A COMPARATIVE STYLE-CRITICAL ANALYSIS OF REPRESENTATIVE PIANO WORKS BY ALBERTO GINASTERA WITH SPECIFIC REFERENCE TO HIS APPLICATION OF THE *MALAMBO* DANCE RHYTHM

By

Ivan Preller

A Dissertation submitted in partial fulfilment of the requirements for

the degree of Master of Music (Piano Performance)

Faculty of Humanities

University of Cape Town

2021

Supervised by Associate Professor Martin Watt

Declaration:

1. I know that plagiarism is wrong. Plagiarism is to use another's work and pretend that it is one's own.

2. I have used the Chicago convention for citation and referencing. Each contribution to, and quotation in, this dissertation from the work(s) of other people has been attributed, and has been cited and referenced. Any section taken from an internet source has been referenced to that source.

3. This dissertation is my own work, and is in my own words (except where I have attributed it to others).

4. I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.

5. I acknowledge that copying someone else's assignment or essay, or part of it, is wrong, and declare that this is my own work.

Signature _Signed by candidate_

ABSTRACT

There is currently insufficient academic literature on the South American composer Alberto Ginastera and his compositional mastery. Ginastera's music is meticulously put together to create some of the most original examples of South American music in the twentieth century. He incorporated numerous Argentinian rhythmic and melodic elements into his music. The assimilation of the *malambo* dance rhythm, a fast-paced and heavily syncopated rhythmic device, within his music features throughout his vast oeuvre.

This dissertation analyses and compares a selection of piano works written by Alberto Ginastera. The selected works are representative of the assimilation of the *malambo* dance rhythm within a selection of piano compositions. These piano works represent Ginastera's compositional output from one his first published works to his last published work, allowing for a thorough investigation into the composer's development over an extended timespan. This study seeks to understand how Ginastera's assimilation of the *malambo* dance rhythm developed from his objective nationalistic works to his subjective nationalistic works, and finally to his neo-expressionist works. It takes an integrative approach to investigate how the musical parameters surrounding the utilisation of the *malambo* dance rhythm are applied, in order to gain a comprehensive understanding of the composer's compositional style. The conclusion of the study shows how the musical parameters surrounding the *malambo* dance rhythm occurrences develop organically, with different techniques being applied interchangeably in an increasingly sophisticated manner.

KEYWORDS

Alberto Ginastera, *Malambo*, Argentinian Classical Music, Argentinian Folk Music, Twentieth-Century Composer, Southern Hemisphere Compositions, Southern American Music, *Criollo*, *Gaucho*, Dance Rhythm, Twentieth-Century Classical Music, Traditional Music, Twelve-Tone Music, Spanish Classical Music, Musical Nationalism

TABLE OF FIGURES

ACKNOWLEDGEMENTS

Throughout the process of writing this dissertation I have had unwavering support from friends, family and academic staff.

I would firstly like to thank the University of Cape Town, not only for providing the opportunity to pursue this master's degree, but also for the financial support given through its research scholarships.

I would like to thank my supervisor, associate professor Martin Watt, for his invaluable guidance. His help has given me a new and sharpened perspective on the value of studying music. Without his help, this dissertation would not have been able to come together into one coherent work.

I would also like to express my gratitude towards my practical lecturer, associate professor Francois du Toit, for inspiring me to pursue, and consequently gain a renewed enthusiasm for, the piano works by Alberto Ginastera. He has been a great source of encouragement during the tougher parts of my degree, and I am truly grateful for our friendship which has developed through many hours of piano lessons.

Last but certainly not least, I would like to thank my family for their steadfast support and motivation. My journey as a musician would not have been possible had my parents not given me the opportunity to follow this path as a young musician. This immense journey would also not have been possible had it not been for the love and patience, especially, from my dearest husband André.

TABLE OF CONTENTS

CHAPTER 1

PREFACE

1.1 RESEARCH QUESTION

To which extent does the *malambo* dance rhythm feature in representative piano works by Alberto Ginastera, and in doing so, how is his stylistic development represented when comparatively analysing the continuity, interchangeability or complete modification of the musical parameters surrounding this rhythmic device?

1.2 AIMS AND OBJECTIVES

This dissertation aims to acquire a fuller understanding, as we have already gained with regards to many other notable twentieth-century composers from Southern America, of Alberto Ginastera's development in terms of style, nationalistic influence, personal influence and so forth. The objective is to use the *malambo* dance rhythm, which is a common element occurring throughout his compositions, as an intrinsic component against which all relevant musical elements can be investigated in order to gain a comprehensive grasp of his development as a composer.

1.3 RATIONALE

Ginastera's use of the *malambo* dance rhythm is significant in its recurrence throughout his career, yet no cohesive studies which analyse these occurrences to show how he used this style to develop as a composer exist. As he may be described as an underappreciated and underrepresented composer in Western Classical studies, more attention towards studying his works is of paramount importance. This proposed dissertation will aid in this issue by shedding light on one of the most important southern-hemisphere composers of the twentieth century.

1.4 THEORETICAL FRAMEWORK

The piano works that will be studied in this dissertation have been carefully chosen to represent the most important specimens in which Ginastera utilises the *malambo* dance rhythm. Ginastera categorised his works into three distinct periods: objective nationalism, subjective nationalism, and

neo-expressionism. The objective nationalist period is characterised by the appropriation of Southern American folk elements within a tonal environment. The subjective nationalist period sees a similar trend with the use of Argentinian elements, but in a tonal and polytonal configuration. His neo-expressionist period is an avant-garde period which was inspired by dodecaphony, serialism and magic surrealism. However, later in life, Ginastera changed his thoughts regarding this type of categorisation. The following statement confirms this reconsideration: "I think there are not three, but two [periods]. The first I would call tonal and polytonal. Then a second period where I used atonality.".[1] This dissertation could work for both viewpoints in terms of a symmetrical division between the works' time of composition. However, due to the predominance of the three-period viewpoint in academic literature relating to Ginastera, it will utilise the three-period viewpoint.

Two pieces have been chosen from his objective nationalist period: *Danza del gaucho matrero* from *Tres Danzas Argentinas*, Op. 2 (1937), and *Malambo*, Op. 7 (1940). The work *Danzas Argentinas* is significant as it represents the first solo piano work chosen by Ginastera to be published, while the work *Malambo* is the composer's only piano piece that directly affirms a connection with the *malambo* dance rhythm. The third piece is the fifth movement from the *Suite de Danza de Criollas*, Op. 15 (1946, revised 1956), a work that transitions into his subjective nationalist period. Ginastera's Piano Sonata No. 1, Op. 22 (1952) has been chosen for its prominence in the piano performance repertoire, but also because it is the only solo piano work from his subjective nationalist period. The final two chosen pieces are from his later compositions, the first movement from the Piano Sonata No. 2, Op. 53 (1981) and the single-movement Piano Sonata No. 3, Op. 54 (1982). These works represent Ginastera's neo-expressionist period and are also his last completed solo piano compositions.

This dissertation will consist of an introductory chapter with a short history of the *gaucho* and the origins of the *malambo* dance rhythm from Argentina, a historical background on Ginastera, as well as a general discussion of Ginastera's exploitation of this distinctive rhythmic style. Analyses of the six respective piano works will follow, each preceded by relevant background information. The final chapter will summarise Ginastera's exploration of the *malambo* dance rhythm and also compare the use thereof between the works studied.

[1] Deborah Schwartz-Kates, *Alberto Ginastera: A Research and Information Guide* (New York: Routledge, 2015), 23-24.

1.5 LITERATURE REVIEW

Completed literature on Ginastera's piano music, from a stylistic-analytic perspective, mainly focuses on his piano sonatas.

David Jaramillo's publication focuses primarily on the technical and performance aspects of Ginastera's Piano Sonata No. 1, Op. 22. His study provides background information on the composer's history and gives an analysis of the sonata, providing worthy context as a point of reference for further analysis. This study specifically aims to resolve pianistic issues, leaving room for further research into this sonata, which will be provided in the present study.[2]

Rachel Hammond investigates the rhythmic and metric structures in all three of Ginastera's piano sonatas, specifically aiming to provide a new way of analysing the composer's use of rhythm and metre from a Western analytical point of view. Her study provides excellent context on the history of the assimilation between Argentinian and Western societies and, more specifically, on the absorption of native rhythms into a classical medium. Her study further investigates the metric hierarchy and periodicity of the piano sonatas in detail, leaving little room for a broader examination of other musical parameters within these works. The current study will provide a stylistically comparative overview of the three piano sonatas, among others, by focusing on the developing stylism of Ginastera's compositions containing the *malambo* dance rhythm.[3]

Since Ginastera's second and third piano sonatas date from his neo-expressionist compositional period, it is of value to look at Michelle Tabor's general study of the period. Her study focuses on the misconceptions surrounding this stylistic period, which is often associated with a disconnection from the nationalistic idiom. Nationalism had played a central role in the composer's earlier compositions. Tabor aims to subcategorise Ginastera's late period into different levels of association with nationalism. She makes mention of the second and third piano sonatas, which were written towards the end of his life, and explains that these pieces make direct reference to Argentinian elements, yet to a much lesser degree than in his objective and subjective nationalist periods. Her study provides knowledge on Ginastera's late styles which helps to better conceptualise his late piano sonatas.[4]

---

[2] David Jaramillo, "A discussion of Alberto Ginastera's Piano sonata, No.1, Op.22" (Master's dissertation, Ball State University, 2014), Accessed on March 3, 2020, https://cardinalscholar.bsu.edu/bitstream/handle/123456789/198176/JaramilloD_2014-2_BODY.pdf?sequence=1&isAllowed=y.

[3] Rachel Hammond, "Rhythmic and Metric Structure in Alberto Ginastera's Piano Sonatas" (Master's dissertation, University of Central Florida, 2011), Accessed on March 8, 2020, https://stars.library.ucf.edu/cgi/viewcontent.cgi?article=3043&context=etd

[4] Michelle Tabor, "Alberto Ginastera's Late Instrumental Style," *Latin American Music Review/ Revista De Música Latinoamericana* 15, no. 1 (1994): 1-31, Accessed on March 4, 2021, doi:10.2307/3085946.

Sergio De Los Cobos's study on the three piano sonatas is perhaps the most thorough analysis on these works. His analyses provide invaluable knowledge regarding the compositional devices employed by Ginastera in these specific works. It is his opinion that the three piano sonatas give us a clear example of Ginastera's overall stylistic development. However, this point of view is problematic, as it avoids considering Ginastera's objective nationalistic period as part of his development. His study uses the form of a piano sonata to link together a timeline of works in order to show the composer's progress in style. The present study uses the *malambo* dance rhythm to link together a timeline of works over a much larger and more inclusive timespan, thus providing a more coherent understanding of how Ginastera's compositional style evolved throughout his lifetime.[5]

YinJia Lin's performance guide to the three piano sonatas gives further context to these compositions. This study gives added perspective on the analytical and stylistic methods that Ginastera employed in the sonatas, while providing a practical guide for performers to better approach these virtuosic works.[6]

Erick Carballo's study on the tonal development of Ginastera's works produces a clearer explanation of the composer's overarching and diverging elements surrounding tonality. His study further focuses on the wrongful assumption that the composer's later works are based exclusively on atonal procedures. Carballo's study provides context and is an excellent point of reference when analysing the specific parameter of tonality.[7]

Melanie Plesch's article on the oversimplification of the term '*malambo*' to describe Ginastera's fast-paced pieces, is of particular importance and allows for interesting comparisons. Her findings point towards an overenthusiastic trend of labelling any fast-paced and syncopated rhythmic work of Ginastera's as being related to the *malambo* dance rhythm. Her study is valuable, as it rectifies the viewpoint that all of the works containing this musical idea relate to a singular source only. However, this dissertation employs analytical methodology, which specifically seeks to compare Ginastera's overall stylistic development. This study purposely references the piano works which contain these

[5] Sergio De Los Cobos, "Alberto Ginastera's three piano sonatas: A reflection of the composer and his country" (PhD dissertation, Rice University, 1991), Accessed on March 8, 2020, https://www.proquest.com/openview/801516838f48c30ffcfa43385bccb444/1?pq-origsite=gscholar&cbl=18750&diss=y.

[6] YinJia Lin, "Alberto Ginastera's Piano Sonatas: A Performance Guide" (DMA thesis, University of Miami, 2013), Accessed on March 22, 2020, https://www-proquest-com.ezproxy.uct.ac.za/dissertations-theses/alberto-ginasteras-piano-sonatas-performance/docview/1442475961/se-2?accountid=14500.

[7] Erick Carballo, "De la pampa al cielo: The Development of Tonality in the Compositional Language of Alberto Ginastera" (PhD diss., Indiana University, 2006), Accessed on March 4, 2020, https://www.proquest.com/openview/801516838f48c30ffcfa43385bccb444/1?pq-origsite=gscholar&cbl=18750&diss=y.

fast-paced and heavily syncopated rhythmic elements. These pieces may have a varied number of original nationalistic sources, but from an analytical point of view, this dissertation will study the musical parameters surrounding the works which relate to the *malambo* dance rhythm in conjunction with other rhythmic influences. This can be seen, for example, in the first movement of the second piano sonata.[8]

Gilbert Chase's study into Ginastera's work played a remarkable role in awakening the Western classical world to the composer's music. His work provides a suitable point of departure for initial studies into Ginastera's compositions. He provides a well-blended evaluation of the origins of the *gauchesco* traditions, Ginastera's familial background and musical influences, as well as an in-depth comparative study of the overall development of Ginastera's compositional output. His work comments on Ginastera's categorisations of his works into different time periods and seeks to find an overall impression of how the works fit into these categories. His understanding of the Argentinian elements in Ginastera's works, which include the *malambo* dance rhythm, yields an essential reference point when studying these elements specifically. His study is broad and thus cannot analyse each work in its entirety, affording space for further investigation. The present study will aid, to some degree, in providing a more detailed, stylistically comparative view on Ginastera's development.[9]

Deborah Schwartz-Kates provides a thorough overview of Ginastera's overall development throughout his three different stylistic periods. She further comments on Ginastera's assimilation of Argentinian elements into his works and makes specific reference to the role that the *gauchesco* tradition, and consequently the *malambo* dance rhythm, played in his compositions. Her work provides an invaluable perspective necessary in understanding Ginastera's trajectory as a composer, but also allows for a deeper understanding of the role that nationalism played within his compositions.[10] [11]

Barbara Nissman further aids in discovering the composer on a more personal level. Her recollections of meeting and interacting with Ginastera provides awareness of his precise workmanship, his musical influences, as well as his use of Argentinian elements. From her words, it may be inferred that Ginastera was a critical and hard-working creator. Ginastera wrote his second piano concerto specifically for Nissman after hearing her performance of his first piano concerto. He also dedicated

[8] Melanie Plesch, "Resisting the Malambo: On the Musical Topic in the Works of Alberto Ginastera," *The musical quarterly.* 101, no. 2-3 (2018).
[9] Gilbert Chase, "Alberto Ginastera: Argentine Composer," *The Musical Quarterly* XLIII, no. 4 (1957): 439-60, Accessed on March 7, 2020, http://www.jstor.org/stable/740763.
[10] Deborah Schwartz-Kates, *Alberto Ginastera: A Research and Information Guide*.
[11] Deborah Schwartz-Kates, "Alberto Ginastera, Argentine Cultural Construction, and the Gauchesco Tradition," *The Musical Quarterly* 86, no. 2 (2002): 248-281.

his third piano sonata to her. Her recollection of how he sent her the manuscript page by page from his hospital bed, as well as his personal explanation of how the work came to be, imparts a clearer vision of its form and conception.[12]

Juan Montoya's research on criolla dance and folk elements within Ginastera's orchestral works gives further comprehension in terms of his assimilation of Argentinian musical elements pertaining to his first stylistic period. This period is based on the composer's usage of objective nationalist elements. His study expands on the history of Argentina and the *criollo* and *gauchesco* traditions, the *malambo* dance rhythm, as well as on the history of Ginastera and his usage of Argentinian elements within his compositions. His compact analyses of each of the dances from *Danzas Argentinas*, Op. 2, provide a valuable point from which a more formal and in-depth study of the *Danza del gaucho matrero* can take place.[13]

Though excellent studies on Ginastera and his compositions exist, there remains a need for further research in order to grasp his overall development in an academic sense. There is consequently also a strong need for more in-depth analyses of his works. It is clear that his work has not been extensively studied and it is the aim of this dissertation to contribute towards solving this issue.

1.6 METHODOLOGY

This dissertation investigates Alberto Ginastera's stylistic development. Specific aspects related to music analysis are used as investigative tools to study this development. In the context of Ginastera, it is of paramount importance to have a thorough comprehension of his use of rhythmic devices. Careful attention will be paid to rhythmic development and modifications made of the traditional *malambo* dance rhythm. However, other musical parameters will also need to be studied thoroughly to acquire a better understanding of Ginastera's use of rhythm in combination with other musical elements such as harmony, thematic and cell development, serialism, and formal structure.

[12] Barbara Nissman, "Remembering Alberto Ginastera," in *The Pianist's Craft 2: Mastering the Works of More Great Composers* (Lanham: Rowman & Littlefield, 2015), 118-134.
[13] Juan Daniel Montoya, "The Influences of Argentinean Criollo Dance and Folk Music in the Orchestral Works of Alberto Ginastera" (Doctoral dissertation, University of Arizona, 2018), Accessed on March 10, 2020, https://repository.arizona.edu/bitstream/handle/10150/631397/azu_etd_16818_sip1_m.pdf?sequence=1.

1.7 SCOPE

This study is limited to the investigation of Ginastera's solo piano works featuring the *malambo* dance rhythm either in direct quotation from the original traditional dance, or in its increasingly manipulated form featured in the composer's later works.

CHAPTER 2

HISTORICAL BACKGROUND

2.1 THE *GAUCHO* AND THE ORIGIN OF THE *MALAMBO* DANCE RHYTHM

Argentina strikes a sensitive balance between foreign, familiar and amalgamated traditions. This is largely due to its complicated history of colonisation. In 1516, Spain started colonising Argentina, bringing its own culture, religion and music into the country. Much of what we know about the indigenous people and their widely unrecorded music comes from the Jesuit missionaries. These missionaries exposed the native people to European musical traditions such as polyphony, music literature, choral singing, and the manufacturing of instruments. The native people were banned from playing secular music, and many of their own instruments were destroyed and the history of their own music forgotten.

The relationship between the Spaniards and Incas and intermarriages between them led to a new cultural amalgamation, with their children becoming known as *Criollos*. The influences brought to Argentina from African cultures via slavery, are less known due to a lack of documentation. Slavery was eventually abolished around the same time that Argentina gained independence in 1816, after a chaotic period of revolutions against Spain.

As the vast territory of Argentina developed and expanded, it became critically important to find a symbol of unification. The country's initial division springs from the colonial period when Spanish trade created two separate areas of mass population. These regions included the harbour city of Buenos Aires and the rural inland territories. During the beginning of the nineteenth century, inhabitants of Buenos Aires, known as *Porteños*, were heavily influenced by the Enlightenment from European culture, causing them to revolt against Spain and acquire full independent rule of Argentina as mentioned above. The *Porteños* abused their newly gained sense of power and forced their European ideals on the rural interior of Argentina. This inevitably created a severance between the two factions, increasing tensions significantly.[14] Consequently, a new cultural standard was needed to structure Argentinian inhabitants' newly gained independence, and it took almost a century of social and economic division between groups before an all-encompassing identity for Argentina could be crafted.[15]

[14] Deborah Schwartz-Kates, "Alberto Ginastera, Argentine Cultural Construction, and the Gauchesco Tradition," 249.
[15] Sergio De Los Cobos, "Alberto Ginastera's three piano sonatas: A reflection of the composer and his country," 4-8.

The history of the *gaucho* precedes the nineteenth century, referring to a figure associated with cattle farming on *estancias,* or cattle ranches, in the interior of what became Argentina. A *gaucho* was either a fully Spanish *criollo*, or a *mestizo* with a Spanish paternal and indigenous maternal heritage.[16] Domingo Faustino Sarmiento was a nationalist writer who eventually became the president of Argentina. He wrote and published a book called *Facundo* in 1945, which essentially described the *gaucho* as a barbaric character whose regressive behaviour harmed the civilized European world of the increasingly Westernised Buenos Aires. The propaganda which stemmed from this book caused the implementation of social programmes, which in turn led to the *gaucho* being ousted from society and fenced out of the so-called civilized territory. Argentinian landowners from Buenos Aires were passionate about reinforcing these purges to remove any form of barbarism from the countryside. This attitude towards the *gaucho* eventually led to their persecution, forced military enlistment and incarceration. *Gauchos* were evidently no longer present in the Argentinian plains by the late nineteenth century.[17]

With the belief that European civilization was the key to cultural enlightenment, progressive leaders advocated the vast influx of European immigrants. Racism also now expanded to discriminate against mixed races, or *mestizos*, as well as people with Spanish, African and indigenous bloodlines. This further encouraged the urge to populate the area with as many European settlers as possible. In 1852, Juan Bautista Alberdi, the creator of the Argentinian constitution, said, "to govern is to populate". This movement was massively successful. Between 1870 and 1930, more than four million immigrants came to settle in Argentina. During the early twentieth century, seven out of ten adults in Buenos Aires were born outside of Argentina. This created an expansive imbalance between European immigrants and natives. In 1888, Sarmiento wrote *Condición del extranjero en América,* in which he expressed his dislike of the new social dynamic brought along with the new settlers, which in turn led to an influx in unemployment, crime and poverty. Albeit his views were not objective, his attitude in this setting reflects one held by many of the original *porteños* at the time, as their power and financial stability came into question. The disarray caused by the rapidly changing life of the *porteños,* within a relatively short amount of time, left them questioning their own identity. Within less than a century, they completely dissociated themselves from native Argentinian culture and pledged their allegiance to European cultural ideals. They welcomed the tidal wave of migrants into their own territory, which eventually left them feeling defeated and estranged.[18]

[16] Juan Daniel Montoya, "The Influences of Argentinean Criollo Dance and Folk Music in the Orchestral Works of Alberto Ginastera," 16.
[17] Deborah Schwartz-Kates, "Alberto Ginastera, Argentine Cultural Construction, and the Gauchesco Tradition," 250.
[18] Ibid., 250-252.

The *porteños* started searching for a symbol that would anchor them in their society as native Argentinians. Ironically, the *gaucho*, who were ousted for being branded as uncivilized and uncultured, came to represent the *porteños'* own national identity. The *gaucho* as heroic figure was first introduced in the patriotic novel *Martin Fierro* (1872, 1879), written by José Hernández. This book portrays the *gaucho* as an oppressed figure who rescues his family from the grips of war and settles in the reassuring safety of the *pampas*, the grasslands found in inland Argentina. *Martin Fierro* inspired many other artists over the following decades to use the *gaucho* as a national symbol in their works.

This movement also led to a change in the education system of Argentina. Ricardo Rojas wrote an educational treatise called *La restauración nacionalista* in 1909, which had the principal aim of distinguishing between native Argentinians and foreigners. This treatise, together with many other similar works, became a vital educational instrument widely implemented in schools, reinforcing this new, shared national identity. The image of the *gaucho* changed entirely, and the true nature of the *gaucho* was transformed into an indisputably good character. This transference of cultural identity also led to the absorbance of *gaucho* traditions, beliefs, dances and, especially, music into Argentinian society. Alberto Ginastera was born into this *gauchesco* tradition.[19]

The use of traditional dance rhythms became one of the easiest ways of representing Argentinian nationality within nationalist composers' works. There is often confusion when trying to decipher which dance is most representative of Argentinian nationalism, and it is generally presumed by foreigners to be the *tango*. However, this is an erroneous assumption as the predominant representative dance rhythm used in South American music is the *malambo*.[20] The *malambo* originated from an amalgamation of different cultures. There are African influences brought forth from slavery; native American influences, specifically from the poorly preserved Inca culture; and European influences, brought in through the immigration of cultures from Spain, Portugal and France. This merger between various groups eventually introduced itself as the *malambo* dance event. The distinctive high intensity of the original *malambo* dance was created between two male performers, or *gauchos*, situated opposite each other. Competitive dance sequences were passed back and forth between the two dancers in their attempt to outmanoeuvre each other's strength and skill. These dances originally had guitar accompaniment and could last for several hours on end, relating to the exhausting technical nature of Ginastera's *malambo*-inspired piano compositions. The dancers' foot movements comprised of intricate combinations of tapping, criss-crossing, jumping and stomping.

[19] Juan Daniel Montoya, "The Influences of Argentinean Criollo Dance and Folk Music in the Orchestral Works of Alberto Ginastera," 18-20.
[20] Rachel Hammond, "Rhythmic and Metric Structure in Alberto Ginastera's Piano Sonatas," 9.

The energy of the dance was further aggravated by spectators shouting, making bets, and bustling along during the thrilling event.[21] The audiences played a vitally important role, as their applause would be the deciding factor determining the winner and loser.

The foot movements of the *malambo* are called *zapateo*, and involve aggressively tapping the tip and heel of the shoes in intricate rhythmic patterns, all while staying in one confined area of the floor. Figure 1 shows the different *zapateo* options that the dancers could choose from to create their individual performances. Juan Montoya translates Carlos Vega's guide to this table in 'The Influences of Argentinian Criollo Dance and Folk Music in the Orchestral Works of Alberto Ginastera'. This is a representation of the different variants of foot-stomping, or *zapateo*, either with the heel of the foot, the toes of the foot or the entire foot. It also indicates which foot is being used. The filled footprint shows the stronger-beat stomping, while the hollowed-out footprints represent the weaker-beat stomping. In lines 3 and 4, there are also lined footprints, which represent the lighter whole-foot sub-beat and off-beat movements.[22]

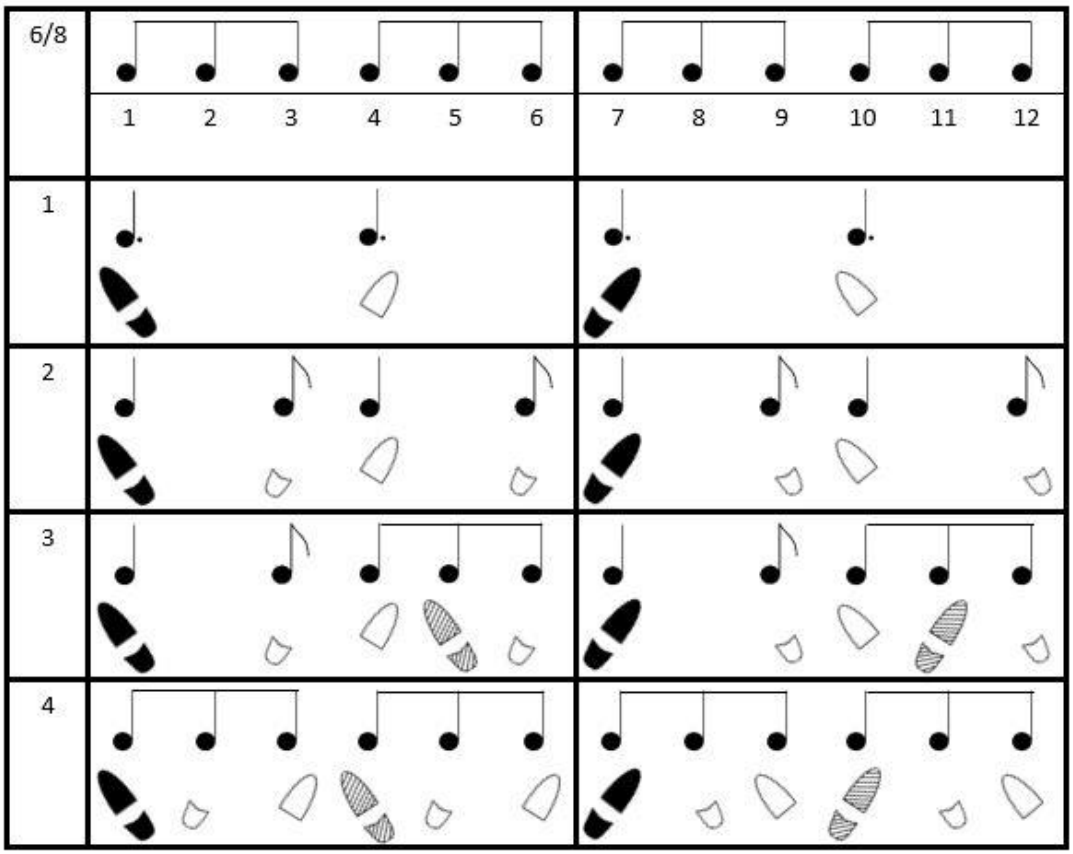


Figure 1: Examples of* malambo *foot-stomping sequence

[21] Gilbert Chase, "Alberto Ginastera: Argentine Composer," 454-455.
[22] Juan Daniel Montoya, "The Influences of Argentinean Criollo Dance and Folk Music in the Orchestral Works of Alberto Ginastera," 29-30.

2.2 THE LIFE OF ALBERTO GINASTERA

Alberto Evaristo Ginastera was born on April 11, 1916. Alberto Ginastera's roots reflect the cultural amalgamation of the Spanish, Italian, French, and Southern American traditions which epitomise the typical Argentinian people of the nineteenth and twentieth centuries. His maternal grandfather immigrated to Argentina from Lombardy in Italy and his paternal grandfather hailed from Catalonia in Spain. His musical aptitude and interest was unique in his family. However, his talents appeared from the young age of five, when he showed an exceptional interest in percussion as he played with his toy drums. His talents were not overlooked, and he started his musical training two years later. His musical abilities developed rapidly, which led to him being accepted into the Williams Conservatory in Buenos Aires at age twelve. He graduated with a gold medal in composition in 1935. He then enrolled at the Conservatorio Nacional de Música in 1936, studying with José André, José Gil, Athos Palma, and Carlos López Buchardo.

Ginastera's development as a composer was grounded in his individualism as an interpreter of Argentinian music, but his foundation in Western Classical music played a pivotal role. The French influences in his compositions can largely be attributed to the teachings of José André, who had been a scholar at the Schola Cantorum in Paris.[23] Ginastera's creative output was also influenced by Claude Debussy and Igor Stravinsky, whose *La Mer* and *Le Sacre du Printemps*, respectively, had a profound impact on him as a young composer. He concluded his studies in 1938, after submitting his work *Psalm 150* as his graduation piece, for which he earned a professor's diploma. He returned to the Williams Conservatory three years later, employed as a professor of composition.[24]

Ginastera composed the music for the ballet *Panambí* during his studies at the Conservatorio Nacional de Música. The score was found by Juan José Castro in the archives of the Teatro Colón. Castro was astonished by the maturity of the work in its rhythmic vigour and ingenious orchestration, and saw great promise in the young composer.[25] Castro became a prominent figure in the development of Ginastera's career. He asked Ginastera to transform *Panambí* into an orchestral suite and, in due course, Castro himself would eventually conduct its premier performance at the Teatro Colón in 1937. The success of the premiere propelled Ginastera's career forward and laid the groundwork for him to become a prominent world-class composer. Ginastera and Castro became close friends, and they came to inspire one another to push the boundaries of compositional parameters, especially with

[23] Rachel Hammond, "Rhythmic and Metric Structure in Alberto Ginastera's Piano Sonatas," 10.
[24] Gilbert Chase, "Alberto Ginastera: Argentine Composer," 439-440.
[25] Deborah Schwartz-Kates, "Ginastera, Alberto." *Grove Music Online* (2001), Accessed on February 28, 2020, https://www-oxfordmusiconline-com.ezproxy.uct.ac.za/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011159.

regards to the incorporation of a national identity into new and innovative soundscapes. It was due to Castro's influence that Ginastera became interested in compositional devices such as serialism. During this time of his personal life, Ginastera married Mercedes de Toro in 1941, with whom he had two children.[26]

In 1940, after the success of *Panambí*, Ginastera was commissioned by the American Ballet Caravan to compose another choreographic work, *Estancia*. The ballet company was unfortunately dissolved in 1942, which would postpone the first fully choreographed performance of *Estancia* by ten years. The work finally came to fruition in Colón in 1952. However, as with *Panambí*, *Estancia* was also performed as an orchestral suite in 1943, conducted by Ferruccio Calusio.[27] The success of these two works, together with the success of unique shorter pieces, such as *Malambo* (1940) and *Obertura para el 'Fausto' criollo* (1943), established Ginastera on the forefront of Argentinian nationalist composers.[28]

Ginastera was an active member of the *Grupo renovación*, an association founded in 1929 that promoted modern music in conjunction with South American nationalism. During the 1940s he was still an active member of the group, and together they aspired to find ways of absorbing modern compositional techniques into a distinctive Argentinian identity. While the group struggled to achieve this task, Ginastera had surpassed all expectations by finding a new symbolic language which constituted and transfigured his nation's identity. He never veered too far from his nationalist identity, which is evident in the following statement, made sometime during the last two years of his life whilst living in Switzerland: "I believe the artist should be a spokesman of a society, a spokesman of a people, and a spokesman of a given culture... The composer should not in any way isolate himself from the world that is his. I feel very Argentinian even though... my paternal grandparents were from Catalonia and my maternal grandparents... from Italy. However, I am now a second-generation Argentinian who feels a deep bond with his nation.".[29]

The political situation in 1945 heavily impacted Ginastera. The Perón government forced him to resign from his professorship position after protesting the dismissal of faculty members, which included his friend and mentor, Juan José Castro. However, in 1942 he had been awarded a Guggenheim Fellowship, which included an extended trip to the most prestigious music schools in North America. Due to the war at the time, he had no other choice but to postpone his visit and thus saw his

[26] Juan Daniel Montoya, "The Influences of Argentinean Criollo Dance and Folk Music in the Orchestral Works of Alberto Ginastera," 23-24.
[27] Gilbert Chase, "Alberto Ginastera: Argentine Composer," 440-441.
[28] Deborah Schwartz-Kates, "Ginastera, Alberto," 1.
[29] Deborah Schwartz-Kates, "Alberto Ginastera, Argentine Cultural Construction, and the Gauchesco Tradition," 271-274.

resignation as the perfect opportunity to pursue the fellowship. He visited the United States from 1945 to 1947, gaining invaluable experience and exposure by visiting some of the best music institutions, including Juilliard, Harvard, Yale, Columbia and Eastman. His time in the United States truly lifted him onto the world stage, as his compositions were being staged by world-renowned performers, such as the National Broadcasting Company Symphony Orchestra. He also received indispensable guidance and inspiration from composers such as Aaron Copland.[30]

After returning to Buenos Aires in 1948, Ginastera founded the Conservatorio de Música y Arte Escénico in La Plata. His String Quartet No. 1, Op. 20 (1948), a significant work from this period, highlights his use of abstract nationalist ideas with original techniques. His international fame further expanded when the quartet was chosen to be premiered at the twenty-fifth International Society for Contemporary Music festival in Frankfurt. Many of his works were now also performed in cities such as Rome, Stockholm and Madrid. However, despite this success, his frustrations with the Perón government had not yet been resolved. He was dismissed from his directorship after protesting against changing the conservatory's name in honour of the late Eva Perón. He was only able to return in 1956, after the defeat of the Perón government. Despite the political stressors of the time, Ginastera seems to have remained driven to develop as a composer, writing innovative works such as the Piano Sonata No. 1, Op. 22 (1952), *Variaciones concertantes,* Op. 23 (1953), and *Pampeana* No. 3, Op. 24 (1954). For financial reasons, as well as in an attempt to expose the Western world to Argentinian music, Ginastera also began to compose music for films during this time.[31]

After the success of his String Quartet No. 2, Op. 26, performed by the distinguished Juilliard String Quartet in 1958, Ginastera had the means to become financially independent as a composer. This quartet showcases his movement towards a serialist medium, whilst still maintaining his nationalist style. In 1958, he also established and directed the Facultad de Artes y Ciencias Musicales at the Universidad Católica Argentina, where he was employed as dean from 1958 to 1963. His compositional output advanced into a mature combination of serialism, microtonality and non-retrogradable rhythmic structures.

Ginastera divorced Mercedes de Toro in 1969 and married the renowned Argentinian cellist, Aurora Nátola in 1971. Nátola helped him to cope with the deep personal struggles of his divorce, as well as with the deterioration of his son's health. They eventually immigrated to Geneva, Switzerland.[32] The remainder of Ginastera's years in Switzerland were productive. He wrote remarkable works, many of

[30] Deborah Schwartz-Kates, "Ginastera, Alberto," 1.
[31] Ibid., 1-2.
[32] Rachel Hammond, "Rhythmic and Metric Structure in Alberto Ginastera's Piano Sonatas," 11-12.

which were scored for piano and cello. At the time of his death (1983), he left behind a substantial amount of unfinished commissioned works.

