lower staff. The music is written in a key with one sharp (F#) and a common time signature (C).

Chapter 8

The Groups of Short Pieces

The three groups of short pieces written during Santoro's early twelve-tone period present important developments in the composer's musical style. These sets include *Invenções a duas vozes* (1942) (Two-Part Inventions), *Peças para Piano* (First Series—1943) (Piano pieces) and *Peças para Piano* (Second Series—1946).

Santoro's particular care in building contrasts and thematic relationships within a group of works or in a multi-movement work can already be seen in some of these early pieces. His development in the use of twelve-tone technique, and then his gradual freeing of himself from that idiom while adopting nationalistic traits, may also be followed in these works. The single piece *Pequena Toccata* (1942) (Little Toccata) has been printed in a collection that includes both series of *Peças para Piano* (1943 and 1946); thus the *Pequena Toccata* will also be examined in this section.

The four *Invenções a duas vozes* comprise a delightful set of four contrasting small pieces in imitative texture, providing a particularly pleasant introduction to

Santoro's early twelve-tone music. The four pieces are all based on the single twelve-tone series presented below:

F# G# A C Db F G Eb Bb D B E

This same series was also employed in his *Sonata 1942*. As already observed, these works were composed in close chronological proximity; the two-part inventions are dated only five days prior to the *Sonata*. The works bear similar motivic ideas, indicating that Santoro was probably working on them all almost simultaneously, or perhaps even using the inventions as experiments which he further developed in the larger sonata form. Nevertheless, the two works, the collection and the *Sonata* stand well as separate entities, with completely different characters.

The two-part inventions present a polyphonic texture in nearly all the pieces—only the fourth piece, with a single line over a repeated pedal-tone, escapes that conventional texture. The first invention, cast in a fast *Allegro* tempo, resembles some of Bach's two-part inventions, opening with canon-like imitation in the octave below (example 8.1). This strict imitative texture is relaxed after the sixth measure, with a freer contrapuntal interplay between the two voices. The twelve-tone row is

presented in its original form, as it also appears in the first and second movements of *Sonata 1942* (seen earlier in examples 6.2 and 6.7).

Example 8.1: Imitative texture in the opening, *Invenções a duas vozes no. 1*, mm. 1–3.

INVENÇÕES À DUAS VOZES

I

Claudio Santoro

ALLEGRO ♩ = 144

In the second invention an inverted imitation is presented in the fourth measure in the second part, combining elements first presented spread among the whole texture in the two first measures (example 8.2). The opening motive in this second invention also presents a similarity with the second theme from the first movement from *Sonata 1942* (compare examples 6.4 and 8.2).

Example 8.2: Inverted imitation in *Invenções a duas vozes no. 2*, mm. 1–5.

II

LENTO ♩ = 56

In the third invention, the opening theme, presented in the three first measures, recurs in diminution in the 17th measure. Santoro's typical procedure of sharing the theme between the hands is clearly apparent in this piece. In the 17th bar, this same theme appears with different rhythm and articulation as well as with a different display of its pitches between the hands (examples 8.3 and 8.4). The opening descending line was also used with this same form of the row in the third movement from *Sonata 1942* (examples 6.9 and 8.3).

Example 8.3: The theme is spread between the hands in *Invenções a duas vozes no. 3*, mm. 1–5.

III


VIVO ♩ = 152


Example 8.4: The same theme with a different presentation is found in *Invenções a duas vozes no. 3*, mm. 16–20.

The fourth invention consists of a single melodic line in the right hand over a repeated Bb pedal tone in eighth-notes. Santoro employed polymeters in this piece, formed by the concomitant 3/8 and 2/8 meters. The static feeling, which is evoked in this piece by the repeated accompaniment and by its rhythmic freedom, is changed slightly in the four last bars, by adopting a triple meter in both parts and by the changes in the bass line. The piece ends with a retrograde form of the first three opening melodic pitches in the bass (example 8.5).

Example 8.5: A retrograde presentation of the opening pitches concludes *Invenções a duas vozes no. 4*.

IV

MUITO LENTO CANTADO  = 48



The piece *Pequena Toccata*, also dated 1942, is structured in ABA form. It presents a motoric rhythm in sixteenths in a contrapuntal idiom. There is a certain rhythmic similarity between this piece, the first of the two-part inventions, and the second movement from *Sonata 1942*. These pieces open with duple meters, (or with a 4/8 meter in the case of the first invention), presenting a basic rhythm formed by eighth-notes and sixteenths or the related pattern formed by quarters and eighth-notes

(examples 8.6, 8.1, and 6.7). The presence of occasional triplets in *Pequena Toccata* provides some rhythmic variety. Only a few dynamic markings appear in the work. Its pianistic writing presents a few awkward hand crossings, which need careful handling. Angular lines predominate in its music fabric. As in other works from his early twelve-tone period, Santoro employed the twelve-tone technique with flexibility, skipping tones in a row form, presenting them after another row form had already started, or employing repetition of pitches (example 8.6).

Example 8.6: Angular lines predominate in *Pequena Toccata*, mm. 1–4.

PEQUENA TOCCATA
para Piano-solo
CLAUDIO SANTORO

Molto Allegro ♩ = 184

The image shows a musical score for the first four measures of 'Pequena Toccata' by Claudio Santoro. The score is written for piano solo and is marked 'Molto Allegro' with a tempo of 184 beats per minute. The music is characterized by angular lines and complex rhythmic patterns, including triplets and sixteenth notes. The score is presented in two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature has one sharp (F#) and the time signature is 3/8.

The first series of *Peças para piano*, includes four miniature pieces, varied in nature, with a motivic construction. Through this group of pieces it may be observed that Santoro's idiomatic writing for the piano by 1943 had improved enormously in comparison with his efforts even from the previous year. There is more variety in

the employment of rhythmic figures, the pedal is marked with precision, and there is a richer sonority quality in these pieces, compared with the 1942 works, made evident by the abundant dynamic markings. According to Mariz, 1943 was a very important year for Santoro's musical development. Mariz observed that Santoro's music became less rigorously abstract during that year, presenting a more lyrical and subjective expression. He also considered the set of *Peças para piano solo* (1943) as a landmark in the composer's output, being considered, in his words, "...experiments in a new style that was beginning to be formed" (Mariz 1994, 17). This group of pieces as a whole is also based on a single twelve-tone series, and Santoro also took liberties with pitch ordering in the presented row, suppressing some of them occasionally or changing to another row form, beginning from any pitch. The first piece in this group has an introductory character, with a declamatory free flowing rhythm. In this eight-measure work there are three different tempi, and the meter changes at nearly every bar. The *ritenuto* signs between phrases and the abrupt changes in dynamic level also contribute to the free atmosphere in this piece. The main motive in the whole set is presented clearly in its sixth measure, formed by a descending sixth and an ascending ninth. This motive appears in a variety of guises,

sometimes with different intervallic content, on other occasions appearing embellished by arpeggios and passing tones, or even by inverting the graphic form of the motive.

The opening measures present an ornamented form from this motive, as a downward fleeting arpeggio followed by an ascending line (example 8.7).

Example 8.7: The main motivic material in *Peças para Piano* (1943) is clearly presented in Piece no. 1.

CLAUDIO SANTORO
RIO - 1943

N.1.

The musical score is handwritten and consists of three systems of staves. The first system is marked "Lento (♩=63)" and shows a downward arpeggio followed by an ascending line. The second system is marked "Alegre" and "Lento Cantabile subito", indicating a change in tempo and mood. The third system continues the piece with various dynamics and markings. The score includes numerous annotations such as "f", "p", "rit.", "ppp", "Ped", and "ant.".

The second piece begins with a static slow thematic idea in the bass, formed by the main motive's outline. This motivic idea is used throughout the piece, as marked by arrows in the example below (example 8.8). In the section marked *a tempo* in the ninth measure, tension is built through imitative work, which is followed by a return of the opening theme.

The third piece is a lively gigue with alternating 9/8 and 6/8 meters, with its tempo marked as *Vivo-Grotesco* (Vivo-Grotesque). The twelve-tone row is clearly presented in its opening idea. A single line in a *staccato* articulated eighth-note pattern shared between the hands, with the indication *sempre forte e seco* (always forte and dry), reflects the grotesque character designated in the opening of this piece. The motivic outline is apparent at nearly every three-note group. A second section in the fourth measure, requiring a slightly slower tempo by the indication *Meno*, announces the main motive in double *forte* chords built on fourths, followed by a *legato cantabile* line (example 8.9). These two thematic ideas are repeated in the following measures, with a few variations, ending with the detached first theme.

Example 8.8: The main motive (marked by arrows) found in *Peças para Piano* (1943), no. 2, mm. 1–13.

