THE CELLO AND PIANO WORKS OF CAMARGO GUARNIERI

DISSERTATION

Presented in Partial Fulfillment for the degree Doctor of Musical Arts in the Graduate School of The Ohio State University

by

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* * * * *

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Advisor
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To My Wife

and

My Parents
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INTRODUCTION

Camargo Guarnieri is considered one of Brazil's most important twentieth-century composers. During six and a half decades he contributed to the Brazilian musical scene with works of invaluable worth in all genres, continuing the nationalistic current initiated by Villa-Lobos. In spite of this he is still almost unknown to the Brazilian masses. International audiences have also heard very little of his music. Of his substantial output (more than six hundred compositions), more than half is still in manuscript form. Little analytical work has been done on his music and no book about his life and works has yet been published.¹

Guarnieri's works for cello and piano (three sonatas and three short pieces) are a part of his output which is as yet less well-known than for example his piano or voice works (which enjoy regular performances in Brazil). In addition to their artistic worth the cello pieces are representative of different phases of Guarnieri's creative life (they were written over a span of fifty-five years), and as such they provide a comprehensive view of his stylistic development.

¹ Marion Verhaalen has written a book entitled "Camargo Guarnieri, Brazilian composer". In a telephone conversation with the author I learned that the book is finished but there is no expected publication date.
The importance of this study is twofold. First, it improves Guarnieri scholarship, which proves to be extremely scarce. Secondly, it can promote greater interest in Brazilian cello music. Brazilian music is a rich source for performing musicians which has been neglected in other countries and even by Brazilian musicians. Guarnieri is just one of the many Brazilians who composed for the cello. Close attention to this music would definitely enhance the cello repertory of twentieth-century music. It is my hope that this study will awaken the interest of teachers, performers, and scholars in this repertory.

This document is divided into seven chapters. The first deals with the history of Brazilian music and is directed especially to the American reader, who normally is not acquainted with the subject. After a review of the ethnic sources of this music, there is a discussion of the music of the three main periods of Brazilian history, namely the three centuries as a Portuguese colony (1500-1822), the nineteenth century, and the twentieth century. A chapter about Guarnieri's life, works, and style follows. The main body of the study deals with Guarnieri's works for cello and piano: the three sonatas, the Ponteio and Dance, and the two Cantilenas. The analysis focuses on how the composer organizes his material in terms of form, harmony, melody, rhythm,

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2 In a telephone interview with Guarnieri's widow, Vera Guarnieri, I was informed that my document is the first scholarly study of Guarnieri's cello music. She is charge of the "Camargo Guarnieri Foundation", whose main purpose is to promote and spread the composer's work.


4 Guarnieri's remaining cello work, the Choro for Ceilo and Orchestra, was not discussed here because of the impossibility of finding the score.
texture, and on national elements present. In the conclusion the author summarizes the features of Guarnieri's music, discusses stylistic differences among the cello works, and mentions some performance issues.
CHAPTER I

SURVEY OF THE HISTORY OF BRAZILIAN MUSIC

Ethnic Sources

Brazilian culture results from the blending of three main ethnic groups: Amerindian, African, and European (mainly Portuguese). Although all American cultures (South, Central, and North America) came from these groups, there are some peculiarities about the Brazilian historical process that should be pointed out. The relationship between colonizers (the dominant group) and the other ethnic groups is the first one. Brazil was the only colony in Latin America where the European settlers had never been in a "position of undisputed domination.... However strict may have been their rule over the other ethnic groups, socially and culturally the Portuguese were compelled by geographic environment and the exigencies of their colonization policy, to compete with the others upon an approximately equal basis." ¹ Secondly, while in the Spanish America there were highly advanced native civilizations, such as the Incas, Aztecs, and Mayas, in Brazil the native people had a primitive and nomadic lifestyle. Although the Portuguese colonizer was as cruel as the Spanish one, the former did not have to use force to dominate the Brazilian

Indians, who were very docile and passive people. The Brazilian anthropologist Gilberto Freyre calls attention to some differences between the Spanish and Portuguese colonization: "The material and moral values represented by Incas, Aztecs, and Mayas caused an impression of bronze [strength and skill] in the colonizers; it was also with bronze that the Spanish combated these civilizations which so heroically defended themselves. But with the Brazilian Indians the conditions of resistance differed.... The invaders, even though less numerous, used the natives from the beginning not only for work and war but also used their women for procreation and formation of a family."² Thirdly, Brazil is the only nation in South America which has a strong African influence due to the importation of slaves from that continent during colonial times. The extraordinary racial mixture occurring in this country led to the formation of a mestizo culture, which provided a extremely rich source of inspiration in the development of its music.

Doubts remain about the particular contribution of each of the three ethnic groups to Brazilian music. However, it is known that the Indian influence was restricted because Indian cultural blending with the Portuguese was superficial. Having a natural distrust for the white man from the beginning, the coastal Indians soon moved to interior lands. Those who remained suffered a process of acculturation. They were taught church music by the Catholic missionaries and they were also prevented from practicing

² Casa Grande e Senzala (Brazil: Livraria José Olympio Editora, 1943), quoted and translated by Elizabeth Carramaschi, Camargo Guarnieri, a Study of a Brazilian Composer and an Analysis of his Sonata para Piano (DMA dissertation, University of Iowa, 1987), 7.
their own music. A large number of native musical traditions were lost in this way. However a limited melodic, rhythmic, and instrumental contribution is still noticeable. Mário de Andrade (1893-1945), one of the pioneer ethnomusicologists in Brazil, ascribes the prose-like rhythmic structures present in Brazilian folk music to Amerindian influence. "The Amerindians and possibly the Africans expressed themselves in a rhythm coming directly from prosody, corresponding in many ways to the discursive rhythm of the Gregorian chant".³ The melodic motion descending by conjunct degrees common in Brazilian tunes and the use of rattles of the maraca type can also be credited to native influence. Some modern Brazilian composers, especially Villa-Lobos, also used Indian themes to create an atmosphere of exoticism and primitivism in their compositions. Eurico França states that although Indian influence in the main stream of Brazilian music is difficult to particularize, "there are revealed numerous Indian expressions in Brazilian popular music, and his psychological profile is detailed in the emotional substratum of the music of our people".⁴

The Black people had a much greater impact in the formation of Brazilian culture. Brought from Africa as slaves for more than three centuries (mid-sixteenth to mid-nineteenth century), they even outnumbered the other ethnic groups during this time. They were a necessary substitute for the Amerindians who did not adapt to slavery. The Black lifestyle was much closer

³ Mário de Andrade, Ensaio Sobre a Música Brasileira, 3d ed. (São Paulo: Livraria Martins Editora S. A., 1972), 30. Note: translations from Portuguese to English are by the author, unless a different author is given.

to the Portuguese in political organization, family structure, and agricultural orientation, which facilitated their intermingling. Unlike the Indians the Blacks kept cultivating their own music in the plantation communities and also included European elements in it. As a result of a mutual exchange between Portuguese and Blacks the music of both was enriched: the former's music gained rhythmic interest and the latter's a more interesting melodic line. The most important contribution of Black music was doubtless its rich and vibrant rhythm characterized by syncopation, complicated rhythmic patterns (such as polyrhythm, cross-rhythm, hemiola, and meter change), a huge variety of percussion instruments, a tendency to keep regular tempos, and the habit of improvisation. In the melodic domain, some scales frequently found in Brazilian folk music such as pentatonic, major diatonic with a flattened seventh degree, and major hexatonic without the seventh degree are credited to African influence. Some characteristic African performance practices such as responsorial singing and vocal style were also incorporated in Brazilian music.  

The Portuguese were doubtless the most important group in the formation of Brazilian music. Mário de Andrade states: "Although Brazilian music has accomplished an original and ethnic expression, this music has external sources; it is Amerindian in a small percentage, African to a much greater extent, and Portuguese in an extremely high proportion."  

Despite the important modifications suffered by Portuguese music in Brazil, some of its


6 Ensaio, 25.
elements are easily recognizable in Brazilian music, such as harmonic tonality, Iberian folk polyphony, melodies using church modes or "gapped" scales, poetic and song forms with four-line strophes and a characteristic nostalgic mood, children's songs, and a variety of musical instruments, especially stringed ones.\textsuperscript{7} Besides the Portuguese, the important contribution of other European and American nations should also be mentioned. Through immigrations dating from colonial times Spanish dances and songs such as boleros, fandangos, seguidillas, habaneras, and zarzuelas, the Argentinean tango, Italian opera (very popular in Brazil since the eighteenth century), French operetta and children's songs, the Austrian waltz, the Scottisch from Scotland, the Polish polka, and finally North-American jazz, all were imported and transformed into genuine Brazilian counterparts.\textsuperscript{8} Mário de Andrade, one of the most tenacious defenders of nationalism in Brazilian art, categorically states the importance of recognizing the fundamental role of European music in its development: "Brazil without Europe is not Brazil. It is a mirage without national entity, without ethnic psychology, without any reason for being. The Brazilian individual who writes music exclusively from Amerindian elements will only make exotic music for Brazil. Brazilian music is actually a deformation of the European, Amerindian, and African elements."\textsuperscript{9}

\textsuperscript{7} Béhague, \textit{The New Grove}, 224.


\textsuperscript{9} "Mozart Camargo Guarnieri - Dança Brasileira", \textit{Diário Nacional} (São Paulo), May 6, 1928, quoted and translated by Verhaalen, \textit{The Solo}, 12.
Colonial Period (1500-1822)

During the colonial period most of the music-making in Brazil was directed to the Catholic Church services. Consequently, surviving music from this time is predominantly sacred, written in a pre-classical, homophonic style. The most common genres cultivated at that time were masses, motets, and antiphons, and the main setting was for mixed chorus and orchestra.  

Another important function of music was in the conversion of the Amerindians. The Jesuits soon realized the natives' strong musical aptitude and by means of the natural beauty of Gregorian chant tried to inculcate in the Indians the principles of Catholic faith. The Jesuits founded the first institutions of music instruction in Brazil (as early as 1550) and became the most influential group in the musical life of the colony.

Although most of the actual music of this period is lost, there is indication of an interesting musical life in the provinces of Bahia, Pernambuco, Minas Gerais, São Paulo, and Rio de Janeiro. The first Brazilian musical manuscript (today in the possession of the University of São Paulo) is a Recitative and Aria in the vernacular for soprano, two violins, and continuo. It was written in 1759 by Caetano de Mello Jesus, chapel master at Bahia Cathedral. It has an Italianate style and its importance is mainly historical.  