During his lifetime, Ginastera received many accolades, which include honorary doctorates from Yale University in 1968 and Temple University in 1975. In 1975, he was awarded the Grand Prize from the Argentinian Fondo Nacional de las Artes, and in 1981, two years before his death, he received the UNESCO International Music Council Music Award for his remarkable contribution to music.[33]

Concerning Ginastera's output as a composer, distinct categorisations of his works are evident. His use of well-developed and familiar Southern American folk elements, within a tonal environment, encases his objective nationalist period. His *Danzas Argentinas* (1937) is one of his best-known works, although it was written early in his career. This period of his career begins with his ballet suite, *Panambí*, Op. 1 (1935-1937), and ends with the piano work, *Rondo sobre temas infantiles argentinos*, Op. 19 (1947). He eventually became more experimental with his musical synthesis of nationalistic traits, and started to introduce polytonal configurations. He defined this time of his career as his subjective nationalist period. This period spans from his String Quartet No. 1, Op. 20 (1948) to the Harp Concerto Op. 25 (1956-65). He then moved into his neo-expressionist period, which was also his final compositional period. This period reflects his exploration of avant-garde techniques, where he found inspiration through dodecaphony, serialism and magic surrealism.[34] The String Quartet No. 2, Op. 26 (1958), signals the start of this period, which continues to his death in 1983.[35]

[33] Deborah Schwartz-Kates, "Ginastera, Alberto," 2-3.
[34] Deborah Schwartz-Kates, *Alberto Ginastera: A Research and Information Guide*, 23-24.
[35] Michelle Tabor, "Alberto Ginastera's Late Instrumental Style," 1-2.

2.3 GINASTERA'S ASSIMILATION OF THE *MALAMBO* DANCE RHYTHM

Ginastera's appropriation of Argentinian folk rhythms, especially from the *malambo* dance, became an integral part of his compositions. His exploration of the *malambo* dance rhythm is evident in many of his fast-paced works which make use of rhythmic ostinatos, hemiolas and a relentless *moto perpetuos*. More than forty individual pieces in Ginastera's limited repertoire employ this rhythmic device, which has since become synonymous with his compositional language. In some of his most notable works, Ginastera evokes the fierce choreography and the chaotic spirit of the *malambo* dance event. The essence of the *malambo* dance rhythm lies in its rhythmic structure and metric patterns, which are divided into groups of three. However, the composer was not interested in recreating an already established style, and applied a substantially faster tempo in his own interpretations of the dance. The elements that he sought to extract from the original dance are seen in the high intensity, choreographic precision, power, egoism and swelling emotional tension found in these compositions.[36]

Ginastera's assimilation of the *malambo* dance into his works progresses through various stages, growing gradually in complexity and ingenuity. His affinity for this type of rhythmic utilisation, especially with regards to his piano compositions, makes it a viable control element from which to gain a better perspective of his development as a composer.

[36] Melanie Plesch, "Resisting the *Malambo*: On the Musical Topic in the Works of Alberto Ginastera," 157.

CHAPTER 3

BACKGROUND & ANALYSES OF THE REPRESENTATIVE PIANO WORKS

3.1 *TRES DANZAS ARGENTINAS*, OP. 2: *DANZA DEL GAUCHO MATRERO* (1937)

3.1.1 BACKGROUND

The *Danzas Argentinas* were composed in 1937, and premiered on October 27 of the same year. The three *Danzas* were each dedicated to a different person; the first to Pedro Sáenz, the second to Emilia Stahlberg and the third to the pianist Antonio de Raco, who consequently premiered the work. These works belong to his objective nationalist period with its more direct appropriation of Argentinian melodies and rhythmic devices.[37] As a whole, this work encapsulates the Argentinian ethos, yet the stark influence of Béla Bartók, and perhaps Prokofiev, is prominent and can be seen in the use of polytonality and accentuation of powerful rhythmic figures.[38]

The first movement, *Danza del viejo boyero*, which translates to 'Dance of the old herdsman', is built almost entirely on a bitonal system. This piece also uses the *malambo* dance rhythm. Near the end of the piece, an arpeggiated chord on E - A - D - G - B - E is employed, mimicking the open strings of a guitar. This device was often used during his objective nationalist period and is a technique which he further developed later in his career.

The second movement, *Danza de la moza donosa*, translates to 'Dance of the pretty girl'. Unlike the outer two dances, this dance is linked to Argentinian popular song.

The third dance is the *Danza del gaucho matrero*, which translates to 'Dance of the cunning *gaucho*'. This proves that Ginastera followed the trend of depicting the *gaucho* within his work. Here, the *gaucho* becomes the central figure of inspiration, as can be assumed from the dance's descriptive title.[39]

---

[37] Gérald Hugon, "Introduction," in *Danzas Argentinas Opus 2: Pour Piano: Alberto Ginastera* (Paris: Éditions Durand, 1939), IV.
[38] Alberto Ginastera, Andrzej Panufnik, and Iannis Xenakis, "Homage to Béla Bartók," *Tempo* 136 (March 1981): 3-5, Accessed on March 3, 2020, https://www.jstor.org/stable/946373.
[39] Gérald Hugon, "Introduction," IV-VII.

3.1.2 ANALYSIS

The *Danza del gaucho matrero* movement is in binary form with three separate themes. These themes are repeated in the same order in the second half of the piece. The movement has transitional sections which link the different themes. These linking passages are pronounced, and effectively add to the dramatic character of the movement via striking rhythmic patterns and ostinatos.

The piece opens with a ferocious, chromatic ostinato pattern, which becomes the building block of the entire movement (figure 2). The ostinato emphasises seconds, major and minor thirds, and perfect fifth intervals. This opening motif contains nine of the chromatic tones, giving it a highly dissonant effect, precursing perhaps Ginastera's later employment of twelve-tone ostinato patterns. The inward movement of the hands further creates a constricting sense of tension, especially when the statement repeats itself three times. Ginastera then employs a Locrian scale on C, which in its second occurrence is accompanied by right-hand interjections in the form of seventh chords with omitted thirds and added fourths. This type of chordal ornamentation becomes a prominent feature not only in this work, but also in future works.

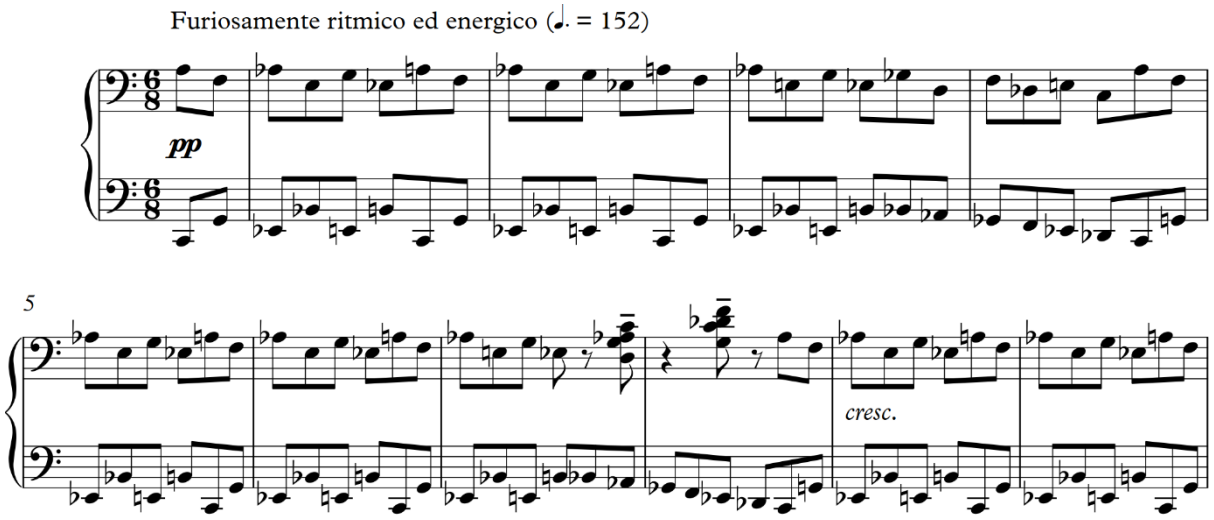


Figure 2: bars 1-10, Op. 2, No. 3

This opening section is then repeated with varied forms of the ornamented chords. The first linking passage starts in bar 16 (figure 3). The passage starts with a melodic line featuring minor seconds in the right hand, which perhaps relate to the seconds found in the ornamented chords. This line has a strong syncopated rhythm, which, together with the alternating minor and major seconds in the left hand, create a riveting *malambo* dance rhythm effect. The left-hand movement could perhaps be

interpreted as a representation of the handclapping at a typical *malambo* event, while the right-hand movement could then suggest the intricate and complicated foot movements, the *zapateo*, of the two dancers competing against each other. This idea develops further in bars 21 to 24, and the uneven rhythm between the two hands is stretched even further as both hands play consistent rhythmic figures, while suggesting different metres. The right hand moves steadily between two ornamented chords, while the left hand moves through an ostinato pattern. The left-hand ostinato then moves up a semitone, and seconds are added to create a thicker texture, while the right-hand chords statically play on seemingly random beats. Again, this relates to the improvisatory foot-stomping that one would observe at a *malambo* dance event. It is important to note the technique of using singular additions and subtractions in stylistic devices to create organically developing variations.

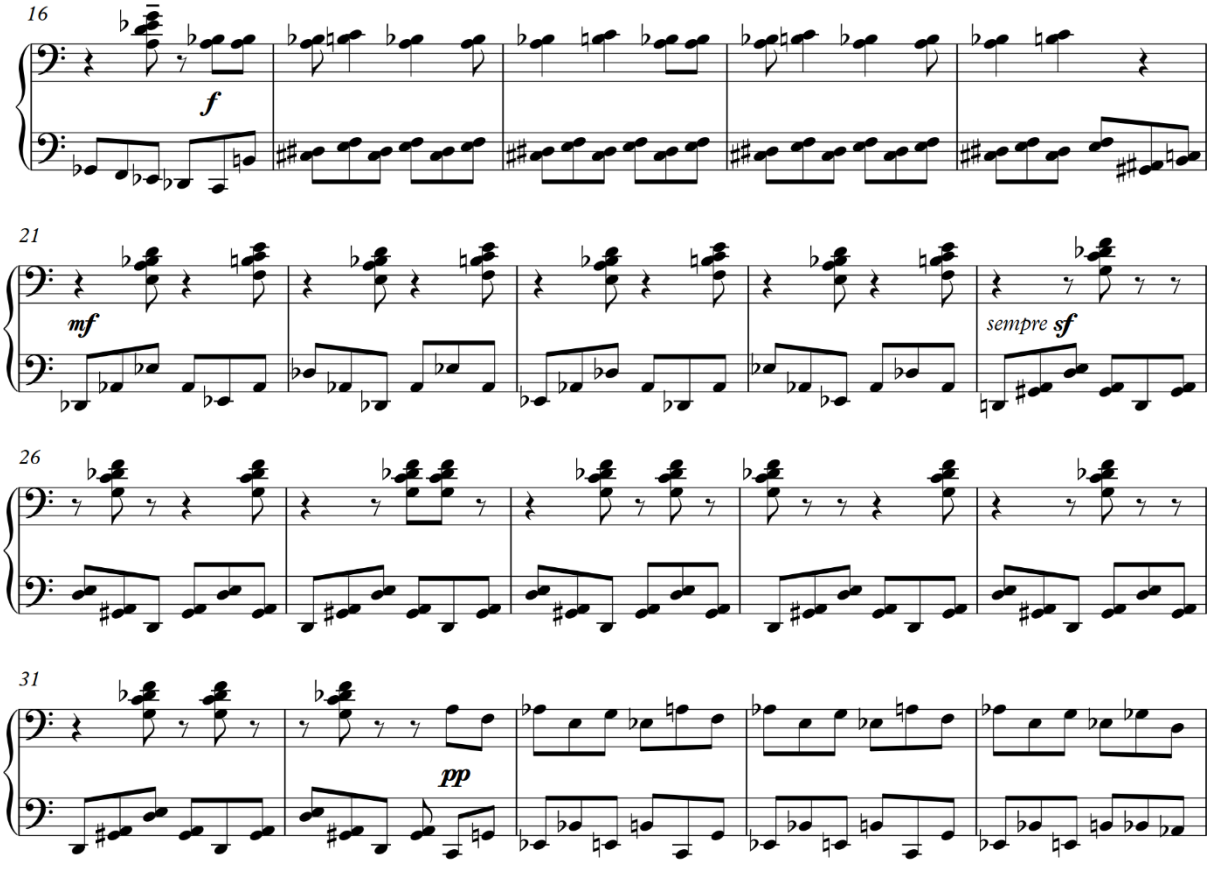


Figure 3: bars 16-35, Op. 2, No. 3

Theme A is then repeated with varied interjected chords, and ends with a whole-tone scale, through which it moves into the following linking passage. The new link is similar to the first, but with added *sforzandos* to accentuate the ostinato patterns. It further builds tension towards a four-octave glissando introducing theme B.

Theme B creates a new atmosphere, relating more to popular Argentinian music. This mood is created by means of diatonic melodic and harmonic material, predominantly based around C (figure 4). The melody in the right hand is built on major triads, while the left-hand material is largely built on arpeggiated fifths and chords on C, the tonic, as well as on G, the dominant. This theme has four statements, each built similarly within three bars. The first two statements are identical, yet are varied via increasingly upward-moving trajectories toward the new transitional section starting in bar 70. The rhythm of theme B is a clearer appropriation of the *malambo* dance rhythm, especially when it is combined with the diatonicism linked to popular Argentinian music. The rhythm in 6/8- and 9/8-time signatures is easily recognised as pertaining to the *malambo* dance rhythm with its intense punctuation, syncopation, as well as the use of hemiolas. Its repetitive nature also relates to that of a more popular style of Argentinian music.

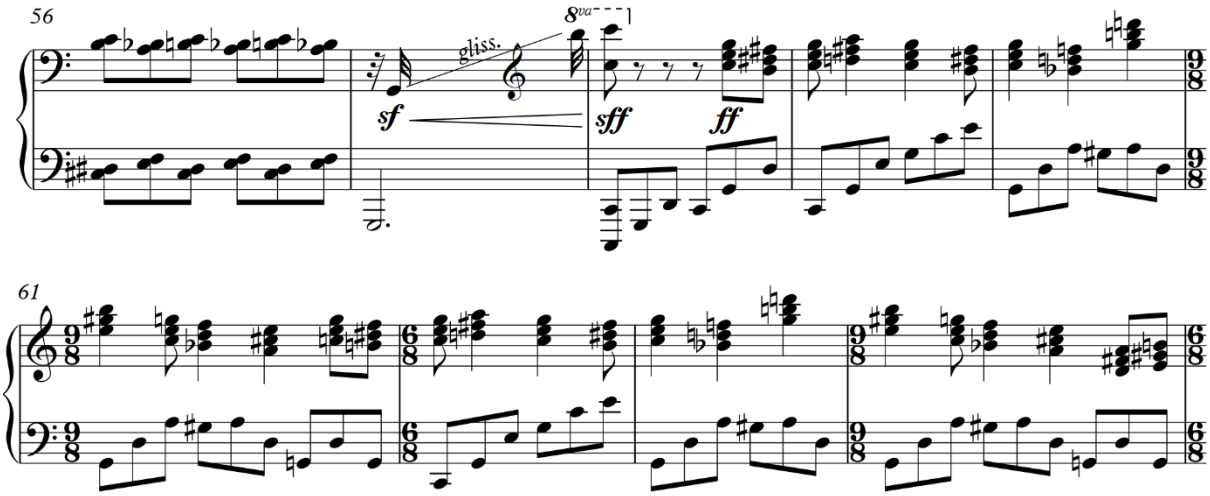


Figure 4: bars 56-64, Op. 2, No. 3

The new transition is much more complex than the previous linking passage, and is divided into two sections. The first section of this new transition is bitonal, with the right hand playing primarily on white keys, and the left hand primarily on black keys (figure 5). The left hand begins with the wave-like ostinato pattern built on fifths, such as in the first transitional section of the piece, but adds upward-moving patterns in fifths, which are derived from theme B. This section makes use of quartal

harmony, as can be seen in bars 71 to 73. This could relate to the ornamented seventh chord in the opening of the piece. However, it could also be seen as a way of contrasting the more traditional diatonicism found in theme B. This move away from traditional harmony is further emphasised in the use of quintal harmony in the left hand, such as in bars 76 to 79. In bar 72, an important rhythm, which is strongly linked to the *malambo* dance rhythm, is introduced in the right hand. The pattern of four quavers followed by a crotchet becomes a prominent rhythmic figure which will be developed further over the course of the work.

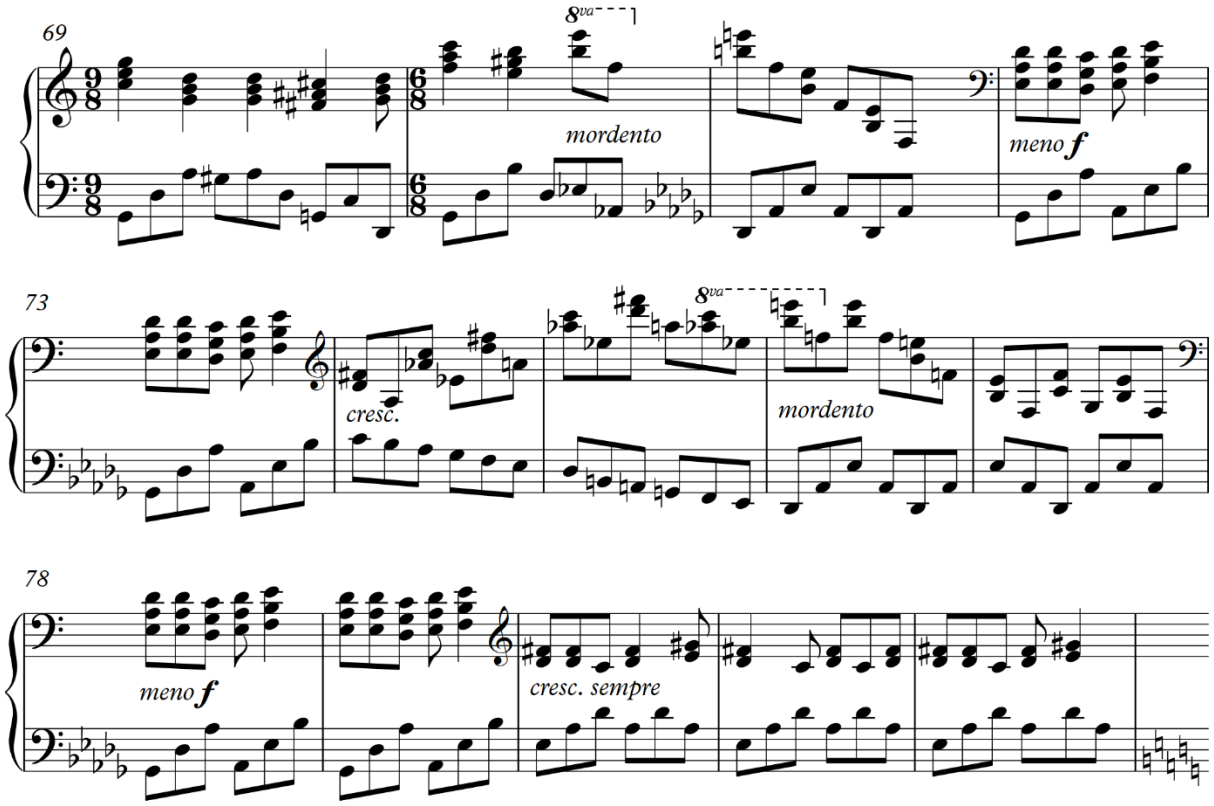


Figure 5: bars 69-82, Op. 2, No. 3

The following material uses this rhythm to move to a register higher in consecutive steps. The left-hand ostinati and the right-hand movement built on seconds, relate to the first linking passages of the piece (figure 6). Used in conjunction with this new rhythmic figure, alternating mirror patterns between the hands from bar 93 are used to build towards a climactic point. The incessant rhythmic figure with a stepwise upward movement, together with the use of a bitonal harmonic environment, form an effective method of creating tension. The simplification of the rhythm from bar 99 is still accompanied by the bitonal configuration, further driving the music forward. The technique of using parameters in different hierarchical orders at different times to keep the music moving forward, is

remarkably effective in this instance. The rhythmic parameter is simplified, yet the dynamic and register levels slowly move upward, leading to a bursting effect. It creates an effect of effortful restraint, which works superbly in preparation for theme C.

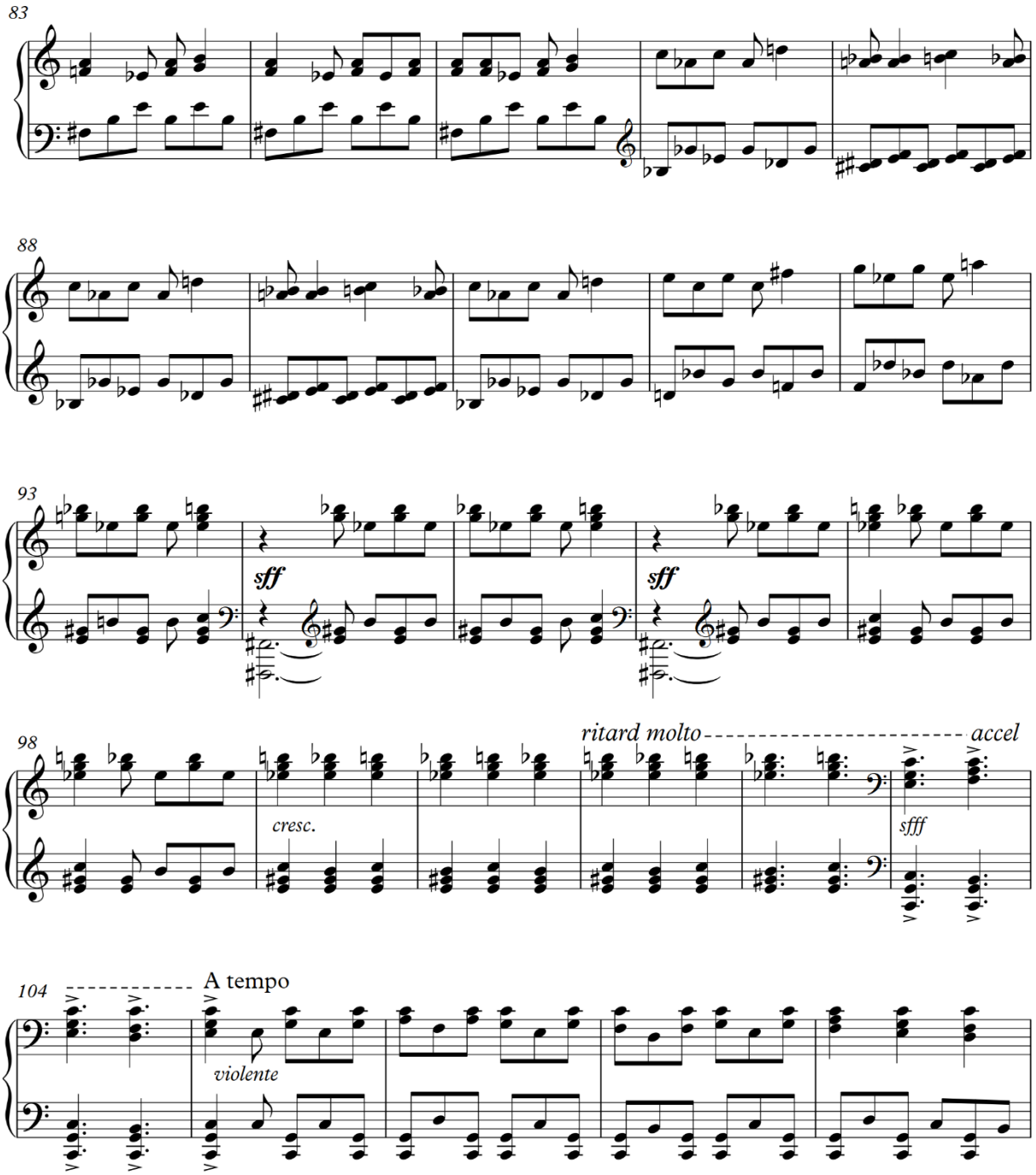


Figure 6: bars 83-108, Op. 2, No. 3

Theme C, a triumphant and defiant theme, is introduced in a lower register in bar 105 (figure 6). This is the most diatonic section of the piece and is clearly divided into three subsections: bars 105 to 120 in C major, bars 121 to 132 in A-flat major, and bars 133 to 155 in C major. The *malambo* character is especially prevalent in the repetitive nature of rhythmic ideas and their alterations, audibly appropriating the *zapateo* movement of the *malambo* dancers. This theme is built on a four-bar statement (bars 105-108) which consists of three bars in compound duple metre and one bar consisting of hemiolas. The use of 'triplets' against hemiolas is a common characteristic of the *malambo* dance rhythm. The entire theme C is built on this principle.

The following statements of this theme are varied through the omission of notes and mirroring of hands as seen in bars 114 and 115, for example. Furthermore, syncopated variants and the transposition of the theme to A-flat major, with wave-like ostinato patterns and melodic variations, can be seen from bar 121 for example. Once again, the section is ended through the repetition of a thematic figure with stepwise chromatic movements, as could also be seen at the end of the previous linking section. From this section, it becomes evident that Ginastera maintains the musical progression by employing constant variation. This, together with his use of employing different parameters at different levels of hierarchical importance, creates an exciting listening experience.

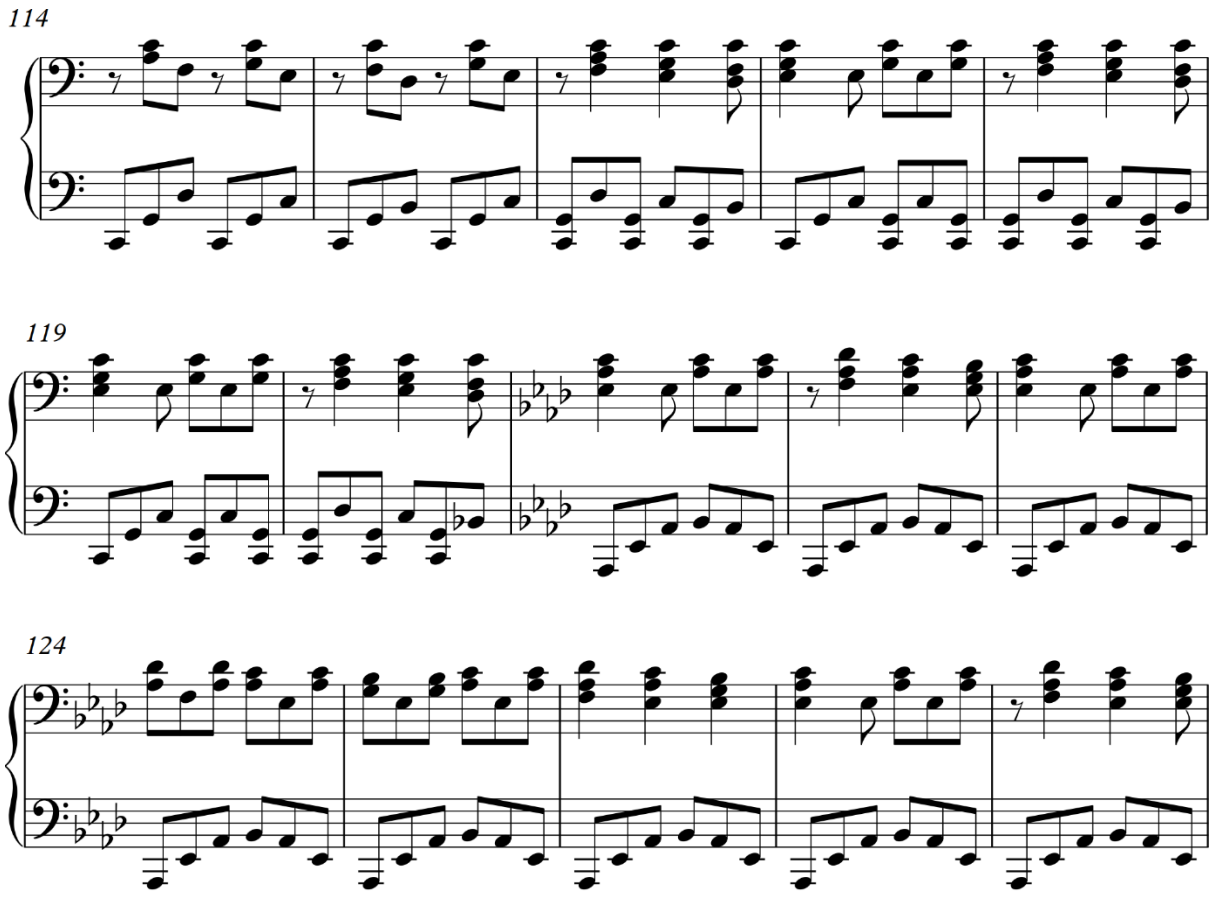
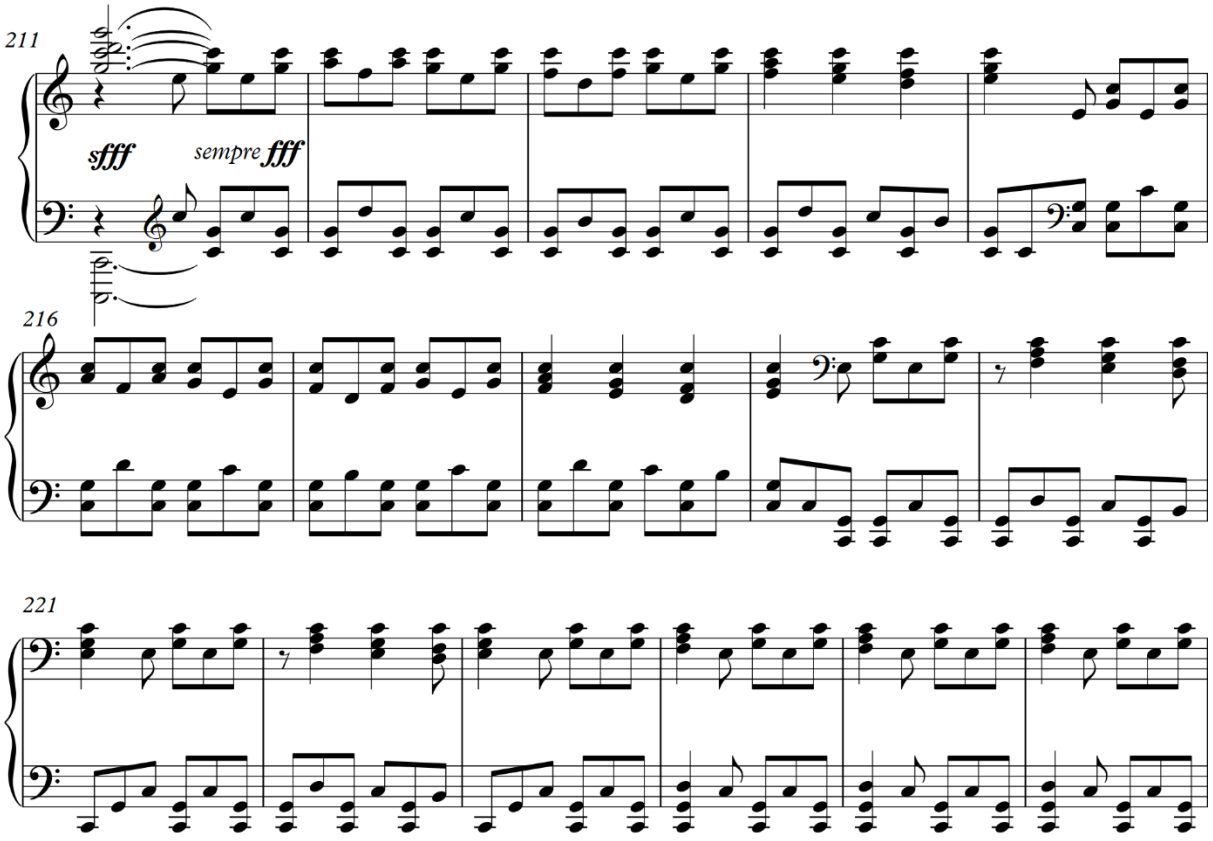


Figure 7: bars 114-128 Op. 2, No. 3

Theme A and its linking passages return from bar 155. This material is an almost identical restatement of the original theme, with the exception of the addition of *sforzando* octaves in the right hand of the transition. The glissando in bar 57 is replaced in bars 180 and 181, with upward-moving ornamented seventh chords in the right hand and an upward- and downward-moving G-flat major arpeggio in the left hand. In the restatement of theme B, the major triads are replaced with octaves, as well as with chords within the octaves. The transitioning material after the second occurrence of theme B is shortened and built on the rhythmic figure found in the transitional material after the first theme B, with similar alterations and bitonal configurations. This rhythmic figure in the right hand gradually moves stepwise upward to bar 211, which presents theme C in its original form, but now in a much higher register (figure 8). Theme C is heard several times, moving down an octave with each repeat, before being heard in a one-bar repetitive pattern from bar 223. This one-bar condensation of theme C signifies the beginning of the coda and is repeated five times. Two glissandos, one moving four octaves up and the next moving four and a half octaves down, form the final virtuosic flurry before the piece is concluded in C major.



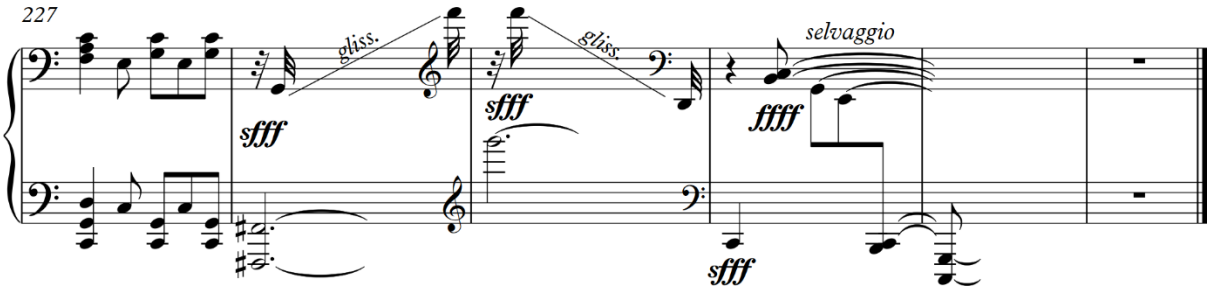


Figure 8: bars 211-232, Op. 2, No. 3

3.2 *MALAMBO*, OP. 7 (1940)

3.2.1 BACKGROUND

Malambo, Op. 7, is a short solo piano work, which was written in 1940 and premiered on 11 September of the same year in Montevideo by Hugo Balzo. 1940 was a significant year for Ginastera, as it was the same year in which Juan José Castro had conducted the premiere of his ballet suite *Panambí*, for which he had been awarded the Premio Nacional. He also received the Premio Municipal for his composition *Psalm 150* in the same year.

Malambo, Op. 7, is an excellent example of Ginastera's prowess in writing variations. This piece features the frequent use of intervallic doublings, which has a strong association with Iberian musical traditions. Ginastera had already made use of the technique in *Danza de la moza donosa* of the *Danzas Argentinas*, Op. 2, where he varied the return of the main theme through doubling the theme at the third. In *Malambo*, he extends this technique of doubling to other intervals and their combinations to create new and increasingly complicated textural variations. This technique becomes an integral part of his compositions, which become increasingly dissonant and complex. This can also be seen in Ginastera's works which distance themselves from Argentinian traditions as seen during the later stages of his career.[40]

3.2.2 ANALYSIS

Malambo, Op. 7, is built on an eight-bar theme, which is repeatedly developed throughout the work. It is thus in continuous variation form. These variations become increasingly complex and distant from the original theme, especially in terms of harmonic and textural sonority, rhythm and melodic inflection. However, the consistent eight-bar length of each variation and the return of the original theme after points of culmination prevent the overall structure from becoming incoherent.

The piece opens with an introductory bar (bar 0) in which Ginastera employs the 'guitar chord', an arpeggiated chord emulating the upward plucking of the open strings of a guitar. The use of the guitar chord is prevalent in many of Ginastera's later works, such as in the Sonata for Guitar, Op. 47, but already appeared in the first *danza* of the *Danzas Argentinas*. It carries a deep connection with *criollo* tradition, as the guitar is the main instrument in *criollo* culture. The appearance of this *Lentamente* introduction to the *Malambo* is almost descriptive in the sense that it imitates a guitarist tuning his or

[40] Deborah Schwartz-Kates, *Alberto Ginastera: A Research and Information Guide*, xviii, 30, 49.

her instrument before a performance, amplifying the Argentinian connection. It thus pays homage to traditional Argentinian *criollo* music.[41]

The main theme enters in bars 1 to 8, in complete contrast to the character of the introduction (figure 9). The theme consists of two four-bar segments which, excluding the final bar, are identical. The piece opens with an ambiguous tonality, which is created through the prominence of both E and D as possible tonal centres. After the introduction, it could be assumed that the piece would centre around E, as E is the lowest string of the guitar and is heard three times in different registers. E major is also the first chord which appears in the main theme. However, the main theme quickly creates confusion as the repeated left-hand motif shifts from E major to D major. There does not seem to be a principle key, which is perhaps intentional, as Ginastera has up to this point already shown his affinity for experimenting with different keys simultaneously. The relationship between the hands is also fascinating, as the interjection of the right hand into the persistent left-hand motion generates a competitive undertone. This, together with the ambiguity in key, could possibly be related to the setup of two male dancers competing against each other in the traditional *malambo* dance events.