Lento - ($\text{♩} = 56$)

The musical score is presented in three systems, each with three staves (treble, alto, and bass clefs). The tempo is marked *Lento* with a quarter note equal to 56 beats per minute. The key signature is one flat (B-flat major/D minor). The score includes various dynamics such as *mf*, *p*, *pp*, *cresc.*, and *rit*. Performance instructions include *Poco più mosso*, *a Tempo*, and *cresc.*. Arrows point to specific notes in the first system, indicating the main motive. The score features complex rhythmic patterns, including triplets and sixteenth notes, and changes in meter from 2/2 to 3/2 and back to 2/2.

Example 8.9: A detached, dry opening in *Peças para Piano* (1943), no. 3, mm. 1–5.

The musical score for Example 8.9 consists of two systems of staves. The first system shows the beginning of the piece with a tempo marking of *Vivo-Grotesco* and a quarter note equal to 138 (♩. = 138). The dynamics are marked *sempre forte e siccò*. The second system shows the continuation of the piece with a dynamic marking of *Meno* and a texture marking of *cantabile*. The score features a downward arpeggio in the bass followed by a triplet figure.

The fourth piece has some affinities with the first in the set. It also opens with a downward arpeggio figuration. The descending arpeggio in the fourth piece, however, is followed by a triplet figure in the bass, formed by an altered form of the main motive. Instead of presenting a descending interval followed by another ascending, in these triplet figures the motive appears as an entirely descending idea. This motive is insistently reiterated in the lower registers in the instrument, with long pedal markings followed by a pause in the second measure, and by a harmonics sign over a chord in the third measure, with effective resonant sonorities (example 8.10).

The main motive outline appears in the fifth measure, ornamented by an arpeggio figuration (example 8.10). The piece ends with a last appearance of the motive in its original form, presented in the repeated semitone dyads in measure 13, ending with a low G tone in the bass with a triple *piano* dynamic mark. The voice-leading in these last measures, formed by the pitches D–Bb–G, outlines a G minor chord, which lends a tonal feeling to the end of this piece (example 8.11).

Example 8.10: Resonance effects and harmonics in *Peças para Piano* (1943), mm. 1–7.

The image displays a handwritten musical score for Example 8.10, consisting of two systems of staves. The top system shows measures 1 through 7. The tempo is marked 'Moderato' with a quarter note equal to 72 (♩ = 72). The score includes a treble clef and a bass clef. The key signature has one flat (Bb). The time signature is 3/4. The music features a melodic line in the treble and a bass line in the bass. The bass line includes a triple arpeggio in measure 5. Dynamics include 'pp cresc.' and 'Ped.' (pedal). The bottom system shows measures 8 through 13. The tempo is marked 'Allegretto' with a quarter note equal to 120 (♩ = 120). The key signature changes to two flats (Bb, Eb). The time signature is 3/4. The music features a melodic line in the treble and a bass line in the bass. The bass line includes a triple arpeggio in measure 8. Dynamics include 'ff', 'Harm.', 'mf', and 'p'. The score is annotated with various musical notations, including slurs, accents, and dynamic markings.

Example 8.11: A G-minor allusion in the voice-leading at the end of *Peças para Piano* (1943), no. 4, mm. 11–14.

The second series of *Peças para piano*, dated 1946, includes six pieces. As in the previous series, the second series is also based on a single twelve-tone row. The 1946 group, though, presents a more concise structure overall. In these miniatures, Santoro rarely uses recurrence of themes, similarly to Schoenberg in his Piano Pieces op. 19 (1911). Santoro also avoids meter signatures, except in the sixth piece. The free meter in these works contributes to an overall improvisational character, on some occasions with a declamatory feeling, especially in the first and fourth pieces. An unorthodox use of the twelve-tone idiom also contributes to a tonal feeling in a few passages. A few nationalistic elements are also introduced in some of these pieces. As observed before, these nationalistic traits reflect Santoro's concern at that time with getting closer to the people through a simplification in his music. The resulting

musical idiom has been classified by some authors as “twelve-tone nationalistic,” since while still maintaining a serial structure, the insertions of the incipient nationalistic material were foreshadowing a later turn in Santoro’s style to that aesthetic current (Béhague, *Music* 280). The six miniature pieces in the 1946 collection are interconnected by a careful use of common pitches and material. This particular care in unifying a group of works is seen in his two books of preludes, as observed in the previous section.

The twelve-tone row used in the 1946 six piano pieces is formed by the following pitches; a complete linear presentation of this row is perceptible in the opening measures from the third piece in this set, transposed a semitone above:

E D Ab F Eb F# A Bb G Db B C

The first six measures in the first piece present the first five notes from the row in its original form. An upward *arpeggio* in its seventh bar, however, evades any established order of pitches, leading to a clear cadential point in Db at the 10th measure (example 8.12). The voice-leading from the bass line in the first ten measures, formed by the pitches F, Eb, Bb and Db, also points to a key center in Db. This bass line alludes to the harmonic cadential progression formed by the

III–II–V9–I chords in the key of Db (example 8.12). This tonal feeling, however, is interrupted by abrupt dissonances in measure 11, leading to a quiet ending in the bass, with its last note, Bb, forming a third relationship with the previous cadence in Db (example 8.12).

Example 8.12: The bass line leads to a cadence in Db in m. 10, *Peças para piano* (1946), no. 1.

1.

A Giocasta Kassuroff

CLAUDIO SANTORO
RIO - 1946

Lento (♩ = 54)

The graphic outline from the ending bass line in the first piece is also apparent in the opening measures from the second piece, with a different intervallic content, though (examples 8.12 and 8.13).

Example 8.13: Similarities between the graphic outline in the ending of Piece no. 1 and the opening of *Peças para piano* (1946), no. 2.

2.

Expressivo (♩=46)

The original form of the row is employed in the first four bars of this second piece in a contrapuntal texture, being transposed a semitone above in the fifth measure. A static feeling is created in the sixth measure by an insistently repeated chordal idea, punctuated by a low Ab in the bass. The piece ends with the first five pitches from a transposed form of the original row, spelled as F, Eb, A, F# and E. The next piece opens with these same pitches (examples 8.13 and 8.14).

Example 8.14: The ending pitches from Piece no. 2 open *Peças para piano* (1946), no. 3, mm. 1–6.

3.

The musical score is presented in two systems. The first system, labeled 'Allegro (♩ = 88)', shows measures 1 through 4. It features a piano accompaniment with a dotted quarter note rhythm and angular lines. The right hand has a melodic line with a dotted quarter note rhythm. The second system, labeled 'Lento - espressivo', shows measures 5 through 6. It features a piano accompaniment with a dotted quarter note rhythm and angular lines. The right hand has a melodic line with a dotted quarter note rhythm. The score includes dynamic markings such as *f*, *ff*, *pp*, and *rit.* (ritardando).

The third piece presents two contrasting sections, in a clear ABA form. The opening *Allegro* section presents an assertive dotted rhythm and angular lines within a dynamic range marked *forte* to *fortissimo*. The *Lento* section in measure five has an *espressivo* character with extremely soft dynamic nuances (example 8.14).

The *Allegro* first section is resumed four bars later with the same opening descending *arpeggio*. The piece ends with a *pianissimo* descending tritone in the bass, formed by the pitches A–Eb (example 8.15).

Example 8.15: A descending tritone formed by A–Eb in the bass concludes
Peças para piano (1946), no. 3, mm. 11–14.

The image shows a musical score for a piano piece, specifically measures 11 through 14. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The time signature is 3/4. The piece begins with a *rit.* (ritardando) marking. The first measure of the bass staff features a descending arpeggio of three notes: A3, G3, and F3. The second measure continues with a descending arpeggio of four notes: E3, D3, C3, and B2. The third measure features a descending arpeggio of five notes: G2, F2, E2, D2, and C2. The fourth measure concludes with a descending tritone interval between A2 and Eb2. The dynamic markings are *mf* (mezzo-forte) for the first two measures, *f* (forte) for the third measure, and *pp* (pianissimo) for the final measure. The tempo marking is *a tempo*. The piece ends with a fermata over the final note.

The Eb pitch which ends the third piece is presented as a direct voice-leading tone in the fourth piece's opening measures (examples 8.15 and 8.16). The seventh interval, as well as its inverted form as a second or ninth, is the main intervallic focus in this piece (example 8.16).

Example 8.16: A tonal feeling and a discreet nationalistic rhythm in the final bars of *Peças para piano* (1946), no. 4.

4.

Muito lento (♩ = 63)

A tonal feeling may be felt in the three last bars of this short eight-measure piece.

The sequence of chords in these measures resembles a progression of seventh and ninth chords. A discreet nationalistic character may also be observed in this little section, noticeable in the syncopated rhythms in the sixth and seventh measures, formed by a quarter note between two eighth notes (example 8.16). The bass and top notes from the repeated chords in its last bar are also the opening pitches in the following, fifth, piece (examples 8.16 and 8.17).

Example 8.17: Bass and top notes from the ending chord from Piece no. 5 open *Peças para piano* (1946), no. 5, mm. 1–3.

5.