The province of Minas Gerais was the center of a boom of music-making during the last decades of the eighteenth-century due to the discovery of gold.

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10 This section (Colonial Period) is based mainly on The New Grove's article entitled "Brazil" (written by Gerard Béhague), p. 221, 222.

11 Mariz, História, 36.
there. The socio-economic progress stimulated by the discovery supported
music, architecture, sculpture, and literature in a exceptional degree. Around
a thousand musicians, mostly mulattos, are estimated to have been active at this
time in Minas Gerais. Musicians even had guilds (*irmandades*) to protect their
rights, which indicates an unusual degree of professionalism for the time.
Important names were the composers Lobo de Mesquita, Coelho Neto, and
Parreiras Neves.

Another center of musical activity near the end of this period was the
city of Rio de Janeiro. In 1808 the Portuguese court in Lisbon, under the threat
of a imminent invasion by Napoleon's troops, was transferred to Rio. This fact
enormously improved the musical life of the city. Professional European
composers, such as the Portuguese Marcos Portugal and the Austrian
Sigismund Neukomm, settled there. Dom João VI, the ruling prince and an
individual very inclined to fostered music by creating important cultural and
educational institutions such as the Royal Chapel and the Royal Theater of S.
John. The mulatto composer José Mauricio Nunes Garcia, who is considered the
first fine Brazilian composer, was appointed chapel master of the Royal
Chapel. He composed more two hundred pieces in sacred style. The
development of secular music was also stimulated by the Portuguese court,
which promoted the performance of concerts, ballets, and operas for
entertainment.

The Nineteenth Century

In 1822 Brazil declared its independence from Portugal and became a
monarchy. Its first king, Dom Pedro I, was an amateur musician — he composed
the Independence Anthem which is still used by Brazilians. His son Dom Pedro II, who ruled from 1831 until the Proclamation of the Republic in 1889, was also very fond of music. He created the Imperial Academy of Music and National Opera in order to stimulate the production of indigenous opera, and also sponsored many theaters in Rio. Thus in the last three decades of the nineteenth-century this city had a thriving concert life. Concert societies were established bringing to Brazil some of the most famous performers of the time, such as Thalberg, Napoleão, Gottschalk, and Sarasate.¹²

The most famous Brazilian composer of that time was Carlos Gomes, whose music was strongly influenced by Italian opera. He had a successful career in Europe and was applauded at La Scala in Milan for his opera II Guarani, based on a Brazilian novel about the Amerindians. Although opera and salon music predominated in Brazil then, some composers worked in other current European styles such as French Impressionism (Henrique Oswald) and Wagnerian Romanticism (Francisco Braga). An incipient musical nationalism is evident in the works of Itiberê da Cunha (A Sertaneja, for piano, 1869) and Alexandre Levy (Suite Brasileira for orchestra, 1890). These works reflect the atmosphere of urban popular music.

Something should be said here about the development of Brazilian urban popular music, which greatly influenced most art music composers, including Camargo Guarnieri. From around 1870 to 1920 the salon dances brought from Europe such as polkas, schottisches, waltzes, mazurkas, habaneras, and others underwent a continuous process of assimilation of

¹² This section (The Nineteenth-Century) is based mainly on The New Grove's article entitled "Brazil" (written by Gerhard Béhague), p. 221, 222.
indigenous elements. Traditional folk features also merged into urban popular music. The main reasons for this were the intense migration from rural to urban areas during this period, and the cultural intermingling which occurred in the cities between Blacks and the other social layers after the abolition of slavery in 1888. Concrete examples of this process of amalgamation are the *lundu*, an old Brazilian dance of African origin, which was cultivated in the aristocratic salons of Rio and modified according to European taste; and the *modinha*, originally a Portuguese art song, which became a lyric folk genre in Brazil and whose nostalgic character had a profound influence on urban popular music.\(^{13}\)

The Twentieth Century

Like others from all over the world, Brazilian composers were trying to find musical paths after the dissolution of tonality. In this undertaking they were inspired by currents such as nationalism, dodecaphonism, serialism, concrete and electronic music, neo-classicism, and others. Of these movements the most successful in Brazil was probably nationalism. It was initiated in some European countries as a reaction against the dominance of Germanic romanticism and Italian opera. It started in the last decades of the nineteenth-century and exerted a considerable influence until World War II. Composers such as Bartók, Janacek, Albeniz, Grieg, Nielsen, Sibelius, Vaughan Williams, and many others began to search for a national identity and used indigenous elements as a source of enrichment and inspiration in their music. In Brazil

\(^{13}\) Mauricio Alves Loureiro, The Clarinet in the Brazilian Chóro with an Analysis of the "Chóro para Clarineta e Orquestra" by Camargo Guarnieri (DMA dissertation, University of Iowa, 1991), 5 - 17.
this trend was delayed by two factors: first the strong dependence of Brazilian musical environment on traditional European music (especially Italian opera), and second the prejudice against the culture of the lower social classes. The recently freed Blacks had the richest musical culture but composers were still reluctant to draw on this source.14

In the first two decades of the twentieth century the composer Alberto Nepomuceno gave significant stimulus to Brazilian musical nationalism. He started to pay serious attention on Brazil's rich folk and popular music, skillfully utilizing popular themes, defending with ardor the Brazilian song in the vernacular, and in many ways opening the road for Villa-Lobos. This current received its decisive impulse with the "Week of Modern Art", taking place in São Paulo in 1922. This event was led by musicologist, writer, poet, and philosopher Mário de Andrade, and consisted of a gathering of the majority of Brazilian intellectuals and artists with the purpose of stimulating a genuine Brazilian modern art. Andrade outlines the fundamentals emerging from the "Week" as follows: "the right of artistic investigation, the modernization of Brazilian artistic mentality, the creation of a national artistic utterance, and the rejection of the mere imitation of European models."15

Heitor Villa-Lobos (1887-1959) was an active figure in the "Week" and deserves some consideration due to his importance. He is the major figure of Brazilian art music and the pioneer of an important nationalist school. The Brazilian musicologist Luiz Heitor Corrêa de Azevedo gave this assessment: "highly individual and thoroughly permeated by national elements, his work

14 Mariz, História, 93
has great originality, an originality which does not exclude clichés borrowed from composers of various epochs. The great strength of his music is its spontaneity...."\textsuperscript{16} Villa-Lobos was a self-taught and very prolific composer, having composed around a thousand works. His works skillfully synthesize European, Black, and Indian elements. The European heritage is mostly present in his harmonic procedures which, although sometimes dissonant, are mainly tonal. The Black element can be noticed in his syncopated and subtle rhythmic structures. The Indian element is less perceptible, but can be recognized in many titles with Indian names, and in the use of Indian instruments and melodies. The profound involvement of Villa-Lobos with urban popular music also had a great impact in his music. He played the guitar in \textit{choro} groups (normally a flute or mandolin playing the solo accompanied by two guitars and percussion), where he probably learned the art of improvisation. He composed in the traditional media such as the string quartet, the symphony, the sonata, the opera, the mass, etc., but also created his own genres. The most famous are his fourteen \textit{Choros}, a series of pieces written in loose forms and for different instrumental combinations, which reflect the improvisational character of the popular genre with same name.

Other composers of Villa-Lobos generation who followed his nationalist orientation are Lorenzo Fernandez, Francisco Mignone, and Luciano Gallet. Camargo Guarnieri, the subject of the present study, also belongs to that current.

A different school which had a limited influence in Brazilian art music was dodecaphonism. It was introduced in Brazil in the 1940s by the German composer Hans J. Koellreuter. His main disciples were Guerra Peixe and Cláudio Santoro, who after some time abandoned this current and returned to native styles. Other new music groups which played an important role in the Brazilian musical scene, breaking with the predominant trend of musical nationalism, were the Música Nova group in the 1960's and the Bahia group in the 1970s. The first focused on serial and experimental techniques and consisted mainly of Willy Correa de Oliveira, Gilberto Mendes, and Rogerio Duprat. The second focused on electronic and aleatory music; its main figures were Lindembergue Cardoso, Walter Smetak, and Jamary de Oliveira.

Nowadays important active composers such as Marlos Nobre, Almeida Prado, and Ricardo Tacuchian (among others) are not committed to specific currents. They commonly mix nationalistic influence with avant-garde techniques, trying to make a synthesis of Brazilian and international styles.
CHAPTER II
CAMARGO GUARNIERI

Biography

Mozart Camargo Guarnieri was born in the small city of Tietê, state of São Paulo, on February 1, 1907. He came from a modest family and his father, an Italian immigrant, worked as a barber. Due to his passion for opera Miguel Guarnieri named his four sons Mozart, Verdi, Puccini, and Bellini. Later the composer dropped his first name "so as not to offend a master"¹, signing just M. Camargo Guarnieri. His earliest musical studies took place at the age of ten and were guided by his father, who was an amateur musician. Two years later Guarnieri started studying piano with a local teacher and composed his first piece entitled "An Artist's Dream." Sensitive to his son's musical talent, in 1922 Miguel decided to move to São Paulo city in order to afford him a better musical training. Arriving in the capital the fourteen-year-old boy had to work as a pianist in music stores, cabarets, and silent-movie orchestras to help supporting the growing family.

In 1926 Guarnieri came in contact with Italian conductor Lamberto Baldi, who was temporarily living in Brazil. During the next five years he was coached by Baldi in harmony, counterpoint, fugue, and orchestration. In

¹Verhaalen, The Solo, 119.
addition, the opportunity of playing keyboard instruments under Baldi's baton gave Guarnieri valuable acquaintance with twentieth-century works.

The meeting with Mário de Andrade, in 1928, was also decisive in Guarnieri's career. After looking at some works of the young composer (especially the *Dansa Brasileira* and First Sonatina, both for piano), Andrade saw a prospective defender of the nationalist cause and immediately began coaching him in aesthetics. Since Guarnieri's previous formal education was just two years in elementary school, he was eager to improve his background. The composer says about this period: "I started to attend Andrade's residence assiduously. This companionship offered me the opportunity of learning lots of things. The small house at the Lopes Chaves Street was agitated like a beehive. Literature, sociology, philosophy, art, everything was discussed there. That experience was for me the same as taking classes in a university." The support of Andrade (a respected music reviewer) through the favorable reviews of his music in *O Estado de São Paulo* (the city's main paper) was also important for Guarnieri. In this same year the composer started teaching piano at the São Paulo Conservatory of Drama and Music.