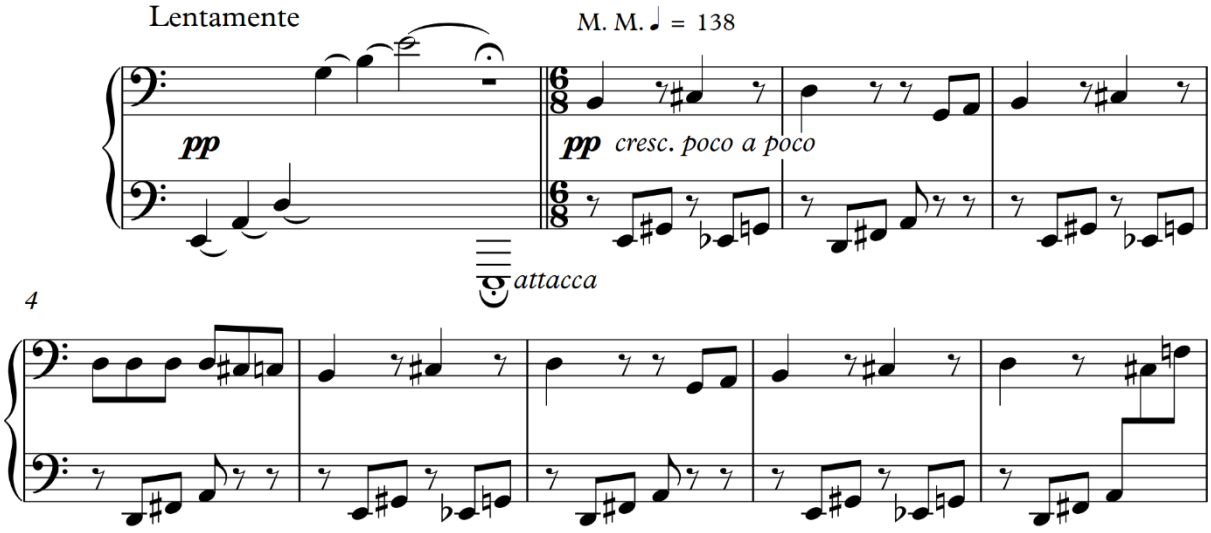


Figure 9: bars 0-8, Op. 7

[41] Mark Grover Basinski, "Alberto Ginastera's Use of Argentine Folk Elements in the Sonata for Guitar, Op. 47" (DMA thesis, University of Arizona, 1994), 20, Accessed on March 4, 2020, https://www.cglib.org/wp-content/uploads/cglib.org/Musicology/Sonata%20Guitarra%20Ginastera.pdf.

The first variation of the theme appears between bars 9 and 16 (figure 10). The left hand stays the same as in the original version, while the right hand is doubled at the third. Furthermore, the melodic line in the right hand follows the same directional path as in the main theme, but is placed an interval of a second above the original. The second variation, between bars 17 and 24, extends the doublings to the form of major triads. The right hand moves up another interval of a second, and again follows the same melodic line as the original. The only unexpected anomaly appears at the end of bar 24, in which the left hand moves up in fourths instead of major thirds. This could be seen as a subtle preparation for the third variation. Melodic lines doubled with thirds and triads, as in the *Danza del gaucho matrero,* are also used here to recall the Argentinian soundscape, which was particularly important to Ginastera at this point in his life. Melodic movement in major thirds and triads have a definitive link to Argentinean folk music.

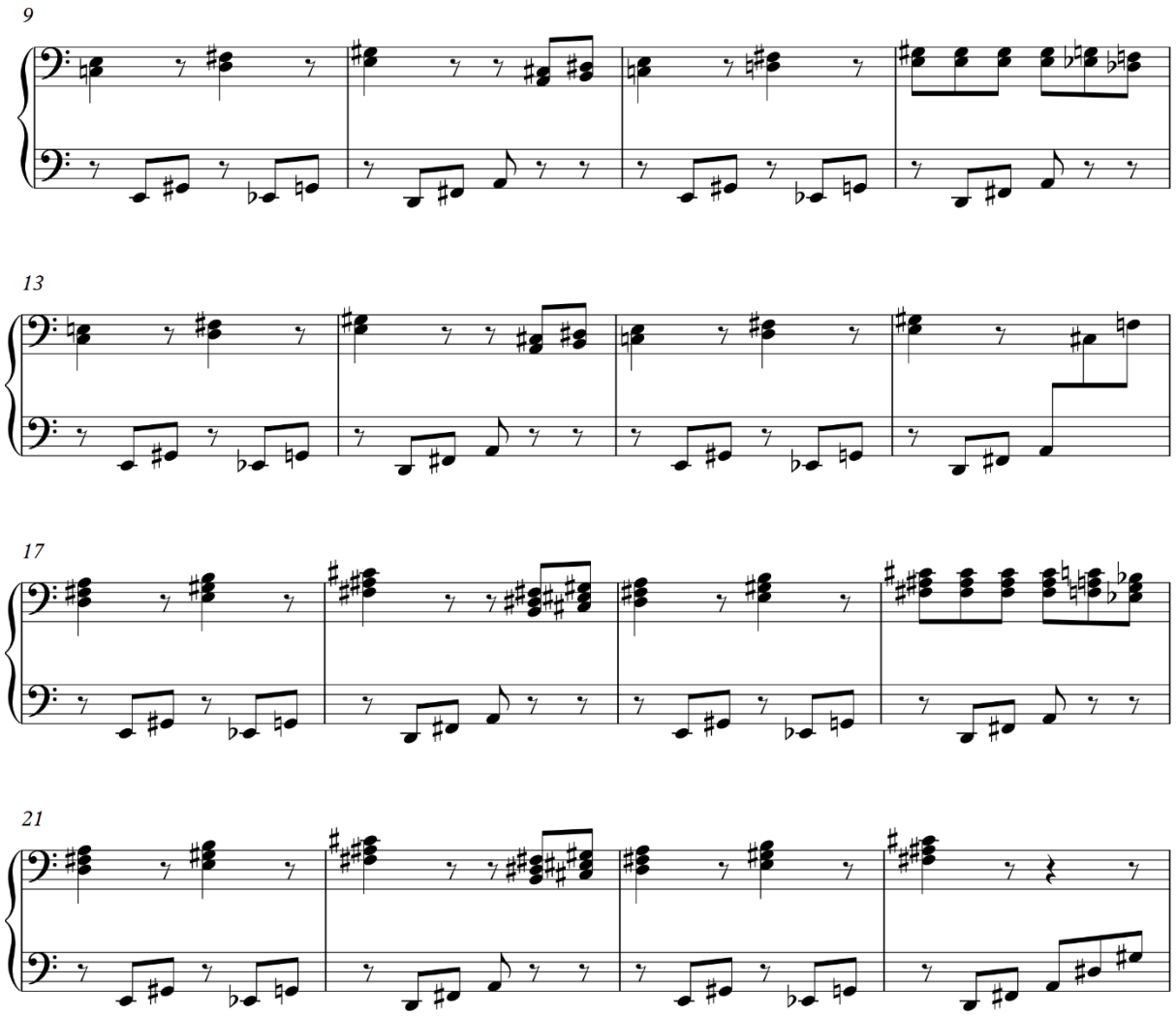


Figure 10: bars 9-24, Op. 7

Variation 3 (bars 25-32) introduces a more abstract version of the traditional doublings and parallel-motion techniques used in variations 1 and 2 (figure 11). Variation 3 makes use of quartal harmony, with chords built on fourths in the melody, while the accompanying left-hand part consists of quartal and quintal harmonic embellishments. The bottom note of the right-hand chords now moves up a perfect fourth, which increases the tension, but it also accentuates the emphasis of fourths in the intervallic structure of the variation. At the end of variation 3, the left-hand arpeggio moves upward in fourths, which brings an end to the ambiguous play with intervallic structures.

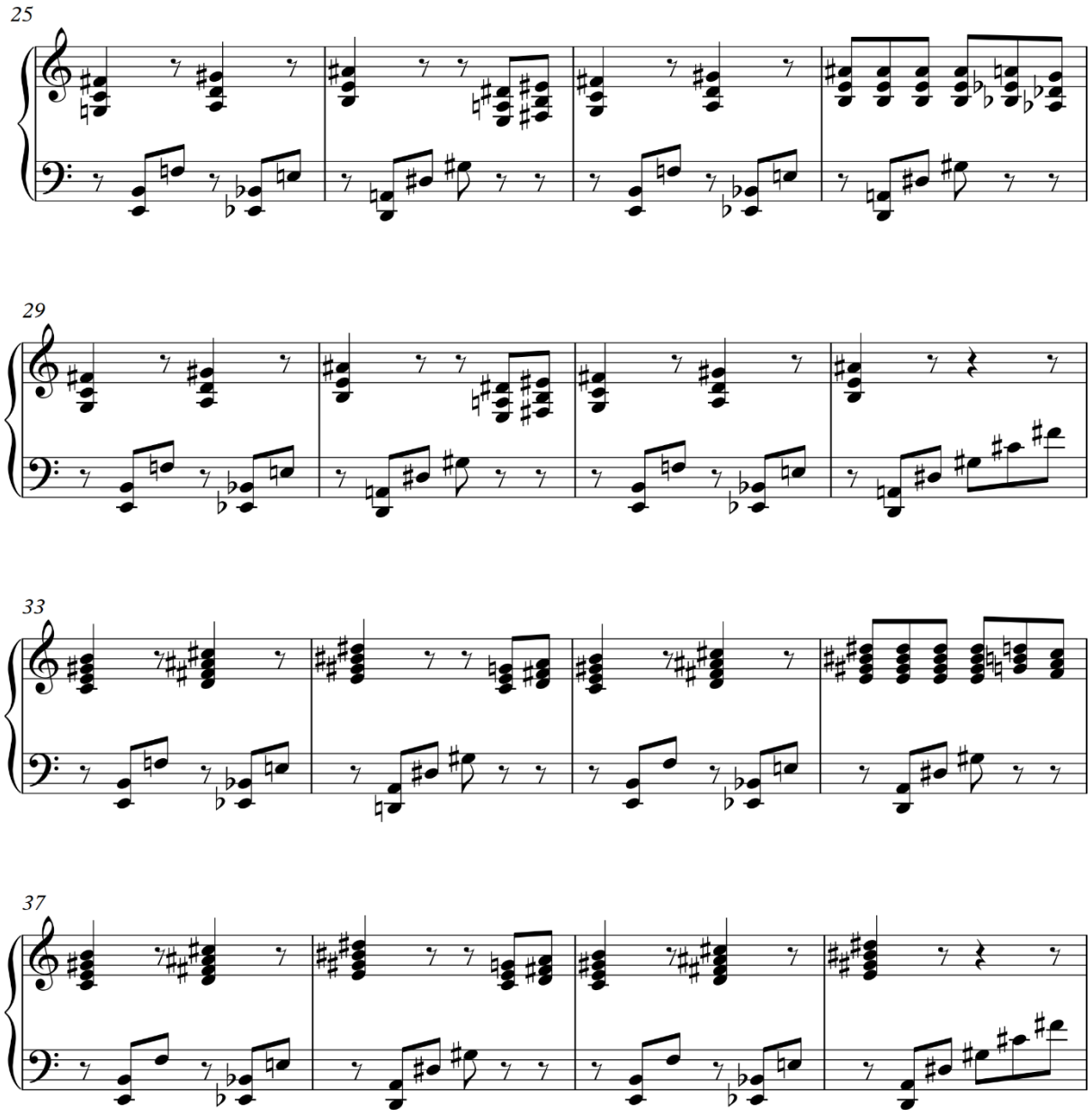


Figure 11: bars 25-40, Op. 7

Variation 4 (bars 33-40) once again moves upward melodically, sustaining the rate of building tension. The doubling now expands to four-note chords built in thirds, which form augmented seventh chords. By this point, it becomes clear that elements are retained from previous variations. For example, in variation 4, the left-hand line is an exact repetition of the left hand in variation 3. This aids in creating a coherent piece, flowing logically from one variation to the next.

Variation 5 (bars 41-48) features a drastic change in the left-hand material, which is now transfigured into a repeated ostinato pattern, accentuating the ambiguity between E major (E, A) and D major (D, F-sharp, A) (figure 12). The right-hand melody is transposed up by a seventh, bringing this variation to the piece's first point of culmination. The melodic line of the right hand is transformed via a change in melodic inflection, and the rhythmic elements are also altered. The sonorities of this variation become sharply dissonant as the right-hand chords continue with the idea of harmonic ambiguity. The first right-hand chord in bar 41 could be seen as an E-seventh chord in second inversion with the third omitted, fourth added and seventh flattened. This could make sense in terms of the constant play between key centres involving E and D. Bar 44 lands on a clearly defined D-seventh chord, the most consonant chord in this variation, suggesting a tonal centre on D. Bar 47 presents a new principal rhythmic idea developed from the fourth bar of the original theme. This is the same rhythmic figure found in the transitional section of the *Danza del gaucho matrero* in preparation for theme C.

Variation 6 (bars 49-56) brings back the original theme, altered solely by adding rolled chromatic *acciaccaturas* in the right-hand line (figure 12). Bars 57 to 60 break the eight-bar theme sequence in the form of a four-bar link. This link is largely based on the new ideas presented in variation 5, with small alterations such as the inversion of the triads and condensation of the ostinato pattern (figure 12). This link suddenly dissipates in bar 61, bringing back an exact repeat of variation 6.

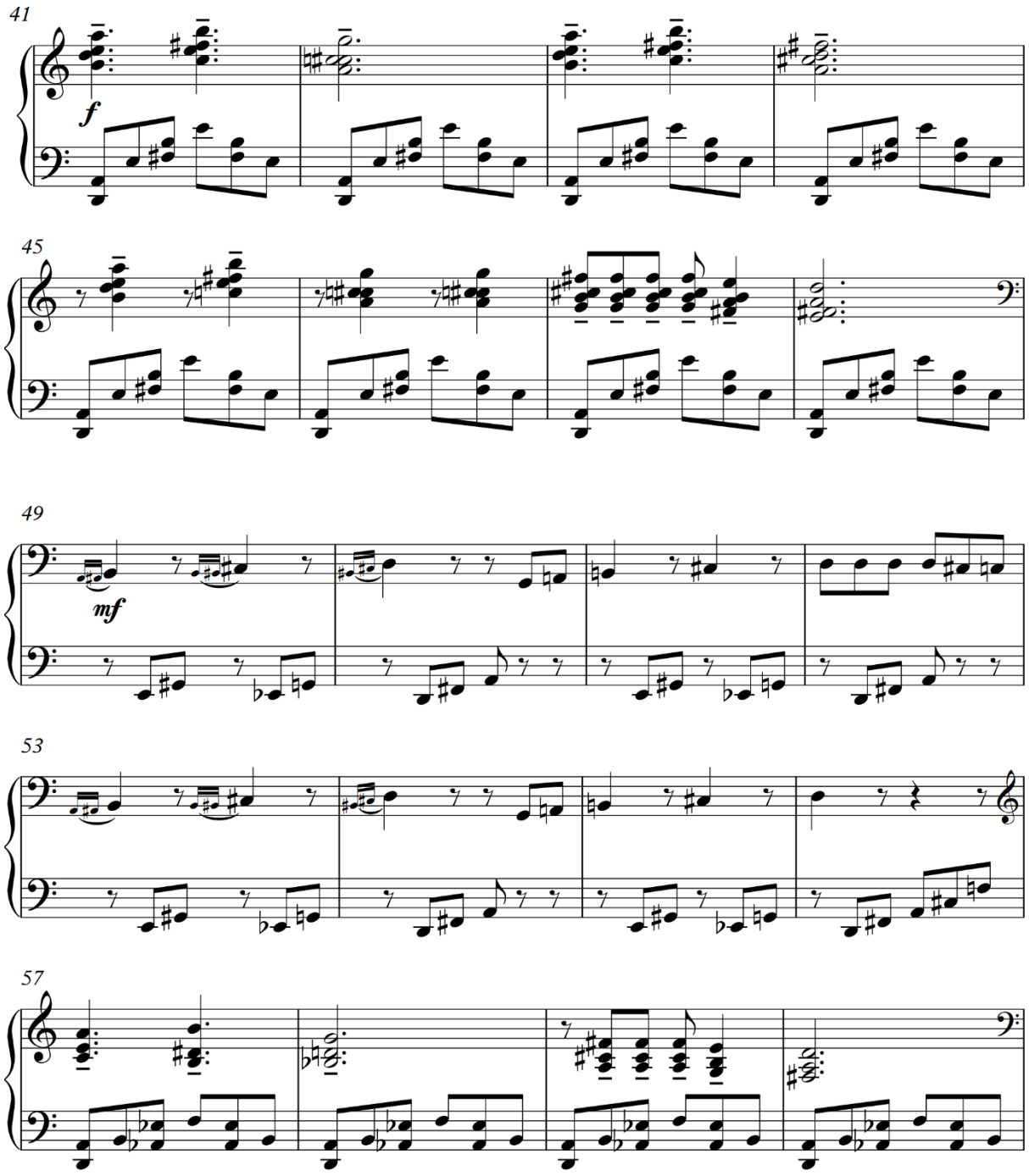


Figure 12: bars 41-60, Op. 7

Bars 69 to 76 present variation 8, which is an exact repeat of variation 1 with added single-note *acciaccaturas* in the right-hand melody. Bars 77 to 80 reintroduce the linking material from bars 57 to 60, now in a higher register and with an embellished melody line (figure 13).

Variation 9 is introduced in bars 81 to 88 and is similar to variation 5, as well as to the two linking sections, both in rhythm and sonority (figure 13). The left hand continues with the same ostinato

pattern used in the linking passages. The right-hand material is varied through triadic doubling, as in variation 2, but now with varied melodic and accompaniment figures. The second half of variation 2 is presented with occasional syncopation in the right hand, as in the second half of variation 5. Variation 9 is melodically centred around A major, which is evident from the frequency of A major chords in the melody, especially at points of arrival. The A major harmony creates distinct dissonances when it is heard against the ostinato pattern in the left hand.

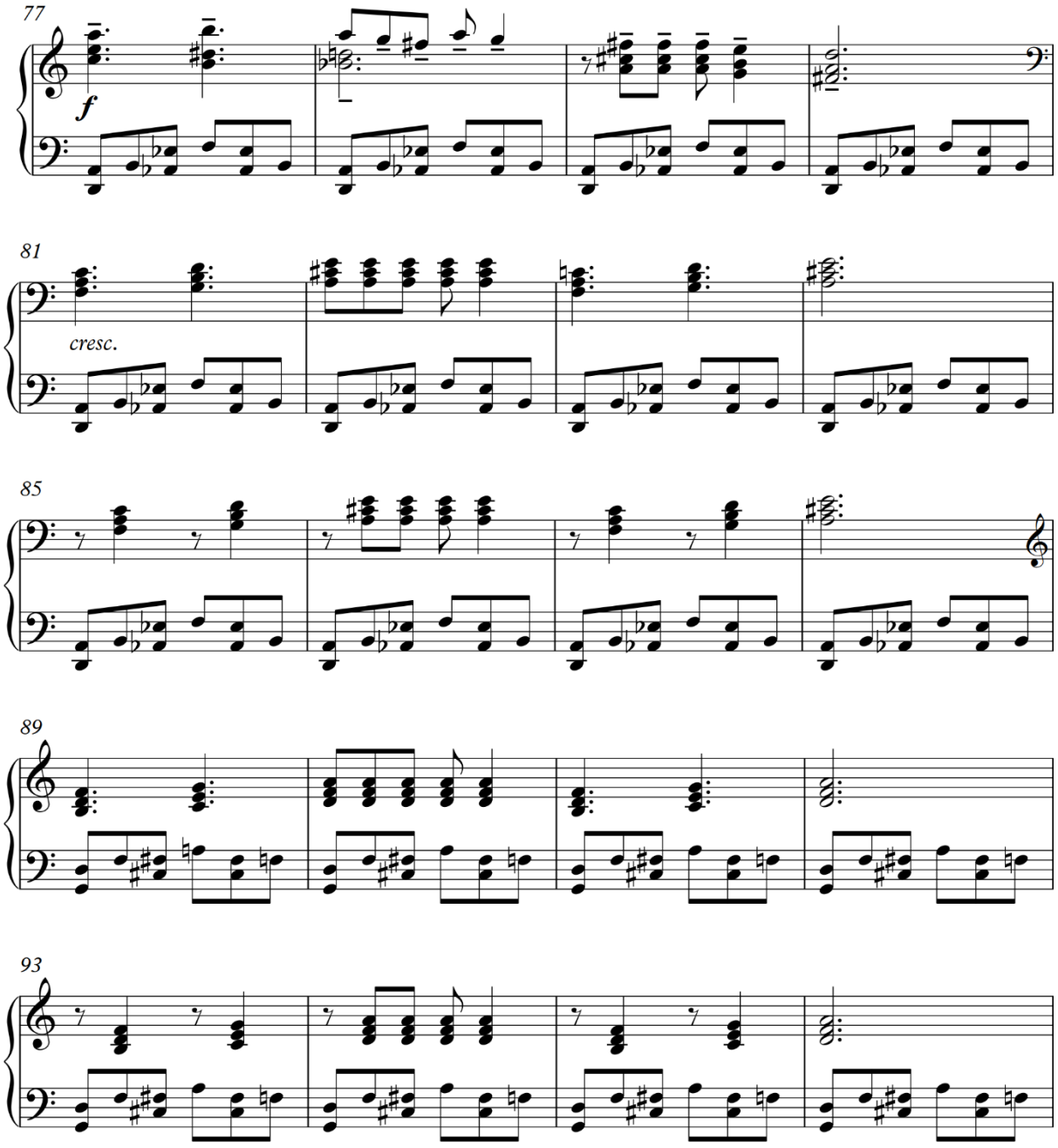


Figure 13: bars 77-88, Op. 7

Variation 10 (bars 89-96) continues with an exact rhythmic repeat of variation 9 (figure 14). However, the melodic line in the right hand now moves in an upward, stepwise manner, which recalls the upward-moving motif of the original theme. The right hand, again as in variation 9, makes use of triadic doubling and now starts a fourth higher than variation 9, suggesting another accumulation of tension towards a climactic point. This is further implied by the left-hand motion, which also moves a fourth up and condenses itself from a distance of a tenth to a distance of a ninth, which creates increasing amounts of dissonance and harmonic uncertainty. There is thus a gradual thickening of textural density through divisional operations in rhythm taking place.

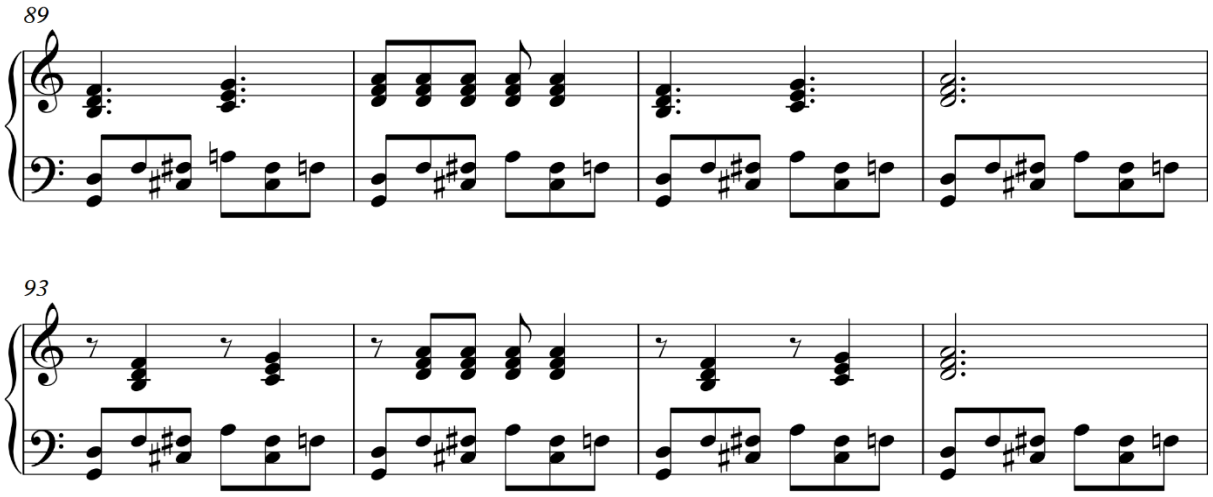


Figure 14: bars 89-96, Op. 7

Ginastera employs a new left-hand figure in variation 11 (bars 97-104), which signals an upcoming climax (figure 15). The left hand now rapidly moves upward through chromatic scales. The second half of this variation is transposed up by a minor sixth in the left hand, shortening the rate of change and effectively building agitation. The right hand refers back to variation 4 through its seventh chords in the key of C major before being transposed up by a fourth. Instead of following a specific key as in variation 4, the right-hand material is built on augmented seventh chords.

Variation 12 (bars 105-113) features the same left-hand ostinato pattern as variation 5 and again creates harmonic ambiguity by sparingly suggesting possible keys of G (G, D) or D (D, A) (figure 12). The right hand sporadically jumps between embellished quartal chords for four bars before moving upward in parallel motion while the left hand plays a downward-moving arpeggiated figure.

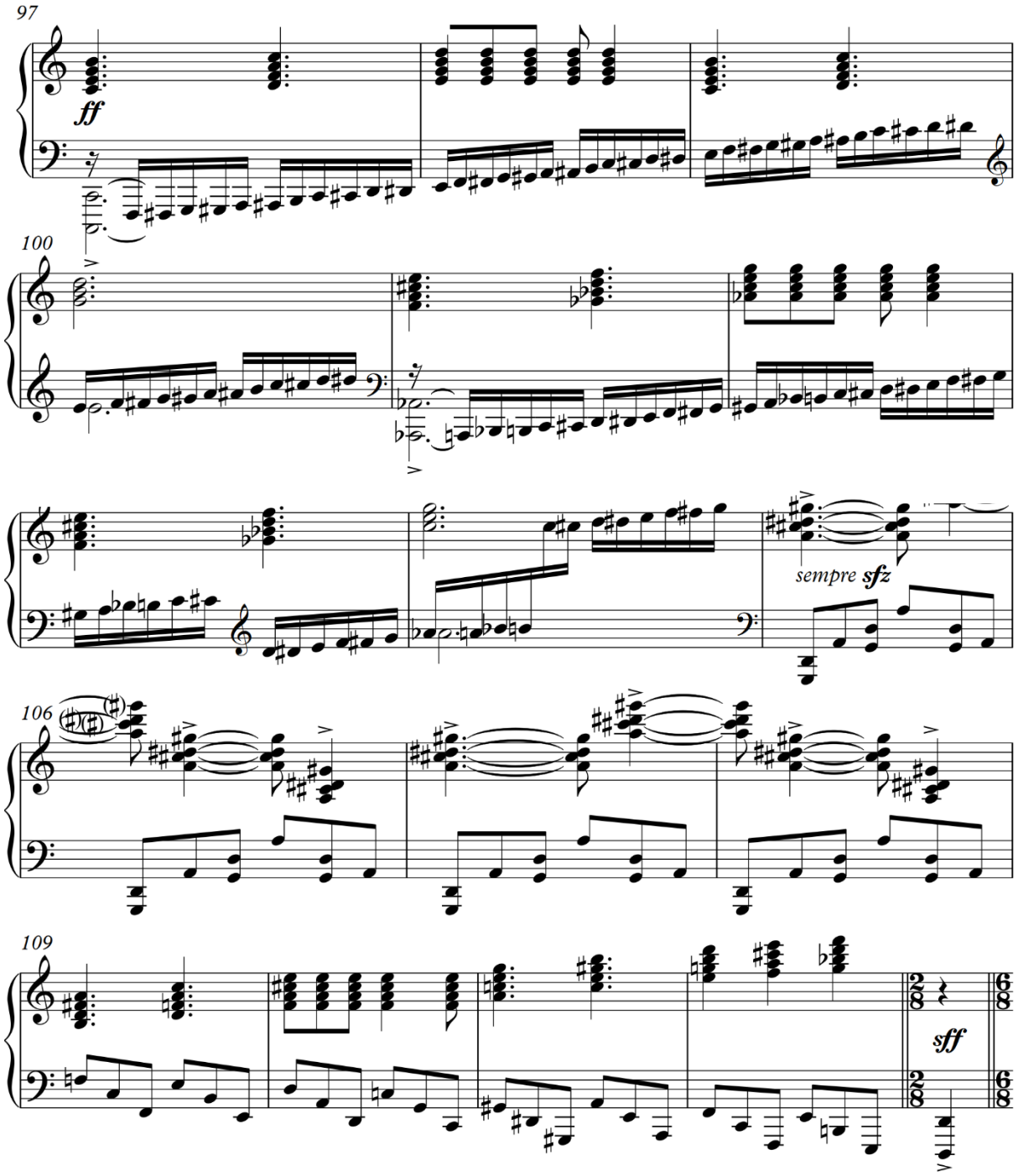


Figure 15: bars 97-113, Op. 7

Variation 13 (bars 114-121) is based on variation 5, despite various alterations, such as the transposition of the melody to an octave higher and an increased range of the ostinato pattern, creating another climax point (figure 16). For variation 14, the main theme returns *fortissimo sostenuto*, with rolled *acciaccaturas*. Variation 15 (bars 130-137) is heard as an exact replica of variation 8, but with the continuation of variation 14's new dynamic level. Variation 16 (bars 138-145) presents the return of variation 2, but with added chromatic *acciaccaturas*.

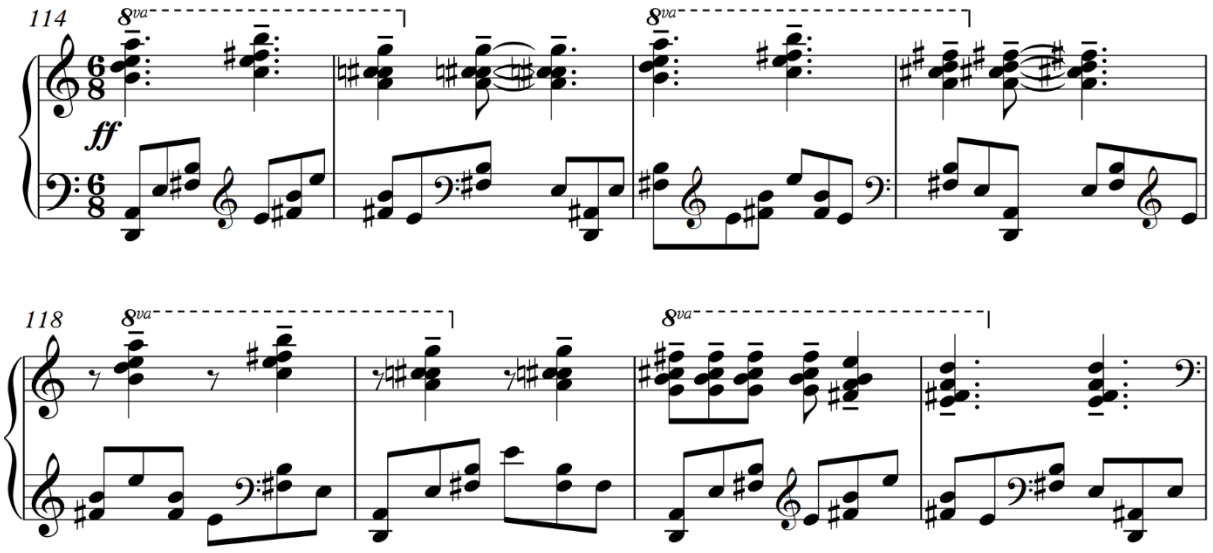


Figure 16: bars 114-121, Op. 7

Variations 17 (bars 146-153) and 18 (bars 154-161) present the pinnacle point of the piece (figure 17). This section, divided into groups of three, is rhythmically linked to a prominent *malambo* design in its castanet-like repetitive nature. These groups mimic the final point of culmination one would find in a *malambo* dance performance. From bar 146, the left hand moves through two short arpeggiated figures in fourths and fifths before moving through a longer D major arpeggio. These arpeggiated figures in the left hand suggest tonal movement from G major, going to A major, and settling in D major. The right hand has the same pattern of change, which moves through the following progression: B major - C-sharp major - D-sharp major. Consequently, harsh dissonances are formed between the hands, amplifying the tension of this climactic point. Variation 17 consists of four repeats of these two bars, again accentuating the repetitive movement of the *malambo*.

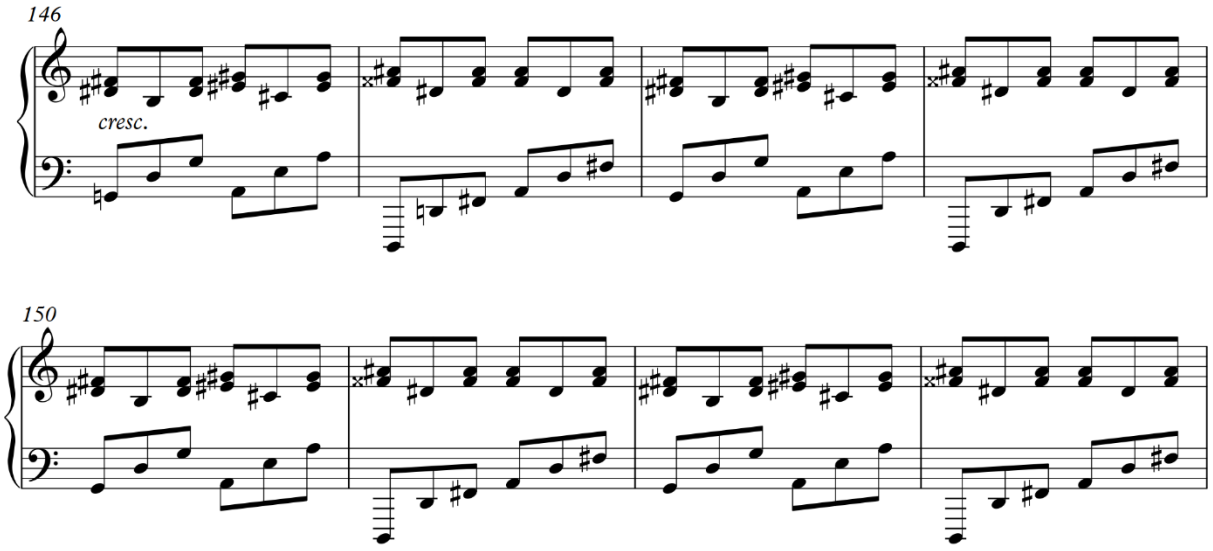


Figure 17: bars 146-153, Op. 7

Variation 18 (bars 154-161) is based on variation 17, but with doubled thirds added in the right hand (figure 18). The repetitive inward-outward moving pattern of the right hand is similar to the figure used in the coda of the *Danza del gaucho matrero*, which effectively increases energy and accentuates the pronounced syncopation. The arpeggiated left-hand material disappears in bar 154, changing to mirror the right-hand figures, while moving through the suggested keys of G major, to A major, to B major. The left hand also introduces accented downward jumps based on hemiola patterns, mirroring the upward right-hand movement.

The coda (bars 162-164) presents the rhythmic ideas which first appeared in variation 5 and in the two linking sections (figure 18). The right hand employs the same harmonies of B and C-sharp used in variations 17 and 18, but now in full chords, which progress to D major, rather than to D-sharp major. The left hand similarly moves from G to A, but then lands on a definitive B-flat major chord. Ginastera uses repeated bitonal chords between the hands in bar 163 to create further tension, before landing on the final chords which conclude the immense build-up of pressure. The final chord is ambiguous, possibly implying a chromatically altered eleventh chord on B. However, since the note of D is used in three different registers in the chord, including the bass, it makes more sense to see this chord as achieving its final realisation on D with added dissonances. The work presents constantly rivalling ideas, and it is thus fitting for the work to end with an ambiguity.