The musical score for Example 8.17 is a piano score for the first three measures of Piece no. 5. It is marked 'Lento' and 'ff'. The bass line starts with a strong chord (F#3, C4, G3) and then moves to a descending skipping motion: F#3, E3, D3, C3. The treble line starts with a strong chord (F#4, C5, G4) and then moves to a descending skipping motion: F#4, E4, D4, C4. The key signature has one sharp (F#) and the time signature is 3/4.

The fifth piece has a binary form, with two clear contrasting sections. The first slow section, marked *Lento*, has a declamatory character (example 8.17). The following *Allegro* second part has a clear rhythmic idea with a *staccato* articulation. The descending skipping tones in its last bar are presented with the same syncopated rhythm used in the last measures of the previous piece (example 8.18). Its last bass tone, Db, is also the opening pitch in the following piece, shown as an enharmonic, C# (examples 8.18 and 8.19).

Example 8.18: A slight nationalistic character in the syncopation found in the final bar of *Peças para piano* (1946), no. 5, mm. 6–8.

The musical score for Example 8.18 shows the final bar of Piece no. 5. It is marked 'mp', 'rit.', 'ft', 'pp', and 'ppp'. The bass line starts with a strong chord (F#3, C4, G3) and then moves to a descending skipping motion: F#3, E3, D3, C3. The treble line starts with a strong chord (F#4, C5, G4) and then moves to a descending skipping motion: F#4, E4, D4, C4. The key signature has one sharp (F#) and the time signature is 3/4.

The last piece in this set is the only one supplied with time signatures. As in the previous piece, it is also written in a binary form, with two contrasting sections. The first part, *Andante*, presents a gentle *barcarola* rhythm in a compound duple meter. The thematic material presented in the first two measures is repeated twice. From the fifth through 11th measures, a rhetorical iteration of the three last notes from the main thematic idea gives a special emphasis to the seventh interval in this piece. In the 11th measure, a cadential repose in the F tone in the bass prepares for the following section (example 8.19).

Example 8.19: Stable meter and repetition of thematic ideas in *Peças para piano* (1946), no. 6, mm. 1–11.

6.

The musical score is for a piece in 6/8 time, marked *Andante*. It consists of two systems of piano music. The first system contains measures 1 through 4. Measure 1 starts with a *mf* dynamic. Measure 2 has a *f* dynamic. Measure 3 includes a *rit.* (ritardando) marking. Measure 4 begins with *a tpo.* (a tempo) and a *mf* dynamic. The second system contains measures 5 through 8. Measure 5 starts with *a tpo.* and a *f* dynamic. Measure 6 includes a *dim.* (diminuendo) marking. Measure 7 has a *rit.* marking. Measure 8 ends with a *rit.* marking. The score features a prominent seventh interval in the melody, which is further emphasized in the second part.

In the second part, marked *Presto*, the seventh interval is further emphasized both melodically and harmonically, as shown in the section beginning in the 16th measure (example 8.20). The piece ends with a sudden triple *forte* C# in the bass—C# is also the opening pitch in this piece. Considering this pitch as the enharmonic tone of Db, it may be observed that there is also a third relationship in this piece, between the opening and ending pitches and the cadential F bass tone in the 11th bar (examples 8.19 and 8.20).

Example 8.20: A third intervallic relationship points to a key center in C# (Db) in *Peças para piano* (1946), no. 6, mm.16–22.

The liberties taken in applying the order of the pitches in the row provides little tonal inflections to these pieces. Santoro's aim in freeing his idiom from the encumbrances of a strict adhesion to technical rules brought some effective musical results to his music. This whole set, which takes approximately four minutes to perform, is a coherent group of miniatures, which display some of the evolving stylistic traits in the composer's style before his definitive change to a nationalistic idiom in the early 1950s.

Chapter 9

The Individual Works

The third unit of piano works composed by Cláudio Santoro comprises individual works with assorted titles. It is interesting to note that the majority of these works were composed during Santoro's nationalistic period. During his early atonal/twelve-tone period Santoro favored groups of small pieces and sonatas. The two first works to mention in this category were written during his transition to a nationalistic idiom. *Batucada* (1948), a typical Brazilian dance accompanied by percussive instruments, and *Dança* (Dance) (1950) are early examples from Santoro's search for an idiom based on the Brazilian folk and urban traditions (Andrade, *Dicionário* 52). The available manuscripts for these two pieces, however, are in precarious condition for examining. For this reason, they are not included in this study. Nevertheless, the explicit nationalistic titles in these unpublished experiments are clear signs of the new idiom being developed in Santoro's music, which would develop as his main focus in the following years.

The two *Danças Brasileiras* (Brazilian Dances), dated from 1951, present clear dance-influenced idioms, made evident by African-Brazilian rhythmic elements and by harmonic and melodic characteristics, typical of folk and urban traditions. Before examining these pieces, though, a brief synthesis of the typical traits found in the Brazilian folk and urban musical traditions will be presented here. With regard to rhythm, the typical Brazilian elements include a rhythmic drive in short-note values and syncopated rhythms originated from the *maxixe* and the Brazilian tango forms. These syncopated rhythms include the already mentioned pattern of an eighth note between two sixteenths, forming beat and anticipation. This same pattern, followed by two eighth notes, with the second sixteenth note tied to the following eighth note, causes a lilting anticipation, forming a rhythmic subdivision consisted of a 3+3+2 rhythmic pattern, as shown in the example below (example 9.1).

Example 9.1: Brazilian folk rhythms (Mendes 139).

The image displays two musical examples. The first example shows two rhythmic patterns, labeled I and II, each enclosed in a bracket. Pattern I consists of a sequence of notes: an eighth note, followed by two sixteenth notes, then another eighth note, and finally two more sixteenth notes. Pattern II consists of two groups of notes: the first group has two sixteenth notes followed by an eighth note (labeled 'A'), and the second group has an eighth note followed by a sixteenth note tied to the next eighth note (labeled 'B'). The second example shows a rhythmic structure with three groups of notes: the first two groups each have an eighth note followed by two sixteenth notes (labeled '3'), and the third group has an eighth note followed by a sixteenth note tied to the next eighth note (labeled '2'). A large bracket on the right side of this structure is labeled 'estrutura rítmica folclórica'.

These rhythmic patterns are characteristic of many types of urban and folk music traditions in Brazil, including the *samba*. According to composer Gilberto Mendes these examples show the three main developing stages in this typical rhythm. The first (I) has its origins in the Spanish *habanera*, which influenced the Brazilian tangos composed by Ernesto Nazareth and Alexandre Levy. The second (II – A and B), with its persistent sixteenth pulse, is typical of the urban *choro* genre. The third phase evolved from the two previous structures, resulting in the 3+3+2 complex typical of several Brazilian popular musical genres (Mendes, in Campos 2005, 139).

Other nationalistic rhythmic traits include a predominance of simple duple meters, a characteristic in most Brazilian dance-forms; rhythmic *ostinatos*; imitation from drum accompaniments; and irregular accentuation in patterns derived from the *choro*.

With regard to the melodic and harmonic characteristics of Brazilian traditional music, there is a predominance of descending melodic lines, an element connected to the Brazilian *tristeza* (sadness) and *saudade* (deep yearning, nostalgia). The occurrence of repeated tones in a descending direction is also typical of several folk melodies.

Modal idioms and a lowered leading-tone are also predominant. Improvisatory nature and lyrical moods are associated with the *choro* style. The avoidance of the

tonic in endings, favoring conclusions in the mediant or dominant may also be observed. The use of parallel thirds and sixths is characteristic in most regional music from the Brazilian southeastern areas. Polyphonic melodic lines in the accompanying bass are typical from guitar serenade-like accompaniments (Andrade 1928, 51).

Many of these traits are noticeable in Santoro's music during certain periods and in certain specific genres, while in other types of music or at different times in his life these same traits may not be so evident. The first years of Santoro's nationalistic phase of composing were mainly focused in developing his personal style. He took elements at this time from the many dance and folk traditions in Brazil. His music, however, was never based on direct quotations, nor did he produce stylized versions straight from the traditional folk forms.

In *Dança Brasileira no.1* a rhythmic pattern derived from the Brazilian tango is the propelling rhythm in the piece. The melodic descending lines set in a modal idiom, which alternates between the Dorian and Mixolydian modes, combined with a duple meter and *ostinato* accompaniment serve as conspicuous nationalistic traits.

The harmonic structure of *Dança* is formed by simple triadic progressions of tonic,

dominant, and subdominant chords. The descending fifths in the bass, which punctuate this piece, suggest the atmosphere of percussive drums (example 9.2).

Variety is achieved by means of modulating sections wherein the melody appears in

Db, a semitone below the opening theme in D. A lyrical slow section based on the

same thematic material serves as a short interlude prior to the return of the first section

(example 9.3).

Example 9.2: A Modal idiom, repeated *ostinato*, and percussive effects in *Dança Brasileira no. 1*, mm. 1–8.

DANSAS BRASILEIRAS

1.