In the early 1930s he became interested in atonalism, through the study of scores by Schoenberg, Berg, and Hindemith. The Second Sonatina for piano and the First Sonata for Cello and Piano reflect this interest. Although Guarnieri did not endorse this atonalism, it definitely influenced his future music. In a personal interview with Verhaalen, he states: "By 1934, I began to feel that my own personal sensibilities were not compatible with atonalism. I

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began to write works that were free of a sense of tonality, non-tonal rather than atonal. They had an indecisive tonality, neither major nor minor, not in C nor in D."\(^3\)

In 1938 he was granted a fellowship from the Council of Artistic Orientation of the state of São Paulo to study in Europe. This award came as a consequence of a letter of Alfred Cortot to the governor of the state praising the composer in such terms as: "his work represents one of the most personal musical values of our era and also one of the most characteristic of the Brazilian genius."\(^4\) In Paris Guarnieri studied composition and aesthetics with Charles Koechlin and conducting with François Ruhlman, the conductor of the Paris Opera Orchestra. He also had productive contacts with Nadia Boulanger and Darius Milhaud. In late 1939, with invasion by the Nazis imminent, he was forced to return to Brazil.

In 1942 Guarnieri won the first prize of the Philadelphia Free Library Fleischer Music Collection with his Violin Concerto. In the same year he was invited by the Pan-American Union to visit the USA. During the six-month-trip to this country he had many of his works performed in New York. He also conducted the Boston Symphony in two performances of his *Abertura Concertante*. Major American newspapers such as the *New York Herald Tribune* and the *Washington Evening Star* gave his works approving reviews. His String Quartet No. 2 was awarded prizes by both the Chamber Music Guild of Washington, D. C., and RCA Victor in 1944. Another trip to the USA took place in 1947, when the Boston Symphony played his Symphony No. 2 (second place in

\(^3\)Verhaalen, *The Solo*, 126.

\(^4\)Ibid., 127.
the Reichhold Music Award Competition in Detroit) under the composer's baton.

The "Open Letter to Brazilians Musicians and Critics," written by Guarnieri in 1950, was a manifesto defending nationalism in music and preaching against the dodecaphonic movement which was being introduced by the German immigrant and composer H. J. Koellreuter. Some parts of this letter are worth citing: "... [dodecaphonism] threatens profoundly the Brazilian culture... it is a product of decadent cultures. It is a cerebral device, anti-national... it is chemistry and architecture, mathematics in music; it is everything except music! ...Here in Brazil, as in most countries in the world, serialists want to give prominence to form. In this way music is stripped of its essential elements of communication, separated from its emotional content, and its national character of individuality is distorted. Its principal goal thus become a justification of a countryless music totally unimaginable to the people."5

Despite this severe criticism of serialism, Guarnieri employed the twelve-tone technique in his fifth Piano Concerto twenty years later. "Schoenberg is, in my opinion, one of the greatest of our generation... [However] I disagree with the group that considers him the figure that revealed the way to contemporary music. In my opinion it was Debussy. When this genial Claude de France set free each chord with an independent identity in the harmonic spectrum, he really opened the doors!"6

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5 Guarnieri, "Open Letter to Brazilian Musicians and Critics" (São Paulo, 1950).
After 1950 Guarnieri, already an internationally renowned composer, divided his activities among composition, conducting, administration, and teaching. In 1960 he was appointed permanent conductor of the São Paulo Municipal Orchestra. In 1975 the University of São Paulo created a string orchestra exclusively for him. During this period he was often invited to perform his works with chief European and American orchestras.

As an administrator his principal positions were Director of the São Paulo Conservatory, counselor in musical matters for the federal Ministry of Education and Culture (during the Kubitschek presidency in the late 1950s), founding and honorary member of the Brazilian Academy of Music, and President of the Brazilian section of the International Society for Contemporary Music.

Besides composition, teaching was doubtless Guarnieri's main activity. During most of his lifetime he taught both privately and at many schools in the São Paulo area, and in the cities of Santos, Uberlândia, and Goiânia. Most of Brazilian modern composers studied with him, including Oswaldo Lacerda, Sérgio de Vasconcellos Correa, Raul do Valle, Ailton Escobar, Almeida Prado, Marlos Nobre, and many others.

Guarnieri died on January 13, 1993, at the age of eighty-five, a victim of throat cancer. He was the last representative of the very fruitful school of nationalist composers in Brazil.
Works

Guarnieri's compositions number more than six hundred, despite his habit of destroying pieces he considered unworthy of being in his catalogue. The list includes five symphonies, many chamber orchestra pieces, concertos and works for solo instrument and orchestra called choros, string quartets, duet sonatas (solo and piano), and other chamber music forms, solo sonatas, two operas, cantatas, many piano works, and over three hundred songs.

As a pianist, he dedicated a great part of his compositions to this instrument, including fifty Ponteiros, twenty Etudes, eight Sonatinas, one Sonata, five Piano Concertos, one Concertino for Piano and Orchestra, one Choro for Piano and Orchestra, Impromptus, Waltzes, and many other character pieces. "The fifty ponteiros for piano, written from 1931 to 1959, rank with the Villa-Lobos [sic] Cirandas as superb miniature expressions of stylistic elements common to Brazilian music." 7 Guarnieri's songs are also important part of his output and he is regarded as having established an authentic school of Brazilian art song. Their texts are written not only in Portuguese, but also in African dialects and in Indian languages.

The character of Guarnieri's music has been described as perfectly adequate to chamber music, and indeed he made a major contribution to the chamber duet repertory, especially for string instruments. He wrote seven sonatas, one sonatina, and other individual pieces for violin and piano; one sonata for viola and piano; and three sonatas, two cantilenas, and the

Ponteio and Dansa for cello and piano. These cello pieces are the subject of this document.

Style

Villa-Lobos, Francisco Mignone, and Guarnieri constitute Brazil's chief trilogy of nationalist composers. Unlike the others, Guarnieri's music is hardly improvisatory in nature, but rather thoughtfully conceived in all its aspects. If many Brazilian composers tried to impress the audiences by means of exoticism, this was not the path chosen by Guarnieri. "His care for detail, design, and inner logic of structural evolution have prevented him from turning out the facile, obvious kind of piece."8 In most of his pieces, the composer integrates native music and folklore with mainstream Western music, in a predominantly neo-classical style (in terms of form, instrumentation, and musical development). He seldom quotes folk or popular themes, but rather infuses his own original idiom with their rhythms and modalism. During the late 1960s Guarnieri moved from a national to a more universal music idiom, using avant-garde techniques such as atonalism and serialism combined with native elements.

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8Verhaalen, The Solo, 230.
As a melodist, Guarnieri incorporated the nostalgic character of Brazilian popular genres such as the modinhas and modas de viola. "Melodies are often drawn out and give the effect of being self-developing. They frequently originate in small rhythmic and tonal motives which form the basis of the material throughout. Phrases are both regular and irregular in length... and they often are strung together as eliding lines." Conjunct motion, repeated tones, and descending lines are predominant melodic elements. Modal scales are extensively used, especially from mixolydian, phrygian, lydian, and northeast modes.

Guarnieri's harmonic language is very complex, although functional relationships do exist. Altered chords, false relations, and tertian harmony abound but they usually color rather than mask the harmonic implications. Quartal harmonies also appear in certain periods of his creative life (especially in the early 1930s and in the 1970s). Although based in European practice, Guarnieri created a personal harmonic style intrinsically related to his contrapuntal vein and characterized by modal harmonization, chromaticism, bitonalism, and free tonality.


10. Brazilian folk song of Portuguese origin. It is characterized by beautiful and melancholy melodies, normally sung by two voices in parallel thirds accompanied by a guitar. It is very popular in the countryside of the central and southern regions of Brazil.


12. A mode common in the northeast of Brazil. It is a major scale with lowered seventh and raised fourth degrees.
Polyphony is much more representative of Brazilian music than harmony. The custom of accompanying music with the melody itself or with elements derived from it started in Brazil among popular rural singers centuries ago. In Brazilian urban popular music the counter melodies and thematic variations employed by serenading flutists and the melodic basses played by guitarists in the modinhas are characteristic of the polyphonic character of this music. Guarnieri was doubtless affected by this fact and became a remarkable contrapuntalist. His textures are basically polyphonic. Andrade compared the composer's pleasure and ability in solving polyphonic problems to that of Johannes Ockeghem.\textsuperscript{13}

Brazilian music shows a conflict between European rhythm (notated, grouped in measures), and Amerindian and African rhythms (non-notated, prose-like). Andrade states that the Brazilian rural singer accepts the beat but rejects the measure. By the additive beat patterns (as the Greeks did), rather than by the subdivision of beats (as the Western Europeans did), the singer follows the physiological determination of arsis and thesis, and ignores the doctrine of the measure.\textsuperscript{14} These influences result in free rhythm, without rigid measurement. Rhythm in Guarnieri's music is a vital element. The subtle rhythmic complexities present in his works derive both from native influences and from the language of art music. Devices frequently found are syncopation, cross-rhythms, polymeters, changing meters, rhythmic ostinatos, unusual and varied accentuation, and permutation technique.


\textsuperscript{14}Ibid., 33, 36.
(melodic sequences which do not match with the beats in their repetition pattern).

In terms of form, Guarnieri often uses a personal type of ABA scheme. Kelly says about it: "The B section is not so much contrasting material as it is continued evolvement of the A content. Through phrase extension, sequential repetition, motivic development, and increased harmonic activity Guarnieri often leads back to a restatement of the A section, creating a continuous, cyclical effect. The restatement, called re-exposition by Guarnieri, is often shortened, modified, or reharmonized." 15 Of course deviations from this format can be found. The description above is just a tendency. His utilization of sonata allegro form is free, with unusual key schemes and with themes sometimes coming in a different order in the Recapitulation. He employs the traditional genres (sonata, symphony, string quartet, concerto, etc.) although sometimes he renames them using Brazilian names, for example Ponteio16 and Choro17.


16This word comes from popular music. It is derived from the verb ponteiar, to strum, and indicates an improvisatory technique used by guitarists to accompany singers. In Guarnieri's works it functions as a Prelude.