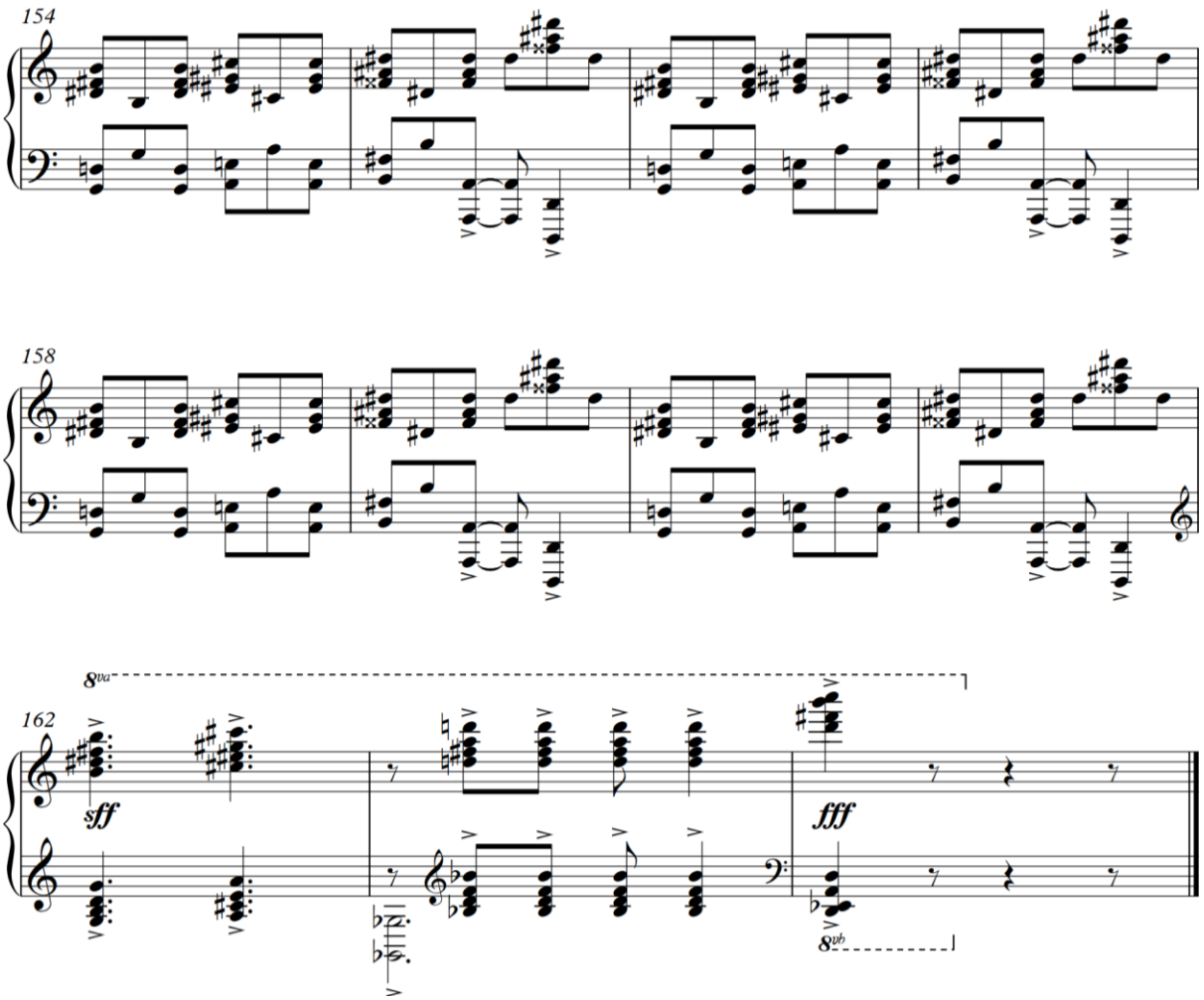


Figure 18: bars 154-164, Op. 7

3.3 *SUITE DE DANZAS CRIOLLAS*, OP. 15: V. *SCHERZANDO – CODA* (1946, REVISED 1956)

3.3.1 BACKGROUND

Ginastera wrote the *Suite de Danzas Criollas*, Op. 15, during his time in the United States in 1946. It represents a point of transition regarding Ginastera's stylistic approach. The *Suite de Danzas Criollas* marks the start of Ginastera's subjective nationalist period. Ginastera mentioned that the melodic and rhythmic material is strictly Argentinian, yet it is transformed through innovation and imagination.[42]

The *Suite de Danzas Criollas* is an amalgamation of five pieces, each presenting unique evocative and technical qualities. The first movement*, Adagietto pianissimo*, is a slow and intimate piece with a *zamba* rhythm. The *Allegro rustico* further recalls Argentina with a *gato* rhythm in a short, but quick and cluster-filled movement. The *Allegro cantabile* employs an interesting rhythmic pattern with each hand following a different metre, creating a sensual duality within the piece. The fourth piece, *Calmo e poetico*, was described by Ginastera as a "poetic nocturne inspired by the pampas". The *Scherzando – Coda* rounds off the work in a flourishing and energetic finale.[43]

3.3.2 ANALYSIS

This work is written in two main sections, each with its own thematic structure. The *Scherzando* is written in a somewhat flexible ABA ternary form, while the *Coda* section consists of three separate thematic sections: C, D and E, with a recapitulation of C acting as the coda. Both the *Scherzando* and the *Coda* sections feature extended linking passages, which emphasise the rhythmic drive of the movement. The use of developing linking passages is a commonality in Ginastera's style during his objective nationalist period.

This movement starts with a short two-bar motif in the right hand, which will become the basis on which much of the following material is written (figure 19). The falling left-hand chords are also important, as they set a strong harmonic foundation by means of tonic and dominant chords on D. The omitted third creates a major/minor ambiguity, which becomes a regular procedure in this work. The first four bars are followed by a transitioning link with the left-hand motif moving stepwise

[42] Philip Jason Snyder, "The Music of Alberto Ginastera Transcribed for Guitar: A Performance Edition of Danzas Argentinas for Guitar Quartet" (DMA thesis, University of Georgia, 2003), 17, Accessed on May 8, 2020, https://getd.libs.uga.edu/pdfs/snyder_philip_j_200305_dma.pdf.

[43] Minsil Choo, "Alberto Ginastera's Tres Piezas, Suite De Danzas Criollas, and Piano Sonata No. 3: A Performance Guide" (DMA thesis, University of Georgia, 2018), 34-51, Accessed on March 10, 2020, https://getd.libs.uga.edu/pdfs/choo_minsil_201812_dma.pdf.

between D and B-flat, while the right hand moves upward via a repetitive and compact rhythmic motif. The right-hand ends on an E minor chord with an added second, which sounds against a D chord with the third omitted and second added in the left hand. Enriched harmonies, such as these, are prevalent throughout this work. This idea is then varied rhythmically and thematically before ending in a climactic manner on the same embellished chords in bar 13.

This piece opens with a time signature which suggests that both 3/4- and 6/8-time signatures are occurring simultaneously. The performer thus needs to look at how the notes are grouped together to decipher where to place the accents. The use of rhythmic variance, which features mostly in the right hand, is striking when placed against the static left-hand movement, which is clearly in 3/4 time. This creates alternating bars, in which the same metre is played by both hands in one bar, after which the juxtaposition of contrasting metres between hands creates a syncopated sound in the next. This idea is further developed with varying degrees of complexity throughout the movement, with the consistent switching between conventional and unconventional usages of rhythm adding a striking quality to the music. While maintaining a sense of logic and drive, this creates the possibility of using increasingly unexpected time signatures. This ingenious compositional technique opens the door to countless combinations of rhythmic variations.

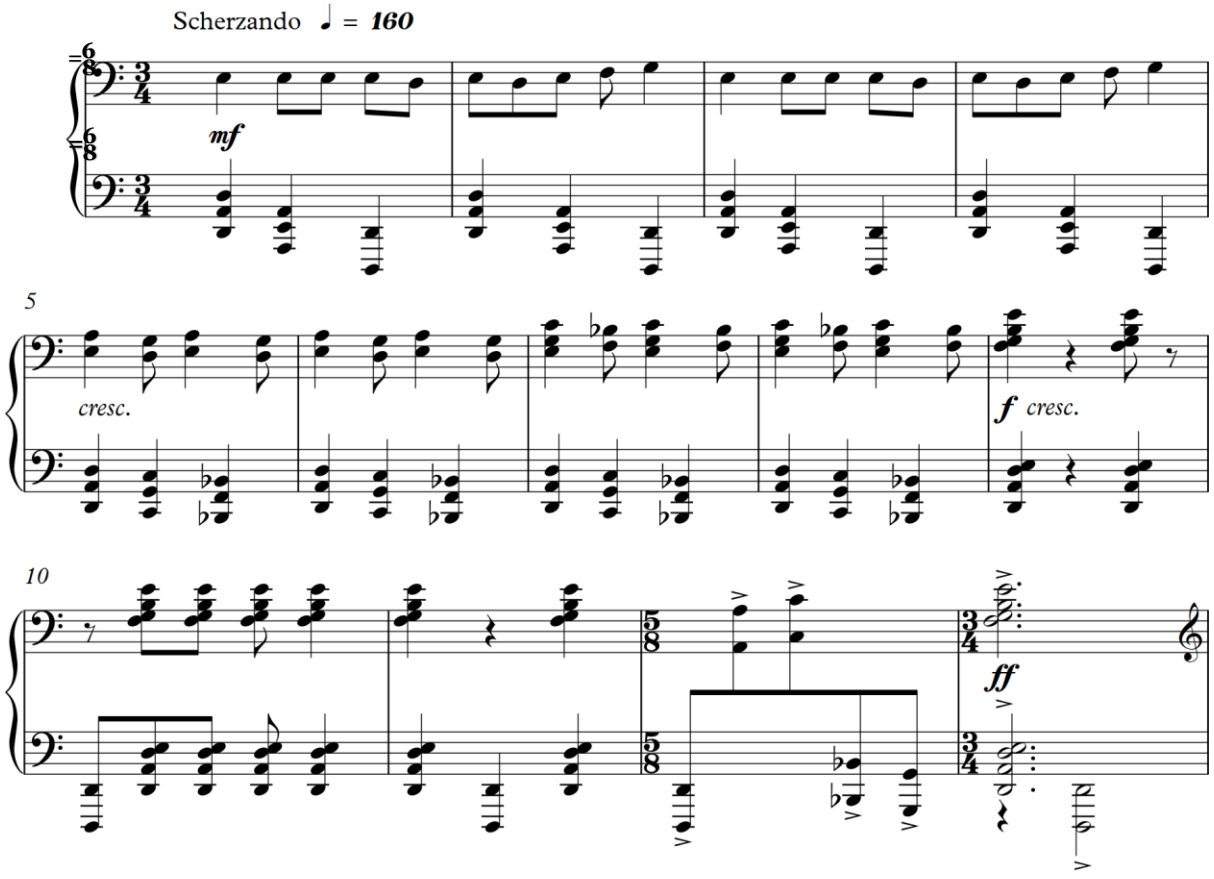


Figure 19: bars 1-13, Op. 15, No. 5

This integration of time signature variation is apparent in section B, in bars 14 to 23, featuring constant changes between 3/4, 6/8, 5/8 and 7/8 (figure 20). The effectiveness of this device becomes apparent when listening to the original and exciting soundscape it creates, even though the harmonic background is built on a few broken and blocked major chords and parallel-fifth movement. This is a well-calculated method of creating colourful rhythmic and thematic variance.

Harmonic ambiguity is also an element which carries through from Ginastera's objective nationalist period, as is evident in bar 22 (figure 20). In the first chord, the composer creates a major/minor ambiguity by omitting the third. In the second chord, ambiguity is created between a C-sharp major triad in the right hand and a D major triad in the left hand. In the final chord, the D major triad is moved up to the right hand, while the notes in the left hand suggest C major. This is a seemingly simple concept, but when these ideas are brought together in this rhythmically driven environment, it creates a stimulating soundscape.

Ginastera inserts a linking passage in bars 24 to 36. This passage retains tension via the repetition of simple rhythmic and harmonic material, which is then interjected with sporadic outbursts in the form of arpeggio figures in the right hand and parallel moving chords in the left hand. This configuration is switched around in bars 30 to 31, with the parallel movement now in the right hand and the arpeggiated movement in the left hand. Ginastera also employs slurred chromatic sequences, as well as a glissando to further vary and enrich the material.

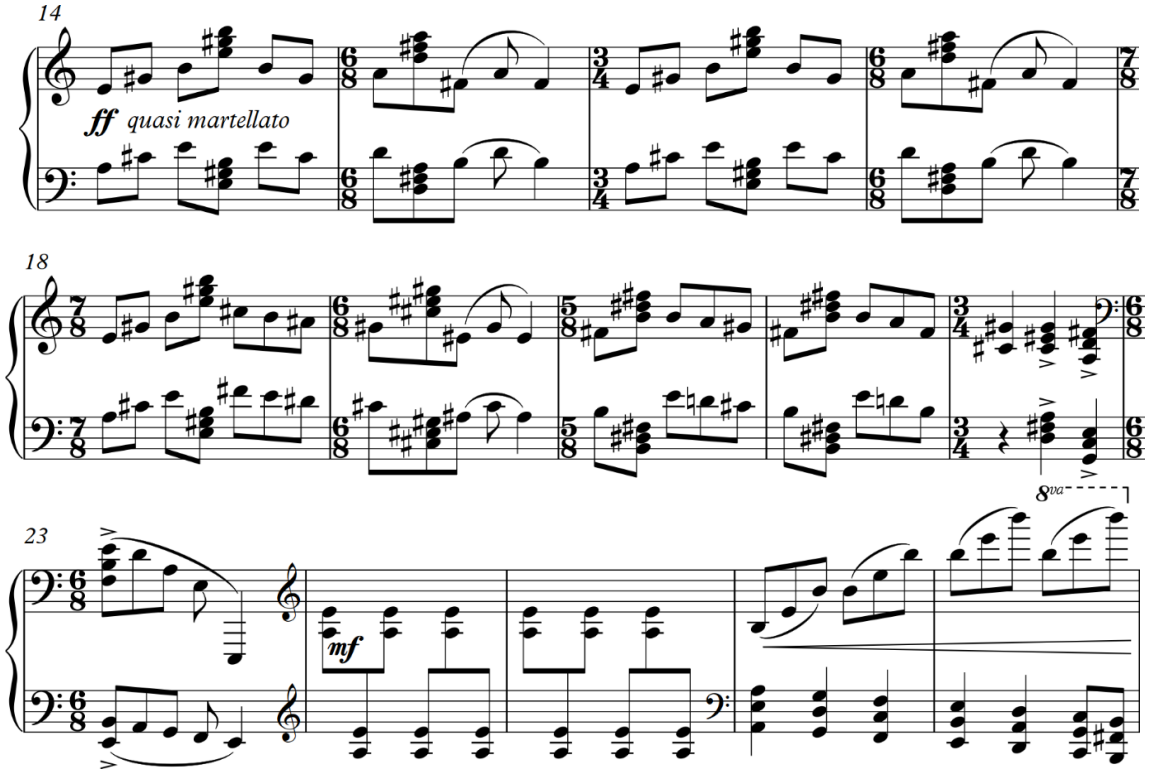


Figure 20: bars 14-27, Op. 15, No. 5

Section B returns at a higher register from bar 37 (figure 21). The right-hand material now has a thinner texture, yet the left-hand material is harmonically enriched with added seconds. This is then followed by another linking section which is varied with a thickly textured chordal sequence in a low register. This sequence slows down the rhythmic movement in anticipation for the coda. A more thickly textured theme A is heard once more. This could be seen as an example of how Ginastera used texture as a technique for creating variation.

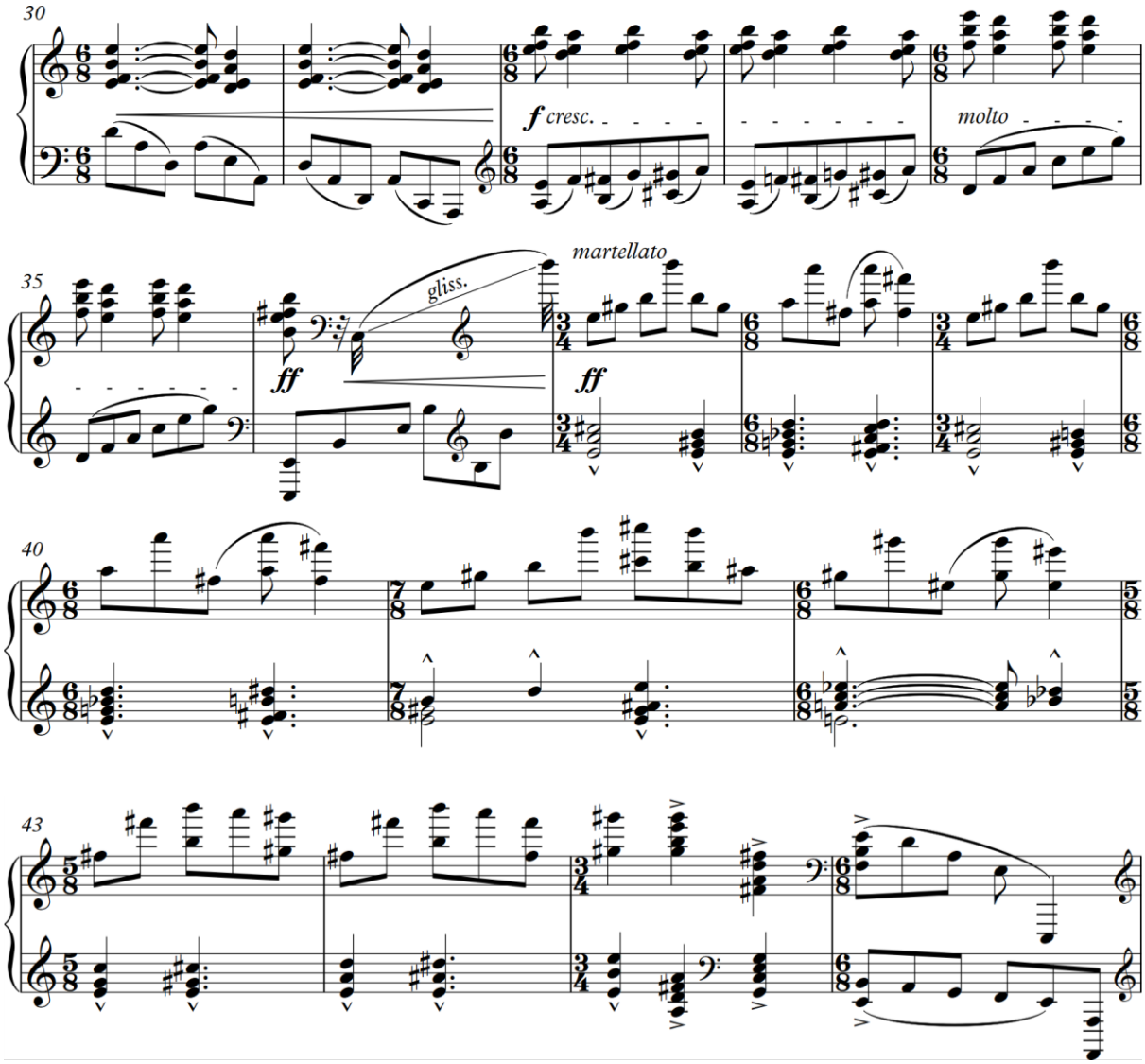


Figure 21: bars 30-46, Op. 15, No. 5

The return of theme A in bar 55 signals the start of the coda of the *Scherzando* section of the piece (figure 22). The theme abruptly moves between upper and lower registers before building dramatically with a long upward-moving scalar passage between the hands from bar 63. This passage is doubled at an octave below the scale from bar 66 and doubled again an octave below in bar 68,

which systematically thickens the texture. This, together with the upward melodic trajectory, consequently leads to a triumphant climax point on E. This climactic build-up immediately transitions into the *Coda* section of the piece.

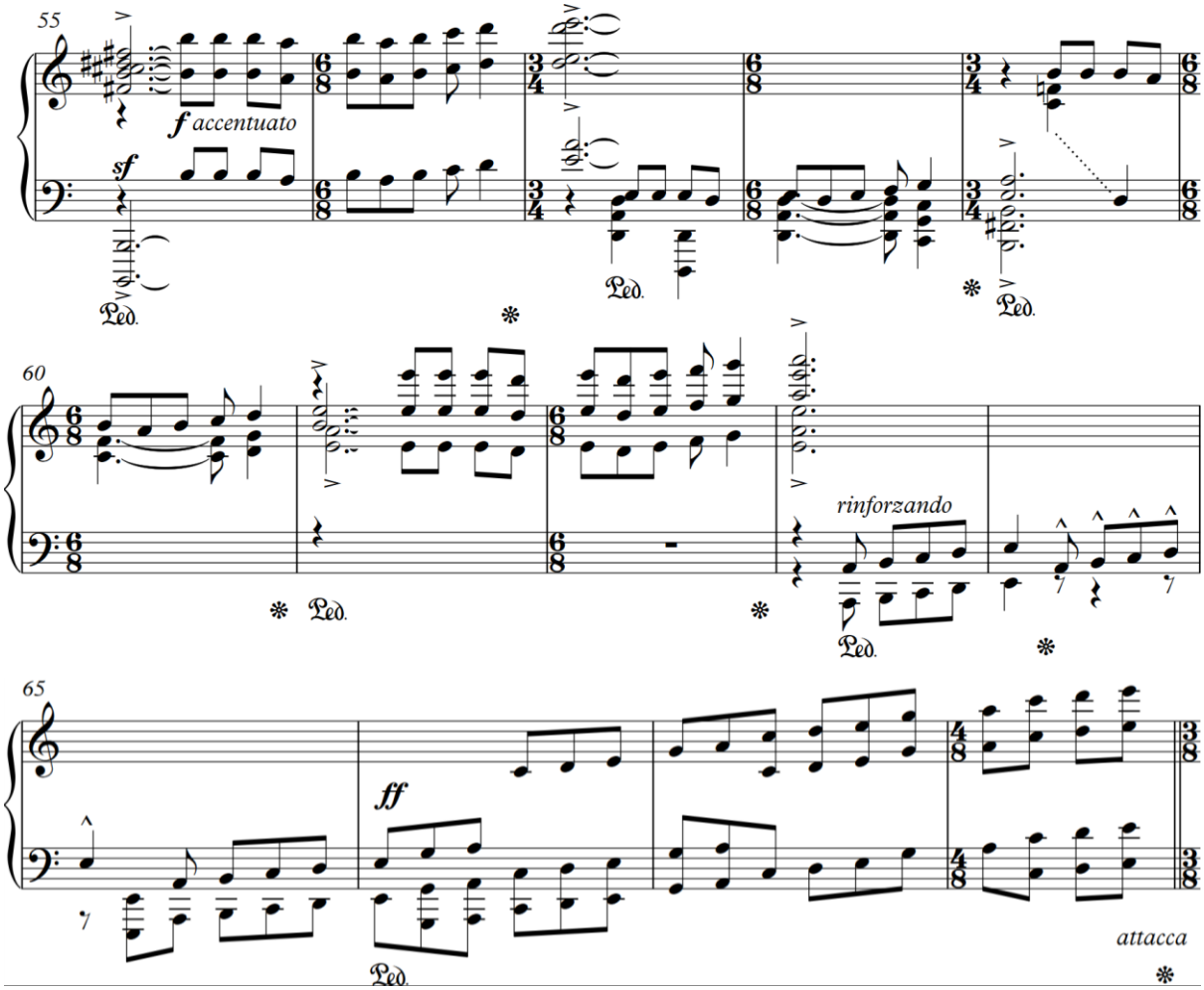


Figure 22: bars 55-68, Op. 15, No. 5

The *Coda* section of the piece is loosely divided into three different themes. It starts *attacca* and uses the climax of the previous section to move into a similar realm of drive and force (figure 23). The composer further elevates tension in this section by increasing the tempo (*Presto ed energico*) and by moving the music forward in the same octave motion with which the *Scherzando* section had ended. The *Coda* also demonstrates an increased sense of determination as the movements of the different themes are less inclined to break the forward-moving energy. Section C stretches from bars 69 to 96 and is distinguishable by the double-octave lines in both hands, which are interjected with syncopated seconds. These interjections possibly embody the *zapateo* foot-stomping of the *malambo* dance. Section C is varied through the use of octave jumps, the interchange of melodic material between the

hands, as well as the displacement of the double octaves to the lower registers. These low octaves are now played thirds instead of octaves apart, and are played *molto marcatissimo*. This change in register signals the move towards a new section.

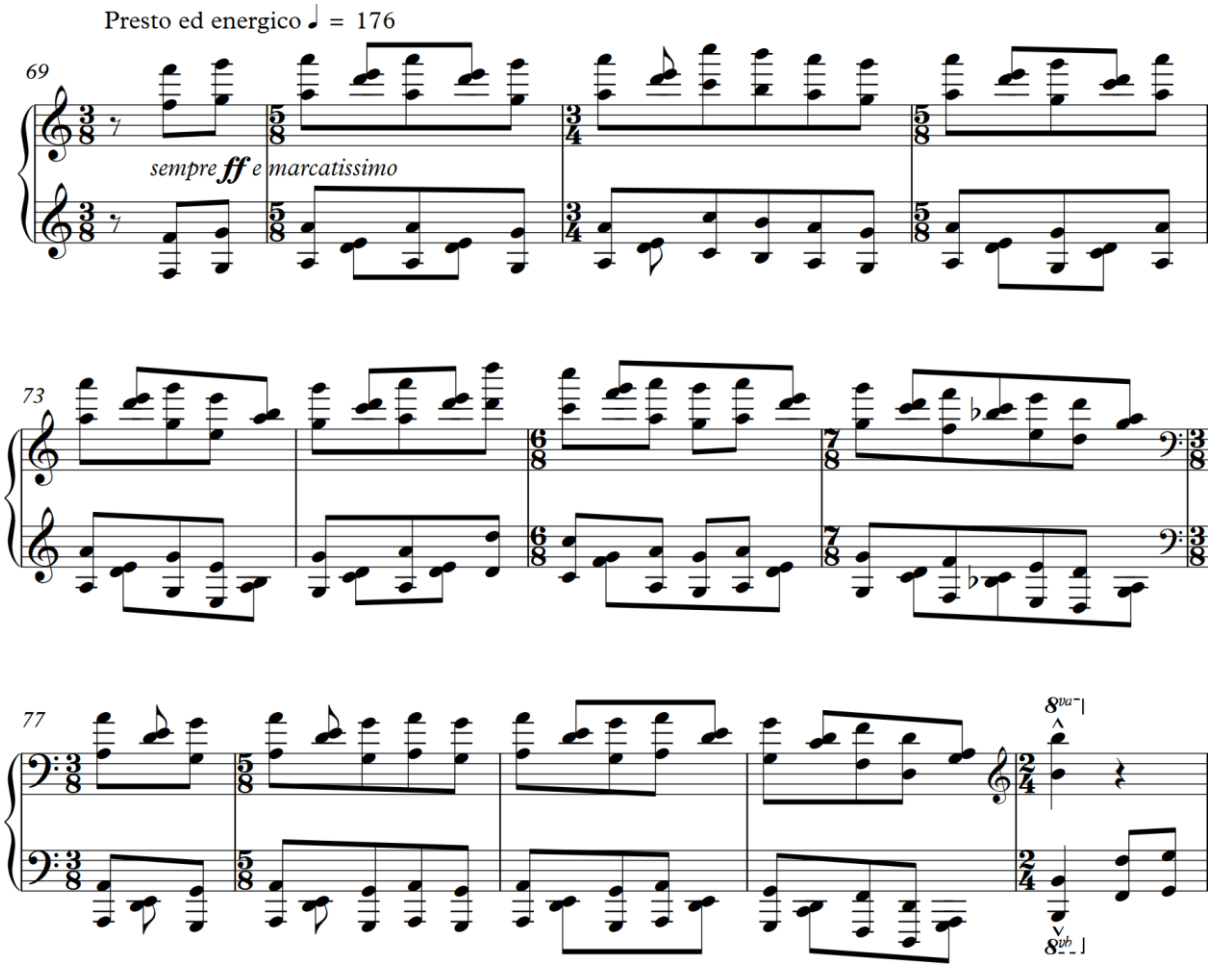


Figure 23: bars 69-81, Op. 15, No. 5

Section D continues in the lower registers, starting from bar 97 and moves into a new rhythmic division in 8/8 time, which features groups of 3+3+2 quavers per bar (figure 24). This section places emphasis on switching between groupings of 3 and 2 quavers within the changing time signatures of 8/8, 5/8, 3/4, 7/8 and 4/4. This creates a lilting and accentuated sound. Bars 97 to 102 move harmonically upward from an environment accenting an F chord with an omitted third and added fourth, towards a more ambiguous harmony. Quintal movement is prominent in this section and is particularly noticeable in the intervallic structures and musical line of the left-hand part. From bar 99, the right-hand melody moves through major triads. This is a common element in Ginastera's music, signalling a reference to Argentinian folk music, especially with regards to the *malambo* dance rhythm.

Furthermore, section D reintroduces theme A in the left-hand's downward-moving octaves, with a shortened note at the end of the bar (bars 97 to 98) allowing the theme to fit into the new time and metre. From bar 103, the right hand remains consistent on an A chord with an omitted third and added fourth, playing a syncopated rhythm which often avoids strong beats. Here, the left hand moves between parallel chords built on open fifths within the octaves (intervallic structure of perfect fifth plus perfect fourth), which are juxtaposed with octave motives in both hands in bars 105 and 108. This idea is varied through different intervallic movements and downward-jumping octave exclamations.

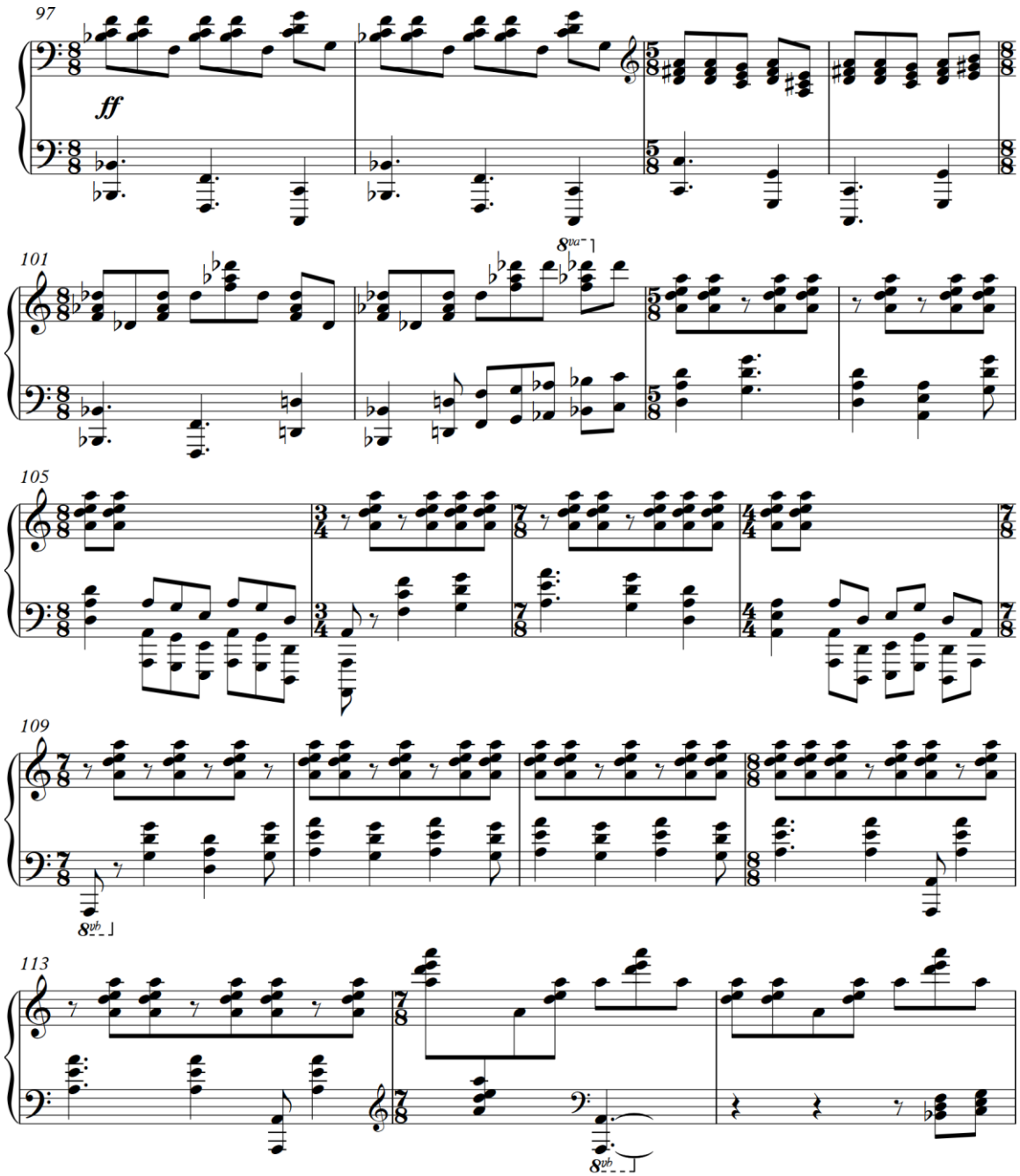


Figure 24: bars 97-115, Op. 15, No. 5

Section E (bars 115-123) could either be seen as a theme in its own right, or as a short linking passage on a variation of theme C. It introduces a transformed theme C in the lower register, now built on triads (figure 25). The right hand continues playing the A chord with an omitted third and added fourth from section D, moving in an ebb-and-flow pattern. Bar 123 is significant, as it contains the first instance within the *Coda* section of the piece which contains a full triadic chord with the root doubled on top to form a D minor chord.

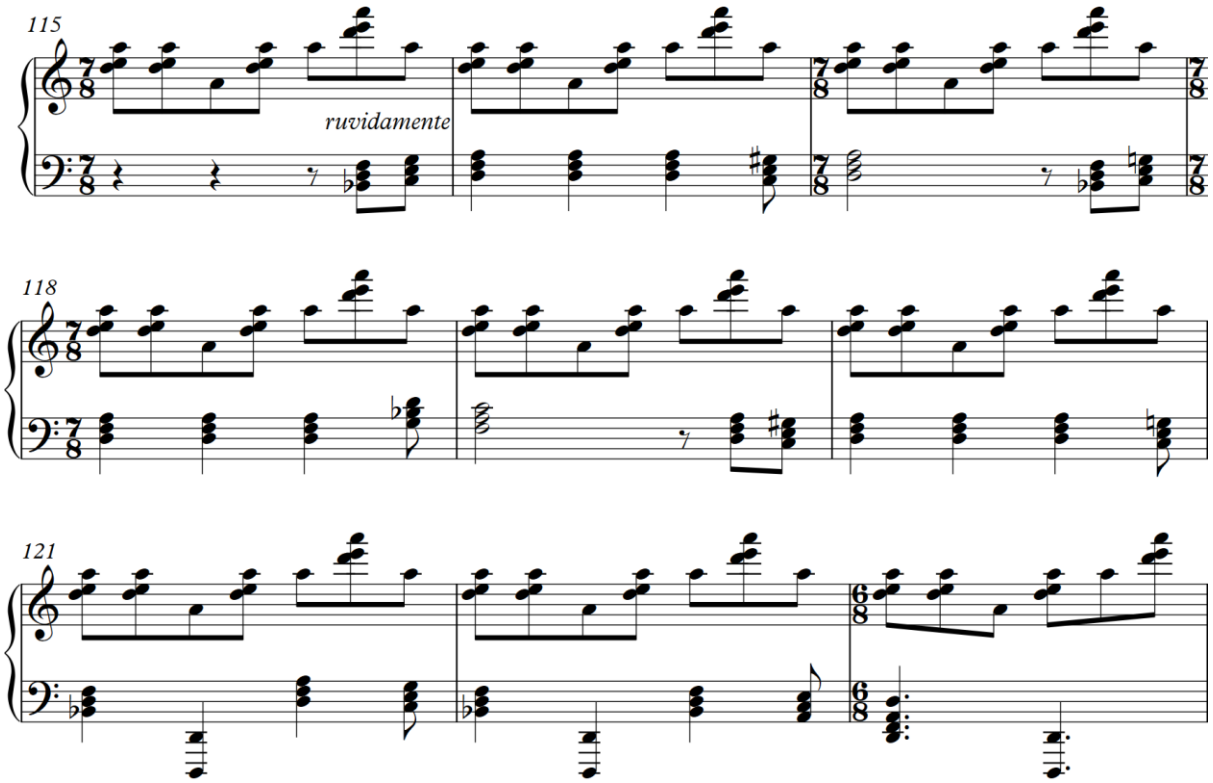


Figure 25: bars 115-123, Op. 15, No. 5

Bars 124 to 133 reintroduce theme C, which is now marked with a *fff* dynamic, rather than its previous *ff* marking. From bar 134, theme C is accompanied by a D chord with the third omitted and fourth added, which is played repetitively to build tension (figure 26). Ginastera again uses the method of creating drive through employing repetitive groupings of notes on a repetitive rhythmic pattern. This pattern is eventually broken by an upward-moving sequence on open fifth chords (perfect fifth plus perfect fourth) in the left hand on D, G and A, and cluster chords in the right hand (G, A, C, D and C, D, F, G). The cluster chords are constructed from a series of fifths (C, G, D, A and F, C, G, D), while accentuating the added seconds and fourths that were used throughout the piece. An ambiguous harmonic environment is seen in bar 141, in which the right hand plays the established D chord with omitted third and added fourth, while the left hand presents the second instance of a full triadic chord

with the root doubled on top, which is here on E minor. A short interjection follows, with the left hand playing the open fifth chord on A (perfect fifth plus perfect fourth), while the right hand moves through a chromatic sequence between black- and white-key clusters. This dissonance exponentially increases tension before being victoriously resolved on a strong D major chord in both hands. The finality and conviction of this final chord resolves all ambiguity, dissonance and sense of competitiveness created during the piece, and may suggest the announcement of the winning dancer at the *malambo* event.