CLAUDIO SANTORO

Allegro (♩=112)

The musical score consists of two systems. The first system shows the piano introduction with a descending fifth bass line (G4-F4-E4-D4) and a repeated eighth-note ostinato in the right hand. The second system shows the main melody in the right hand, which is a repeated eighth-note pattern with a descending fifth interval (G4-F4-E4-D4).

Example 9.3: A slow contrasting section based on the same theme found in *Dança Brasileira no. 1*, mm. 72–85.

The musical score for Example 9.3 is presented in two systems. The first system shows the piano accompaniment in the bass clef, with a descending melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Lento Cantabile'. Dynamics include 'rall. e dim.', 'p', and 'pp'. The second system shows the piano accompaniment in the treble clef, with a descending melodic line in the right hand and a bass line in the left hand. Dynamics include 'p' and 'pp'. The score consists of two systems of staves.

The second *Dança Brasileira* opens in the Lydian mode in C, also presenting a descending melodic line (example 9.4). Santoro captured in this *Dança* the character of dances of African origin, especially derived from the *batuque* genre, which is characterized by repeated rhythmic and melodic patterns, with a gradual increase in tension and speed. Mario de Andrade thus describes the dance movements in the *batuque*: “The dance consists of a serene wavering of the body, accompanied by little movements from the feet, head and arms. These movements accelerate, as the music becomes more lively and enraptured, and soon a prodigious swaggering from the hips is achieved . . .” (Andrade, *Dicionário* 53).

Example 9.4: A typical *batuque* character is found in *Dança Brasileira no. 2*, mm. 1–5.

2.

The musical score consists of two systems of piano notation. The first system covers measures 1 through 5. The tempo is marked as quarter note = 92-100, and the dynamics are *pp*. The right hand (treble clef) plays a melodic line starting with a half note, followed by quarter notes, and then eighth-note patterns. The left hand (bass clef) plays a steady eighth-note ostinato pattern. The key signature has one sharp (F#).

The opening thematic material in *Dança no. 2* is repeated over an *ostinato* pattern based on a C pedal tone, resembling accompanying drums. A climatic section in the 84th measure, built in a thick chordal texture with double seventh chords over a D pedal in the bass, brings the piece to a repeated pattern, with its dynamics marked always as *crescendo*, leading to a triple *forte* and *stringendo* section in measure 99 (examples 9.5 and 9.6).

Example 9.5: A thick chordal section in *Dança Brasileira no. 2*, mm. 84–94

This exhilarating section is interrupted by a brief three-measure slow interlude, which returns to the opening key of c, immediately followed by a *prestissimo* triple *forte* percussive ending (example 9.6).

Example 9.6: A percussive ending in *Dança Brasileira no. 2*, mm. 99–106.

The next individual piano piece is based on a traditional urban dance, typical from the state of Pernambuco. Mario de Andrade explains the main characteristics in this dance: “An instrumental, march-like dance in duple meter, especially popular during Carnival time in Recife, its place of origin.” . . . “Due to its syncopated and extremely contagious rhythm, the title ‘frevo’ is supposed to derive from ‘frever’ (wrong spelling for ‘ferver,’ which means ebullience), by allusion to the excited behavior of the dancing crowds” (Andrade, *Dicionário* 233). Santoro’s *Frevo* (1953) captures the agile rhythmic and melodic elements from this typical dance, made evident in the rapid syncopated rhythms using the pattern of an eighth note between two sixteenths. The opening section presents a texture consisted of octave writing and large chords, emulating the typical sound of a *frevo* orchestra, which is mainly formed by brass instruments (example 9.7). The harmonic idiom in this piece is typically tonal/ modal. Repeated *ostinato* accompaniments in the second section are also characteristic of the accompanying drums in this urban genre. Santoro also wrote an orchestra version for this exciting piece.

Example 9.7: Rapid syncopated rhythms in octaves in *Frevo* (1953), mm. 1–8.

1

Para Oriano de Almeida

FREVO

Para piano

CLAUDIO SANTORO
S. Paulo, Agosto, 1953.

Vivo ♩ =

In the seven pieces included in the series titled *Paulistanas*, all written in 1953, Santoro employed the rich folk traditions from the São Paulo state region in Brazil as nationalistic resources. These seven pieces, in spite of sharing the same title and folk-urban source, were not written as a cohesive group of pieces, as were his earlier sets of short pieces written during his twelve-tone period. They are individual works, published separately. Each one of these pieces reports to a typical folk or urban musical source. *Paulistana no. 1* is a gentle lyrical piece written in the Ionian mode in Db. Its gentle syncopated melody is built over an also syncopated *ostinato*

accompaniment formed by broken seventh and ninth chords in the left hand. In this tender little piece Santoro expressed the typical mellow quality of the slow types of Brazilian urban music, such as the *toadas* and *modinhas*, in his own characteristic sensitive idiom, which is so attractive to the public and performers alike (example 9.8).

Example 9.8: Slow gentle syncopated rhythm in *Paulistana no. 1*, mm. 1–10.

Paulistana nº 1

CLAUDIO SANTORO
São Paulo 953

Lento (cantabile)

PIANO

In the second *Paulistana* Santoro used as for his tempo indication the expression:

Mod. Tempo de Catira, that is, in a moderate *Catira* tempo. According to Mario de Andrade, *Catira*, or *Cateretê*, is a typical folk musical tradition from São Paulo and other southeastern and central Brazilian regions. Its origins are typical dances from the Brazilian native Indians. Songs in this tradition are usually

sung in verses, accompanied by guitars (Andrade, *Dicionário* 120–122).

Paulistana no. 2 is divided in three distinct sections, followed by a return from the first section and a Coda. This piece is one of the few pieces written by Santoro which presents a key signature, here pointing to a Db Major key. Its modal idiom, though, alternates between the Ionian mode in Db and the Lydian mode in Gb. At the opening of the piece, an introductory passage with an *ostinato* pattern presents the syncopated rhythmic element that predominates in this work. The main theme appears in the fourth measure in the left hand, with its melodic line formed by repeated tones in a descending direction, a typical trait in folk traditions. In the 13th measure, this theme is repeated in a double chord texture. The two top notes in these chords also form a parallel third construction, a characteristic trait from the singing folk style from the rural São Paulo region (example 9.9).

Example 9.9: Syncopated rhythms and repeated melodic tones in descending direction present a typical Brazilian character in *Paulistana no. 2*, mm. 1–16.

Paulistana nº 2

CLAUDIO SANTORO

PIANO

Mod. Tempo de Catira

mf cantado

f

8^a

The second section in measure 34 presents a syncopated *staccato ostinato* in sixteenths in the right hand, with off-beat accents, resembling a guitar accompaniment with added tambourine percussion. The syncopated melodic part in the middle staff is supported and punctuated by long pedal tones in octaves in the bass (example 9.10).

Example 9.10: Repeated *ostinato* accompaniment resembles guitar and percussion instruments in *Paulistana no. 2*, mm. 33–36.

A slow contrasting section in Bb Aeolian mode provides a contrasting lyrical interlude. The introductory thematic idea from the first section reappears in the 77th bar, intermingled with the ending tones from this middle section. This is followed by a return to the opening first theme (example 9.11).

Example 9.11: The initial thematic idea returns amidst material from the ending of the middle section in *Paulistana no. 2*, mm. 77–81.

The third *Paulistana* presents a slow tempo, with a similar character to the first *Paulistana*. The subtitle “Molemente Chorosa” (Languidly Weeping) is implied in its gentle syncopated rhythm and descending improvisatory melodies.

Paulistana no. 4 is a fast moving piece, with its tempo indicated as *Alegre* (*Allegro*). The work contains two clear sections, the first presenting an assertive main theme in a duple meter, written in parallel seventh chords punctuated by low octaves in descending fifths in the bass, resembling percussive drums (example 9.12). The second section pairs a repeated chordal *ostinato* in the right hand with melodic fragments in the left hand derived from the first theme—here presented in an irregular rhythmic pattern with changing meters (example 9.13).

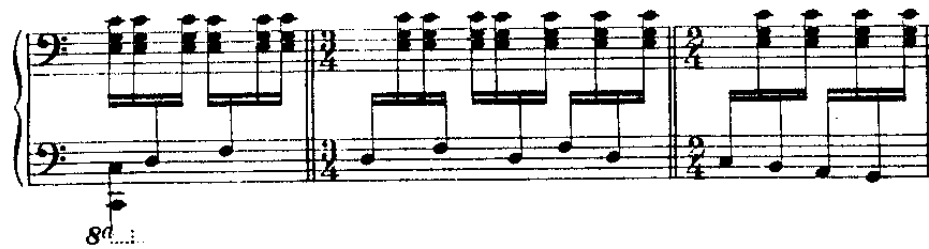
Example 9.12: A strong character and percussion allusion in the descending fifths in the bass in *Paulistana no. 4*, mm. 1–4.

Alegre

PIANO

8^{va}

Example 9.13: Irregular rhythms and changing meters in the second section of *Paulistana no. 4*, mm. 40–42.