17The Brazilian Choro (meaning "weeping") had its origin in European dances introduced in Brazil during the 19th-century (such as polka, waltz, and schottisch), which were modified by Afro-Brazilian elements and thus transformed into a genuine Brazilian popular form. Originally this music was played through the streets by serenading ensembles in an improvisatory style. It is characterized by tireless up and down scales, rapid modulations, and great virtuosity. Villa-Lobos used the term to denominate a series of pieces he composed (see chapter I, p. 14), and Guarnieri added another meaning to the word, i.e., a nationalistic concerto.
CHAPTER III
SONATA NO. 1 FOR CELLO AND PIANO

The first cello sonata was written in 1931 and dedicated to Brazilian cellist Iberê Gomes Grósso. It is a relatively early work since Guarnieri was only twenty-four; however it already shows a refinement of compositional technique. Mário de Andrade wrote an approving review of this sonata after its premiere (1935, São Paulo Municipal Theater, with the cellist Calixto Corazza and the composer at the piano). He praised its beautiful themes and their logical development: "... in Brazil there is at least one composer who knows how to develop."¹ According to Luis Heitor de Azevedo (Brazilian musicologist) here the composer uses an "... extreme chromaticism where each sound is freely employed."² There are two recordings of this sonata: the first was made by cellist Antonio Guerra Vicente and pianist Belkiss Carneiro de Mendonça in 1981³, and the second by cellist Antonio Lauro del Claro and pianist Lais de Souza Brasil in 1988⁴.

³Editora Universidade de Brasília, EUB - 1110.
⁴Funarte/Pró-Memus MMB 88059.
The sonata consists of three movements. Following his nationalistic orientation the composer named them using Brazilian words instead of the traditional Italian tempo indications. Thus the first is entitled *Tristonho* (Sad), the second *Apaixonadamente* (Passionately), and the third *Selvagem* (Wild).

**First Movement**

The music starts with the cello in the low and middle registers presenting the first theme alone (see example 1). The Brazilian *Modinha* (see chapter II, footnote 8) is present here with its nostalgic character, preference for conjunct motion, descending lines, and even avoidance of the tonic in the opening measures.

![Example 1. Sonata No. 1, first movement, theme I, mm. 1-7.](image)

The melodic line suggests an E Phrygian mode, but it becomes clear later, especially during the Recapitulation, that the main key is A minor. This theme will be developed and transposed to different pitch levels in the subsequent measures until the transition (starting at m. 19) that leads to theme II, at m. 35 (see example 2).
Example 2. Sonata No. 1, first movement, theme II, mm. 35-41.

The theme above is in stark contrast with theme I. While the former is accompanied by parallel chords (and also some inner voices), or simply unaccompanied (as in the first presentation by the cello), the latter is accompanied by an ostinato figure which gives almost no sense of harmonic progression. In addition, the use of the high piano register and the exotic northeast mode in theme II give the impression of levitating in the air. In the development section this theme is accompanied by a transformed ostinato (groups of five notes instead of four), as shown in example 3.
Example 3. Sonata No. 1, first movement, theme II, mm. 74-76.

Later in the Development section theme III comes as a big surprise. Where one would expect the beginning of the Recapitulation, the third theme enters with its cheerful character, tireless up and down scales, rapid modulations, and great virtuosity characteristic of the Brazilian *Choro*. The African features of the *Choro* can be noticed in the syncopated rhythms which permeate this theme (see example 4).
Example 4. Sonata No. 1, first movement, theme III, mm. 102-114.

Although the three themes are contrasting in character, they also have some common features which ensure the structural cohesion of the piece. They all start with some kind of polyrhythm (I has 2 within 3, II has 3 within 4, and III has 3 within 2); they all use syncopated patterns, conjunct motion, and descending lines. Melodic segments are treated sequentially creating long
evolving lines (pages 1 and 2 of the score). Phrases are normally united by elision. Asymmetrical phrasing is a constant. The first theme group (mm. 1-34) is a good example. It can be divided as follows: 6 + 5 + 7 + 16.

Rhythmic devices characteristic of this movement are: syncopation (everywhere), ostinato (theme II), cross-rhythms (3 over 4 in m. 35, 3 over 2 in m. 58, 3 over 8 in m. 64, and 3 over 5 in m. 74), and changing meters (3/4—mainly—in theme I, 4/4 and 2/2—mainly—in theme II, and 3/4 in theme III). There are two cases of changing meter here: a more lasting change in the case of different themes (where the metric pulsation is altered according to the character of the theme) and a temporary change (one or two bars) whose only function is to accommodate unfolding melodies (showing the influence of Amerindian and African prosody).

Table 1. The distribution of sections, themes and respective keys in the first movement of Sonata No. 1.

<table>
<thead>
<tr>
<th>Sections</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
<th>Codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>Themes</td>
<td>I</td>
<td>II I</td>
<td>I (III)</td>
<td>I</td>
</tr>
<tr>
<td>Keys</td>
<td>a</td>
<td>E(N)</td>
<td>a</td>
<td>a</td>
</tr>
<tr>
<td>Bars</td>
<td>1</td>
<td>35 55 74</td>
<td>102</td>
<td>133 146</td>
</tr>
</tbody>
</table>

1 E Northeast mode (a mix of Lydian and Mixolydian modes, i. e., a major scale with lowered seventh and raised fourth).
Although this movement is written in sonata form (see table 1), Guarnieri makes free use of it. Some important features of the formal structure are:

- the existence of a third theme which is presented in the development section and partially restated in the Recapitulation;

- the Development section can be seen as a variation of the Exposition, since the structure of the latter is kept more or less intact (disregarding theme III);

- the Recapitulation is a totally modified and re-harmonized version of the Exposition;

- the Codetta merges the first half of the two main themes, functioning as a unifying device.

Despite the complex harmonic vocabulary (for color effects) the movement follows the traditional key scheme, i.e., the Exposition moves from tonic to dominant and the Recapitulation stays in the tonic (see chart above). Of course the dominant key referred to here is not the traditional one (major mode) but a modal dominant (Northeast mode). Some features relate this harmonic style to French Impressionism, which was very influential among Brazilian composers at this time:5

- lack of a leading tone;

- triad qualities associated with modes rather than to the diatonic major or

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minor scales. It is noteworthy that the modes are not purely diatonic, as in ancient music, but are instead full of chromaticism;

- unusual root progressions utilizing the full scope of chromaticism, such as III to V, II to I, etc.:

- vague sense of tonality due to non-diatonic effects;

- free melodic movement of all chord members (roots, sevenths, ninths, etc.);

- parallel chords.

The textures are mainly polyphonic with three or four parts (see example 5). It is important to mention here that Brazilian melodic simultaneity should not be confused with the European processes of counterpoint. The latter are much more strict in their rules of development, while the former seems more like a free conversation among voices.

Example 5. Sonata No. 1, first movement, theme II, mm. 42-44.
Second Movement

If the first movement shows some influence of the modinha's character and melodic traits, the second is almost an authentic modinha. Of course it is not a quotation of a popular song, but rather a re-creation by Guarnieri of this sentimental song. The cello is one of the most suitable instruments to express the emotional content of the modinha. Its possibilities of cantabile playing and its warm and rich timbre make it an ideal substitute for the human voice. The piano plays the role of the guitar, the favorite instrument to accompany the modinha in Brazil. However in the central interlude the piano assumes command, and this very pianistic section could not be played by a guitar. The piano was actually the instrument preferred by the aristocracy to accompany the modinha in the beginning of this century.

For the sake of illustration I quote a late nineteenth-century modinha collected by Mário de Andrade4 (see example 6). Wide skips mixed with conjunct motion, avoidance of tonic in opening measures, and modulation to the subdominant are characteristic of this popular genre and can be noticed in Estela. This is a simple type of modinha. As this genre became increasingly popular with Brazilian composers of salon music in the early twentieth century, it took on greater tonal diversity, such as use of major and minor modes, abundance of non-harmonic tones, ornamentation, and false relations. The text of Estela is also revealing of the modinha's extremely sentimental character.

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Estela

What a night! The full moon
Is like a dream,
Smiling,
Floating in the sky
Kissing the sea!
The stars wander
Smiling through the blue,
You are sleeping.
I come to awake you
My beloved!

In your bed made of silk
You sleep quietly,
Your poet sings
To soothe your rest.
Sleep!
"I'll sing
Like a gentle
Bird,
Which warbles
Looking at the moonlight!

Alas, the moonlight
Kiss the sea!
The sea sighs,
Moans and trembles!
And from the top of
The sky, the moon
Smiling and beautiful
Awakes you
Estela! 6

The second movement of this sonata, entitled "Passionately", starts with a two-voice melody played by the piano which prepares the cello entrance. In m. 6 the cello enters in a deeply felt cantilena. These two melodies proceed in parallel in a three-voice texture all the way through (except in the central section), as shown in example 7.

6 Free translation by the author.
Apalxunadamente

Example 7. Sonata No. 1, second movement, measures 1-10.

This movement provides a characteristic example of Guarnieri's monothematic ABA form. Section B, starting at m. 28 after the fermata, does not introduce new material but rather develops the A content. In section B the
two-voice piano melody (shown above) is the basic material. The treatment
given to this simple melody, with its virtuosic passages and strong
romanticism, recalls the style of Chopin. After the restatement of A, there is a
Codetta (m. 64), where the piano finishes the music as it began, with the two-
voice melody mentioned before.

The movement is written in E minor. Section A is mainly diatonic but
section B (which starts in F minor and modulates continually until reaching
the dominant of E minor right before the restatement of A) exhibits a level of
chromaticism comparable to the first movement.

Syncopation and changing meters are intrinsically related to the
melody. The meter changes constantly from 4/4 to 3/4 and 2/4. This rhythmic
diversity serves to accommodate the unfolding, lyrical melodic lines.

**Third Movement**

After the nostalgic second movement comes the conclusive *Selvagem*
(Wild), which has the character of a frenetic dance. This movement could be
related to many Afro-Brazilian folk dances such as the *Batuque*, the *Lundu*, the
*Maxixe*, or the *Samba*. They all have in common the use of syncopated
rhythms, duple meter, responsorial singing, choreographic elements,
improvisation, use of parallel thirds, and a certain naiveté of melody
(characteristic of children's songs). This movement has the character of those
dances (see examples 8 and 9). Guarnieri skillfully adds some spice to them
such as the ambivalence between duple and triple meter and the presence of a
rhythmic-melodic ostinato. Although the time signature of the first theme is
3/4, the weak beats rather than the first are emphasized and the piano left
hand clearly has a two within three rhythm. In the case of the second theme the meter constantly changes between 2/4 and 3/4. Ostinato (in different forms) pervades the whole movement and gives the music a strong driving impulse. Ostinato is not at all characteristic of the afore-mentioned dances, but it is very common in Guarnieri's music.