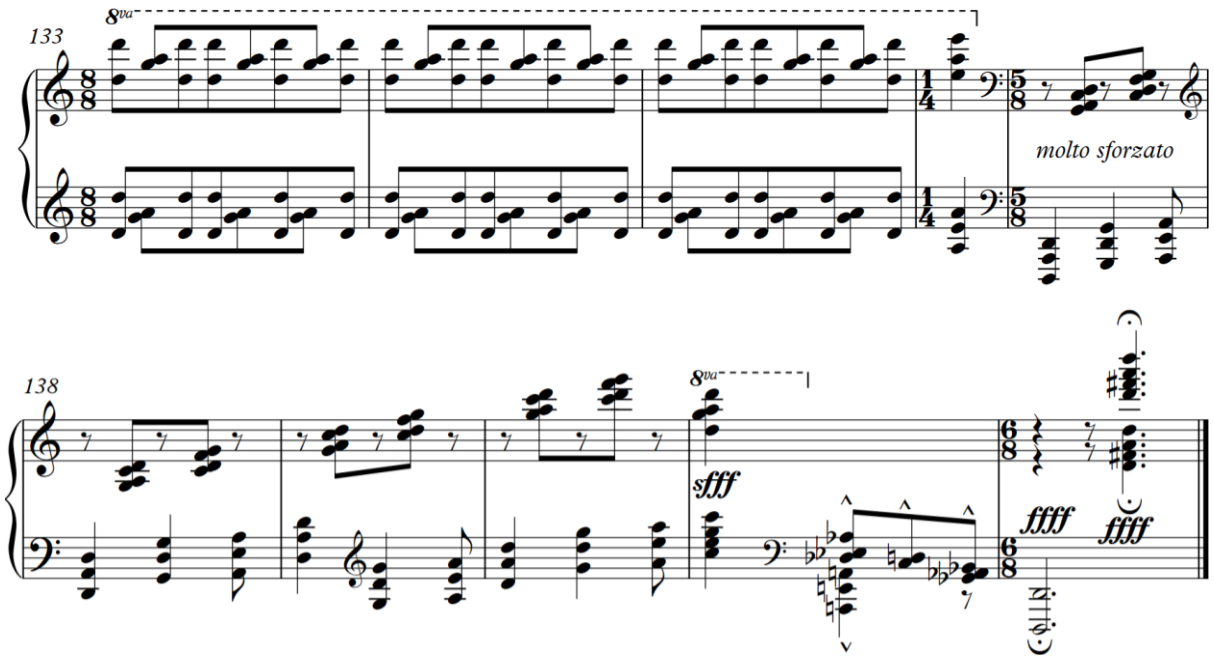


Figure 26: bars 133-142, Op. 15, No. 5

The *Coda* section of the piece sets up a broad harmonic preparation for the final harmony of the piece. The true harmonic identity of the piece is concealed through the omission of thirds and the simultaneous and equal use of multiple harmonies. From section D, the harmonic movement is as follows:

Section D: A (omitted 3rd, added 4th) →
Section CI: A (omitted 3rd, added 4th) →
Section E: A (omitted 3rd, added 4th) - D minor →
Coda: D - G - A (omitted 3rds) - E minor/D (omitted 3rd, added 4th) - A (omitted 3rd) - D major

There is thus a definitive tonic-dominant harmonic movement, enriched with chromatic additives to create an exciting, yet audibly sensible organisation of sound. This, together with the unique rhythmic structure, creates a highly complex and inventive piece, which retains a strict sense of structure and

meaning. This relates to the complex and inventive, yet also strict and calculated dance sequences of the *malambo* dancers.

A striking element in the *Scherzando – Coda* is the high frequency of change in time signatures. Ginastera may have taken inspiration from Stravinsky or Bartók, using this technique to further enrich his incorporation of the *malambo* dance rhythm. The immediate effect and meaning behind the use of so many different time signatures, especially in a fast-paced and constantly varying piece such as this, may not be obvious at first glance. Thus, a visual aid may help in extracting the essence behind its implementation. The graph below (figure 27) showcases the frequency of change in time signatures and dynamic levels, allowing the player to interpret whether these variables add significance to the thematic and structural coherence of the piece.

The graph is structured in a simple x- and y-axis formation, where the x-axis represents time, which is valued in bar numbers. The y-axis represents time signatures and dynamic levels. Changes of time signatures are displayed in black, while changes of dynamic levels are displayed in red. Time signatures which have the same value in terms of length, but which differ in metre, such as 3/4 and 6/8, are differentiated by smaller distances on the y-axis. The differentiation between bars with different metres is crucial, as Ginastera employs this technique recurrently to imitate the syncopation of the *malambo* dance rhythm. The addition of dynamic levels is used as a control to justify the assumption that the patterns created by the changing time signatures are not coincidental. Furthermore, it is valuable to consider how thematic material, time, metre and dynamic levels work together to form the larger structure of the piece.

It is remarkable to see the different patterns which emerge from the visual aid of the graph above. However, exploring the purpose of these patterns requires further explanation. As mentioned earlier, Ginastera makes the unusual time signature indication at the beginning of the piece as 3/4=6/8. It is interesting to note that he uses this method to indicate that the performer needs to focus on the groupings indicated in each bar, rather than changing the time signature of each bar. This is most likely used to ease the readability of the piece, as well as to indicate that changes in time signature merely asks for changes in metre and accentuation, and not for tempo changes.

When looking at the *Scherzando* section of the piece (A - B - BI - AI), it is interesting to compare the use of dynamics versus time signature changes, as both are used in an interconnected manner to drive the music forward. When these parameters are used interchangeably, it keeps the music interesting and explosive. Section A stays within the confines of 3/4 and 6/8 time, yet has an upward trajectory in dynamic levels. This is similarly seen in the linking passages which move statically in terms of time, yet are driven forward through markings indicating *subito mezzo forte* followed by crescendos. The

two B sections follow in an opposite fashion by remaining in one dynamic zone, yet are propelled forward through the use of contrasting time signatures. Drive is created through a higher variance in accentuation, thus resulting in syncopation. A sense of arrival may be found in the return of the A section, which acts as a coda for the *Scherzando* part of this piece, through the stagnation of movement in time signatures and dynamic levels. Here, Ginastera makes use of upward-moving thematic material to increase the build-up towards the start of the *Coda* section. This stagnation is also an effective way of preparing for the increase in variability of time signatures in the following sections.

Concerning dynamic levels in the *Coda* section, a tendency for broad, incremental growth towards the end of the piece is evident. The entire *Coda* section follows this extensive, developing increase in tension, whereas the *Scherzando* had definitive arcs in energy. This may be why Ginastera separated the piece into two sections, as the *Scherzando* is more strongly defined through its returning thematic material, whilst the increasing drive of the *Coda* is emphasised.

Section C imitates the energy that was created at the end of the *Scherzando* and propels it further via constantly changing time signatures. The syncopation and enthusiasm felt at the climax of *malambo* dance events is referenced here through unexpected rhythmic variations and intense pianistic energy. Section D features an interesting point of relief with steady alternation between 8/8 and 5/8 time. However, the repetitive nature of the thematic material moves the music forward and is an effective preparatory method to introduce the final section of the piece. Theme E and the recapitulation of theme C, as discussed earlier, could be seen as one section, where theme C is first introduced in a varied form now within a stable time and metre, before returning to its original form. The contrast in time signatures is increased in the recapitulation of theme C. The coda of the *Coda* is similar to the coda of the *Scherzando* in that drive is created through upward-moving thematic material and by remaining in a stable time signature. The piece reaches its final point of culmination in 6/8 time, which could be assumed to be the official time signature of the piece, as it forms 52 of the 143 bars, representing the most frequently used time signature in this piece.

From the above information, it is apparent that Ginastera underwent a developing phase when he composed this work. The complexity of his already established style is seen through the use of enriched and ambiguous harmonic development, but is further expanded through enriched rhythmic complexity. The balance between musical parameters remains a priority in this work and allows for an auditory experience which is pleasant without becoming oversaturated.

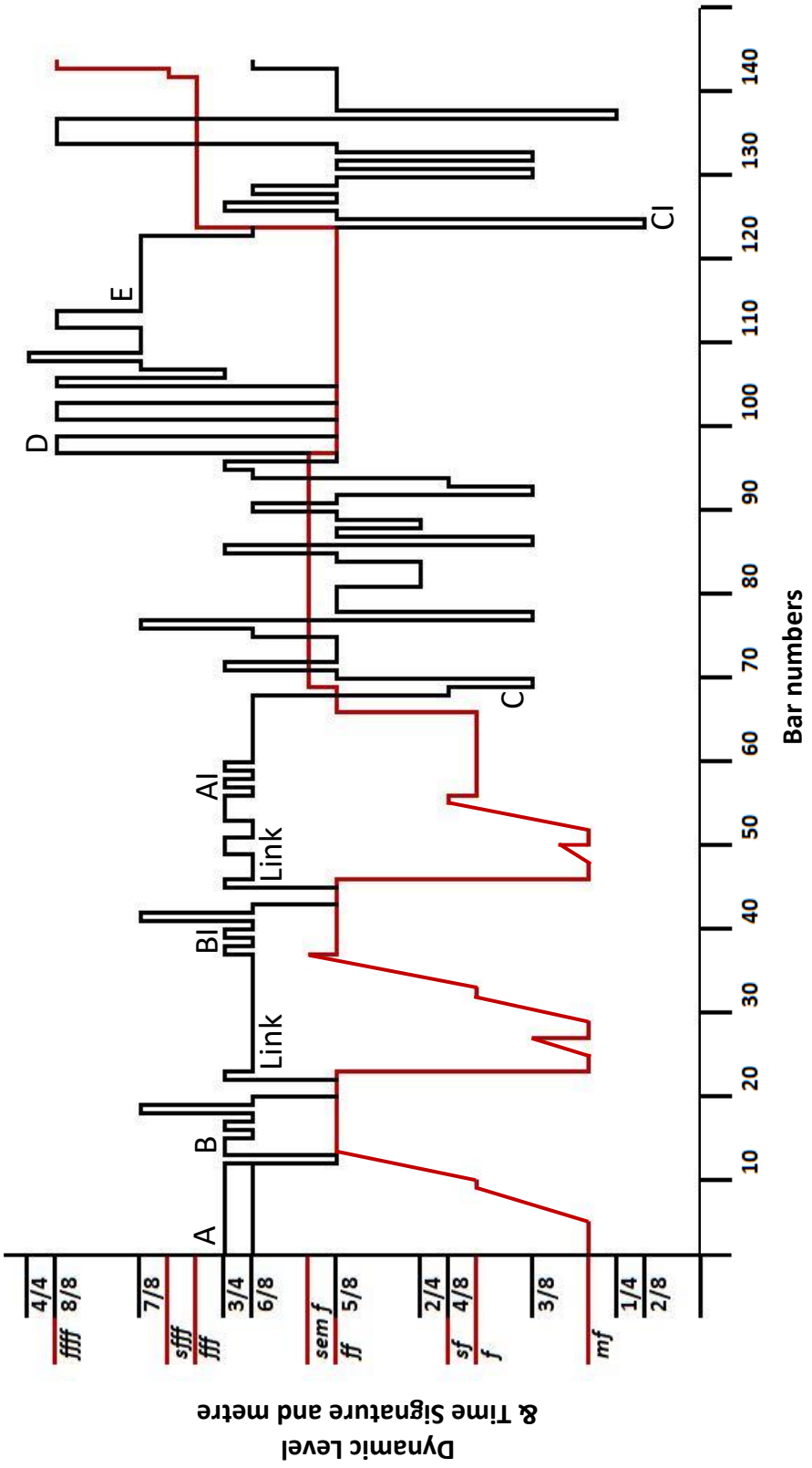


Figure 27: Time Signature & Dynamic Level sequences, Op. 15, No. 5

3.4 PIANO SONATA NO. 1, OP. 22 (1952)

3.4.1 BACKGROUND

Ginastera's first piano sonata was commissioned by the Carnegie Institute and Pennsylvania College for Women in 1952, as a work to be premiered at the 1952 Pittsburgh International Contemporary Music Festival. The work is dedicated to Roy and Johana Harris, and was premiered by Johana at the Carnegie Music Hall in Pittsburgh on 29 November 1952.[44] The commission of the Piano Sonata No. 1, Op. 22, afforded Ginastera financial support during a time when he had to work through several complications caused by the Perón government.[45]

The Piano Sonata No. 1, Op. 22, is written in a traditional four-movement structure, with a fast – fast – slow – fast progression. The first, second and fourth movements all contain elements of the *malambo* dance rhythm, and all three movements will thus be studied. Influences from other composers such as Bartók, Stravinsky and Berg can be seen in the sonata. The tempo indications of the first (*Allegro marcato*) and last (*Ruvido ed ostinato*) movements, as well as the emphasis on percussive effects in the first movement, reference Bartók's *Allegro Barbaro*. Bartók's influence can also be found in the overall structure of the work, which is based on cell development.[46]

The third movement differs from the outer movements, with a stark and bare character inspired by the pampas. The entire movement is developed from its opening chords, which feature a varied form of the guitar chord. This extended use of the guitar chord is developed throughout the movement, and is also used in its expanded form to end the piece, including all twelve tones. Ginastera shows an interest in the soundscape created by twelve-tone music, but rather than moulding his style to twelve-tone music, he uses it to fit around his own compositional voice.[47]

3.4.2 ANALYSIS

The first movement is written in a traditional sonata form structure with clearly defined themes. Looking at the opening motif of the first few bars (theme A), one is almost instantly reintroduced to harmonic ambiguity (figure 28). The opening thirds move percussively in an outward-moving mirror pattern. The thirds are doubled in octaves and then jump outward at the distance of minor thirds, creating a strikingly dissonant chord. This motif suggests both an A minor and C major environment,

[44] Alberto Ginastera, *Alberto Ginastera - The Piano Collection* (New York: Boosey & Hawkes, 2000), 4.
[45] Sergio De Los Cobos, "Alberto Ginastera's three piano sonatas: A reflection of the composer and his country," 27-28.
[46] Ibid., 28.
[47] Ibid., 29-32.

but the manner in which these thirds move and interact with one another suggests a noteworthy shift away from an underpinning harmonic tonal structure. The interjected moments of calm within theme A, such as in bars 9 to 11, could point to a clarification of harmony and possibly suggest that the cellular movement rather indicates a tonal centre in A minor, instead of moving solely through cell and intervallic development. It is insufficient to make a case for one over the other, as Ginastera uses both techniques in a symbiotic manner. This once again points to his use of conventional versus unconventional techniques, and proves that he has not severed ties with previous tendencies, but has rather developed these techniques. The opening third motif returns twice more with varied textures, juxtapositions of triadic and quartal harmonies, and increases in dynamic levels before moving into a transition.

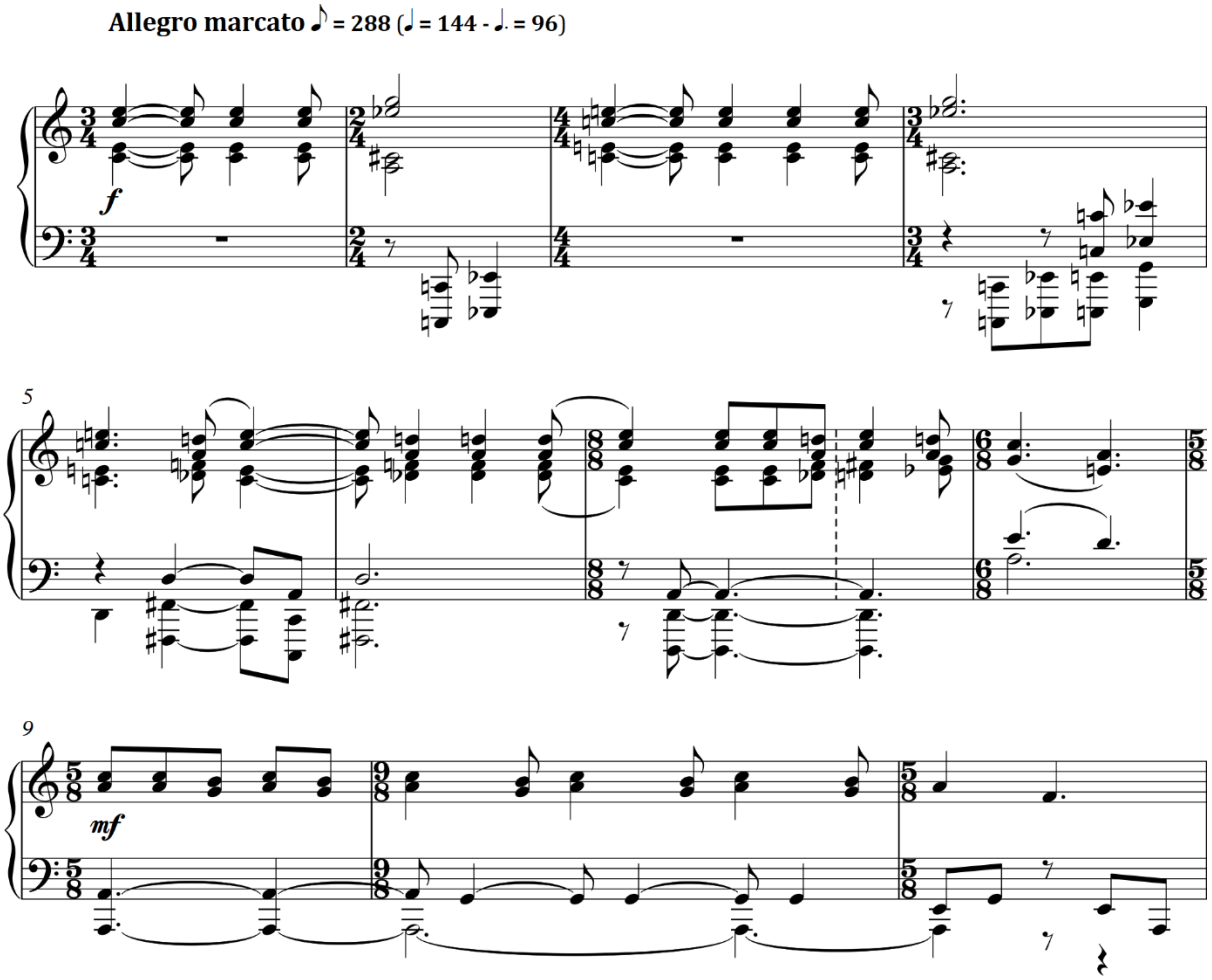
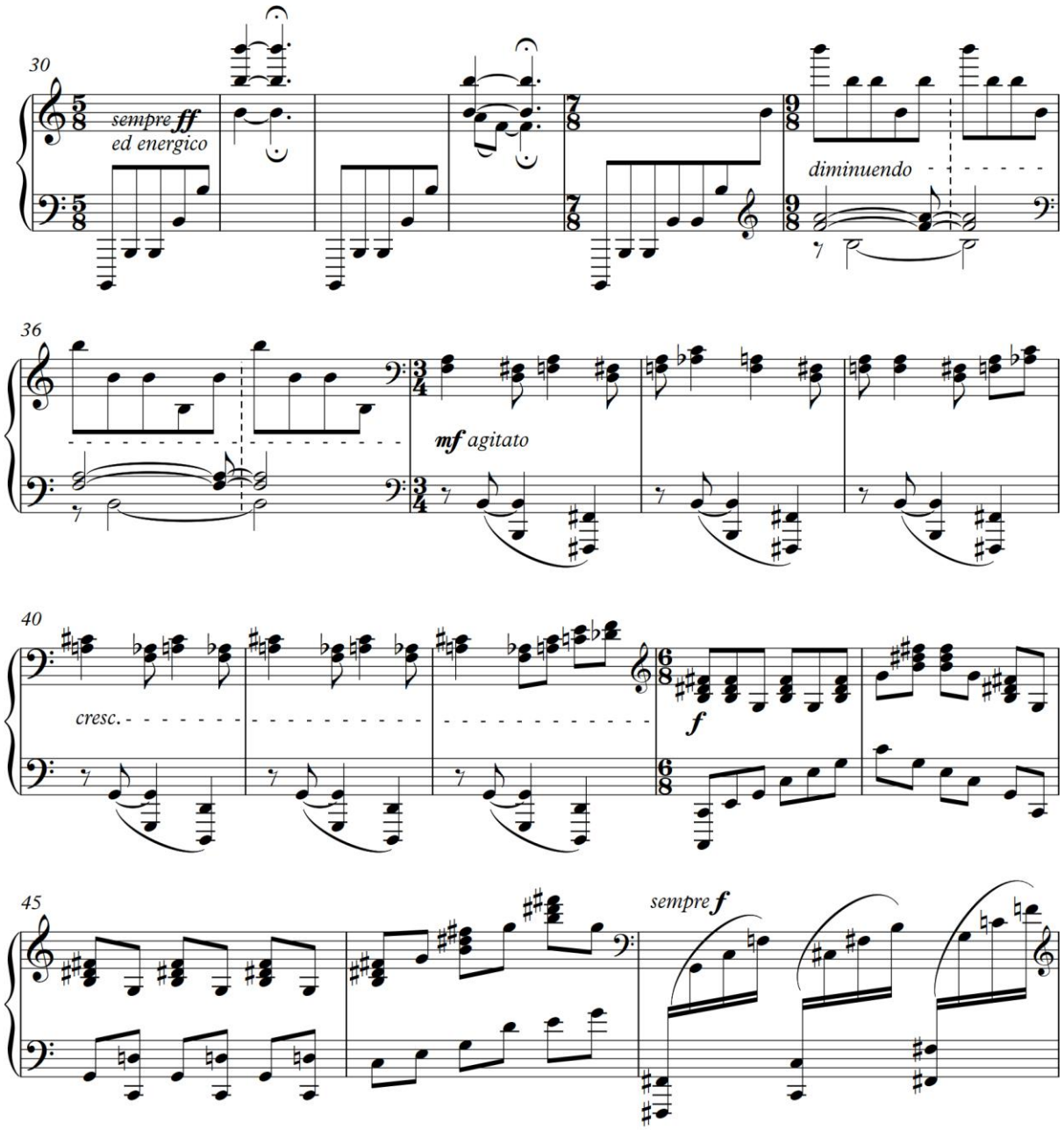


Figure 28: bars 1-11, Op. 22, mvt 1

The dramatic transition starting in bar 30 increases the tension of theme A through the use of dramatic octave sequences, combined with movement in harmonically ambiguous thirds (figure 29). Ginastera again inserts triadic movement, which has now been established as a link to Argentinian melodies, especially within the clearer occurrences of the *malambo* dance rhythm such as can be seen in bars 43 to 46, which are in 6/8 time. The semiquaver runs from bar 47 introduce a sequence built on quartal harmonies. This sequence lands triumphantly on a high F-sharp trill, which leads into theme B with a decrescendo.



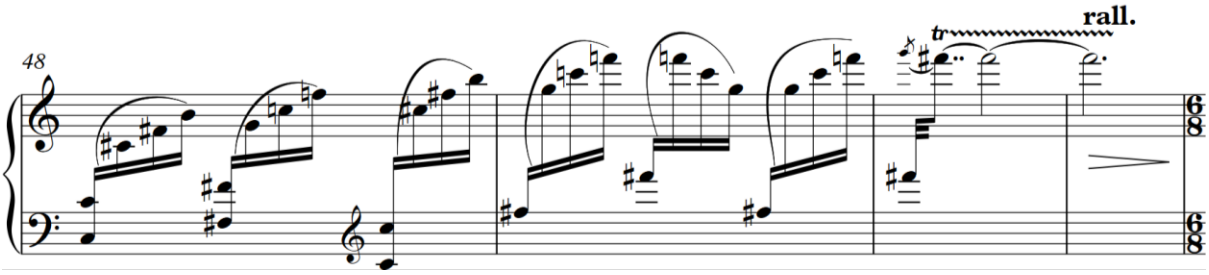
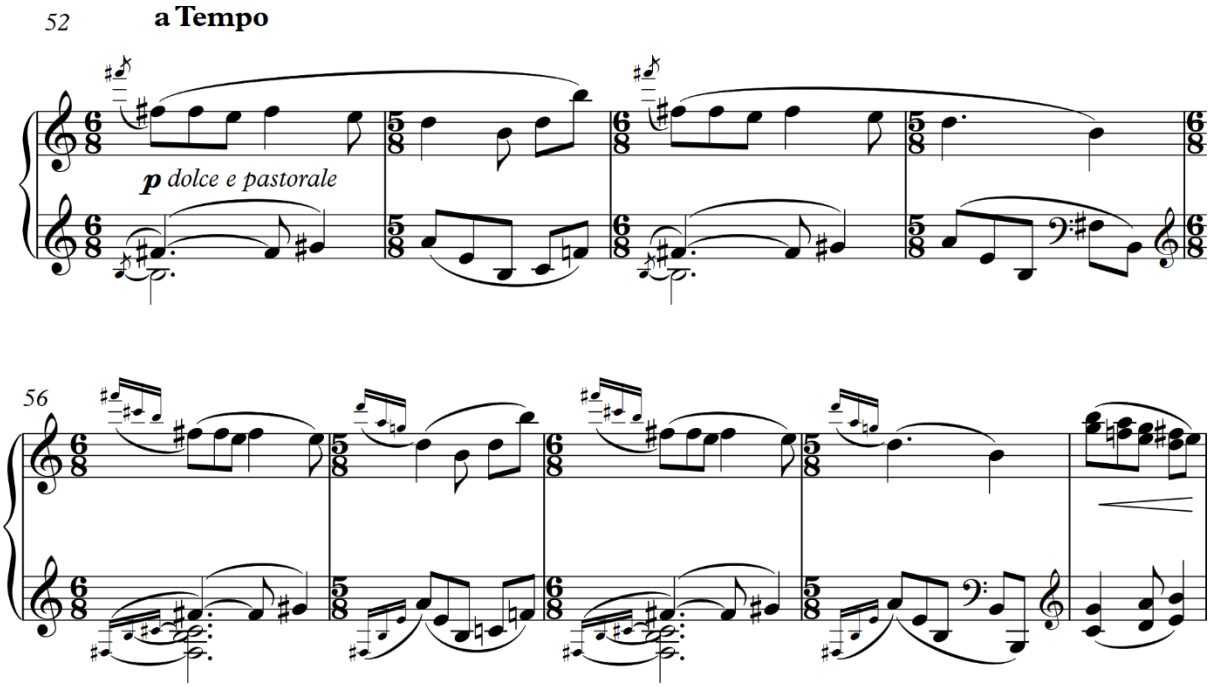


Figure 29: bars 30-51, Op. 22, mvt 1

The chaos of the first theme contrasts with the second theme, which starts in bar 52, a beautiful melody inspired by the Incas (figure 30). It is based on a pentatonic scale and showcases Ginastera's subjective interpretation of Argentinian melodies. Gilbert Chase, a renowned scholar on Ginastera's life and works, describes this effect: "The sonata is written with polytonal and twelve-tone procedures. The composer does not employ any folkloric material, but instead introduces in the thematic texture rhythmic and melodic motives whose expressive tension has a pronounced Argentinian accent.".[48] While the second theme may vastly be different from the first, it had already been introduced in theme A, in bars 7 and 8. There is thus a strong underlying tendency towards the amalgamation of themes which are all developed from the same source material.



[48] Gilbert Chase, "Alberto Ginastera: Argentine Composer," 451.

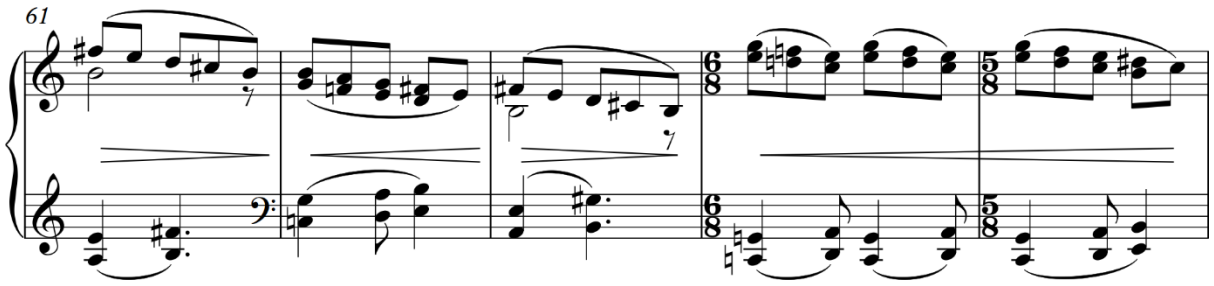


Figure 30: bars 52-65, Op. 22, mvt 1

The development showcases constantly varying ideas based on the material introduced in themes A and B. From bar 105, polytonality plays a pivotal role in one of the most exciting parts of the development (figure 31). Polytonality had already been introduced via the outward-moving thirds in theme A. This could be seen in bar 5, for example, where the left hand plays D major (D - F-sharp - A) against the D-flat augmented chord (D-flat - F - A) of the right hand. This is emphasised from bars 101 to 108, in which similar chords are juxtaposed. In bar 105, for example, C major (C - E - G) is heard against G-flat major (G-flat - B-flat - D-flat), creating tension via the minor second relations. This is further dramatised through the 3/4-time bars with semiquaver runs, which are rhythmically similar to those found at the end of the transition from bar 45. This creates an uneven burst of movement, which stabilises as soon as the bar ends. Quartal harmony is also used within the development, as seen in bar 109 for example, as well as in a clear, transposed version of theme B from bar 110.

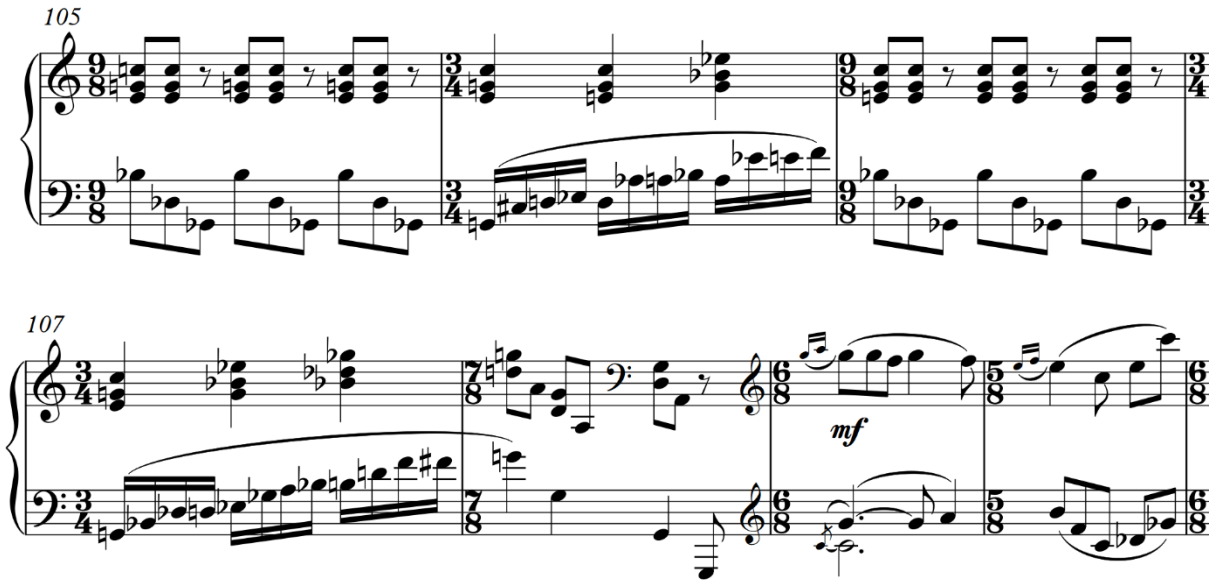


Figure 31: bars 105-110, Op. 22, mvt 1

The recapitulation from bar 138 is introduced with double octaves played four octaves apart, before continuing with a more thickly textured theme A (figure 32). Polytonality is also evident. This shows that although the original theme A was exciting, it was retained, surprising the listener with an even larger explosion of sound at its recapitulation.

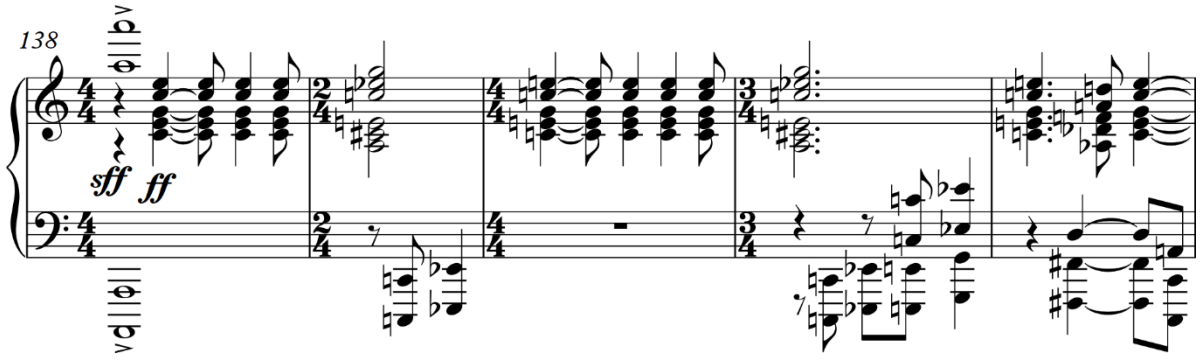


Figure 32: bars 138-142, Op. 22, mvt 1

Theme B is similarly expanded through its texture and character, now marked *fortissimo* rather than *piano*. This transforms the sound quality of the theme, laying the foundation for the introduction of the coda (figure 33).

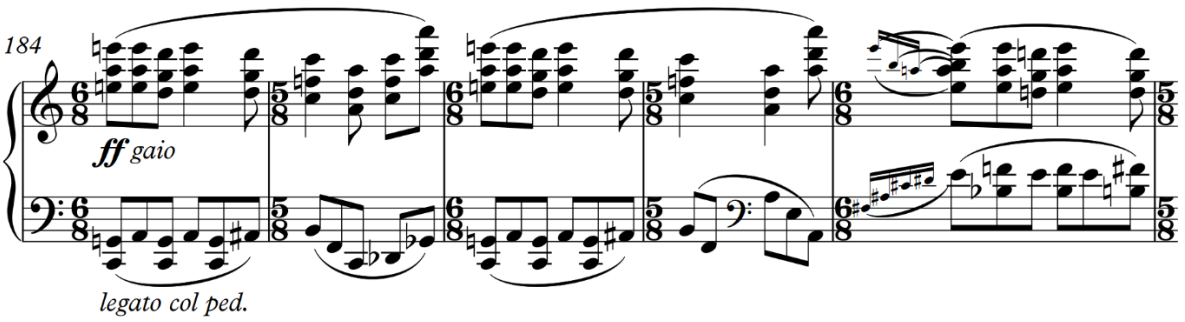


Figure 33: bars 184-188, Op. 22, mvt 1

Such a dramatic movement calls for a grandiose coda, and Ginastera thus employs a feverish *stringendo* double-octave sequence which moves upward to start the coda in bar 199 (figure 34). However, similar to the compositional technique used in the *Scherzando – Coda*, the composer introduces a quick sequence with quartal and quintal harmonies '*a Tempo*' as a final interjection of restraint before bursting into the final chords marked *sfff*. In contrast to the *Scherzando – Coda*, this

movement does not conclude with a sense of clarity in harmony, but rather ends with ambiguous chords similar to those in the beginning of the movement. There is thus a definitive sense of unity in thematic material but not in traditional harmony, marking Ginastera's departure from the conventional use of tonality.

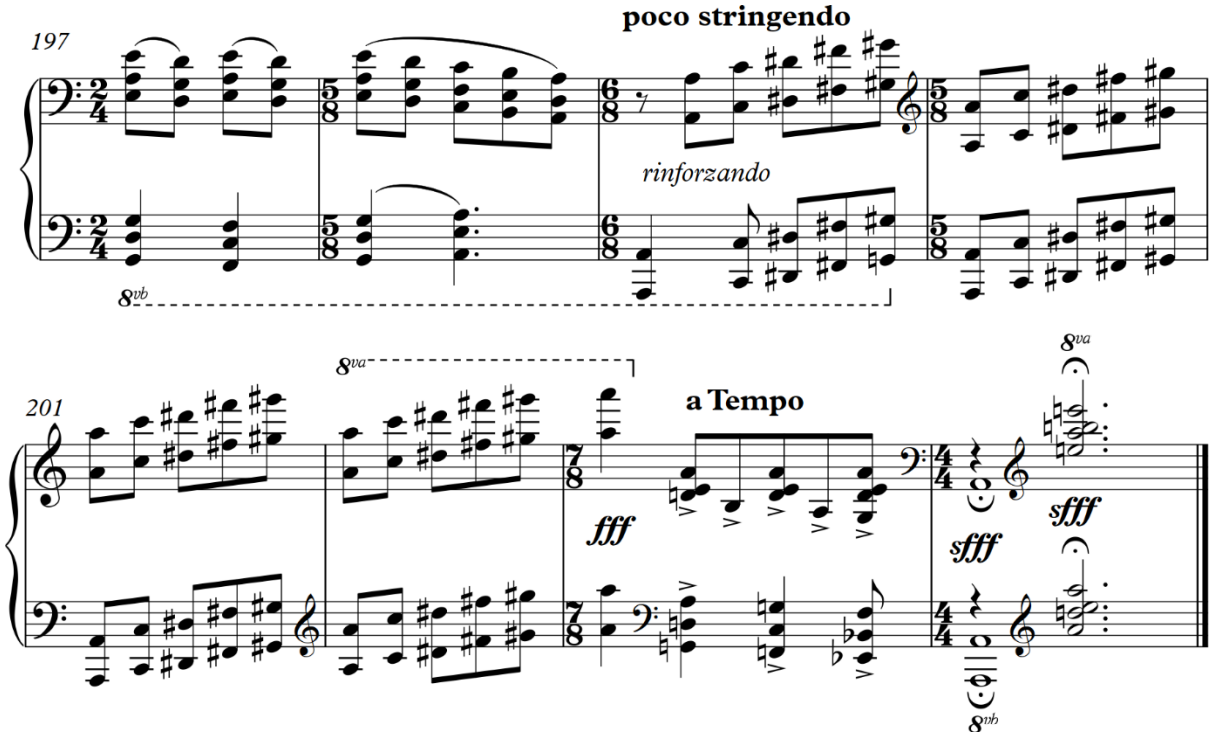


Figure 34: bars 197-204, Op. 22, mvt 1

As with the *Scherzando – Coda*, Ginastera here employs a similar technique of varying time signatures. Variation of dynamic levels is once more used as a comparative tool to showcase the drive and trajectory of the music. It is remarkable to see how traditional sonata form is indicated by examining only these two parameters. Not only do the time-signature sequences display the different themes and transitions, but it also shows how the dynamic levels work within the shifting time-signatures to drive forward and transform the music (figure 35).