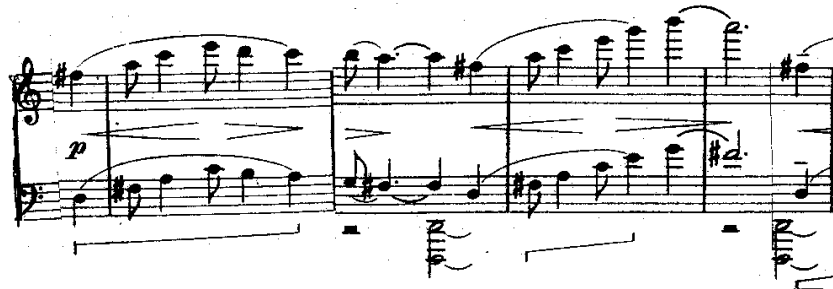


The fifth *Paulistana* opens with a gentle syncopated melody in the right hand, written in the Mixolydian mode in D. Its singing style, characterized by the term *Entoando* (Singing), is also suggestive of the genre *aboio*. This folk music style is typical of the rural cattle ranching regions of Brazil. According to Mario de Andrade, the “aboio” derives from the characteristic sound of ranchers calling their cattle: “...These calls, when not attended to, are repeated ever more intensely and in a higher register” (Andrade, *Dicionário* 2). The opening theme in *Paulistana no. 5* is repeated five times, each iteration climbing to a higher register, using a typical construction in parallel thirds (examples 9.14 and 9.15).

Example 9.14: The *aboio* genre characterizes the *Paulistana no. 4*, mm. 1–2.



Example 9.15: Typical Brazilian character exhibited in the parallel thirds found in *Paulistana no. 4*, mm. 8–11.



The sixth *Paulistana* is subtitled “Choro”. The typical character of this Brazilian musical tradition is made clear by the rhythmic drive in sixteenth notes with clearly marked articulations in this *Paulistana*. The *choros* are usually performed by ensembles of instruments from the guitar family, including, guitars, mandolins and ukuleles, tambourines and a solo instrument, usually from the woodwind family, such as the flute, clarinet or saxophone. The solo instrument presents a characteristic virtuosic writing, with the remaining instruments serving as accompaniment (Andrade, *Dicionário* 136). The sixth *Paulistana* opens with a unison texture at an octave’s distance, with a few occasional supporting chords. The fluidity of its theme is clearly articulated by slurs, reaching its first cadential point in the seventh measure in Db. From that point, an intricate contrapuntal texture replaces the unison fabric (example 9.16). This interplay between unison and contrapuntal textures in a *Vivo*

tempo is carried on throughout most of the piece, thus requiring precise fingerings, good coordination, and dexterity on the part of the performer.

Example 9.16: Unison and contrapuntal writing in sixteenths in *Paulistana no. 6*, mm. 1-10.

Paulistana nº 6 Chôro

CLAUDIO SANTORO

PIANO

Vivo

The seventh *Paulistana* is not associated with any particular folk genre. Its subtitle “Sonata in one movement” points to its formal structure as the main focus of the piece. The unison texture of its opening theme is characteristic of Santoro’s sonata openings, and nationalistic characteristics in the piece are clearly established

through its rhythms, melodies and harmonic idiom. The work opens with a syncopated rhythmic idea formed by an eighth note between two sixteenths. This opening theme constitutes the main thematic material of the piece (example 9.17).

Example 9.17: The main thematic idea in *Paulistana no. 7*, mm. 1–14.

Paulistana n°7

(Sonata em 1 movimento)

CLAUDIO SANTORO

Allegro e Energico

PIANO *ff*

Meno

rall. *mp*

Più

poco *rit.* *pp* *mf*

A re-transition section, stated with an *Andante e Appassionato* tempo indication, provides material in contrast to the main folk thematic which pervades the rest of the piece (example 9.18).

**Example 9.18: A slower section prepares for the recapitulation in
Paulistana no. 7, mm. 119–124.**

Andante e Appassionato

The musical score consists of two systems of piano music. The first system shows the beginning of the section with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante e Appassionato'. The score includes dynamic markings such as 'p', 'rall', 'rit.', and 'f'. The key signature changes from one flat to two flats. The second system continues the melody and accompaniment, featuring a Coda at the end.

The following modulating section leads back to the recapitulation, then to a Coda with a thick texture formed by repeated chords doubled in both hands, with a sonorous and emphatic ending. The individual pieces in the *Paulistanas* series became quite popular among pianists. They have been frequently performed and have been recorded by several artists.

In the following year of 1954, Santoro wrote a single piano work, *Toccata*. In this piece it is possible to note a slight change in Santoro's idiom. Although the nationalistic element is present, there are no clear references to folk or urban styles. Its chromatic harmonic idiom rather approaches his works from later years. The

toccata style is presented in this piece with a motoric rhythm in sixteenth notes. The insistent rhythm is disturbed by shifting accents in the weak beats and by the main theme in octaves in the bass which itself has an irregular rhythmic pattern (example 9.19).

Example 9.19: A motoric rhythm in sixteenths and shifting accents pervade the *Toccata* (1954), mm. 1–9.

Para Arnaldo Estrella

TOCCATA

música de CLAUDIO SANTORO
(São Paulo, Outubro 1954)

VIVO

PIANO *f*

82

The instability of the first section is counterbalanced by the more rhythmically stable second section, which still preserves the sixteenth-note rhythm in the right hand

grouped in continuous three descending notes. The repeated chords in the left hand in measure 40 exhibit a nationalistic syncopated rhythm formed by two dotted-eighth notes followed by another eighth note, thus creating a 3+3+2 grouping (example 9.20). In measure 54, a cantabile syncopated bass line in the Aeolian mode in F lends a distinct Brazilian character to this section (example 9.21).

Example 9.20: A typical folk rhythmic pattern formed by a 3+3+2 group in *Toccata*, mm. 36–45.

The image displays a musical score for a piano piece, specifically measures 36 through 45. The score is written for two staves, treble and bass clef. The right hand (treble clef) features a melodic line with a prominent 3+3+2 rhythmic pattern, consisting of two groups of three eighth notes followed by a pair of eighth notes. The left hand (bass clef) provides harmonic support with chords and a syncopated bass line. The score includes dynamic markings such as *cresc.* (crescendo) and *pp* (pianissimo). The notation includes various note values, rests, and articulation marks.

Example 9.21: A distinct Brazilian character in the syncopated bass line in *Toccata*, mm. 53–58.

The image displays two systems of musical notation for a piano piece. The first system, measures 53-58, shows a syncopated bass line with a 'B♭' marking. The second system, measures 59-64, shows a more complex texture with arpeggiated figures in both hands.

A two-bar slow interlude in measure 80 provides a brief suspension in the flow of the music, preparing for a short return of the first section's material. An end to the many chromatic explorations throughout this piece, the work closes with a broad *arpeggio* in contrary motion, finally settling in the key of C, (example 9.22).

Example 9.22: An emphatic ending in the C key in *Toccata*, mm. 106–108.

The image shows a musical score for a piano piece, specifically the ending of a Toccata in C major, measures 106-108. The score is written for piano and consists of three systems. The first system shows a crescendo leading into the second system, which begins with a fortissimo (ff) dynamic. The right hand plays a series of parallel fourth chords, while the left hand plays single notes in a staccato articulation. The third system continues the fortissimo (ff) section, leading to a fortississimo (fff) section. The score is in 2/4 time and features a variety of rhythmic patterns, including sixteenth notes and eighth notes. The key signature is one flat (B-flat), and the piece concludes with a final chord in the C major key.

The two piano etudes written by Santoro date, respectively, from 1959 and 1960.

As the genre “etude” implies, each of these pieces presents some specific technical challenges to the pianist. Nevertheless, their musical content goes beyond mere pedagogy. The etudes also provide an effective presentation as piano pieces. In both works the nationalistic character is still quite evident, despite the fact that Santoro was already approaching his next stylistic turn, when he returned to a serial idiom.

Etude no. 1 (1959) was dedicated to the Viennese pianist Bruno Seidlhofer. The study presents a *toccata*-like style in sixteenth notes in a fast tempo and is played with a pattern of alternating hands. The right hand presents parallel fourth chords, while the left has single notes in a *staccato* articulation leading to a low bass accented octave. The sudden jumps caused by these quick dislocations of the left hand

deserve special attention and practice for accurate execution (example 9.23). Quartal sonorities predominate throughout this piece.

The zigzag opening idea is briefly replaced by a four-note descending melodic motive in measures nine to 11, accompanied by syncopated broken chords in the left hand (example 9.24). The stable eighth-note rhythm in the right hand obscures the characteristic syncopation formed by placing an eighth note between two sixteenths in the left hand.

Example 9.23: Quartal structures in *Estudo no.1* (1959), mm. 1–2.