Example 8. Sonata No. 1, third movement, theme I, mm. 1-13.7

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7 In this movement measure numbers refer to the cello part. This procedure was necessary because the instruments sometimes play in different meters and consequently the measure numbers differ between parts.
Example 9. Sonata No. 1, third movement, theme II, mm. 35-53.

This movement is also written in ABA monothematic form, Guarnieri's favorite structural model. B, the longest section (mm. 35-133), could be seen as an extended variation of A content. Looking at examples 8 and 9 we can see that theme II comes directly from the second part of theme I (as a variation of
it). Later in section B, theme II enters in a different guise (harmonized in parallel seconds, sevenths, and augmented fourths — see example 10). In my opinion the composer's intention was merely to produce cluster-like effects and have some fun in this cheerful finale (since the piece is not at all atonal). A codetta based in theme II brings the movement to a climax in its last measures.

Example 10. Sonata No. 1, third movement, mm. 86-90.

The harmony is mainly diatonic (with exception of the passage shown in example 10) and based on the Mixolydian mode, that is typical in Brazilian folk melodies. Section A is in A Mixolydian and section B is in E Mixolydian
(tonic to dominant movement). The ostinatos give harmonic stability to the piece reinforcing the tonal center. There is always one instrument playing one of the two main ostinato patterns, and sometimes both patterns are played simultaneously. The first pattern can be seen in example 8 (piano left hand—stressing the note A) and the second one in example 9 (piano left hand—stressing the note E).

This movement is the only one in this work that is mainly homophonic. Each instrument plays the theme in turn, while the other accompanies it.
CHAPTER IV
SONATA NO. 2 FOR CELLO AND PIANO

The second sonata was written in 1955 and only premiered ten years later at Teatro Paramount (São Paulo) by cellist Calixto Corazza and the composer at the piano. There is one available recording of it made by cellist Antonio Lauro del Claro and pianist Lais de Souza Brasil in 1988\(^1\).

In the 1940s and 1950s Guarnieri's compositions reveal a movement in the direction of simpler and clearer textures and a more tonally-oriented idiom. 1950 is the year of the already mentioned "Open Letter to Brazilian Musicians and Critics," where the composer reaffirms his belief in national music and his distrust of international currents, especially dodecaphonism. These convictions are reflected in the Sonata no. 2 and also in the Ponteio e Dança (which will be discussed later).

\(^1\)Funarte/Pró-Memus MMB 88059.
First Movement

The movement is written in sonata-allegro form (see table 2).

Table 2. The distribution of sections, themes, and respective keys in the first movement of Sonata No. 2.

<table>
<thead>
<tr>
<th>Sections</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulat.</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Themes</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Keys</td>
<td>E</td>
<td>C(M)¹</td>
<td>Modulating</td>
<td>E</td>
</tr>
<tr>
<td>Bars</td>
<td>1</td>
<td>20</td>
<td>56</td>
<td>96</td>
</tr>
</tbody>
</table>

¹ C Mixolydian.

In this movement there is a clear influence of two dances originating in the northeast region of Brazil, the desafio and the embolada.² Respectively these influences can be felt especially in theme I and in the Coda.

² "The genres known as desafio and embolada, although often appearing as part of dances, are more properly song types. Desafio (literally "challenge") is a song genre (also common in southern Europe), in which two or more singers compete to show their skill in improvisation. The contest lasts until one of the singers can no longer respond or gives up. Text improvisation is considered the primary point of interest of the desafio, while the melody is subordinate.... The melodic structure of desafios tends to be simple, with melodic sequences and isometric rhythm.... Embolada consists of a recitative-like melody with small intervals, repeated notes, and small note values. The text, often comic and satirical, stresses onomatopoeia and alliteration which, with a fast tempo, enhance the rhythm of the song." Gerard Béhague, The New Grove, s. v. Brazil, 239.
Example 11. Sonata No. 2, first movement, theme I, mm. 1-14
The piano starts the piece presenting theme I and is soon followed by the cello in imitative style. Example 11 shows the similarities between the desafío and theme I. There is a continuous dialogue between contestants (or partners), in a question and answer pattern. It should be noticed that the folk genres mentioned are not polyphonic because they actually involve alternate singing (with some overlapping). Nevertheless theme I is fairly contrapuntal (mainly in three voices, with some parallel writing). The melody is simple, tonal, narrow in range, and progresses by melodic sequences and conjunct motion. The short phrases of theme I are somewhat atypical of Guarnieri, considering, for example, the long evolving lines present in the Sonata No. 1. However his fondness for asymmetrical groupings is noticeable in this theme; its main phrase is comprised by one measure of 2/4, two measures of 3/4, one measure of 5/8, and two measures of 2/4.

Theme II (see example 12) follows a short transition. It is in sharp contrast with the preceding theme. Instead of the sawtooth melodic contour of the first theme we now have a cantabile melody in the cello part (in arch shape). Theme II is actually a superposition of new material on part of theme I (the piano right hand, which accompanies the cello, is nothing but the first part of theme I following the melody in an ostinato-like figure). Another important difference between these themes is that in theme II the composer abandons the previous imitative style and adopts to an accompanied-melody texture.

At m. 42 there is a restatement of theme II, but now cello and piano exchange roles. The melody goes to the piano right hand while the cello plays the ostinato figure (see example 13). This sonata is a true duet. The give and take characteristic of chamber music is present throughout (as in the desafio).

Example 13. Sonata No. 2, first movement, theme II, mm. 42-45.
In the Development section the first part of theme I is developed by means of melodic sequences. The music modulates constantly (f, G, A, etc.). Close to the end of this section we reach a climax where the cello loudly states the beginning of theme I in augmentation using double-stops (see example 14). This figure (descending second, ascending second, and descending third) gives strong motivic unity to the movement, and can be considered a head-motive.

Example 14. Sonata No. 2, first movement, mm. 79-80.

In the Recapitulation the Exposition’s key scheme is kept intact but the presentation of both themes is modified a bit to provide novelty. Theme II receives a new accompaniment comprised of sixteenth notes instead of eighths (see example 15). Those sixteenth figures prepare the listener for the exciting Coda.
Example 15. Sonata No. 2, first movement, theme II, mm. 125-128.

The Coda, marked by a brief ritardando, concludes the movement in an energetic way. It is based on the head-motive, but now played almost twice as fast, using sixteenth notes instead of eighths (see example 16). The composer marked "più mosso", but was cautious enough to emphasize quarter = 112 (the previous tempo was quarter = 120), in order to prevent an excessively fast tempo. Here is an example of the Embolada song cited above. Another fact that gives the Coda a "northeast flavor" is the use of the Mixolydian mode, very

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3In this song each syllable of the text is set to one note in patterns of fast sixteenth notes. It requires great skill in diction. Similarly, clear sixteenth notes are required from the cellist in this Coda.
common in the folk music of this region. The Coda functions as a unifying factor to the movement because elements of the two themes are united (the head motive of the first and the Mixolydian mode of the second).

Example 16. Sonata No. 2, first movement, Coda, mm. 150-164.
Example 16 (continued)
Second Movement

A comparison of this movement with the second movement of the first sonata is appropriate here. Both second movements are re-creations of the nostalgic Brazilian Modinha, having all the melodic and rhythmic characteristics mentioned in previous chapters. Both use minor mode. Both follow the monothematic ABA structural design, where B is a developmental section (modulating to remote keys, having more harmonic activity than A, and using a fragment of the tune presented in A as its basic material). Both have a espressivo interlude for the piano.

The initial statement of the cello accompanied by the piano, which constitutes section A, can be seen in example 17. It is written in C# minor.
Example 17. Sonata No. 2, second movement, section A, mm. 1-10.

The piano accompaniment is noteworthy. Unlike the second movement of the first sonata, where the piano emulated the guitar (in the way it is used
in Brazil by serenaders), here the accompaniment is dense and pianistic. Two elements of this accompaniment are characteristic of Guarnieri's writing: first the quintal chords which progress by conjunct degrees in parallel motion; and second the ostinato-like figure (similar to the head-motive of the first movement), consisting of a quarter, four eighths, and another quarter. These two figures are present in almost every measure of this movement. The texture here tends to be more homophonic than Guarnieri's other Modinhas, although there are still some inner voices and dialogue between parts.

Section B (m. 12-37) uses a fragment of the cello tune (m. 5) as its source material (see example 18). By means of modulations (e, f, C), melodic sequences, and motivic development the composer leads to a restatement of A at m. 38.

Example 18. Sonata No. 2, second movement, m. 18.

A Coda begins at m. 48. It is a Coda rather than Codetta (as in the previous sonata), because of its considerable length (longer than the A section), and its continued thematic development. There, for the first time in the movement there is a true dialogue between the two instruments.
Third Movement

To conclude this sonata Guarnieri chose a very cheerful movement, entitled Festivo (festive). The influence of the Brazilian cantigas de roda (children’s play songs) is noticeable here. The straightforward melody of the main theme and its happy character points unmistakably to this kind of song. Again it is not a quotation of a cantiga de roda, but rather a stylized representation of this folk genre. There is a large repertory of these songs in Brazil inherited mainly from Portugal, but also from Spain and France. They accompany all kinds of games and other forms of child and adult amusement.

This movement is integrally based on the theme shown in example 19. Characteristic of Brazilian folk music are its repeated notes, parallel thirds, simple melody, modalism (written in E Mixolydian), and syncopation. The 3+3+2 rhythmic pattern outlined by the cello accents is characteristic of the Brazilian samba.4 The relationship between solo and accompaniment (in terms of harmony) is the new element here. It is reminiscent of Bartók or Stravinsky in the way it distorts folk melodies making them seem grotesque. Looking at the first two measures of the theme it can be seen that there is a conflict between solo and accompaniment: the cello is in D and the piano is in

4"A Brazilian style of folk dance characterized by the use of syncopated rhythmic patterns within a 2/4 meter. Two types of samba are performed today: a rural type, which is more violent and somewhat faster, similar to the batuque, and the urban variety, derived from the maxixe, which is more moderate in tempo and less strongly syncopated. In Rio de Janeiro the samba is the most characteristic carnival song, and at these festivities it is generally performed in groups forming a circle. Otherwise, it is danced by couples". Harvard Dictionary of Music (Cambridge: The Belknap Press of Harvard University Press, 1969), 750.
E (bitonality). In the next measures a cross relation (G natural-G sharp) increases the discordance between parts.