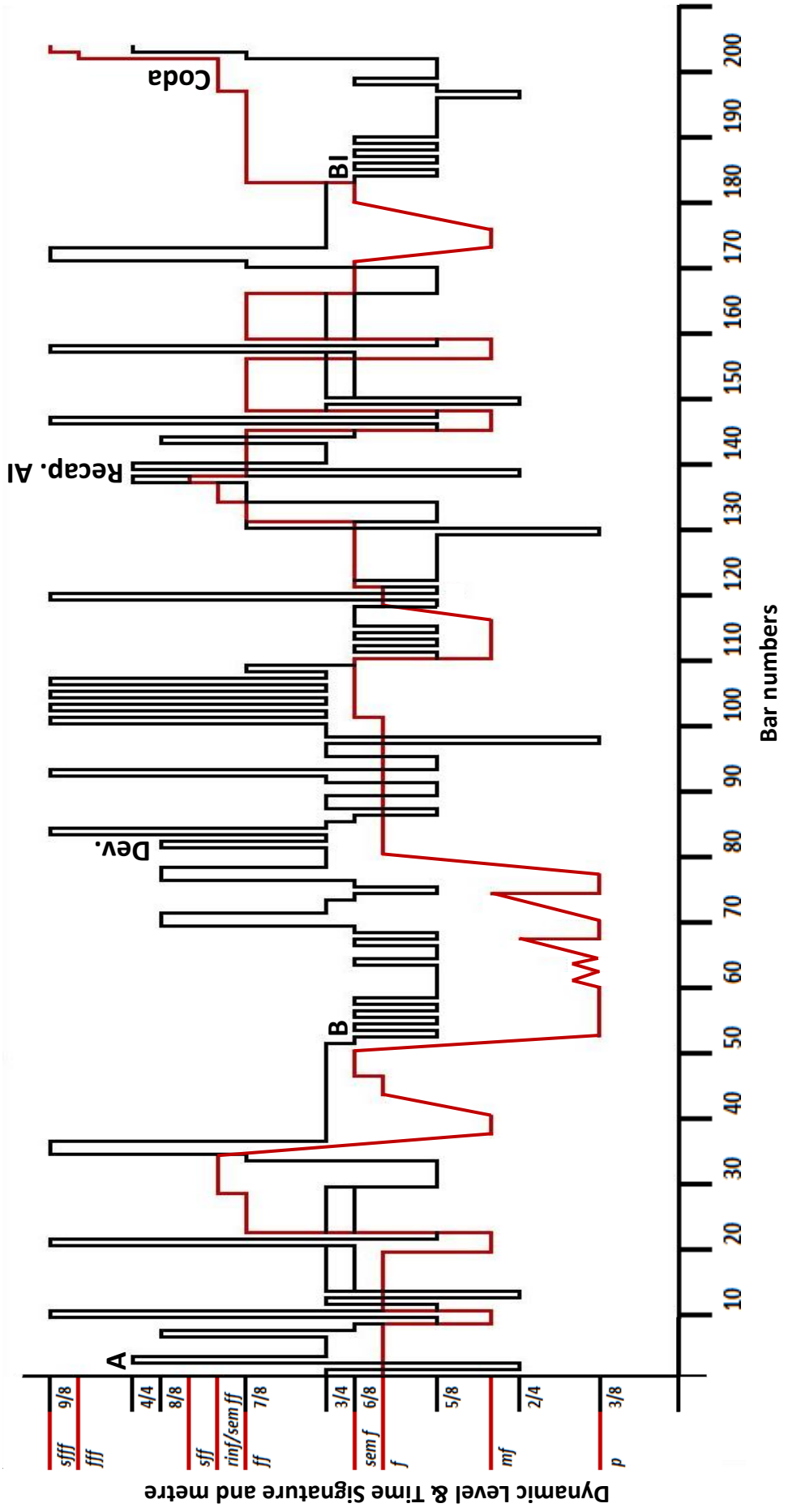


Figure 35: Time Signature & Dynamic Level sequences, Op. 22, mvt 1

Theme A is clearly visible through its rapidly changing and highly contrasting time signatures, which normalise at the transition, just before theme B. This technique enforces the rhythmic instability and percussive effect of theme A. The recapitulation of theme A features an identical pattern with regards to time signature usage. However, it is enhanced through a much greater range of dynamic levels. The interesting drops towards the *mezzo fortes* in both instances show how the effect of a lower dynamic level to create tension is amplified when the difference between the loud and soft dynamics is increased. This is seen in the recapitulation, which moves between *fortissimo* and *mezzo forte*, rather than *forte* and *mezzo forte* as in the exposition. The transition is employed in similar ways for both the A and A1 themes. However, the first transitions to a lower dynamic level theme B and the second to a higher dynamic level BI.

The use of time signatures once again shows the identifiable pattern of theme B. Theme B features a milder sequence of time signatures, mainly alternating between 6/8 and 5/8, which suit the calming sound representing the music from the pampas. Theme B also employs a flowing pattern of dynamic levels created through developing crescendos and decrescendos, as well as through *subito pianos*. However, when theme B returns, it is used as an introduction to the coda and is played at a contrasting dynamic level of *sempre fortissimo* before moving into the coda, which subsequently builds the dynamic levels to their highest point.

The development prolongs the contrast in time signatures and uses the technique of repeating thematic ideas to build slowly, yet dramatically. Theme B is used extensively within the development and is clearly visible after the chaotic section between bars 101 and 109. As in its original appearance, this theme features a significant drop in dynamic level, which contrasts with the dynamic markings of the material before and after the section. The development then returns to theme A by varying between thematic material from the beginning of the development section and upward-moving octave patterns. The development ends with a flurry of high octave ostinatos in the right hand and open fifth chords (perfect fifth plus perfect fourth) moving downward in the left hand, preparing for the *sff* accented octaves on A in both hands, playing at a distance of five octaves apart, on the first beat of the recapitulation. This concept of using contrasting time signature patterns, not only to exploit their qualities in sound and rhythm, but also to distinguish between thematic material, is remarkable, showcasing the integrity and discipline with which Ginastera implemented fine compositional practices in his work. This movement opens the sonata in a fantastical style, compelling the listener to pay attention to the ensuing material. However, this technique of rapidly switching between time signatures is not used in all of the movements, as will be seen below. At this point in his career, Ginastera merely used this technique as a stylistic method to enhance the percussiveness of certain works.

The second movement of the sonata is written in sonata-rondo form, with theme A used as a transition between themes B and C, and developed towards the end to round off the movement. This movement is interesting, as it not only features new compositional techniques, but also clearly references folk elements in theme B, which, in this regard, is similar to theme B in the first movement.[49]

The second movement opens with the first instance of a full twelve-tone row found in Ginastera's piano music (figure 36). Employing this technique using both the high and low registers of the piano within a *pianissimo* dynamic and a legato line creates an eerie and magical soundscape. This opening theme can be linked to the *Danza del gaucho matrero* with its chromatic and syncopated soundscape. The twelve-tone technique is exploited to add to the character of the piece, and contrasts with the percussive elements of the first movement. Despite the soft dynamics, the opening immediately attracts the listener's attention.

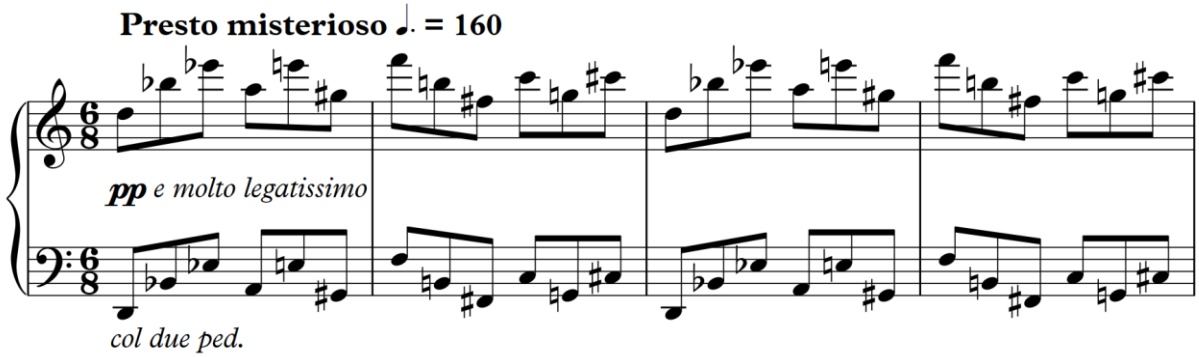


Figure 36: bars 1-4, Op. 22, mvt 2

The twelve-tone ostinato pattern of theme A is interjected with a typical *malambo* rhythm on static quintal chords, dissolving the ominous atmosphere with an Argentinian-sounding drumming pattern, as can be seen from bar 17 (figure 37). This is also employed just before the start of theme B.

[49] Sergio De Los Cobos, "Alberto Ginastera's three piano sonatas: A reflection of the composer and his country," 27-28.

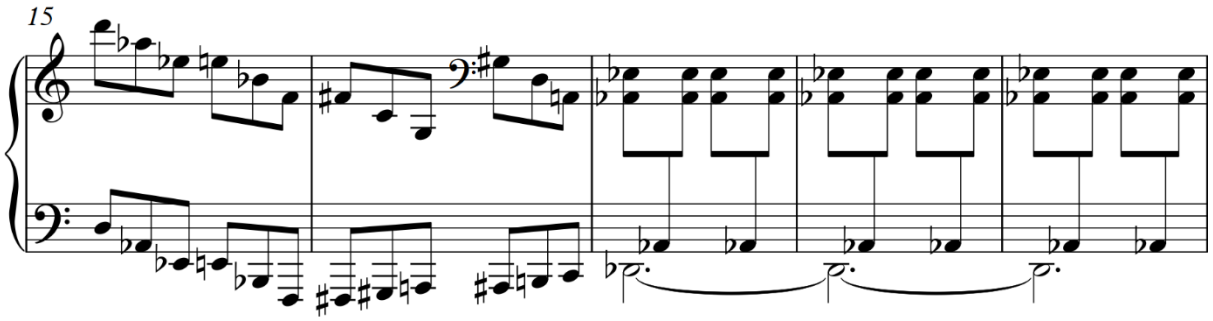


Figure 37: bars 15-19, Op. 22, mvt 2

The linking passages between themes contain dramatic chromatic movement, as well as *malambo* dance rhythm interjections (figure 38).

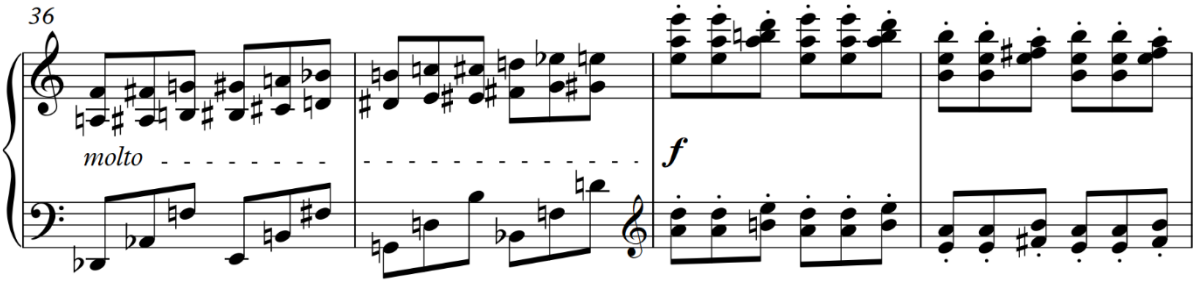


Figure 38: bars 36-39, Op. 22, mvt 2

The section preceding theme B ends with a tumultuous upward-moving octave sequence, which lands on the movement's highest dynamic level, *fortissimo* (figure 39). This dynamic level is maintained into theme B, which starts in bar 48. The climax thus appears relatively early in the piece. However, here it is used to build towards the typical *malambo* dance rhythm soundscape of theme B, and is not necessarily utilised to indicate the most important point of culmination within the larger structure of the piece. The *malambo* dance rhythm is immediately recognisable through the syncopation between groups of three and two quavers. Ginastera's employment of Argentinian melodies, as seen in previous works, is once again introduced through parallel-moving triads. Notwithstanding his progression to more unconventional techniques, this unexpected interjection of a more familiar Argentinian sound within the larger character of the piece emphasises the importance of nationalism to Ginastera.

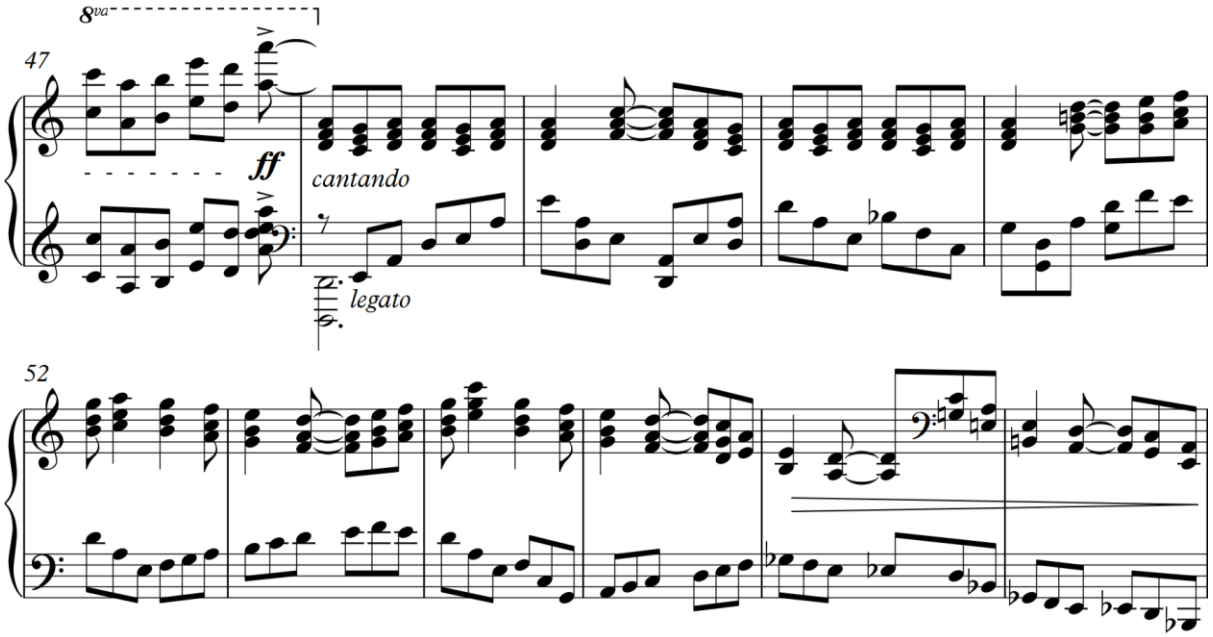
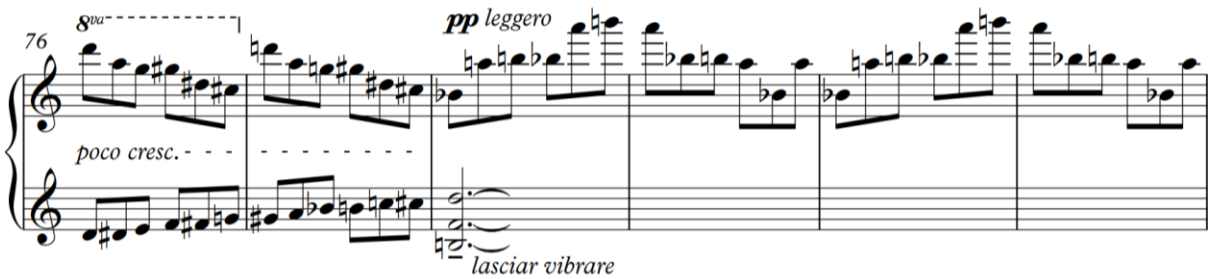


Figure 39: bars 47-57, Op. 22, mvt 2

In theme C, the right-hand ostinato pattern is limited to B-flat with its upper and lower tones, A and B-natural, enhancing the mysterious effect of the twelve-tone row (figure 40). This repetitive ostinato pattern could be interpreted to describe winds sweeping through the pampas, re-establishing a sense of suspense after the outburst of theme B. Its ghostly character is further enhanced by the left hand's repeating pattern consisting of only two notes, namely A and B. This pattern is then replaced by rolled, guitar-like chords built on major triads. These chords could be seen to symbolise Ginastera's national connection through their association with the guitar, which again is strongly rooted in Argentinian tradition.



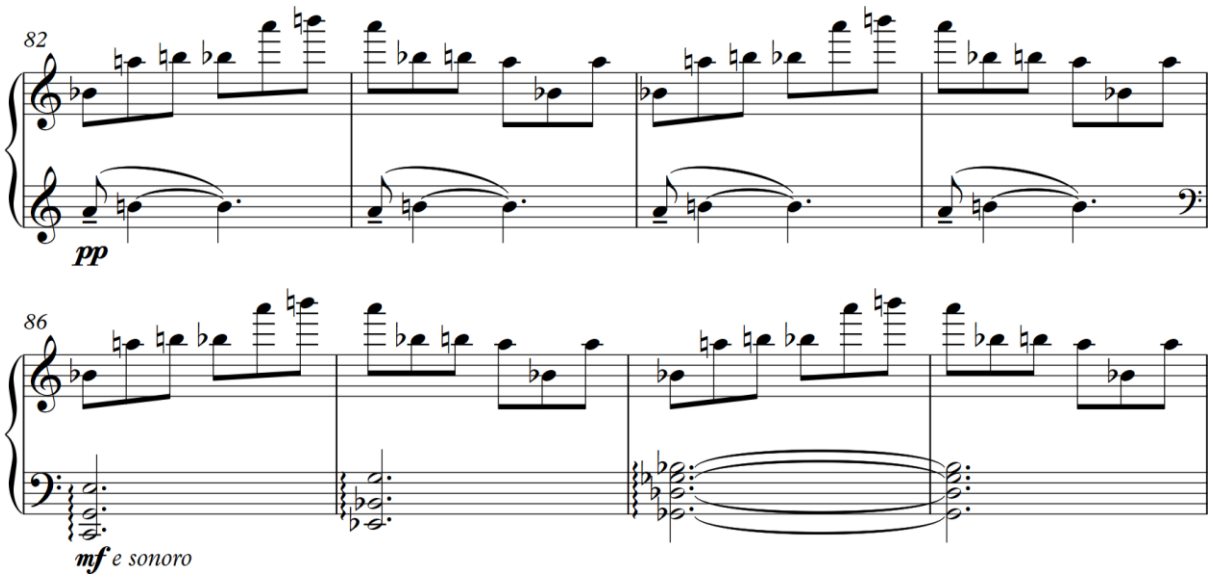


Figure 40: bars 76-89, Op. 22, mvt 2

The guitar is further imitated in two interjected sections in bars 109 to 110 and 113 to 114, in which the plucking of the six open strings of a guitar is mimicked (figure 41). It has a similar effect to that of the interjections found within theme A, which served the purpose of creating contrast and emphasising rhythmic elements, before returning to thematic elements. In this instance, the rhythmic stability is contrasted by arpeggiated quintal chords, as well as by what seems to be an arpeggiated figure of an incomplete twelve-tone row in bars 115 to 116.[50]

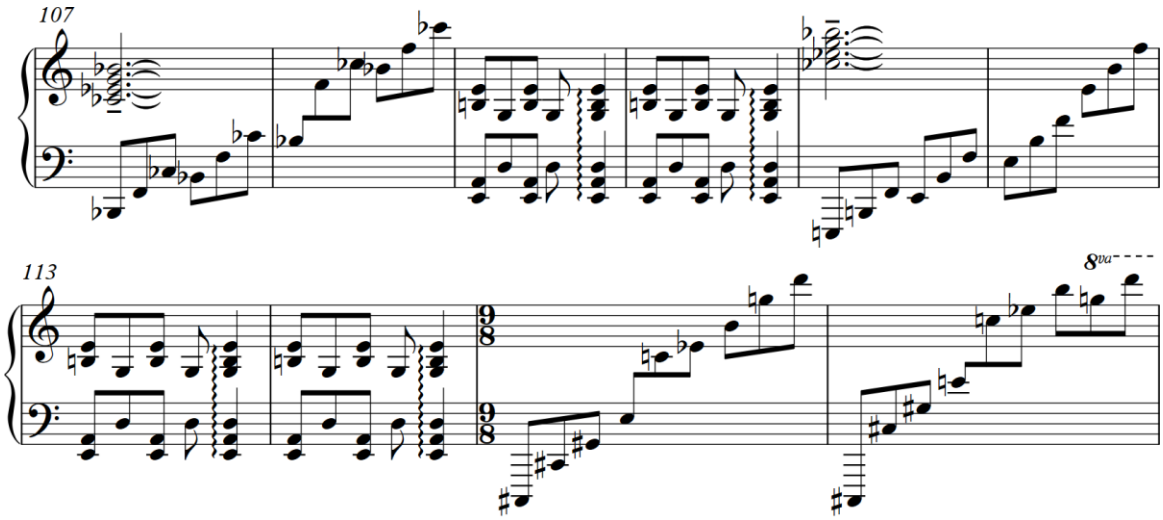


Figure 41: bars 107-116, Op. 22, mvt 2

[50] Sergio De Los Cobos, "Alberto Ginastera's three piano sonatas: A reflection of the composer and his country," 36-39.

Theme A is then reintroduced and transposed up by a perfect fourth with an increased distance between the hands, now placed four octaves apart, rather than three. The return of theme B is altered significantly, demonstrating a diminished range in the left-hand arpeggiated sequences, a thinner texture in the *malambo* melody and a dynamic level of *mezzo forte* instead of *fortissimo*. This is aptly redesigned to follow the larger structure of the movement, in which the drive towards the end of the piece is gradually weakened, as if slowly fading into the distance.[51] From bar 167, theme A is altered once more with another increase in distance between the hands to five octaves apart. Furthermore, the articulation of the left- and right-hand parts is transformed, with the left hand playing *legatissimo* and the right hand playing *staccato*. The dynamic level for both hands is *il più ppp possible* (as soft as possible). Finally, theme A is transposed back to its original form. Random notes are gradually removed from the sequence in the right-hand pattern, creating a slowly decaying sound (figure 42).

In bars 185 to 188, a slightly more constrictive and static version of theme C is present in the right hand on F, E, E-flat and D (figure 42). The guitar chord is heard once more in its upward-moving, arpeggiated form in bars 185 to 186, after which the piece swiftly concludes on low D's.

This movement is another example of Ginastera's development as a composer whilst retaining his nationalistic tendencies. The unexpected *malambo* dance rhythm in theme B and the homage to the guitar chord are unpretentious in character. Yet, there also hides another deeply Argentinian, albeit modern, persona that is expressed more freely. This character is especially noticeable through elements which evoke fantasy, rather than reality.

[51] David Jaramillo, "A Discussion of Alberto Ginastera's Piano Sonata, No. 1, Op. 22," 6-9.

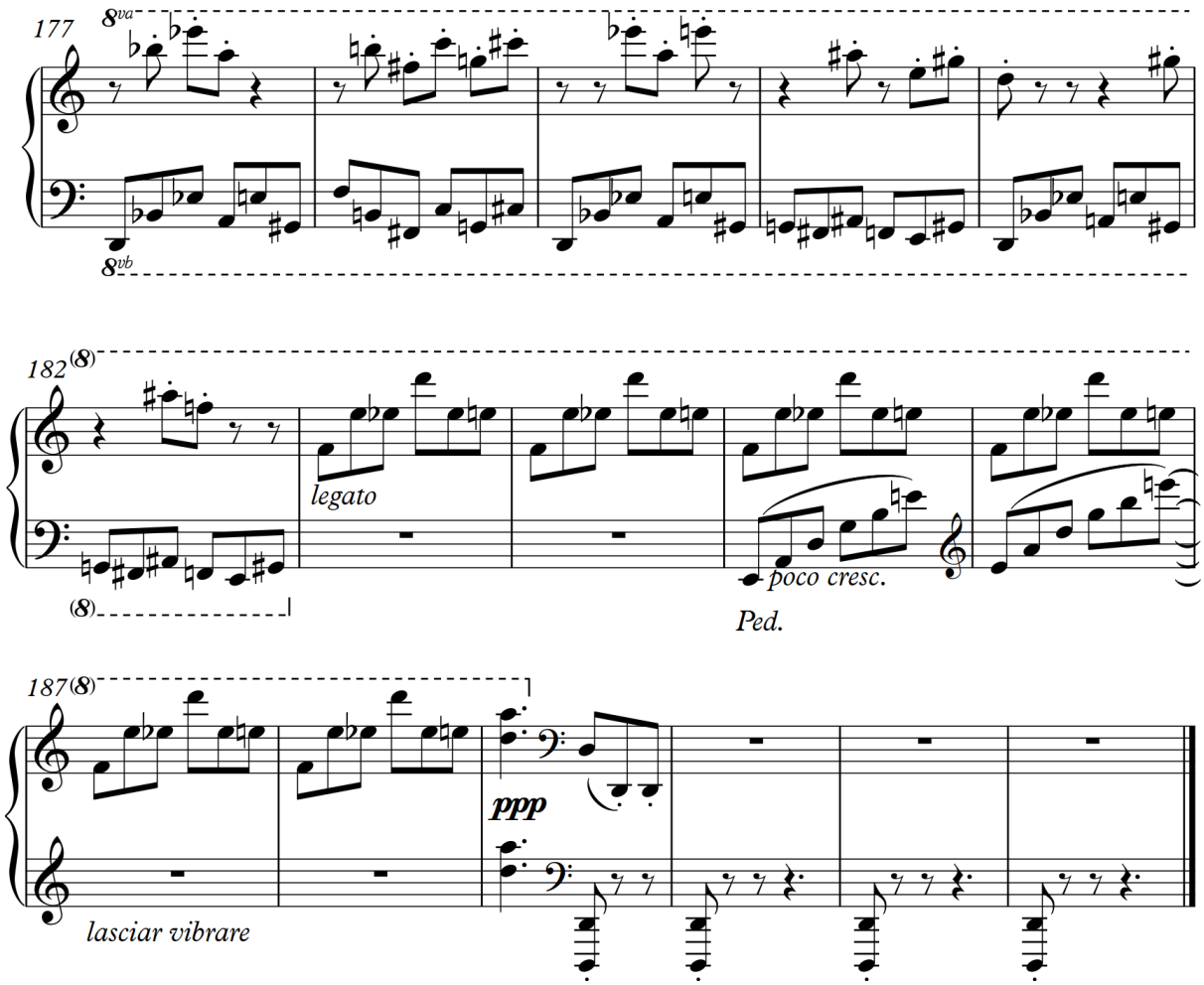


Figure 42: bars 177-192, Op. 22, mvt 2

The fourth movement presents a virtuosic ending to the sonata. It fully embodies the *malambo* dance and strays little from the original rhythmic elements associated with this dance. This is evident in the movement's fast tempo, time signature, metre, syncopation, developing variance in themes, and ostinato patterns. The sonata shares similarities with the piece *Malambo*, which was heavily dependent on continuous variation. This movement has a loose, rondo-like form, either ABCABAB or ABCABACoda, and its thematic material is constantly transformed. This idea is further emphasised through the gradual build-up from the beginning of the piece towards the end, resulting in an organic growth effect.[52]

Similar to that of the *Scherzando – Coda*, the beginning of this movement shows a double simultaneous time signature of 3/8 and 6/16, and as with the *Scherzando – Coda*, this simplifies the

[52] Sergio De Los Cobos, "Alberto Ginastera's three piano sonatas: A reflection of the composer and his country," 45.

score, making it easier to read. The changes in time and metre are again simply indicated through the various groupings of three and two semiquavers.

This movement starts with theme A, an ostinato pattern within an ambiguous harmonic environment (figure 43). This is created when the hands are placed a minor third apart, with the right hand suggesting C major and the left hand A minor. The dramatic character leans towards a darker tone and could suggest an inclination towards a more minor tonality.

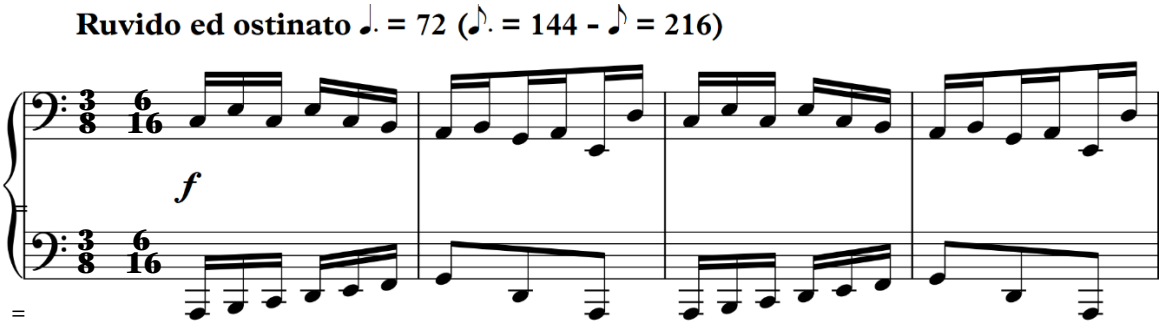


Figure 43: bars 1-4, Op. 22, mvt 4

As in the second movement, linking passages between themes play a more static role melodically, and emphasis is placed on repetitive rhythmic figures to build tension. However, in this movement, these links go through distinct developments in preparation for the following themes. The link preceding theme B for example, explodes suddenly in bar 26 through dramatically diverging figures (figure 44). Theme B (bar 27) imitates the more traditional *malambo* dance rhythm through repeated melodic and rhythmic figurations. The repetitive left-hand quartal chord on A, from bar 27, reminds the listener of what could be the clapping of the spectators at *malambo* events, while the melody in the right hand evokes the castanet-like foot-tapping rhythm of the dancers with guitar accompaniment.

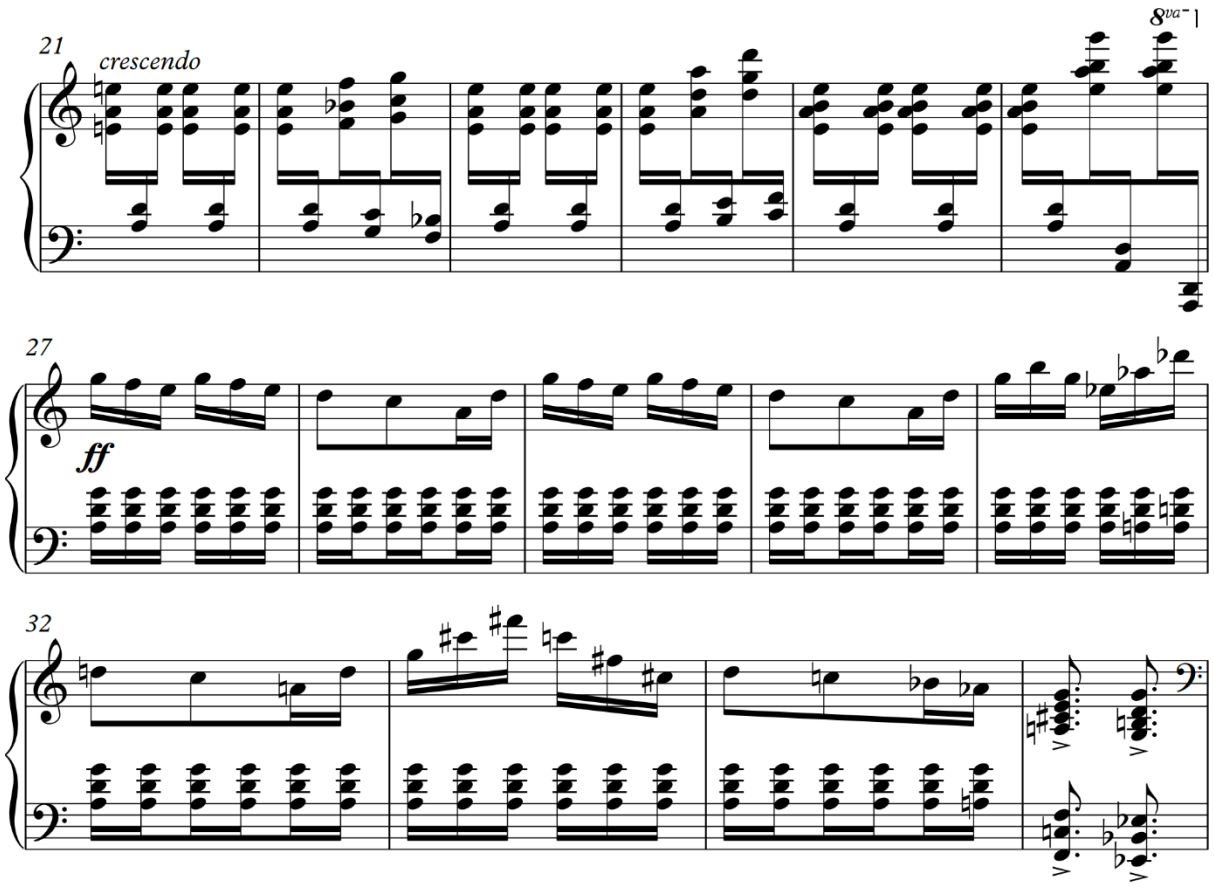


Figure 44: bars 21-35, Op. 22, mvt 4

This idea of repeated bass notes with melodic movement in the right hand is transformed in bars 40 to 59 via the doubling of the hands (figure 45). Furthermore, the bass figure is now limited to one note, while the melodic line moves through mostly chromatic stepwise movements. The doubling of the hands at an octave apart in this incessant, chromatic figure, as well as the *mezzo forte* dynamic level increasing through crescendos, thickens the texture and increases the anxious and hurried undertone of this section. It is interesting to note how Ginastera makes use of different parameters to maintain the drive of the movement. Here, although Ginastera makes use of subdued dynamics, changes in texture, chromatic lines and crescendos add to the overall character and vibrance of the piece.

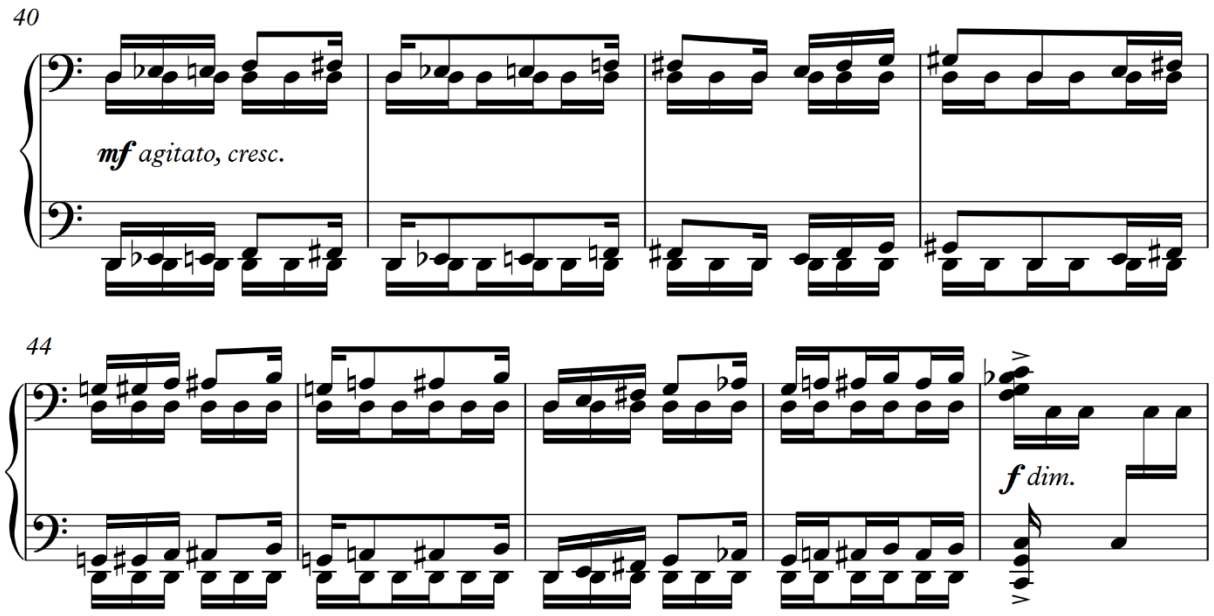


Figure 45: bars 40-48, Op. 22, mvt 4

Theme C moves to the Dorian mode on B, which contrasts with the rest of the movement functioning mostly within an A Aeolian environment (figure 46). The right-hand ostinatos add to the gradually escalating effect of the piece. This theme's melodic line is in the bass and is once more influenced by the *malambo* dance rhythm. Its rhythms correlate directly with the rhythms of the first two themes. The melodic rhythms in the left hand of bars 62, 64, 66 and 68 are identical to the rhythms found in the previous section in bars 40, 44, 46, 52 and 56. The similarity between the previous section and theme C shows how finely intertwined this movement is, forming an expansive and coherent work. Theme C gradually calms down as it progresses. The right-hand ostinato pattern is removed, and the melodic line of theme C is shared between the hands, releasing tension. In addition, the double octaves shared between both hands are removed, after which the melodic line is removed completely, giving way to low octave B's played in a syncopated manner between groups of two and three semiquavers. After a brief crescendo, the opening theme reappears for twelve bars, identical to its first appearance.