Para "Bruno Seidlhofer"

ESTUDO N.º 1

CLAUDIO SANTORO
VIENA - III - 959

Allegro molto

The musical score shows two measures of music. The right hand (treble clef) plays a descending melodic line: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The left hand (bass clef) plays a syncopated pattern of broken chords. In the first measure, it plays G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). In the second measure, it plays G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The tempo is marked 'Allegro molto'.

Example 9.24: A four-note descending idea accompanied by discreet syncopation in *Estudo no. 1*, mm. 9–11.



A lyrical cantabile second section, marked *Poco piú mosso*, brings a beautiful contrast to the mostly motoric first section. A brief return to the first thematic material is followed by a new section, with the indication *Tempo II*. In this section a repeated pattern of descending sixteenth notes in the right hand is articulated in four groups of three notes per measure in a triple meter while the left hand presents a broken chord pattern with a syncopated rhythmic pattern formed by the 3+3+2 formula, lending a distinct nationalistic flavor (example 9.25). This specific pattern was one of Santoro's favorite resources in his nationalistic period and appears in several of his pieces composed after 1953—as in his *Toccata* (example 9.21). The etude ends with a return to the first alternating hands material. An assertive ending in the key of A minor with forceful fifth chords to be played triple *forte* concludes this versatile work.

Example 9.25: A characteristic nationalistic rhythmic pattern is presented in *Estudo no. 1*, mm. 83–85.

The musical score for Example 9.25 is presented in a grand staff with a treble and bass clef. The time signature is 3/4. The piece is marked "Tempo II". The right hand (treble clef) plays a rapid, rhythmic pattern of sixteenth notes, often beamed in groups of four. The left hand (bass clef) plays a more melodic line with eighth and sixteenth notes. Dynamics include a piano (*p*) marking in the first measure and a crescendo (*cresc...*) in the second measure. The key signature has one sharp (F#).

The second *Étude* opens with a slow chordal introduction centered in the D Aeolian mode (example 9.26). Beginning in the 18th measure, the main material in this etude is presented in a unison texture in sixteenth notes in a fast tempo, with clearly marked articulations. This type of writing is typical of the *choro*, which was also employed by Santoro in his sixth *Paulistana* (example 9.16). The continuous sixteenth-note rhythm presents the major technical hurdle of this etude. The distribution of its notes, with quick changes from a chromatic closed position, to an open broken chord position, or in others appearing in contrary motion, makes an “even” execution a challenge in this piece (example 9.27).

Example 9.26: Chordal texture in the introduction of *Estudo no. 2* (1960), mm. 1–4.

Para NADILE DE BARROS MARCARIOU

Estudo N. 2

PIANO

CLAUDIO SANTORO
Rio - 960

Example 9.27: Unison writing in sixteenths in *Estudo no. 2*, mm. 18–21.

The next of the individual pieces to be discussed is *Intermitências I*, composed in 1967 in Berlin. Apparent immediately upon viewing the score (example 9.28) is the use of a modern graphic notation combined with the more conventional mensural writing in staves. These are divided in sections spread either in a horizontal or in

overlapping diagonal position in the page, interspersed by long silences between them.

Santoro made use of different resources to create resonance effects, including:

plucking the strings inside the piano with the fingers, using a carton board on the

strings while playing on the immediate keys, performing glissandos on the strings

with the fingernails, scraping a single string with a coin, plucking and striking

different strings with the fingers very quickly in a pointillistic way. Clusters,

sustained pedals, an extreme range in dynamics, from *ppp* to *ffff*, as well as changes in

register are also incorporated in the music. There are sections wherein the performer

has the freedom to choose the number of repeats of a specific passage, while in others

there is a precise designated duration in seconds.

The piece opens with a single C, an octave above middle C, played by the right hand in *ppp*. The note is repeated several times. The left hand joins the right hand

on the first repeat, playing the same pitch inside the piano, on the strings. The left

hand gradually adds the adjoining strings, finally forming a three-note cluster. There

is a static feeling to this first segment. The following sections present groups of

pitch conglomerates, sometimes played as clusters on the white keys in one hand,

while the left hand plays on black keys. At other times, an indeterminate group of

pitches is indicated to be played on a certain region of the keyboard. Certain specific groups of pitches appear enclosed in boxes, which are to be repeated *ad libitum* (example 9.28).

Example 9.28: Graphic and stave notation in *Intermitências I* (1967), p. 1.

para ney
INTERMITÊNCIAS I
para piano
claudio santoro

(Molto Lento)
ppp pp

repete quantas vezes quiser.

Leitura do piano claudia
Ped. até o fim (continua até o fim)
Ped. bis sempre sempre...

Coloca nota p para cada uma das notas...
...com uma duração de 1/8 de nota...

3 Ped. até o fim

SILENCIO

Tram. caudias de papaleco

Respeitamos nos

ffft sêco

ffft # sêc. agui o Ped. bis háum Ped.

SILENCIO

(Grasse Pause)

poco ... a poco ...

repete até o fffft ...
para a poco
(Wiederholen bis fffft ...)

© 1971 by Robert C. Paris.

The small segments follow each other as individual events which are intermittently interrupted by silences, nevertheless there is a definite flow between them, made clear by a relationship between the pitches from one section to the next one. There are also sections with precise indications for the durations of certain pitches in seconds. The piece ends with the same static atmosphere present at its opening, this time played exclusively on the piano strings (example 9.29).

Example 9.29: A static ending is played inside the piano in *Intermitências I*, p. 3, last line.

Handwritten musical score for "Intermitências I" by Santoro. The score is written on a grand staff with two staves. It features various dynamic markings such as "pianissimo", "piano", "mezzo-forte", and "pianissimo" with "arco" and "pizzicato" indications. There are also performance instructions in German like "gibt es ab diesem Punkt an" and "gibt man mit Finger/Hand". A duration bar at the bottom is divided into sections labeled 1, 2, 3, 4, 5, and 6, with a total duration of 15 seconds.

Santoro's primary purpose in composing this piece was to explore the instrument's expanded capabilities and a variety of different color effects. The

performance of the piece does not present major difficulties. However, precise care is required in managing timing and dynamics. Playing the strings inside the piano is also unproblematic, once an effective plan is in place for finding the correct strings.

Nine years separate *Intermitências I* from Santoro's next work for piano solo, *Balada*, written in 1976. After 1968, the composer became more and more involved with the electro-acoustic medium. His series of twelve *Mutationen*, written for diverse combinations of acoustic instruments or voices and magnetic tape, also include a work for piano and tape, *Mutationen III*, composed in 1970. In this piece, as in *Intermitências I*, Santoro combines a graphic notation with more conventional writing. The two parts, one for recording and the other for live performance, have specific prescriptions. In addition to using all types of playing on the keys and plucking and strumming the strings inside the piano, there are also parts which require playing with drum sticks on the strings.

This experimental period of Santoro was devoted mainly to indeterminacy and electro-acoustic music. Despite his concern with experiments turned to the expansion of resonance and different sonorities at this time, this period also contributed to the awakening of a more profound musical idiom for Santoro. In a

letter to musicologist Curt Lange, dated January 1976, Santoro observed: “My period of residency in Berlin in 1966/67 was of great importance, and a new phase has developed in my production, which now is not so vast, but intense in profundity and reflection” (Souza 530).

The piano piece *Balada* was one of Santoro’s first acoustic works written after the almost exclusive electro-acoustic years of 1970 to 1976. It was one of the first expressions of the stylistic synthesis which became a characteristic in his late works. This piece marks not only Santoro’s return to writing for piano solo, but also a return to a more conventional musical style. The choice of writing a piece with this title is curious. Since this piece was dedicated to the Brazilian pianist Nelson Freire, who was a celebrated interpreter of the Romantics, especially of Frederic Chopin, one may wonder if Santoro had in mind the idea of Chopin’s Ballades when he composed this piece. Santoro’s *Balada*, in spite of its twentieth-century stylistic appearance, is reminiscent of the ballade archetype typical of Chopin. The piece is written in a narrative style with a declamatory first section which emulates the opening from Chopin’s *Ballade* in G minor (examples 9.30 and 9.31).

Example 9.30: A declamatory opening in *Balada* (1976), first page.

- Lara Nelson Freire -
BALADA
 para Giano Claudio Santoro

Lento
Tempo Molto Lento

ppp *f* rit *p* cresc---

② pp ppp

③ p

Example 9.31: Chopin, *Ballade no. 1* in G minor, op. 23.

Fr. CHOPIN
Op. 23

1^{re} BALLADE
à Monsieur le Baron de STOCKHAUSEN (1836)

8 min.

Largo

PIANO

f pesante

dim.

p

Santoro's *Balada* is constructed in a broad binary form: AB – A'B – Coda. In this piece, it is possible to note several characteristic traits from his earlier periods. These include motivic writing, chromatic idiom, emphasis on the second or seventh interval, chordal sections with chords built on fourths and fifths, slow contrasting themes in a contrapuntal idiom, a writing pattern of alternate hands with shifting accents, and passages in upward runs leading to powerful chords. *Balada* presents a mixture of both the chromatic and expanded tonal idioms which Santoro adopted in his late works. A deep passionate feeling in the first part is balanced by more lyrical material in the contrasting second section marked *Tempo Molto Libero* (example 9.32).