Example 19. Sonata No. 2, third movement, main theme, mm. 8-25.
When the cello starts playing the theme (at m. 16) other cross relations (A natural-A sharp and F sharp-E sharp) add a cluster-like effect to the music (a child would definitely think the accompaniment is wrong).

This movement is also written in the monothematic ABA form. Section B (starting at m. 34) develops the theme giving emphasis to the rhythmic domain. Using strong accents, irregular accentuation, and rapid metrical changes (a la Stravinsky), Guarnieri creates interesting rhythmic games with the first two measures of the theme (repeated notes). The blocks of parallel chords emphasize relatively static pitch sets and give little sense of harmonic progression (see example 20).

At m. 114 there is a complete restatement of the main theme in the principal key (E Mixolydian), marking the return of section A. This section is only slightly modified; the cello now is the first to present the theme. At m. 160 the music promptly slows (Piu Lento) giving way to the Coda. As in many other compositions of Guarnieri, the Coda here is a climatic section. The cello jumps to its high register and follows in a dialogue with the piano (using mainly the descending motive in quarters which constitutes the head of the main theme).
The music keeps growing in intensity. In the last seven measures a written-out ritardando leads to a triple forte final chord, giving the piece an exhilarating end.
CHAPTER V

SONATA NO. 3 FOR CELLO AND PIANO

This sonata was written in 1977 and dedicated to Brazilian cellist Antonio Lauro del Claro, who recorded the piece with pianist Lais de Souza Brasil in 1988\(^1\).

The late 1960s and 1970s mark a break in Guarnieri’s musical language. The works from this period, for example the last Piano Sonatinas and the Sonata for Piano (1972), are more abstract and atonal in quality than his works from the 1940s and 50s. His nationalistic vein becomes less discernible and a movement towards a more international style is noticeable. The first movement of the sonata in question follows this path. It is not atonal (in the sense of denying tonality systematically) nor is it tonal (in the sense of functional tonality). It may be described as is a non-tonal work, nonetheless having tonal centers. Guarnieri’s late harmonic procedures are well described by Helera Freire: "His extreme chromatic freedom, atonal as it may seem at times, ... must be understood in relation to its background of dominating tonal ideas. Guarnieri’s neo-tonality is synthetic; he went through a process of redefining his own limits as those of functional tonality. [His language] is firmly based on the use of chromatic and expressive dissonance and intense contrapuntal chromaticism. However, he never really abandoned functional

\(^1\)Funarte/Pró Memus MMB 88.059.
tonal centers; they are somehow still operative in his attempt to turn back to classical principles and techniques such as the sonata form."²

First Movement

The extreme harmonic and melodic freedom of this movement makes ineffective an analysis based on traditional harmony. In order to explain the music, different parameters will be considered here such as textures, registers, dynamics, harmonic colors, articulation, tonal centers, and motives.

The piece is structured according to an $ASA$ design plus an extended Coda (which could be called a terminal development). Following a tendency which started with late Beethoven and continued through the twentieth century, Guarnieri here does not concentrate the development of musical material into a single section. (Actually there is no such section in this movement.) Instead all sections of the piece are intrinsically developmental in character.

The movement starts with a four-measure theme (A) stated like a head-motive and played by both instruments in a monophonic texture (see example 21).


Theme A is the basic source of musical material for the rest of the movement. Its importance is reemphasized when in the last movement it is invoked to conclude the sonata. The first measure (motive 1—M1), and the second and third beats of the second measure (motive 2—M2), are important generating cells for motivic development. Some other important features of this theme should be mentioned due to their recurrence throughout the sonata:

- disjunct melodic line reminiscent of the dodecaphonic style;

- octave doubling;

- emphasis on the most important melodic intervals of the piece (the fourth, the second, the seventh, and the third);

- low tessitura, conferring a dark timbre;

- tonal center on E, the main center of the movement.
Throughout the first section theme A is developed, using mainly M2 (see example 22).

Example 22. Sonata No. 3, first movement, mm. 10-13.

The parameters developed in this section are texture, timbre, and harmonic color. The texture becomes polyphonic (in two and sometimes three voices). However the treatment of parts in octaves persists (in three quarters of the piano part the hands play in parallel octaves). In addition to the feeling of motion caused by the texture change, the move to the intruments' high
register provides a definite sense of direction. Also important here is the restricted use of intervals. The horizontal and vertical use of fourths and seconds (the most prominent intervals) treated sequentially confers to this section a particular harmonic color characterized by a high level of chromaticism (see example 23). In addition there is no attraction to a particular tonal center.

![Musical notation]

Example 23. Sonata No. 3, first movement, mm. 27-30.

A transitional section centered on C begins at m. 41. The attraction to this note is achieved by repetition (see example 24). This transition already anticipates some of the features of section B (vertical thirds in m. 49 and m. 51).
Example 24. Sonata No. 3, first movement, mm. 44-46.

Sections A and B (starting at m. 53) are strongly contrasting, although both are based on theme A. What first attracts attention is the dolce character and homophonic texture of the first part of B. The cello quietly plays a legato theme (B), accompanied by chords in the piano (see example 25).

Example 25. Sonata No. 3, first movement, part of theme B, mm. 54-59.

M1 is an important component of this theme. In terms of harmonic color the fourths (abundant in A) give place to thirds, and this change produces a
somewhat more tonal effect. Nevertheless these accompanimental thirds are normally a seventh apart, which maintains a high level of dissonance. The most common intervals here are thirds, sevenths, and seconds (although the fourths are still present).

At m. 73 (after a five-measure transition) a subsection of B starts. The piano right hand plays theme B, which was previously assigned to the cello (now a fourth below, reassuring the importance of this interval in the movement). The melodic freedom and disjunct motion of this theme recalls Schoenberg's style (see example 26).

Example 26. Sonata No. 3, first movement, part of theme B, mm. 73-79.
The texture changes from homophonic (B1) to polyphonic in three voices (B2). The vertical thirds of B1 are replaced horizontal thirds (m. 77, 79). Most interestingly, this sequence of three ascending thirds provides the ascending seventh that is important to theme B (and comes from M1). The accompaniment provided by the cello and piano left hand is well constructed. The intervallic coherence between solo and accompaniment and their contrasting articulation (legato solo and staccato accompaniment) doubtless causes a strong impression on the listener.

The highly contrapuntal B2 section is interrupted by a sudden restatement of theme A. It could be viewed as the return of section A but theme A is in the wrong key, i. e., it is in a tritone relation with the original theme A. Immediately theme A is presented again, now in the original pitch level (on E). Section A is then shortened by half, as compared with the beginning of the movement. In this Recapitulation-like section M2 is again the main source of material.

A transition (mm. 106-111) consisting of sixteenths in the cello and chords in fourths in the piano (double forte dynamic) foreshadows the wild character of the Coda. This Coda is a moto perpetuo for the cello accompanied by chords in the piano. It combines elements of A and B sections. Melodic fourths and seconds (A material) pervade the cello line and the percussive chords also come from A. The vertical thirds (a seventh apart) in the accompaniment come from the B section. The homophonic texture and the cello figures of detached sixteenths are also related to B (see example 27).
Example 27. Sonata No. 3, first movement, part of the coda, mm. 113-117.

Here is another of Guarnieri's climatic codas, in which the instruments conclude the movement in a triple forte chord (on E) after an enormous display of vitality. Although there is no direct correlation between this piece and folk music, its energetic rhythm may be influenced by Brazilian Black music.
Second Movement

This movement follows the pattern of the central movements of the two previous sonatas. Subtitled *Sereno e Triste* (Serene and Sad) it is again derived from the Brazilian *Modinha*. Contrasting with the non-tonal first movement this is a tonal piece (C minor), which could be thought inappropriate in another context. However in Guarnieri's compositions this kind of slow movement is so common that it sounds quite natural. It is a moment of relaxation that counterbalances the stringency of the other movements.

As before, the slow moving and expressive cantilena played by the cello is supported by a bass in the piano left hand and by a syncopated ostinato-like figure in the right hand (consisting of chords in the alto part and a melodic line in the tenor) that produces a hypnotic effect on the listener. Example 28 shows part of the cello cantilena.
Example 28. Sonata No. 3, second movement, mm. 8-11.

Its elided phrases and self-developing melodies contrast vividly with the clearer and more symmetrical lines of the first movement. The texture is mainly homophonic, although there is still some interplay of lines. The structural design is monothematic ABA. Section B, starting at m. 17, is a developmental section which uses the same material as A but modulates to remote regions.
This movement will not be discussed in greater detail since its type was thoroughly discussed in previous chapters.

**Third Movement**

This movement, entitled *Com Alegría* (With Happiness), is a Rondo in character and form (although it has just one contrasting episode—see table 3).

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<tbody>
<tr>
<td>Bars</td>
<td>1</td>
<td>14</td>
<td>24</td>
<td>35</td>
<td>47</td>
<td>58</td>
<td>66</td>
<td>83</td>
<td>103</td>
</tr>
<tr>
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<td></td>
<td>piano</td>
<td>piano</td>
<td></td>
<td>cello</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cent.</td>
<td>Bb</td>
<td>F</td>
<td>F</td>
<td>Bb</td>
<td></td>
<td>E</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

It can also be considered a ternary form by reading the first two presentations of A as a single section. However the Rondo label really matches the character of this Finale.

The refrain (A), a cheerful dance, is shown in Example 29 played by the cello with piano accompaniment.
Example 29. Sonata No. 3, third movement, part of theme A, mm. 1-8.

As in the first movement the melodic line is clearer and more symmetrical than Guarnieri’s previous music (eliding lines and self developing melodies). It has a modal character centered on Bb. However, it is difficult to determine
precisely which mode is present due to the chromaticism of the accompaniment (based on sequential fourths) which clashes with the solo part. If the melody is isolated, Dorian would be the choice of mode, but the note D natural appears in the piano part many times, which evokes the possibility of Mixolydian. The abundance of fourths (especially in the accompaniment) and the frequent false relations weaken the stability of the tonal center and give the music an intensely chromatic effect (not as strong as in the first movement).