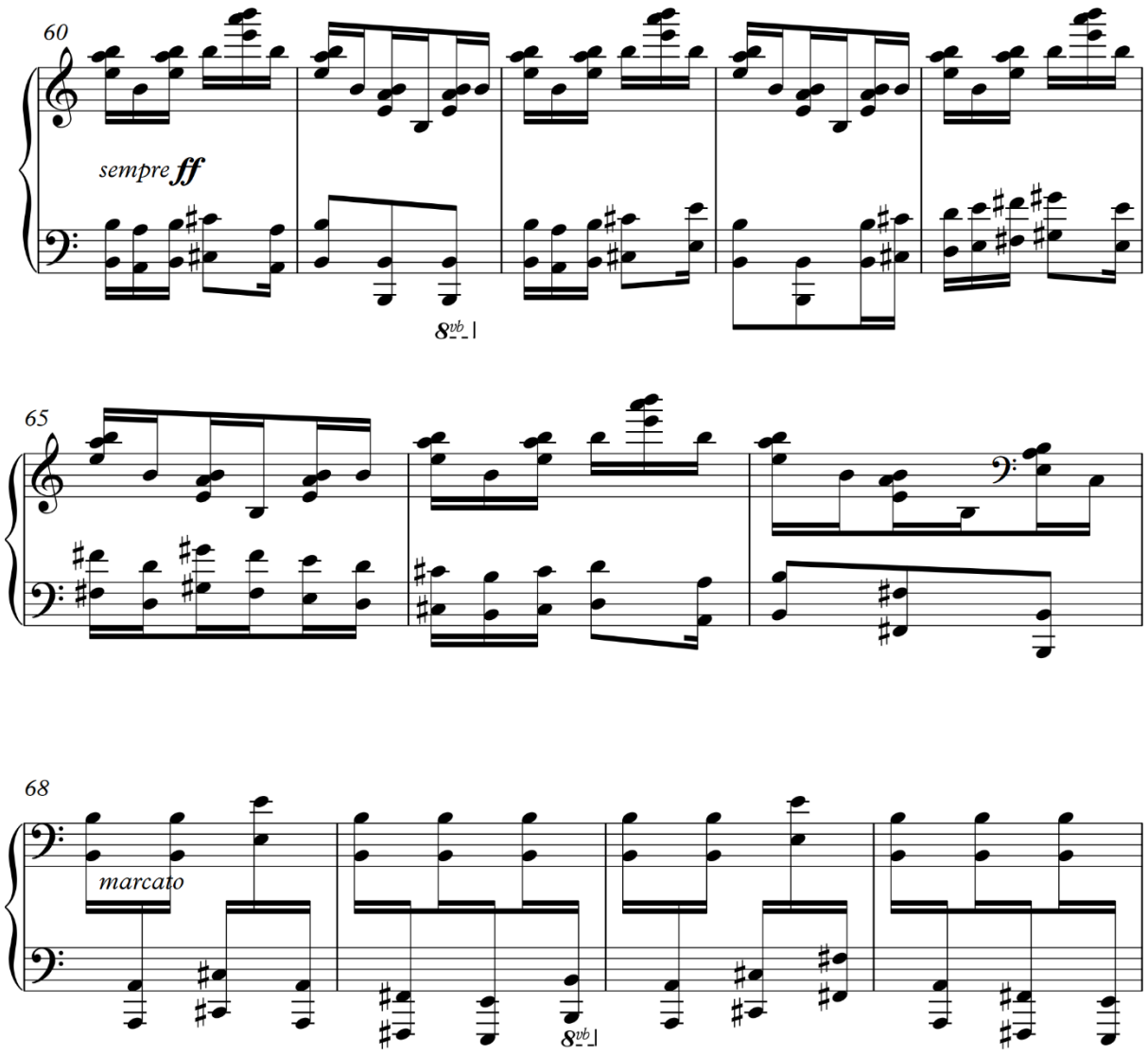


Figure 46: bars 60-63, Op. 22, mvt 4

After the return of theme A, theme B is reintroduced in canon form between the hands in double octaves (figure 47). This movement, together with the '*crescendo, molto marcato*' indication from bar 94, drives it towards the next variation of theme B, which features long pedal-points on outer octaves with a flurry of inner notes built on quartal harmonies seen from bar 100. These inner notes follow a mirror pattern between the hands and accentuate the syncopated rhythm of the theme. The long pedal-points, played at a *fortississimo* dynamic level, give this variation of theme B a grandiose and ethereal effect.

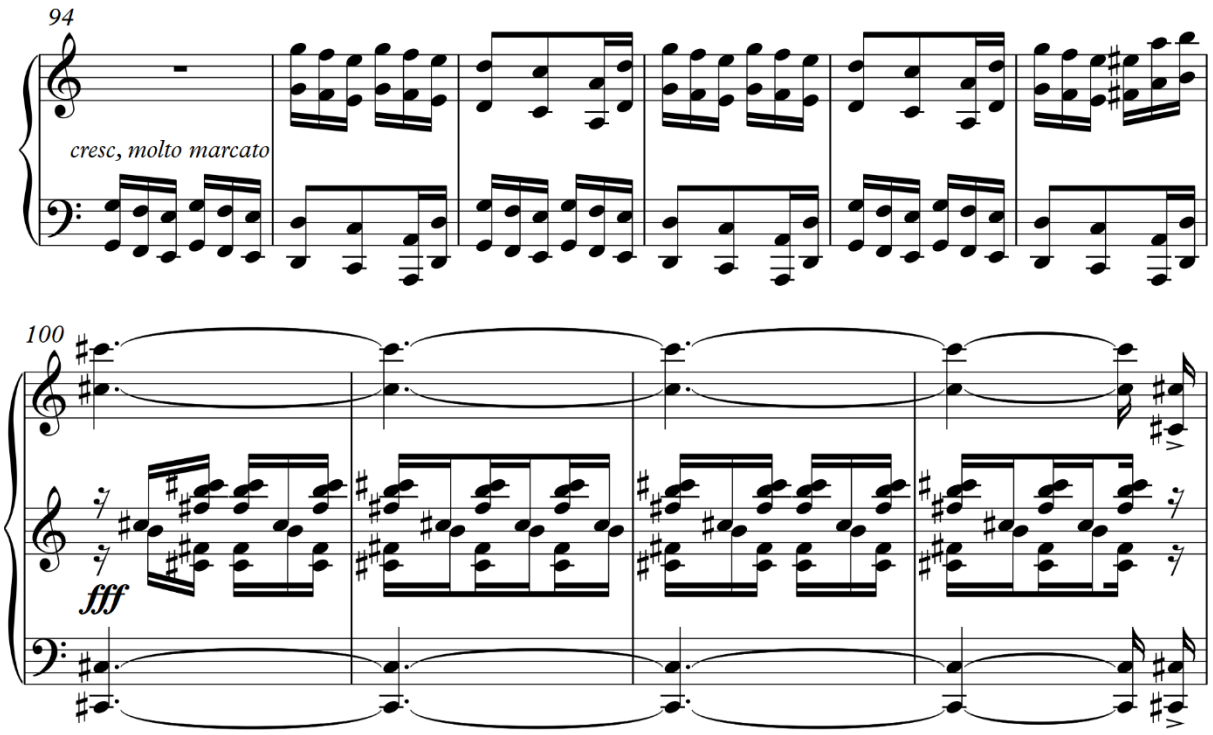


Figure 47: bars 94-103, Op. 22, mvt 4

Theme A returns in bar 138 and is transformed to feature the theme in first inversion triads between the hands (figure 48). The tension is further increased through the indication *'e marcatissimo*', as well as by the new dynamic level of *sempre fortissimo*. A *sforzando* pedal-point on E is eventually added and the texture gradually thickens as the final version of theme A moves towards the final version of theme B.

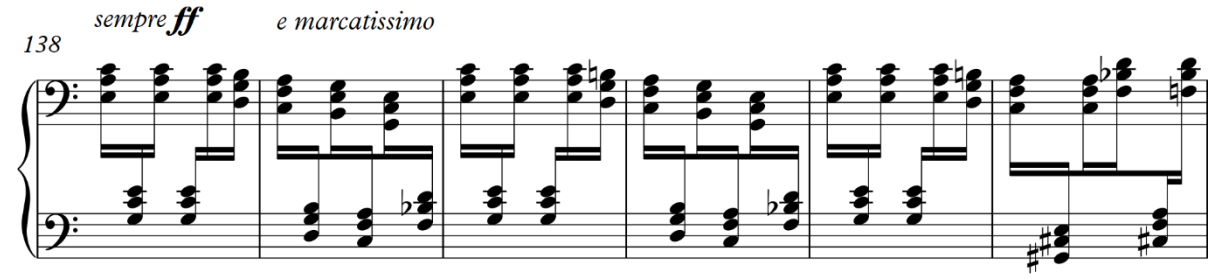


Figure 48: bars 138-143, Op. 22, mvt 4

When theme B is introduced in its final form, the E pedal-point from the previous transitioning section moves to A in bar 162, creating a strong dominant-tonic relationship to accentuate the finality of the sonata (figure 49). This section must also be played as loudly as possible (*fff possibile*), further indicating its finality. The melody is now played in octaves, while the accompaniment moves away from strict quartal harmony to six-note clusters.

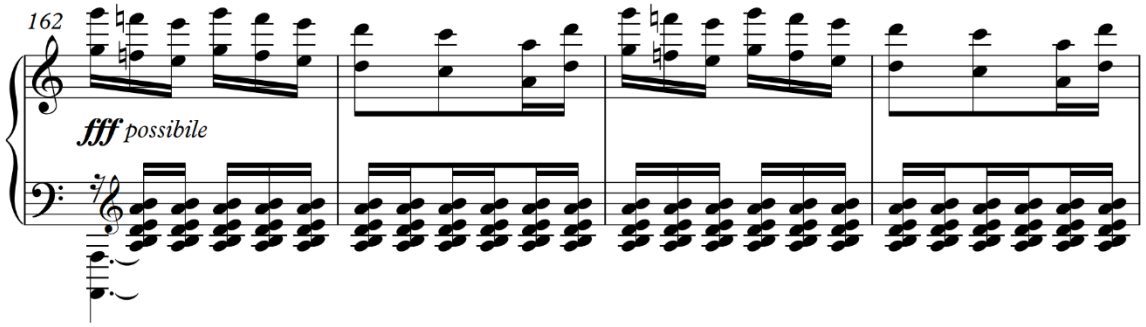


Figure 49: bars 162-165, Op. 22, mvt 4

Theme B is then transitioned before finally landing on quartal chords in bar 178. The right hand lands on a repeated quartal chord on E while the left hand lands on a quartal chord on D followed by a quartal chord on C (figure 50). This is a final instance of harmonic ambiguity before the coda, in which an interesting, upward-moving pattern is introduced. In this pattern, the minor third relationship between the hands is accentuated, with the left hand suggesting A minor and right hand C major. The C-sharp in the following left-hand octave points towards A major, but this is once more contradicted by the right-hand material, which moves up by a minor third to an E minor chord. The left hand then moves to an F-natural octave and the right hand to a B major chord, which could relate to the quartal and quintal harmonies found throughout the sonata. However, it could also be seen as a secondary dominant function on B in the right hand, with the F-natural in the left hand creating dissonance. This pattern is repeated three more times, climbing up an octave on each repeat before landing on an A major chord in the left hand and a five-note cluster chord in the right hand. A final rumble of quartal chords on A lead towards the final note on a low A, unconventionally resolving the ambiguous harmony.[53]

[53] Sergio De Los Cobos, "Alberto Ginastera's three piano sonatas: A reflection of the composer and his country," 45-46.

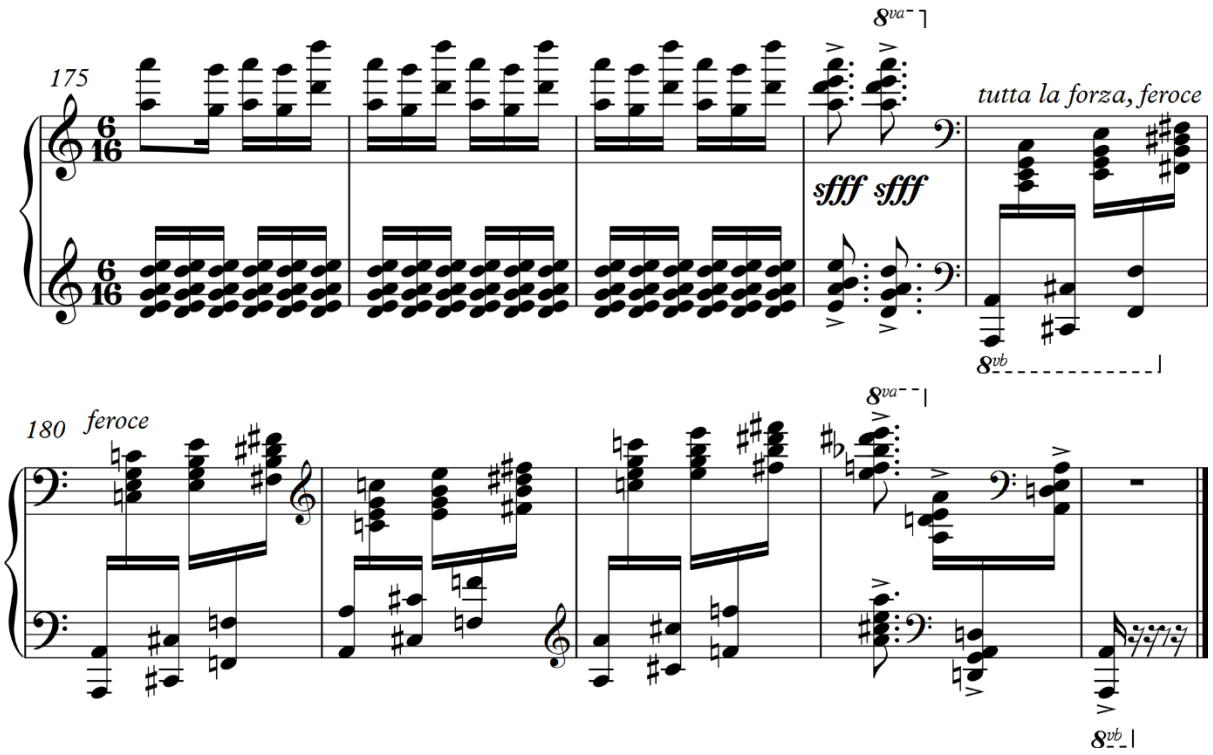


Figure 50: bars 175-184, Op. 22, mvt 4

This movement features a wide variety of techniques, which are combined to alternate between the conventional and the experimental. The reliance on quartal harmony could indicate towards atonality and, thus, a less tonal stylistic approach. Yet, these original techniques are used within an environment that also features triadic movement and dominant-tonic relationships, which could be described as highly embellished conventionality. This allows the inventiveness of the sonata to stand out, as it remains audibly well-organised with unique, yet understandable, emotional thematic material, while the listener remains engaged by its unpredictability.

3.5 PIANO SONATA NO. 2, OP. 53: I. *ALLEGRAMENTE* (1981)

3.5.1 BACKGROUND

Ginastera wrote his second sonata thirty years after the first. He did not compose any major solo piano compositions during this hiatus. Ginastera explained that this lack in motivation to compose for the piano was largely due to the success of the first piano sonata. However, he mentioned that the ideas which culminated to form the second piano sonata had already been with him since he completed the first sonata. The Piano Sonata No. 2, Op. 53, was commissioned by his friends Mario and Dorothy di Bonaventura. The sonata was premiered by Mario's brother, Anthony di Bonaventura, on 29 January 1982 at the University of Michigan.

The sonata varies from the first in that, although it has fast outer movements and a slow inner movement, it is written in a three-movement division. Ginastera wrote the following in the programme notes for the sonata: "…the second Sonata, which suggests the music of the northern part of my country, of Aymará and Kechua origin (non-European music) with its pentatonic scales, its sad melodies or its joyful rhythms, its khenas and Indian drums, as well as its melismatic microtonal ornaments.".[54]

The first movement of the second sonata diverges from that of the first sonata in several ways. The most dramatic example of this could be seen in its modified ABA structure. Its inspiration derives from non-European traditions and instrumentations, including the *khenas* and Indian drums which originated in the northern areas of Argentina.

The second movement, as in the second and third movements of the first Sonata, evokes a magical quality inspired by the nocturnal wildlife found in Ginastera's home country. The movement is based on *harawi* song, and showcases improvisatory and heavily ornamented techniques.

The third movement of this sonata is related to the fourth movement of the first sonata in its virtuosity and rhythmic drive. However, it does differ in terms of its inspiration, as Ginastera moved away from the previous *malambo*-inspired characteristics to pay homage to the Aymará *karnavalito* dance rhythm. It is written in an ABA form and features bitonal constructions, tone clusters, shifts in time signature and metre, as well as dramatic dissonances caused by the juxtaposition of different scales.[55]

Ginastera's shift to a more atonal configuration becomes apparent in this sonata, although the spirit of Argentina is still evoked through numerous instances of traditional tonality. Ginastera was a

[54] Sergio De Los Cobos, "Alberto Ginastera's three piano sonatas: A reflection of the composer and his country," 47-48.
[55] YinJia Lin, "Alberto Ginastera's Piano Sonatas: A Performance Guide," 52-53.

composer whose musical language grew organically. He expressed his thoughts on the matter as follows: "… At the moment I am evolving… This change is taking the form of a kind of reversion, a going back to the primitive America of the Mayas, the Aztecs, and the Incas. This influence in my music I feel as not folkloric, but – how to say it? – as a kind of metaphysical inspiration. In a way, what I have done is a reconstruction of the transcendental aspect of the ancient pre-Columbian world.".[56]

3.5.2 ANALYSIS

As mentioned above, the first movement of the second piano sonata is written in a modified ABA form. It is introduced and concluded by the main section (A), which envelopes the middle section (B). The middle section consists of three different dances with more subdued mannerisms, accompanied by descriptive character indications.

The opening motif recalls traditional drums through dramatic rolled chords in both hands (figure 51). Ginastera embraces dissonance from the start, as is heard through the rolled chords played in parallel motion at the distance of major sevenths. Furthermore, the opening motif relies on double thirds, which are reminiscent of the opening section of the first sonata. The first sonata is further evoked through the mirroring of the double thirds, which are here constructed on major thirds moving outward at the distance of minor thirds. The second bar introduces a cluster of dissonant notes on G, B, C, E and F. This shows that the primitive drum-like effect takes precedence over harmonic continuity. The entire introductory section is based on this idea and shows further development in the double third motives with additions, interval variances, quartal harmonic reinforcements and changes in time signature and metre. As in the first sonata, there is thus a strong reliance on cell development to move the piece forward.

[56] Sergio De Los Cobos, "Alberto Ginastera's three piano sonatas: A reflection of the composer and his country," 63.

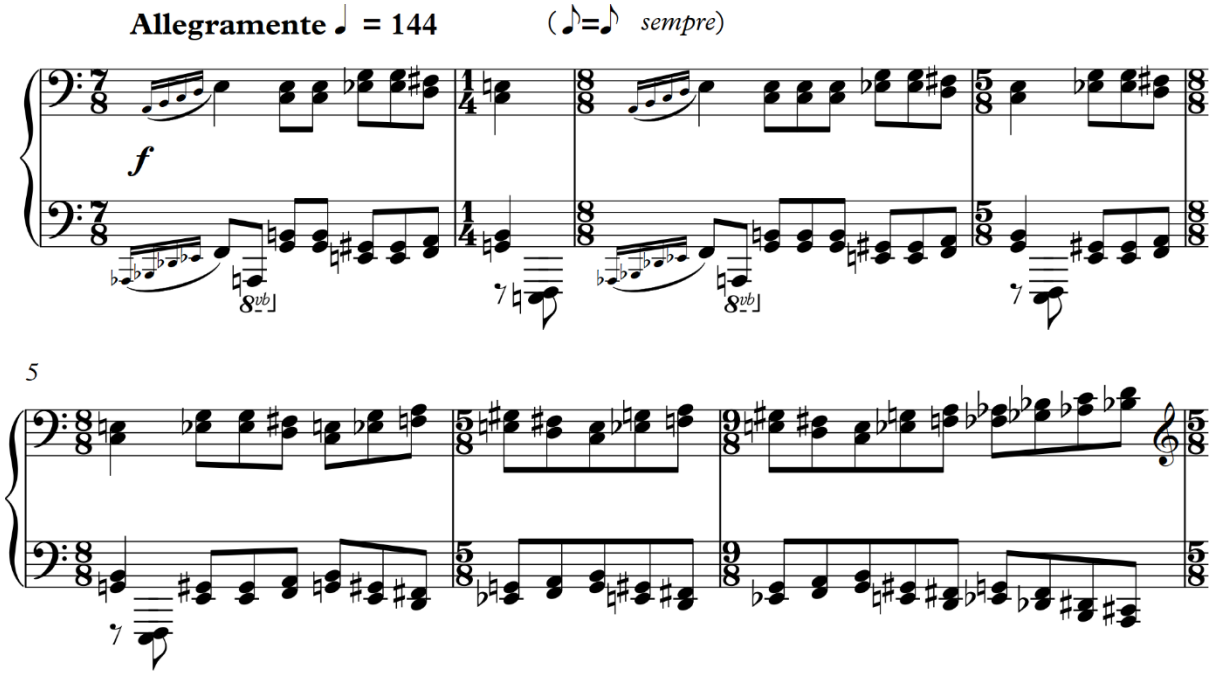


Figure 51: bars 1-7, Op. 53, mvt 1

Ginastera's inclination to use the guitar chord as inspiration for motivic development is restricted in the second sonata and is only heard once in the entire sonata, in bar 17 of the first movement (figure 52). Here, it is transformed into a six-note chord shared between the hands. Harsh dissonances are created by the prevalence of minor seconds in its construction (B, C, E-flat, E, F, F-sharp). The addition of the outward-moving interjections between the rolled chords further enhances the level of dissonance which, together with the guitar chord, includes ten of the twelve chromatic pitches. Ginastera here exhibits his eagerness for free expression, which moves away from his reliance on traditional Argentinian music.[57]

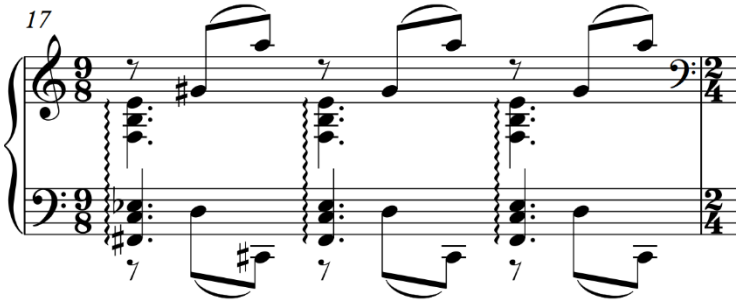


Figure 52: bar 17, Op. 53, mvt 1

[57] Ibid., 48-55.

The opening motif is repeated immediately after the occurrence of the guitar chord, and is further embellished with octave jumps, rhythmic variations, acciaccaturas, repetitive clusters of varying textures, and *sforzandos*. As the texture thickens, the use of four staves to indicate the differentiation between melody and accompaniment lines is necessitated (figure 53). The clusters are generally built on semitonal relations and are often placed thirds apart.

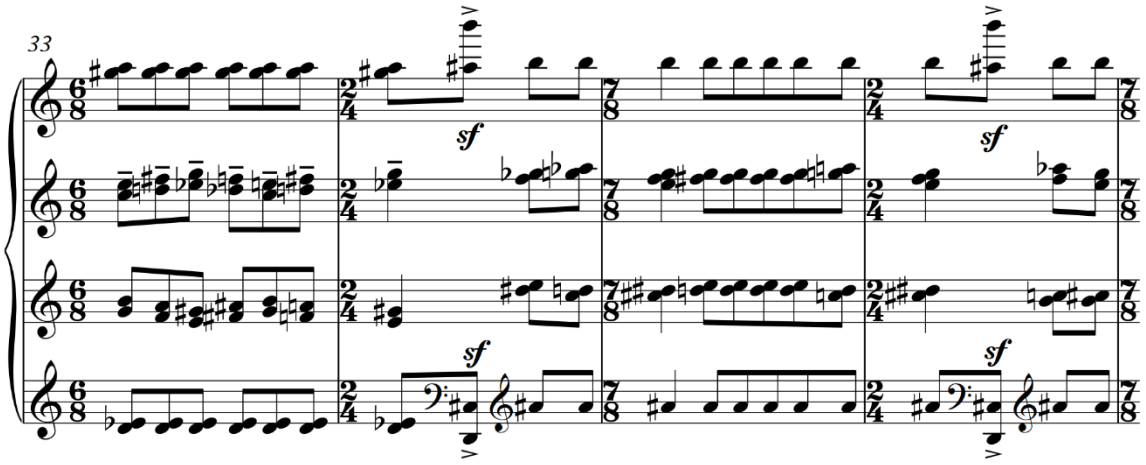


Figure 53: bars 33-36, Op. 53, mvt 1

In contrast to the first movement of the first piano sonata, as well as to the *Scherzando – Coda*, the time-signature sequences are here employed with less constraint. This is largely due to Ginastera's employment of longer time signatures and changes in metre for the sake of developing variations more freely, as can be seen in bar 44 (figure 54). In the opening motif, the rhythmic groupings are subdivided into groups of 2+2+3, but here they are expanded to groups of 2+3+5. Ginastera seems to have found a freedom in expression, especially with regard to rhythmical development.

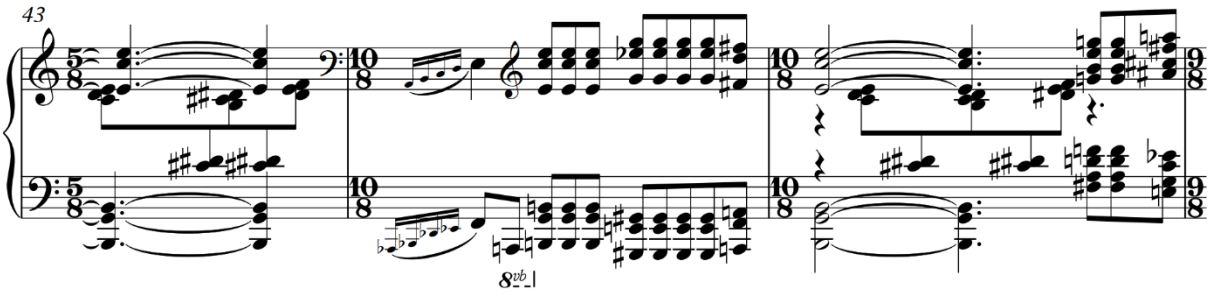


Figure 54: bars 43-45, Op. 53, mvt 1

The middle section starts in bar 66 and is introduced by a decrescendo on extremely low chords built on two groups of minor seconds placed a minor third apart, imitating aboriginal drums (figure 55).[58] This chord (A - B-flat - C-sharp - D) forms the basis of the first song and is heard as an accompaniment figure to the melody. While the bass figure relates structurally to the first section of the piece, the contrasting, soft melody is presented by a single voice imitating that of a singer or a stringed instrument. This is shown through the *piano cantando* indication. The use of acciaccaturas as ornamentation in this melody may be compared to that of theme B in the first movement of the first sonata. The inspiration for this melody is drawn from traditional songs and dances. This is evident in the descriptions indicating the different instruments which are to be imitated: *come una cassa india* (like an Indian drum) and *come kenas* (like khenas). The pentatonicism, together with a restrictive range in voicing, recalls the music of the northern regions of Argentina.

The first dance is further developed through a linking section in a bitonal configuration, with the right hand playing mostly on black keys and the left hand on white keys. Furthermore, this bitonal passage is written in a higher register to imitate the khenas. This, in combination with the description *lontano e soave* (far and suave), creates a fantastical soundscape. From bar 71, the chordal and melodic lines are based on expanding, contracting and parallel-moving fourths. The original dance of the B section with its linking material is then reintroduced and altered with varied rhythms and a more flowing melody line. The linking section is also transformed and expanded in intervallic structure and through varied time signatures and metres. The separate dances within the larger construct of the movement have their own formal structures. The first dance is written in a complete ABAB form.[59]

[58] YinJia Lin, "Alberto Ginastera's Piano Sonatas: A Performance Guide," 58.
[59] Sergio De Los Cobos, "Alberto Ginastera's three piano sonatas: A reflection of the composer and his country," 52-53.

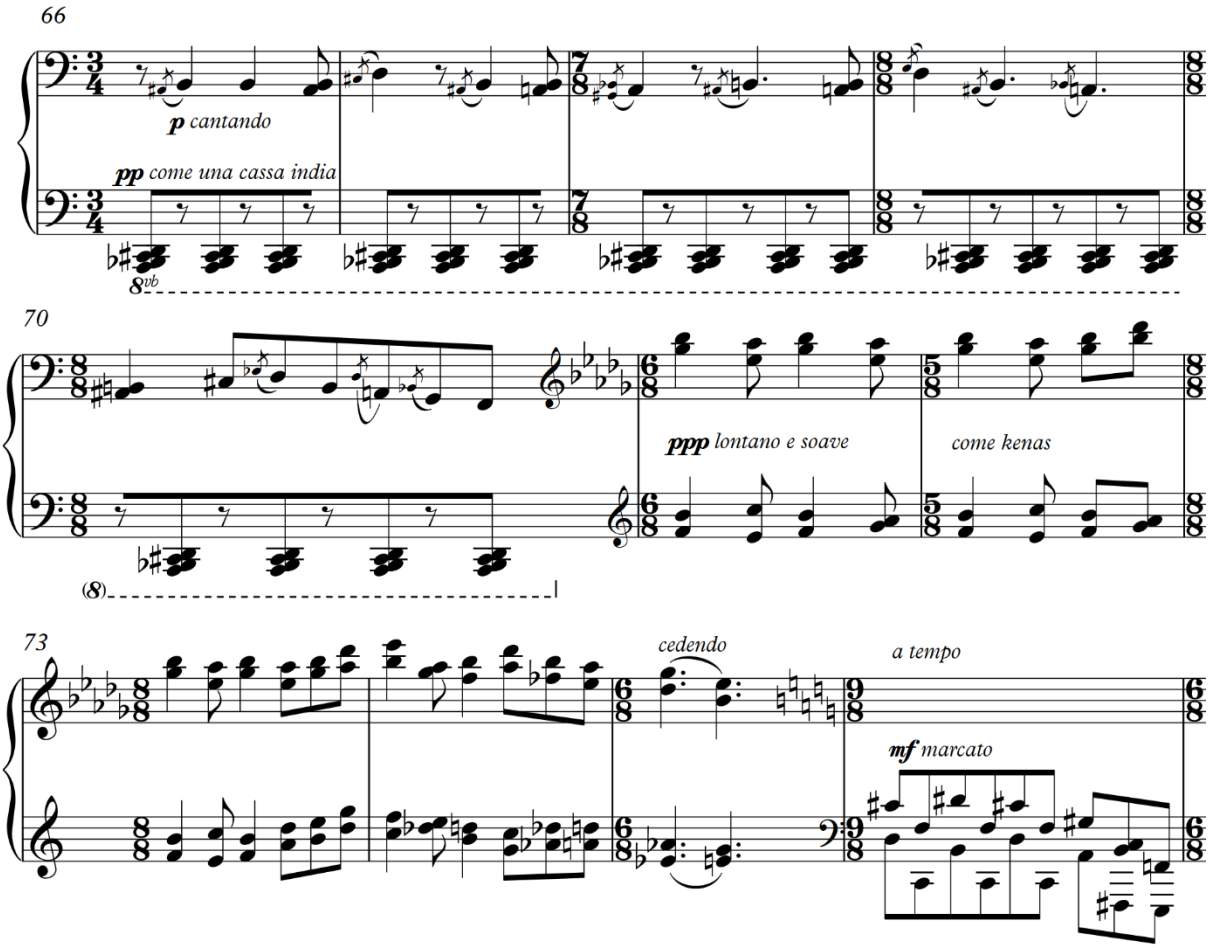


Figure 55: bars 66-76, Op. 53, mvt 1

The linking section is then transformed and developed into a new transitional section, which presents the start of the second dance. This dance also starts with a bitonal configuration, with the left hand playing on black keys and the right hand on white keys (figure 56). This passage is built on thirds and fourths, which are used in a mirror and parallel-moving arrangement between the hands. This gives the second dance a mystical character. From bar 99, the bitonal configuration is removed and the music is gradually driven forward. As in his previous works, Ginastera uses a repetitive rhythmic figure with minor alterations and increasing dynamics to build tension, as can again be seen in bars 99 to 102. However, compared to his previous works, expansion and freedom in the complexity of the technique are evident. From bar 99, the first half of each bar is the same, yet towards the end of each bar, alterations appear. These are especially prominent in bars 100 and 102. This passage emphasises the intervals of fourths and seconds. The minor seconds are slowly expanded into major sevenths and, eventually, into ninths. The ninths are then used to create the melody line from bar 103. The rhythmic quality of this dance is the first apparent recall to a more well-known, traditional Argentinian soundscape. It relates to the *malambo* dance rhythm in its groupings of three and in its syncopation.

Bar 103 features the rhythmic pattern of four quavers leading to a longer note value, which was presented extensively in the *Danza del gaucho matrero.* However, this connection is vague, as the character surrounding this rhythmic device is far removed from that of the traditional *malambo* dance rhythm. It cannot be assumed to be directly related to the *malambo* dance, despite its similarity in rhythm. The passage from bars 99 to 102 is then repeated, before the melody in ninths with a slight rhythmical variance, is heard once more. This dance is concluded with a four-bar link built on the bitonal material heard at the beginning of the dance, which thus gives it an ABA form.