Example 9.32: A lyrical second section in *Balada*, mm. 20–22.

Tempo Molto Libero - Cantabile - Appassionato

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo marking is 'Tempo Molto Libero - Cantabile - Appassionato'. The dynamic marking is 'pp'. The music is written in a lyrical style with slurs and ties. A circled '11' is in the top left corner.

Fantasia Sul América (1983) was written as a contest work for the Sul América Music Competition for young performers. It is structured in a ternary form A – B – A'. The first and third sections present a characteristic *toccata* style, with an alternating-hands pattern. In a pentatonic idiom, inverted chords in the white keys are played by the right hand while the left hand plays in the black keys (example 9.33).

Example 9.33: Alternating hands in a detached articulation in sixteenths in *Fantasia Sul América*, mm. 1–5.

FANTASIA SUL AMÉRICA para PIANO

Claudio Santoro

The musical score shows five measures of music. The first two measures are in the left hand (bass clef) and the next two are in the right hand (treble clef), illustrating the alternating hands. The tempo is marked 'Allegro' with a quarter note equal to 138. The music is in 2/4 time and features a detached articulation in sixteenths. The score includes dynamic markings (s) and repeat signs.

The second section, written in a contrasting slow tempo, has a contrapuntal texture with a motivic construction in a free atonal idiom. This type of polyphonic fabric was typical of Santoro's early twelve-tone period. The rhythmic patterns used in the *Fantasia*, though, are simpler and clearer than in his earlier works. The subtlest dynamic shades, from *p* to *ppp*, are specified in this second section, requiring a careful voicing of the motivic ideas (example 9.34).

**Example 9.34: Motivic construction and contrapuntal texture in
Fantasia Sul América, mm. 19–22.**

Serenata (1986) is the sixth piece in Santoro's *Suite Brasilia*, a series of eight pieces, each one for a different combination of instruments, and with subtitles referring to places, monuments, and characteristics of the Brazilian national capital. The first, fourth, seven and eighth pieces are for orchestra, the second is for solo flute, the third for organ, the fifth for harp and violin. This suite was commissioned for a film about Brasilia. The piano piece, *Serenata*, was also subtitled: "O cair da noite" ("Nightfall"), ou "O colorido céu de Brasília" (or "The Colorful Sky of Brasilia").

In this short piece, not longer than most of his preludes, which serves as an interlude movement in the suite, Santoro used some sonority effects to produce a reflective mood. Some of his typical traits were employed here, such as an emphasis on the

minor second interval, a quick crescendo upward run leading to a triple forte sustained chord (example 9.35), and an accelerando chromatic sequential chord progression at the climatic measures before the ending of the piece. While written in a chromatic idiom, without settling in any particular key, the piece ends surprisingly in the key of C major.

Example 9.35: Chromatic idiom in *Serenata*, mm. 1–11.

„SERENATA“
 ou „O Cair da noite“ ou „O Colorido do céu de Brasília“
 para PIANO Solo CLAUDIO SANTORO

The musical score for "Serenata" by Claudio Santoro, measures 1-11, is presented in two systems. The first system shows the right hand with a chromatic idiom, starting with a minor second interval and a quick crescendo upward run leading to a triple forte sustained chord. The second system shows the left hand with a chromatic idiom, starting with a minor second interval and a quick crescendo upward run leading to a triple forte sustained chord. The score includes dynamic markings such as *pp*, *rit.*, *fff*, *p₃*, *pp*, and *(Lunga) p*.

Conclusion

The piano music composed by Cláudio Santoro is among some of the most important music in the Brazilian piano repertoire in the twentieth-century. The

extreme variety and richness in Santoro's idiom, characterized by his incessant search for new pathways in his musical creations, resulted in works that deserve to be carefully explored. His instigating musical personality and particular source of inspiration revealed itself in different forms, according to each specific musical genre he wrote for. When writing in large forms, as for example in his six piano sonatas, he revealed the strength of his formal organization. As a composer of miniatures and preludes, on the other hand, he presented his lyricism in a most transparent and inspiring way. Nevertheless, even in his most improvisational forms, his logical thought organized his music in a certain musical order, never without a careful plan. Emotion was an important part in his creativity, though. As he remarked, his music was never without any kind of emotion (Squeff, *O humanismo* 56).

In each of the three main stylistic periods in his creative life there are some notable traits in his music which may add some important information to the understanding of his musical evolution. The music written during his early twelve-tone period presents motivic constructions, contrapuntal-polyphonic textures, frequent changing meters and carefully marked phrases, usually separated by breath marks and rests. His use of the twelve-tone technique was unorthodox, which

reflected his necessity for freedom in his musical creations (Souza 79). Some typical traits from his musical style, which are present in later periods, may already be observed in his first works, including passages in unison writing, sections with an alternating-hands pattern, climatic passages with an ascending *arpeggio* leading to large chords and a special care in building contrasting lyrical sections in works with an assertive character.

His change to a nationalistic period produced, at first, works with clear characteristics derived from the Brazilian folk traditions, as may be seen in his *Danças Brasileiras* and *Paulistanas*. This period is characterized by the employment of modal-tonal constructions, tertian and quartal harmonies, ostinato accompaniments, stable meters and by the employment of typical melodic and rhythmic elements connected to the Brazilian musical traditions. By mid 1950s this nationalistic character, while still present in his music, became more subjective, avoiding straight references to specific dances and folk forms. His harmonic idiom became increasingly more chromatic, and his rhythmic patterns favored more irregular groupings. In some of his music from the late 1950s, especially in his pieces in

miniature form, a predominance of seventh and ninth harmonies creates an affinity with the *bossa-nova* popular musical style from that period.

Approaching the 1960s, a new aesthetic turn in Santoro's style may be anticipated. In some of his preludes written in 1959 a total absence of nationalistic elements and an idiom approaching atonality attests to this new compositional turn. As recollected by José Maria Neves, the year of 1959 in Brazil marked "... the beginning of the disappearance of nationalism as a dominant tendency in Brazilian musical creation . . ." "... [It] coincided with the death of Villa-Lobos (1887-1959), a composer that, though being independent from the aesthetic principles of nationalism and its common technical solutions, may be regarded as the major representative of nationalistic aspirations" (Neves 145).

The nearly thirty years which comprise Santoro's third period, from 1960 to 1989, witnessed diverse currents in western music. Santoro, who lived in Europe for long periods during these years, especially between 1957 and 1962, and from 1966 to 1978, was in close contact with the radical developments which took place in music during those decades. Santoro's third period may be subdivided in smaller phases, for a clearer understanding. From 1959 to 1963 a transitional phase may be observed in

some of his works. A second phase followed from 1963 to 1966 with a return to a serial idiom. During these years his increased interest in electro-acoustic music was being fostered by musical experiments he developed in Germany. Beginning in 1966 an experimental period, including serial, aleatory and electro-acoustic music brought a new perspective to his musical career. This phase lasted approximately ten years. A last phase, from 1976 to 1989, marked his return to acoustic music, classical forms and eclecticism, thus synthesizing in his music the main characteristics which were broadly developed in all his aesthetic paths. In his last piano works, including the *Balada*, his last preludes, and his Sonata no. 5, a highly chromatic idiom with atonal and expanded tonal sections was developed in his music, with a new emphasis on color and sonorities.

His personal aim in his last years was to integrate all his personal efforts and ideas into a comprehensive and subjective musical idiom, no more concerned with the dichotomies between a national or international aesthetic, a progressive or regressive artistic expression, but rather presenting a musical synthesis in a deep and personal musical statement.

One may trace here a parallel between Santoro's courses in music with the main ideas concerning the postmodern mind. As author Richard Tarnas pointed out:

“The dialectical challenge felt by many is to evolve a cultural vision possessed of a certain intrinsic profundity or universality that, while not imposing any a priori limits on the possible range of legitimate interpretations, would yet somehow bring an authentic and fruitful coherence out of the present fragmentation . . .” (Tarnas 409).

The significant impact of Cláudio Santoro for the music world is beyond mere speculations on his political ideas. The integration of his achievements in his music is worthy of being studied and approached as one of the most important voices in Brazilian music. A statement by composer Edino Krieger will conclude these ideas on Santoro's music: “Santoro belongs to the breed of the great classics. I compare him to Prokofiev and to Shostakovich. He owns the universe of forms and languages, he is not an experimenter. When he does experiment, he turns it into a definitive affirmation of a new technique. He never digressed aesthetically or theoretically. . . . His work has the element of permanence in the origin of the musical thought. It is a work that came to stay. . . . His music is yet to be discovered.” (Porto 74).