The transitional sections in this piece are all based on the same material (fragments of theme A). These fragments are sometimes more, sometimes less developed, generating shorter or longer transitions. They are extremely chromatic and dissonant, recalling the first movement atmosphere. Vertical and horizontal fourths and seconds abound resulting in a cluster-like effect (see example 30).

Example 30. Sonata No. 3, third movement, mm. 16-18.
The second statement of the refrain is given to the piano right hand (accompanied by cello and piano left hand) with little modification. It is now played a fifth above (in the dominant), but the accompaniment is not transposed.

In section B (the episode) the piano presents a new theme also modal and centered on F. The two hands play in parallel octaves, which recalls a procedure frequently employed in the first movement (see example 31).
Example 31. Sonata No. 3, third movement, theme B, mm. 47-54.
After another statement of the refrain by the cello, a transitional section leads to the Coda. This section is a slow, solemn repetition of the first movement's main theme, which brings the piece to a cyclic conclusion.

The Sonata No. 3 is the only published cello work of Guarnieri. Unfortunately there is considerable discrepancy between the cello part and the score of the FUNARTE edition. There are twenty note deviations in the first movement and twelve in the last one, as well as discrepancies in rhythms, slurs, articulation signs, and clefs. In the last movement there is even an extra measure in the cello part (m. 93). For a correct performance of this piece an examination of the manuscript\textsuperscript{3} is necessary.

\textsuperscript{3}Available at the "Guarnieri Foundation": Rua Pamplona 825, apt. 83 São Paulo, SP 014-05001 Brazil.
CHAPTER VI
SHORT PIECES

Ponteio e Dança

The Ponteio e Dança was written in 1946. Like the second sonata, it is a middle-period work and shows clearer textures and a more tonally oriented musical language than pieces from other periods. It is idiomatic for the cello and popular among Brazilian cellists.

There are recordings available by cellist Antonio Guerra Vicente and pianist Luis Carlos de Moura Castro\(^1\), cellist Shummel Magen and pianist Frederico Egger\(^2\), and cellist Watson Clis and pianist Sonia Maria Vieira\(^3\). There is also a transcription for viola and piano (by the composer) recorded by violist Perez Dworecki and pianist Fritz Jank\(^4\).

First Movement: Ponteio

Guarnieri’s Ponteios are prelude-like pieces. The word is derived from the verb ponteiar which means to strum, as on a guitar (Brazil’s most popular

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\(^1\)Chantecler CMG-1046.
\(^2\)Tapecar MEC/MVL 019, 1977.
\(^3\)Som Livre 403.6201, 1980.
\(^4\)Fermata FB-160.

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instrument). This piece is related to the more elaborated kind of Brazilian Modinhas, which was influenced by Italian opera. It exhibits an abundance of non-harmonic tones, false relations, altered chords, tertian harmony, and alternation between minor and major modes. Despite the complex harmonic vocabulary used for coloristic purposes the harmony is mainly functional in E minor. The melody is highly chromatic and emotionally charged, characterized by the quick ascent and slow descent (mainly by conjunct motion) typical of the Modinha. The polyphonic character of the music arises from the continuous dialogue between cello and piano, which emulates Brazilian serenaders. As in previous pieces, syncopation and changing meters are intrinsic to Guarnieri's style.

Guarnieri's favorite structural design (the monothematic ABA form) is also used here. The movement starts with an ascending cello figure of four fourths and one internal third, corresponding exactly to the open strings of the guitar. This figure delimits the sections of the piece. It is repeated at different pitch levels in m. 12 (right before the beginning of B), in m. 29 (at the end of B), and before the last chord of the movement. The central section (B) is a development of the A content. Harmonic activity increases here and at m.18-19 a movement to the subdominant (characteristic of the Modinha) is noticeable. The cello moves to its high register singing an expressive cantilena. In this section some pizzicato figures played by the cello and most of the piano left hand are reminiscent the guitar basses played by serenaders. The restatement of A (with no modifications) is shown in example 32. The harmonic structure of the movement is basically a disguised i-V-i. The composer, by means of the harmonic devices mentioned before, masks the
chordal implication and provides the music with a full pallet of shades and nuances. The last chord ($E^7$ minor) is a good example. The unresolved appoggiatura ($C#$) lends an additional longing to this melancholy music.

Example 32. Ponteio, mm. 30-37.
Second Movement: Dansa

Contrasting with the previous movement, the Dansa (Dance), marked Festivo (festive), has a very lively and somewhat rough character. The simple melody (basically a I-V-I motion throughout) and the modal harmony (Northeast mode) immediately show the folk connotations of this piece. Yet the refinement of Guarnieri's writing is noticeable in the technique of thematic development, in the piano accompaniment consisting of seventh and ninth chords (not characteristic of folk music), in some jazzy effects in the central section, and in the idiomatic writing for both instruments.

The main theme (I) is shown in example 33 (after a two-measure piano call).
Example 33. *Dansa*, mm. 1-8.

This movement is one of the few cases in which the composer chooses a ABA bithematic structural design (see table 4).
Table 4. The distribution of sections, themes, solo instrument, and respective keys in Dansa.

<table>
<thead>
<tr>
<th>Sect.</th>
<th>A</th>
<th>B</th>
<th>A'</th>
<th>Codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>Them.</td>
<td>Call</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Bar</td>
<td>1-2</td>
<td>3-23</td>
<td>23-36</td>
<td>37-47</td>
</tr>
<tr>
<td>Key</td>
<td>G</td>
<td>G(N)</td>
<td>Eb</td>
<td>F</td>
</tr>
<tr>
<td>Solo</td>
<td>piano</td>
<td>cello</td>
<td>cello</td>
<td>piano</td>
</tr>
</tbody>
</table>

1 G Northeast mode.
2 Bb Mixolydian mode.

The cello presents theme I three times. In the third time it appears in major mode (Eb), instead of the previous northeast mode. This change of mode transforms the theme's character, smoothing its roughness. There is a transition to F major and then theme II is presented by the piano (as shown in example 34).
Example 34. Dansa. Theme II, mm. 37-47.
Theme II, which is based on the piano call presented in the first two measures of the movement, exhibits a distinctive jazz influence in the syncopated rhythms and accentuation of weak beats, in the alternation between major and minor modes, and in the use of seventh and ninth chords. The cello also presents theme II and then goes to a cadenza-like passage (in double-stops), that affords the performer the opportunity to show off his skills (see example 35).
Example 35. Dansa, mm. 64-74.

After this short cadenza, section A returns. Once again, the Coda is a climatic section. A passage of instrumental bravura for the cello (a series of ascending
double-stops originally from theme 1) leads to a repetition of the first two measures of the piece (the piano call) thus unifying the piece.

Cantilena No. 1

Cantilena No. 1 was composed in 1974 and dedicated to American cellist Regina Mushabac. It was first performed in Brazil in 1976 by cellist Antonio Lauro del Claro and pianist Maria de Lourdes Imenes, who also recorded the piece.\(^5\)

This expressive little piece, marked *Calmo e Triste* (Calm and Sad) is characteristic of Brazilian serenade. The nostalgic *Modinha* character is present again in its conjunct descending lines, elided phrases, and continuously developing melodies. The cello melody moves slowly and is supported by chords in the piano right hand and by an independent bass in the piano left hand, which often does not provide the root of the chord. (This kind of melodic bass is characteristic of Guarnieri's music and is derived from the way Brazilian guitarists accompany various types of urban popular music, including the *Modinha*.) The texture is polyphonic, mainly in four voices.

The rhythmic devices used, such as changing meters, syncopation, cross-rhythms, and different kinds of tuplets, give the music a strong improvisatory feeling. The chords played almost as an ostinato by the alto voice (dotted quarter, dotted quarter, quarter, i. e., 3+3+2), doubtless contribute

\(^5\)Phonodisc 0-33-404-008.
to the Brazilian flavor of this piece. (As stated before, this rhythmic figure is characteristic of Brazilian *samba*.)

Although written only three years before the Sonata No. 3, the Cantilena No. 1 shows a tonally oriented style more closely related to Guarnieri's previous music. The main key is D minor, with plenty of chromaticism, altered chords, and extended tertian harmony.

The structural design here is AA' (a binary form instead of the usual ternary). The initial theme is stated and developed (section A) until m. 29, when it is restated in a short version and then followed by a Codetta (section A').

This short work (four minutes long) provides an interesting encore piece because, in addition to its intrinsic musical qualities, it explores the cello's capabilities of expressive singing in all registers in an effective way. The first third of the Cantilena is shown in the example 36.
Example 36. Cantilena No. 1, mm. 1-17.
Example 36 (continued).

Cantilena No. 2

Cantilena No. 2 was written in 1982 and is Guarnieri’s last work for the cello. It is dedicated to Brazilian cellist Lucia Valeska, who premiered it in the following year. There is an interesting story about the origin of the piece\(^6\). Valeska’s father, a renowned pianist in Brazil, received a visit from Guarnieri.

\(^6\)Lucia Valeska, personal communication.
During the visit Guarnieri said to Lucia, still a teenager at the time, that it was very easy to compose a musical piece, and asked her to choose three notes at random in the piano as the basis for a composition dedicated to her. Guarnieri made the sketches of the piece that night and completed the work the next day. The notes chosen were D, F, and Eb (the first notes of the cello melody, at m. 5). The intervals generated by these notes (seconds and thirds) are indeed the most common in the piece. In addition, the cello begins the central section (m. 25) with the same intervals, but in contrary motion, i.e., a descending third followed by an ascending second (see examples 37 and 38).

The two Cantilenas, written eight years apart, have some similarities but also some distinctive traits. In style both are expressions of the Brazilian serenade with its melancholic character (in minor mode) and a slow moving melody. The first is written in D minor and the second in G minor. Both use chromatic and tertian harmony but just for coloristic purposes. The harmonic language is still functional. The main melody (played by the cello) is supported by a bass in the piano left hand (usually progressing by conjunct degrees) and by an ostinato-like figure in the right hand (in Cantilena No. 1 characterized by chords and in No. 2 by a melodic line). Actually Guarnieri uses a similar texture in the central movements of all three sonatas for cello and piano. (See examples 7, 17, 28, and 37).
Example 37. Cantilena No. 2, mm. 1-10.

Both Cantilenas use a polyphonic texture, but the clear four- (sometimes five) part writing of No. 2 (as opposed to a more pianistic style of No. 1) may even
evoke the contrapuntal style of J. S. Bach. In both Cantilenas the tune presented by the cello is developed continuously. As Verhaalen says: "[Guarnieri] is a master at spinning the long melodic line which seems to evolve from within as it flows. What actually happens is that it develops itself, often through some kind of sequential means, and then returns to restate itself in original form." ⁷

The main difference between the Cantilenas is in their structural design. While in No. 1 the A section is restated (AA' form), in No. 2 there is a large contrasting central section, which seems almost like another movement (ABA form). ⁸ The peaceful mood of the first section now gives way to a very lively and spirited dance, and the previous polyphonic texture is replaced by a homophonic one. The B material can be seen in example 38.

⁷The Solo Piano Music, 131.
⁸This is very uncommon in Guarnieri's pieces, whose central sections are usually a development of the A content.
Example 38 (continued).

Section B is related to the Brazilian folk dance (and song) called *Embolada* (as in the Coda of the first movement of the sonata No. 2). The *Embolada* consists of a recitative-like melody with small intervals, repeated notes, and small note values. It is characteristic of the northeast region of Brazil. The piano accompaniment also brings to the scene a very common rhythmic figure of Brazilian popular music, a 3+3+2 rhythm. The offbeats of the piano are in constant conflict with the regularity of the cello part, which gives the music an interesting rhythmic imbalance. Following the presentation of section B, there is a shortened restatement of section A. In the final Codetta the A material is developed a little more and the work ends with a Picardy third (evoking the Baroque style).
CHAPTER VII
CONCLUSIONS

With Guarnieri's death in 1993, the fertile school of musical nationalism in Brazil came to an end. According to American music scholar Gilbert Chase, "Guarnieri may go down in Brazilian history as the last of the doctrinaire nationalists."¹ His style is characterized by a structural relation to Brazilian folk and popular music rather than a superficial relation based on exotic effects. At the same time his use of contemporary compositional techniques integrated him into the mainstream of Western music, and granted his music a universal connotation. His recognition overseas, as well as in Brazil, placed him in a high rank among twentieth-century composers. Aaron Copland states about him:

"Camargo Guarnieri is in my opinion the most sensational 'unknown' talent of South America. His compositions should be made more known than they are. He is a composer in the true sense of the word. He has everything it takes—a personality of his own, a finished technique, and a fecund imagination.... The thing I like best about his music is its healthy emotional expression. It is an honest statement (outpouring) of how one man feels ... He knows how to give form to form, how to orchestrate well, how to treat the bass effectively. in Guarnieri's music one is attracted by the warmth and imagination which vibrates in a deep Brazilian sensitivity. It is the music of a 'new continent' full of taste and freshness."²


Guarnieri's contribution to the cello repertory, although not as large as that for the piano or voice, reveals his growth and stylistic tendencies throughout the fifty-one-year period in which they were composed. The three sonatas, although easily identifiable as Guarnieri's works, are completely different in style. They come from distinct periods of his life, namely youth, middle age, and maturity. At the time of the first sonata the young Guarnieri was still trying to find his way as a composer. He was studying the scores of the German atonal composers and this influence can be noticed in the sonata's intense chromaticism (mixed with modal and tonal harmonizations). The second sonata was written twenty-four years later when musical nationalism was in its peak in Brazil. It shows clear, and simple textures and a tonally-oriented idiom. The third sonata, written in his seventies, shows a composer in the mastery of his compositional skills but still searching for new means of expression. Though tending to atonalism (or non-tonalism as the composer prefers to call it) in its first movement, the sonata also shows his characteristic Modinha-like melodies, modal themes, contrapuntal lines, and rhythmic vitality.

The three remaining pieces (Ponteio and Dance, and the two Cantilenas) are simpler and less pretentious pieces, but in no case lacking the main qualities of the sonatas. In terms of style they are closer to Guarnieri's mid-period works, although the Cantilenas were written in 1974 and 1982. This fact suggests that the composer was not committed to a linear stylistic development.

The following paragraphs summarize the main features of Guarnieri's style and relate them to his cello music.
Form

The formal aspect is where Guarnieri most clearly shows his neo-classical tendencies. His personal version of ABA form is the most common in the cello pieces. Nine of the movements follow this structural design. The sonata-allegro form is found in the first movements of Sonatas No. 1 and 2, and a Rondo in the last movement of the Sonata No. 3. An expansion of the sonata form happens in the first movement of Sonata No. 1, where a new theme is introduced in the development section.

Guarnieri's music shows a consistent use of melodic and rhythmic motives (for thematic development), which gives a strong cohesion to his music. Noteworthy in this regard is the first movement of Sonata No. 3. Two motives are continuously developed, while still preserving their melodic contour and order of intervals. This procedure unifies whole sections and even movements.

Melody

For analytical purposes, it is useful to divide the music between slow and fast movements. The slow ones are of the Modinha type. Important melodic features of this type are its nostalgic character, descending lines, conjunct motion, organization in thirds, and continuous development. Phrases are strung together and normally have an asymmetrical design. The Modinha-type movement is present in virtually all of the cello works.

The fast movements are generally dances. They are distinguished by a cheerful and exuberant character, use of small intervals, repeated notes, small
note values, short sequential phrases, and modal melodies. Dances are present in all of the cello pieces (as last movements), except in Cantilena No. 1. In Cantilena No. 2 a dance occurs in the central section.

The first movements of the sonatas do not exactly follow the two types mentioned. The first movements of Sonatas No. 1 and No. 2 tend respectively toward Modinha and dance types. However, they are more complex and richer movements in terms of form, texture, and harmony. The first movement of Sonata No. 3 is the most distinct. Its melodic line is extremely chromatic and has a much wider range than the previous sonatas. Guarnieri's characteristic long melodic lines are replaced here by small motivic ideas.

**Rhythm**

Rhythm is probably the most distinctive element of Brazilian music. The combination of the Western rhythmic system and the prosodic African and Amerindian rhythm results in a rhythmic freedom which pervades Guarnieri's works.

Devices frequently found are syncopation, cross rhythms (of all kinds: $3 \times 2$, $3 \times 4$, $3 \times 5$, etc.), polymeters (some passages of the last movement of Sonata No. 1 and the first movement of Sonata No. 3 are good examples of $2/4$ against $3/4$), changing meters (to accommodate unfolding melodies — most common — but also to provide metric variety as in the central section of the last movement of Sonata No. 2), rhythmic ostinatos (especially in the dance-type movements, although the Modinha type also contains some ostinato-like figures in the accompaniment of the melody), unusual and varied accentuation (the most common example is the $3 + 3 + 2$ rhythmic pattern
—characteristic of Brazilian samba— which is outlined by accents, normally in a series of repeated notes; it can be found for example in Cantilena No. 2, the last movement of Sonata No. 2, and in the Dance of Ponteio and Dance).

Harmony

Guarnieri created a personal harmonic style intrinsically related to his contrapuntal technique, originated especially from Western contemporary language (chromaticism, bitonality, free tonality) but also from native influences (modalism). Despite the use of a complex harmonic vocabulary, the basis is tonal and functional relationships are normally present. This is the case in all pieces analyzed here, except the first movement of Sonata No. 3. This is a non-tonal work (notwithstanding having tonal centers) where the composer searches for particular harmonic colors obtained from specific intervals (especially fourths, seconds, and sevenths).

Texture

Like rhythm, polyphony is an important aspect of Brazilian music. The counter melodies and superimposed thematic variations used by Brazilian popular musicians definitely influenced Guarnieri's style, making it rather polyphonic. Contrapuntal devices such as sequences, imitations, canons, diminutions, augmentations, strettos, and others abound but are often mixed with improvisational practices coming from popular music. This sort of polyphony should therefore not be confused with European processes of

3It is noteworthy, (although common in twentieth-century music) that Guarnieri never uses a key signature. The accidentals are always placed beside the notes.
counterpoint. This unique texture can be found in most of the cello works analyzed, except in the dance-type movements, which tend to be homophonic (even though they still have some inner voices and interplay of lines).

Technical Considerations

The first thing one realizes when approaching Guarnieri's music is that he does not write easy pieces. I am unaware of any kind of didactic piece he ever wrote for any instrument. That is possibly one of the reasons his music is not popular among students in Brazil. Most of Guarnieri's cello works require a considerable musical and technical mastery. In order of increasing difficulty these pieces may be placed as follows: Cantilena No. 1, Cantilena No. 2, Ponteio and Dance, Sonata No. 1, Sonata No. 3, and Sonata No. 2. The short pieces are the most accessible; nevertheless their range is high and requires a beautiful tone in this region. In the second movement of Ponteio and Dance there is some display of bravura in a series of ascending and descending double-stops. Sonata No. 3 poses a different problem. Since the outer movements (especially the first) do not offer the aid of tonality as a guide, a careful study of intonation is required. In Sonata No. 2 the last movement is really a challenge for the cellist, who is required to play double stops in thirds, fourths, fifths, and sixths in all registers of the instrument for the whole piece. It is practically an etude in double stops.

Some advice to the cellist interested in playing these pieces follows:

- The slow movements come from the Modinha which is originally a vocal piece. The performer should use an expressive and cantabile style, treating the
leaps vocally (with generous time) and have no worries about hiding
glissandos. This is really a sentimental genre.

• The dance-type movements come directly from folk music. In the
countryside of Brazil these dances are played with very rustic fiddles. Thus
some roughness of sound is allowed and even welcome.

• The guitar is the most popular instrument in Brazil. When Guarnieri asks for
pizzicato he is thinking on this instrument. Thus some care is advisable to play
these figures with full sound and arpeggiating in the case of chords.

• The performer should avoid excessive regularity of accentuation. Sometimes
strong beats should not be emphasized at all. When there is no hint from the
composer about this matter, remember that these pieces have strong influence
from popular and folk music, which employ a freer rhythm than typical
European classical music.

Guarnieri's works for cello and piano are a valuable contribution to the
cello repertory. They show inspiration, technical refinement, and an idiomatic
writing for both instruments. For those cellists interested in finding new
concert repertoire, they prove a rewarding choice.
BIBLIOGRAPHY