Appendices

Appendix A

A List of Cláudio Santoro's Piano Works Discussed in this Study with Date of Composition, Grouped by Genre and Stylistic Period

I: THE TWELVE-TONE PERIOD (1942–1947)

1) The Sonatas and Sonatinas

<i>Sonata 1942</i>	01/29/1942
Sonata nº 1	1945
<i>Sonatina Infantil</i>	1946

2) The Small Pieces and Preludes

<i>Invenções a 2 vozes</i>	01/24/1942
Pequena Toccata	1942
<i>Peças para piano</i> (1st series)	1943
<i>Peças para piano</i> (2nd series)	1946
Prelúdio nº 1 (1st series)	1946
Prelúdio nº 2 (1st series)	1946/47

II: THE TRANSITION PERIOD (1948–1950)

1) The Sonatas and Sonatinas

Sonatina nº 1	01/01/1948
Sonata nº 2	03/1948

2) The Small Pieces and Preludes

Prelúdio nº 3 (1st series)	06/10/1948
Prelúdio nº 4 (1st series)	01/1948
Prelúdio nº 5 (1st series)	08/23/1950
Miniaturas	10/30/1950

3) The Individual Pieces

<i>Batucada</i>	06/26/1948
<i>Dança</i>	07/25/1950

III: THE NATIONALIST PERIOD (1951–1960)

1) The Sonatas and Sonatinas

Sonata n° 3	1955
Sonata n° 4	11/1957

2) The Small Pieces and Preludes

9 <i>Peças Infantis</i> (Children's pieces)	1951/52
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The Preludes – 2nd series -- Book 1 and unpublished (marked with an *):

Prelúdio n° 1: <i>Lento espressivo</i>	ms. 1	05/10/1957
Prelúdio n° 2: <i>Andante (cantabile)</i>	ms. 2	05/16/1957
Prelúdio (*): <i>Tes yeux, Lento</i>	ms. 3	05/20/1957
Prelúdio (*): <i>Tes yeux, Andante (Toada)</i>	ms. 4	05/1957
Prelúdio n° 3: <i>Lento espressivo (Adieux)</i>	ms. 5	03/1958
Prelúdio n° 4: <i>Lento</i>	ms. 6	07/1958
Prelúdio n° 5: <i>Andante</i>	ms. 7	06/12/1958
Prelúdio n° 6: <i>Andante (molto apassionato)</i>	ms. 8	06/14/1958
Prelúdio (*): <i>Lento</i> (dedic. Eliana Cardoso)	ms. 9	12/1958
Prelúdio n° 7: <i>Lento (dolce terno)</i>	ms. 10	03/04/1959
Prelúdio n° 8: <i>Moderato</i>	ms. 13	03/18/1960
Prelúdio n° 9: <i>Lento</i>	ms. 14	07/17/1960-62(?)
Prelúdio n° 10: <i>Lento molto espressivo</i>	ms. 25	09/24/1963
Prelúdio n° 11: <i>Andante (Berceuse)</i>	ms. 20	03/21/1963
Prelúdio n° 12: <i>Andante espressivo</i>	ms. 21	03/24/1963

3) The Individual Pieces

Dança Brasileira nº 1	05/1951
Dança Brasileira nº 2	05/1951
<i>Frevo</i>	08/1953
<i>Paulistanas, nº 1: Lento</i>	1953
nº 2: <i>Mod. Tempo de Catira</i>	1953
nº 3: <i>Molmente Chorosa (Lento)</i>	1953
nº 4: <i>Alegre</i>	1953
nº 5: <i>Poco lento (entoando)</i>	1953
nº 6: <i>Choro: Vivo</i>	1953
nº 7: <i>Sonata em 1 movimento: Allegro</i>	1953
Toccata (first version)	10/18/1954
Estudo nº 1	03/1959
Estudo nº 2	05/03/1960

IV: The SERIALIST, ALEATORY, and LAST WORKS (1960–1989)

1) The Sonatas and Sonatinas

Sonatina nº 2	01/03/1964
Sonata nº 5	09/1988

2) The Small Pieces and Preludes

The Preludes – 2nd series – Book 2 and unpublished (marked with an *)

Prelúdio nº 13: <i>Andante</i>	ms. 16	1963
Prelúdio nº 14: <i>Adágio Molto</i>	ms. 11	04/23/1959
Prelúdio nº 15: <i>Andante com moto</i>	ms. 12	04/25/1959
Prelúdio nº 16: <i>Lento</i>	ms. 15	02/03/196
Prelúdio nº 17: <i>Lento</i>	ms. 18	02/13/1963
Prelúdio nº 18: <i>Allegro grottesco Bárbaro</i>	ms. 19	02/1963
Prelúdio nº 19: <i>Andante</i>	ms. 22	08/30/1963
Prelúdio nº 20: <i>Allegro moderato</i>	ms. 23	09/01/1963
Prelúdio nº 21: <i>Lento</i>	ms. 24	09/01/1963
Prelúdio (*): <i>Lento</i> (dedic. Gisele Santoro)	ms. 17	02/08/1963

Last preludes (with manuscript numbers)

Prelúdio nº 26: <i>Lento</i>	ms. 26	10/12/1983
Prelúdio nº 27: <i>Andante</i>	ms. 27	07/14/1984
Prelúdio nº 28: <i>Moderato</i>	ms. 28	07/31/1984
Prelúdio nº 29: <i>Lento suave intimista</i>	ms. 29	01/1989

3) The Individual Pieces

Intermitências I	07/05/1967
<i>Balada</i>	11/07/1976
<i>Fantasia Sul América</i>	04/10/1983
<i>Noturno</i>	1984
<i>Serenata</i>	06/14/1986

Appendix B

A List of the Piano Works by Cláudio Santoro mentioned in this study and their respective publishers or available editions

1) The Sonatas and Sonatinas

<i>Sonata 1942</i>	Savart
Sonata nº 1	Savart
<i>Sonatina Infantil</i>	Savart
Sonatina nº 1	Savart
Sonata nº 2	Savart
Sonata nº 3	Ricordi Brasileira, São Paulo (1959)
Sonata nº 4	Savart
Sonatina nº 2	Savart
Sonata nº 5	Savart

2) The Preludes and Short Pieces

The Preludes - 1st series

Prelúdio nº 1 through Prelúdio nº 5 (1ª série)	Savart
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The Preludes - 2nd series - Book 1

Prelúdio nº 1 through Prelúdio nº 12	Savart
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The Preludes not included in the two books:

<i>Prelúdio Tes yeux, Lento</i> (1957)	Savart
<i>Prelúdio Tes yeux, Andante</i> (Toada) (1957)	Savart
Prelúdio (dedic. Eliana Cardoso) (1959)	Savart
Prelúdio (dedic. Gisele Santoro) (1963)	Savart

Preludes - 2nd series – Book II

Prelúdio nº 13: <i>Andante</i>	Savart
Prelúdio nº 14: <i>Adágio Molto</i>	Savart
Prelúdio nº 15: <i>Andante com moto</i>	Savart
Prelúdio nº 16: <i>Lento</i>	Savart
Prelúdio nº 17: <i>Lento</i>	Savart
Prelúdio nº 18: <i>Allegro grottesco</i>	Savart
<i>Bárbaro</i>	
Prelúdio nº 19: <i>Andante</i>	Savart
Prelúdio nº 20: <i>Allegro moderato</i>	Savart
Prelúdio nº 21: <i>Lento</i>	Savart

The Late Preludes

Prelúdio nº 26: <i>Lento</i>	Savart
Prelúdio nº 27: <i>Andante</i>	Savart
Prelúdio nº 28: <i>Moderato</i>	Savart
Prelúdio nº 29: <i>Lento suave intimista</i>	Savart

The Groups of Short Pieces

4 Invenções a duas vozes	Savart
<i>Pequena Toccata</i>	Savart
4 peças para piano (1st series)	Savart
6 Peças para Piano (2nd series)	Savart

3) The Individual Pieces

<i>Batucada</i>	Savart
Dança	Savart
Dança Brasileira nº 1	Southern Music Publishing, New York (1952)
Dança Brasileira nº 2	Southern Music Publishing, New York (1952)
<i>9 Peças infantis</i>	Ricordi Brasileira, São Paulo (1954)
<i>Frevo</i>	Editora Cembra, São Paulo (1954)
<i>7 Paulistanas</i>	Editora Cembra, São Paulo (1955)
nº 1: <i>Lento (cantabile)</i>	available separately
nº 2: <i>Mod. Tempo de Catira</i>	
nº 3: <i>Molemente Chorosa (Lento)</i>	
nº 4: <i>Alegre</i>	
nº 5: <i>Poco lento (entoando)</i>	
nº 6: <i>Choro: Vivo</i>	
nº 7: <i>Sonata em 1 movimento</i>	
<i>Toccata</i> (1st version)	Ricordi Brasileira, São Paulo (1955) EE, Moscow (1960)
Estudo nº 1	Ricordi Brasileira, São Paulo (1962)
Estudo nº 2	Ricordi Brasileira, São Paulo (1962)
<i>Intermitências I</i>	Jobert, Paris (1967)
Balada	Savart
<i>Fantasia Sul América</i>	Savart
<i>Serenata</i>	Savart

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