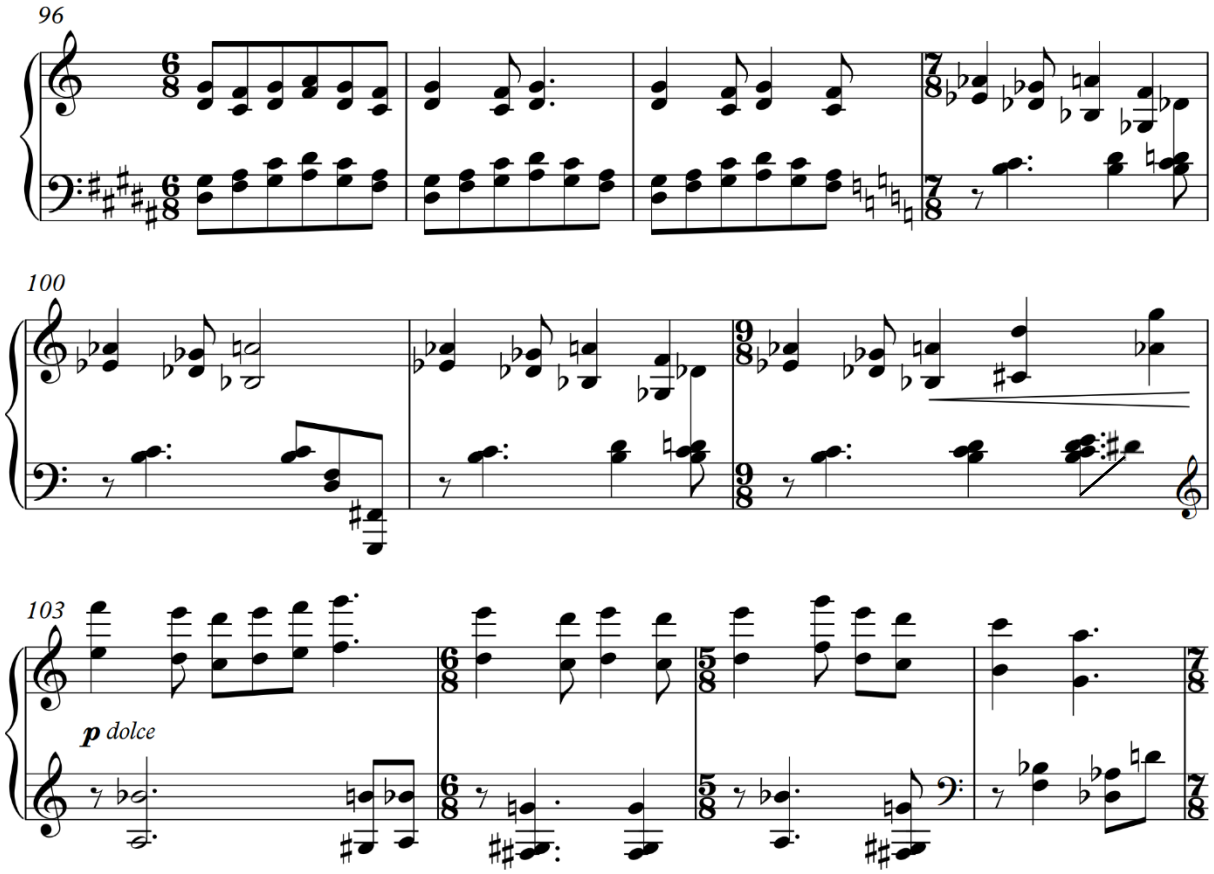


Figure 56: bars 96-106, Op. 53, mvt 1

A linking passage, between the second and third dance, is used to increase tension rapidly in preparation for the new character of the third dance. This transition is created through the repetition of a single rhythmic figure with constant ornamentation of the melody. This figure is built on the syncopated triplet rhythm found in the second dance, and consists of a long – long – short – short rhythmic motif. This motif changes every four bars and is developed four times via a climb in register and an expansion in textures, dynamics and crescendos. The first pattern in the right hand is constructed on seconds, which is then expanded to sixths and sevenths. The sevenths are ornamented

with added seconds, which evolve into thirds. These ornamentations organically expand, and eventually evoke the clusters from theme A. In bar 133, this developing figure reaches its climax in the form of an octave ostinato pattern moving between F and G, and F-sharp and G-sharp (figure 57). The chords of the repeating rhythmic figure undergoes similar transformations in the bass. It starts with the low bass notes found in the first dance, after which the top note is displaced an octave up. Furthermore, it gradually expands texturally and eventually moves rhythmically together with the right-hand ostinato. This left-hand ostinato from bar 133 is built on major sevenths, major seconds, and major thirds. These intervallic relationships created through the ostinato pattern are reminiscent of the guitar chord cluster in theme A. Here, cluster chords are built from the ten chromatic pitches which make up this ostinato pattern. Significantly, the bars containing the guitar chord also include ten different tones. This climax is used to drive the music forward into the third dance.

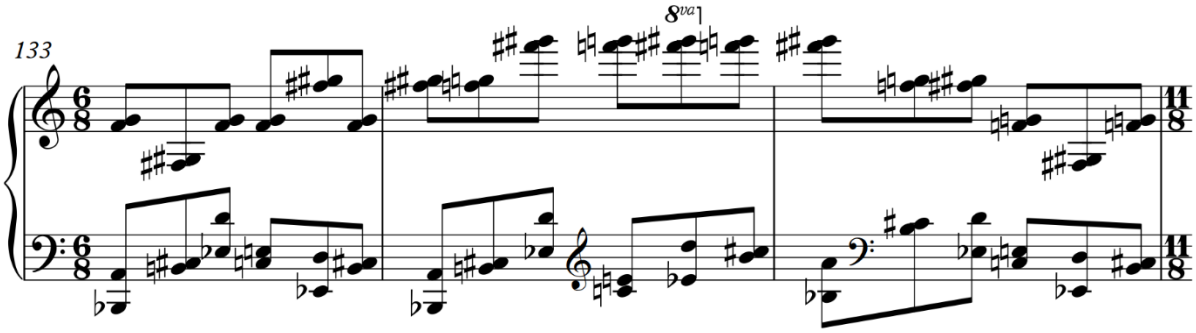


Figure 57: bars 133-135, Op. 53, mvt 1

The third dance is introduced in bar 136 (figure 58). It is inspired by the *Palapala* dance, a type of *zamba* dance written in rhythmic groupings of three. The vehement character of the third dance, with its syncopated configurations and less complicated rhythmic divisions, could be compared to the qualities found in the *malambo* dance rhythm, as seen in Ginastera's previous compositions. As with the previous two dances, this dance also embodies a more distinct, traditional Argentinian sound, which further links this dance to the *malambo* dance rhythm. The left hand is built on a downward-moving ostinato-like pattern with a full twelve-tone row. The right hand plays the main melody in octaves to support the passionate character of the dance. The inner voices of the melody line simultaneously create a chromatic arc: G-flat - G-natural - A-flat - B-flat - B-natural - C - B-natural - B-flat - A-flat. Bar 136 is repeated four times before the music progresses into a transitional section in preparation for the recapitulation of theme A.[60]

[60] Ibid., 54.

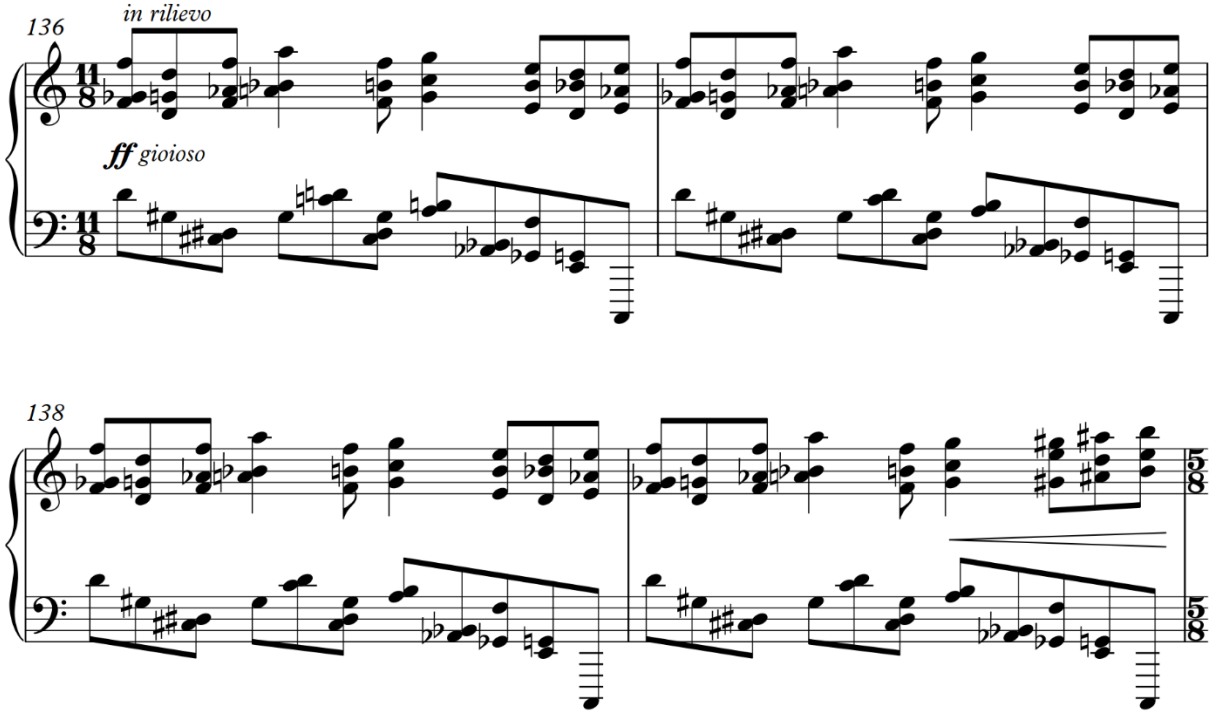


Figure 58: bars 136-139, Op. 53, mvt 1

The transition from bars 140 to 150 follows a similar trajectory to the section before the third dance. Here, it develops through cluster chords, which undergo states of stasis and change (figure 59). It further develops via chromatic movement, which accentuates the rhythmic divisions and moves the music upward. A significant amount of tritones is also used to create tension. Furthermore, drive is achieved through the increase of tones in the cluster chords, especially in the bars that are melodically static. This is apparent in bar 140, for example, which contains nine tones, and in bar 150, which reaches a peak with ten tones being played at the same time. The distance between the hands also moves steadily outward, further increasing the energy of the section. Once again, this shows Ginastera's affinity for creating drive by developing specific musical parameters interchangeably. However, although based on the same concept, this technique is rhythmically and harmonically more complex compared to its use in previous works.

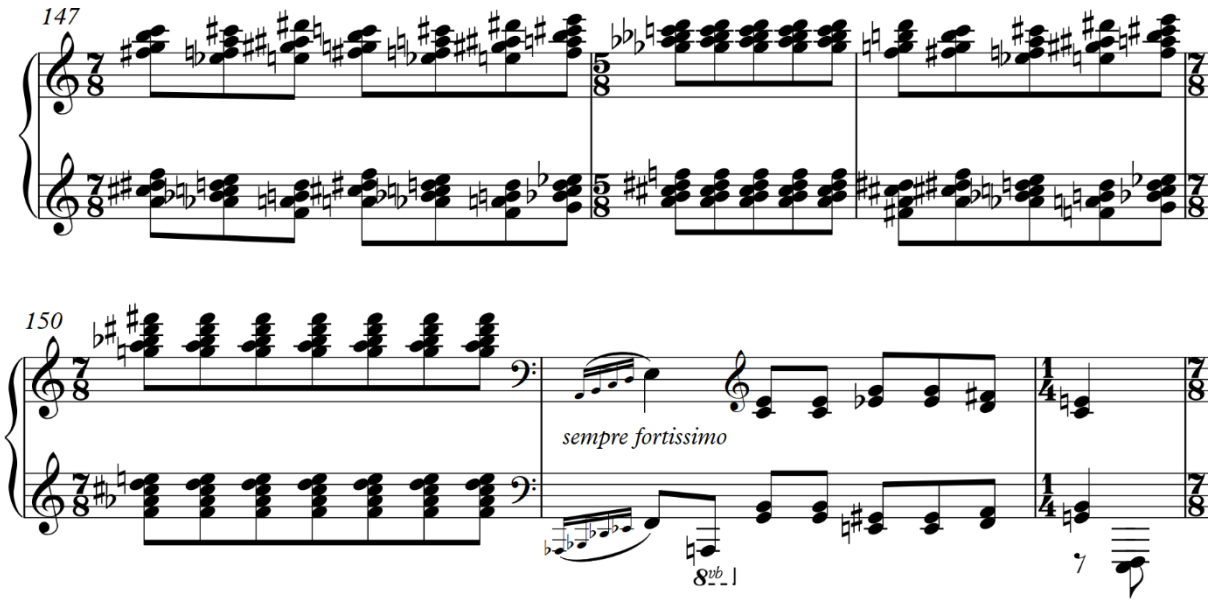


Figure 59: bars 147-152, Op. 53, mvt 1

The return of section A is amplified through the use of harsher dynamics, such as *sempre fortissimo* instead of *forte*, and is further dramatised with heightened registers and descriptive performance indications such as *tutta forza!*, *molto sforzato* and *sforzatissimo* (figure 60). Bar 174 features mirrored jumps between the hands on clusters, which when combined contain ten tones. In bar 175, the bass moves in triads, which moves downward at the distance of fifths, while the right hand presents an expanding cluster chord figure. The left hand lands on an A minor triad, against a cluster chord in the right hand consisting of F-sharp, G-sharp and A-sharp. However, this is interrupted by a final cluster chord created between the hands in the high register as a final instance of dissonance in bar 177. Thereafter, the A minor triad and the cluster chord built on F-sharp are repeated as the closing notes. The final chord is interesting when considering the emphasised intervals utilised throughout the movement; it contains minor and major seconds, minor and major thirds, a tritone, as well as a perfect fifth, which could relate to the perfect fourth in its inversion.

The first movement of the second piano sonata shows a sophistication in compositional techniques. The way in which Ginastera distances himself from his previous compositional language, yet retains a conscious link to Argentinian music, is remarkable. The ambiguity found in his previous works, which had already been developed dramatically in the first sonata, is transformed to such an extent that it could almost be seen as a complete shift away from his previous harmonic language. However, similarities to his previous works are evident in the use of double thirds as a building block for cell development; the use of traditional-sounding melodies, especially in the middle section; and the method of employing rhythm to drive the music to points of culmination.

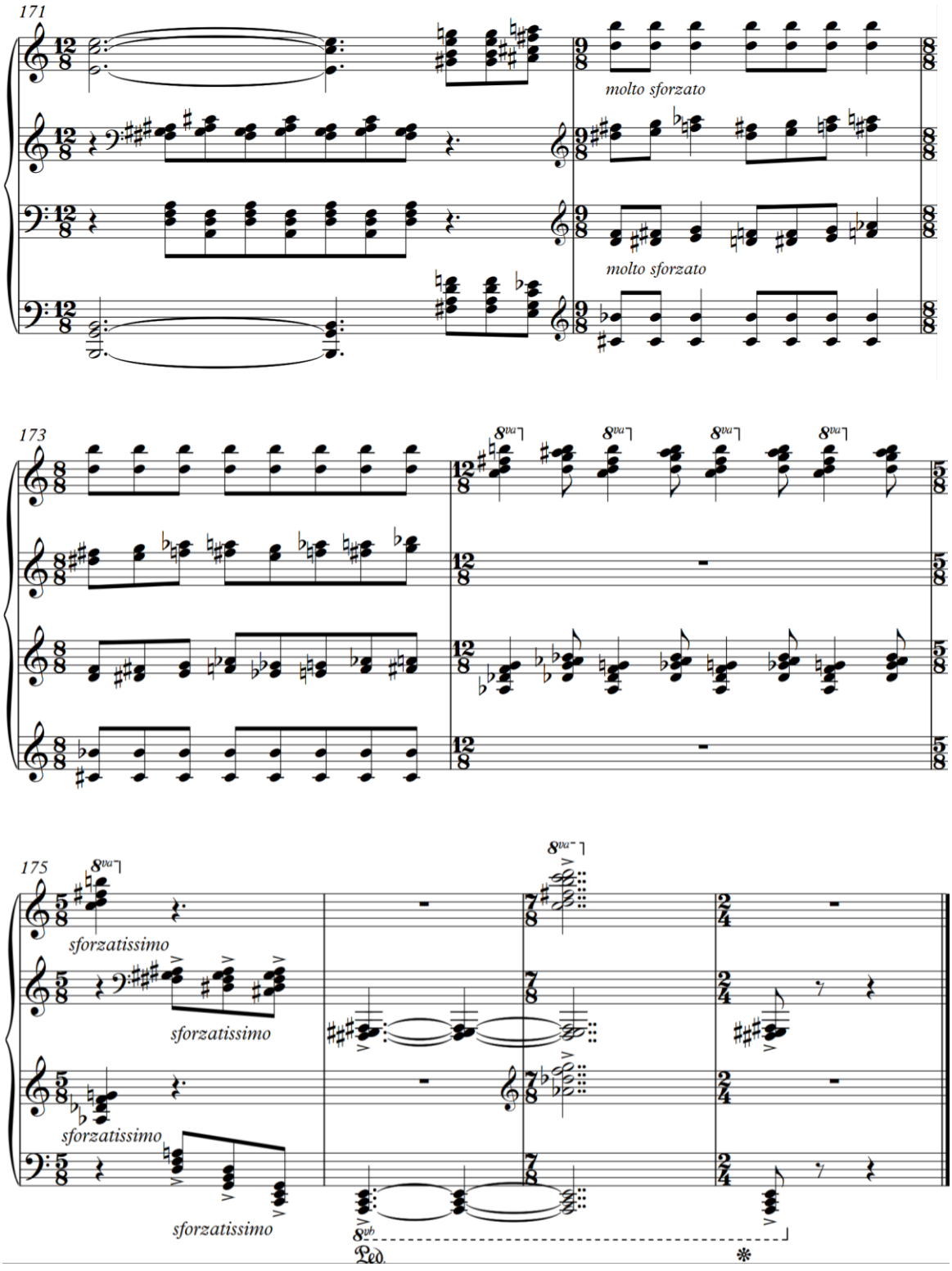


Figure 60: bars 171-178, Op. 53, mvt 1

3.6 PIANO SONATA NO. 3, OP. 54 (1982)

3.6.1 BACKGROUND

The Piano Sonata No. 3, Op. 54, was written during the summer months of 1982. At the time, Ginastera had been living in both Mallorca and Geneva. The work was commissioned by the University of Michigan, and Ginastera dedicated it to the pianist Barbara Nissman. Nissman also premiered the work at the Alice Tully Hall in New York on 17 November 1982. The work was initially meant to hold the opus number 55, but since he was not able to complete the original Op. 54 work for mezzo-soprano and orchestra before his death, the editor had catalogued the third sonata as Op. 54. It is speculated that the sonata was intended to have three movements, but it is uncertain whether this change was due to Ginastera's worsening health or if it was an intentional artistic choice. Ginastera was severely ill at the time and Barbara Nissman recalls how he composed much of it while being in hospital, sending her the manuscript a few pages at a time.

Concerning the inspiration behind the sonata, Ginastera compared it to Prokofiev's third piano sonata in its one-movement, toccata-like design, and likened the structure to the sonata form used in Scarlatti's sonatas. In his programme notes, Ginastera described this sonata as follows: "In contrast to my Sonatas No. 1 and 2 for piano, both written in three separate movements, Sonata No. 3, Op. 55 is composed of a single movement, utilizing a binary form that consists of two main sections and a coda. The initial tempo indication, '*Impetuosamente*,' sets the pace of the entire work, whose rhythmic mixtures are based on American Indian and colonial dancers of Latin America.".[61]

3.6.2 ANALYSIS

The third piano sonata has a binary ABCoda structure with two themes competing against one another. The first theme is presented in bar 2 and showcases a contrapuntal configuration which begins in the right hand and starts two quavers later in the left hand (figure 61). The complex rhythmic subdivisions of one and three quavers, combined with the contrapuntal design, create a punctuated and syncopated soundscape. The opening motif relates to the first two piano sonatas through the prevalence of third relations. The motif is doubled at the minor sixth, which also links it to the other two sonatas, in which its inverted form, the major third, is used as a thematic building block. Furthermore, it references back to the first two sonatas through its movement via minor thirds and

[61] YinJia Lin, "Alberto Ginastera's Piano Sonatas: A Performance Guide," 73-74.

through the lopsided mirror pattern, which is organised by means of an inverted transposition of the right hand to the left hand.

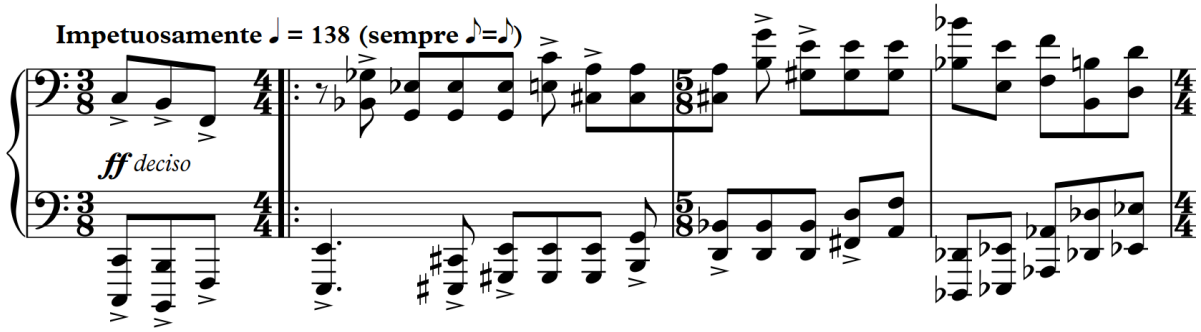


Figure 61: bars 1-4, Op. 54

The contrapuntal opening motif is heard two more times, with each repeat transforming significantly. The top notes in the right-hand melody of each repeat develop as follows:

1. G-flat - C - G 2. A-flat - D-flat - G - D 3. B - E-flat - A-flat - D - A

The theme is thus transposed on each successive repeat, but also embellished with an added figure to the rhythmic group of 1+3 quavers on each repeat. The final group of each repeat is carried over to the next without being transposed. To this group, another group is added a fifth above. This pattern is then continued to the next group, as can be seen in the underlined notes above. The opening theme thus unfolds and develops gradually, by means of a concise and planned process.

The second theme starts in bar 12 and is introduced through an octave glissando (figure 62). The contrapuntal idea now gives way to a homophonic configuration. The left hand presents a cluster formation built on minor and major seconds, while the right hand is doubled at the fifth and octave, with notes a semitone above those of the left hand. These notes are repeated five times before the chords move downward in whole-tone configurations, with the notes in the left hand altered to consist of black keys, while the notes in the right hand are played on white keys. The theme ends with three notes built on a major and minor second played between the hands (D and E in the left hand and F in the right hand) which then jump up to two notes spaced apart at an interval of a tritone (E-flat in the left hand and A in the right hand).

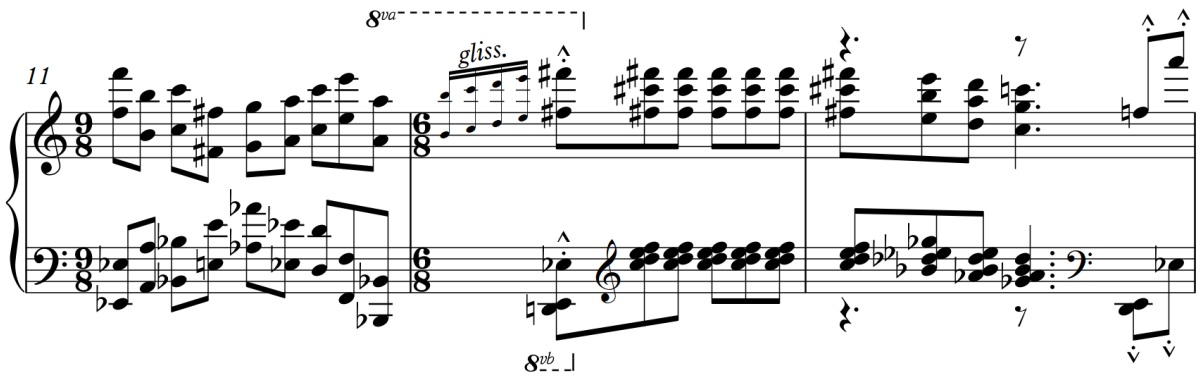


Figure 62: bars 11-13, Op. 54

The second theme is also developed, but with a less strict pattern of variance compared to that of the first theme. The first bar of the motif remains constant and is consistently introduced with a glissando (figure 63). The rest of the theme varies in length and is transfigured through ostinato patterns in bitonal configurations. These ostinato patterns are based on both the first and the second bars of the second theme.[62]

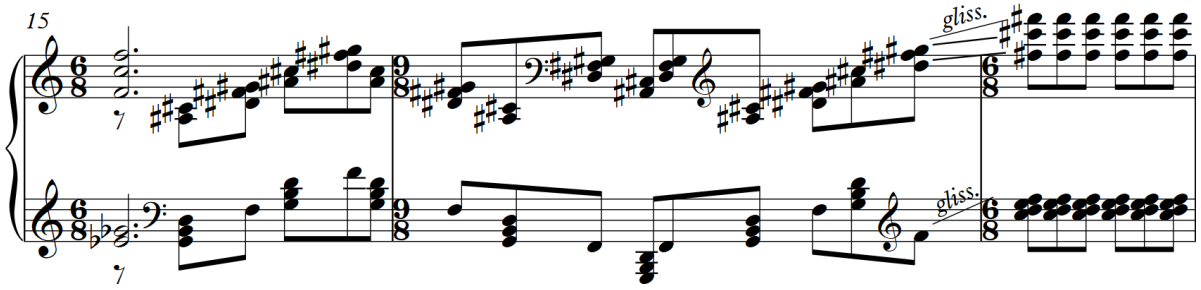


Figure 63: bars 15-17, Op. 54

The thematic material from the second theme is then freely developed. Melodic lines doubled at the intervals of a fifth and an octave are frequently accentuated by the right hand. Minor third as well as minor second figurations are also emphasised. Polyrhythm may be seen in bar 26, where the right hand plays in ¾ time, versus the left hand, which plays in 6/8 time.[63] The cluster chords are also developed towards a point of higher saturation in bar 31, where they contain ten tones. These are followed by exceptionally low bass notes played minor thirds apart, in bars 32 and 34, signifying the start of a short coda-like segment for section A (figure 64). Bar 36 contains a contracting, bitonal

[62] Ibid., 66-67
[63] Ibid., 71.

glissando between hands, with the left hand on black keys and the right hand on white keys. Glissandos become a prominent feature in this work and recall, to some extent, the glissando found in the *Danza del gaucho matrero.* A repeating bar, based on the second bar of the second theme, is then presented three times to signify the finality of section A. This is also the only place in the entire piece indicated to be played at a softer dynamic level of *mezzo piano*. This technique of repetition to enhance focus on the rhythmic elements and to build tension, has become a prominent feature in the piano pieces which embody the *malambo* dance rhythm. *Subito fortissimo* tripled octaves in bar 40 then drive the music back to the beginning for its repeat. The trajectory of the *marcato* octaves changes to an upward direction after the repeat, allowing the music to flow seamlessly into section B of the sonata.

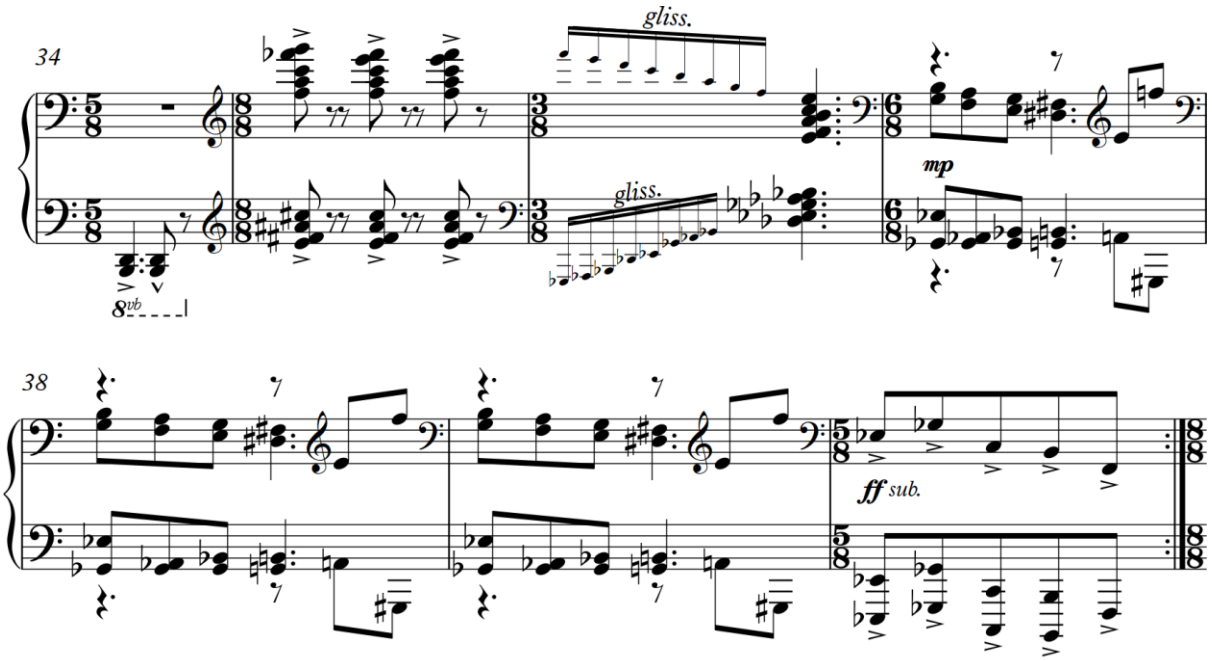


Figure 64: bars 34-40, Op. 54

Section B is developed through the thematic material found in section A. The first alteration is found in bar 42, which exchanges the double fifth and octave movement of the right hand to the left hand. The glissandos are also developed, and are presented in progressively intricate manners. Bar 44, for example, features the first glissando in double thirds, which acts as a quick transition back to the first theme (figure 64). The first theme is transformed through its inversion between the hands, with the left hand now presenting the theme first, which is then answered by the right hand. It is further altered in its linear direction, and gradually moves downward. This restatement of the contrapuntal

theme is not developed as it was in section A, but is rather followed by an octave pattern, which creates a full twelve-tone row. Three repetitions of a contrapuntal twelve-tone row pattern between the hands are found in bars 49 to 51.[64] In this sonata, Ginastera increasingly makes use of twelve-tone configurations as a stylistic and developmental device.

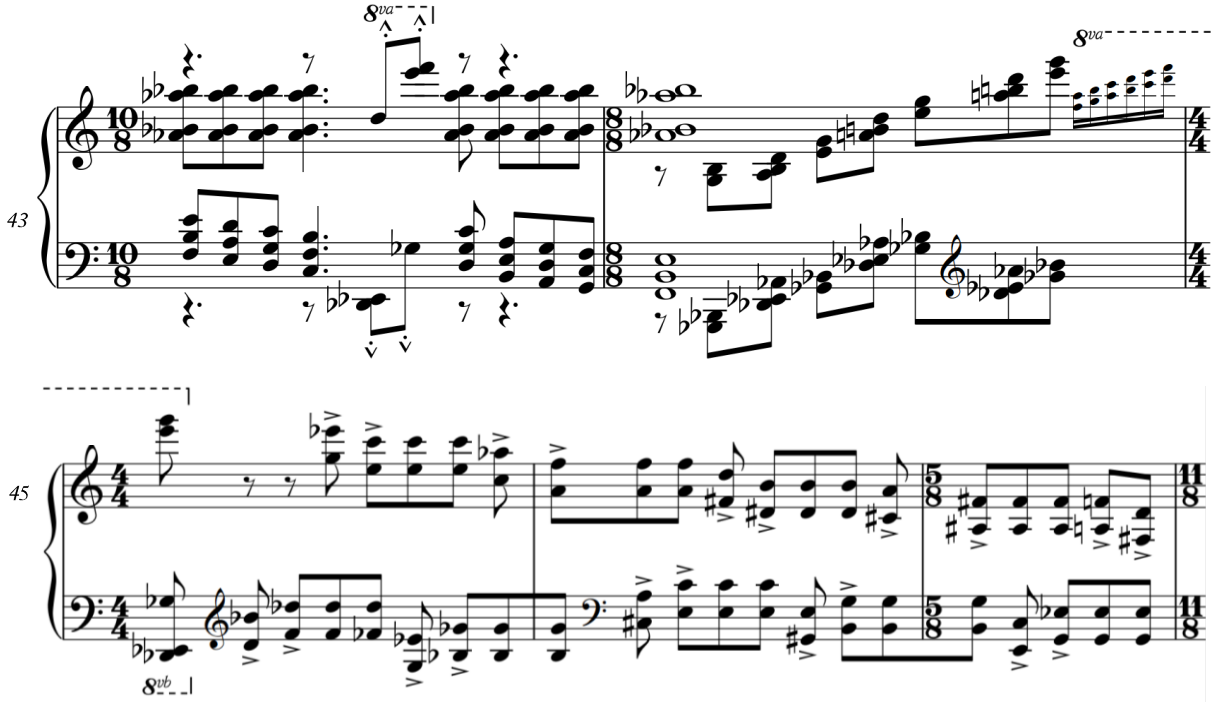


Figure 65: bars 43-47, Op. 54

The next glissandos are seen in bar 52, and are transformed into an upward- and downward-moving motion in double thirds (figure 66).

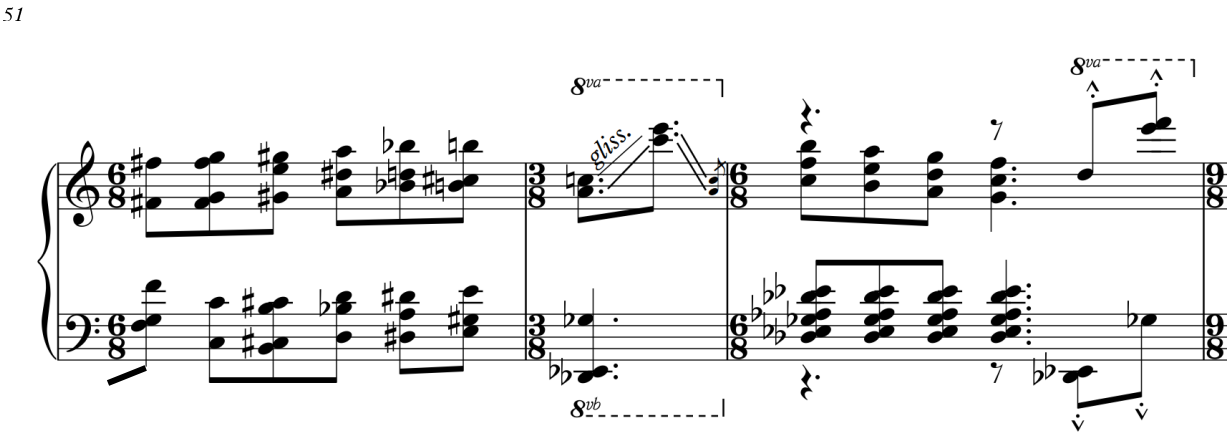


Figure 66: bars 51-53, Op. 54

[64] Ibid., 67-68.

The second theme is expanded and developed in bars 54 to 55, accompanied by repetitive and thickened chords in the left hand (figure 67). This section is written in a bitonal manner, with the left hand playing on black keys and the right hand on white keys. The bitonal configuration is then reversed between the hands via a long scalar passage and taken over by another double-third glissando.

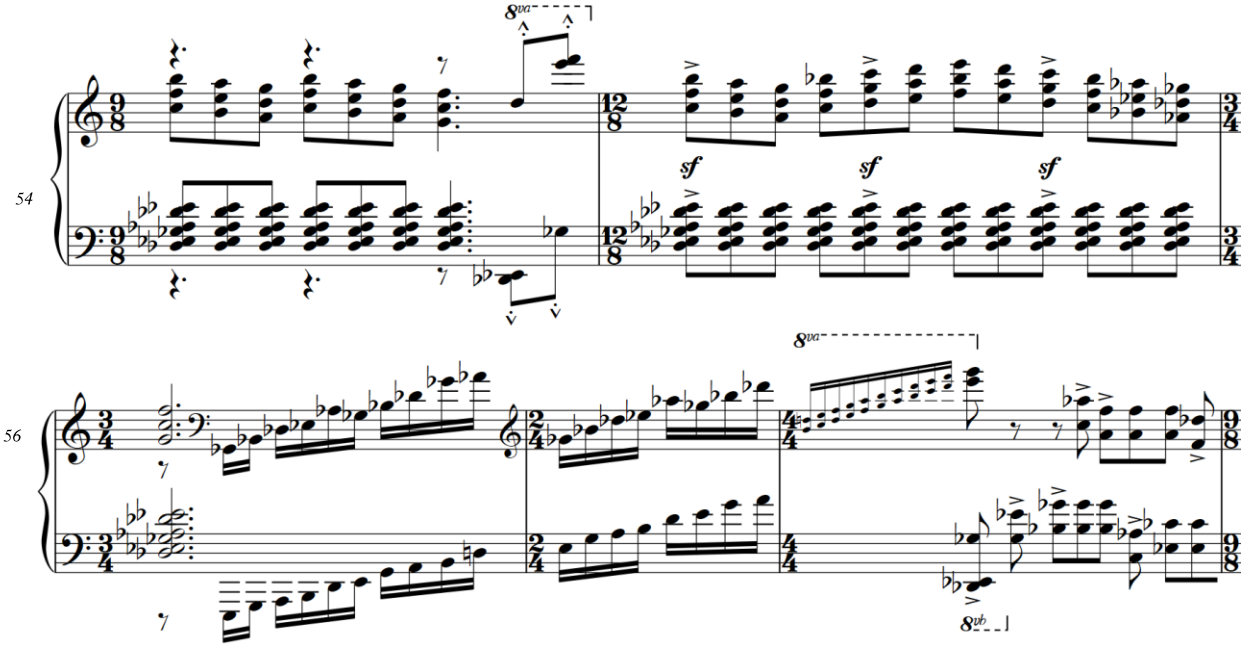


Figure 67: bars 54-58, Op. 54

The altered version of theme A is transposed up and is partially heard once more from bar 58, before it diverges into another twelve-tone row in octaves. An expanding ostinato pattern is then presented. This pattern is built on fourths with ornamented minor and major seconds, subsequently creating tritone relations. A new rhythmic configuration built largely on quartal harmonies is then introduced. These quartal harmonies are embellished with seconds to accentuate semitonal and tritonal relations once more. This is followed by an ostinato pattern leading into a diverging glissando, which is further expanded through a bitonal configuration with double thirds on white notes moving upward in the right hand and a single line of black notes moving in the opposite direction in the left hand (figure 68).

The altered first theme is partially heard once more in bars 74 to 75 (figure 68). This is followed by a new passage in bar 76 marked *come chitarra (un poco lirico)*, which evokes the lyricism of the guitar. Juxtaposing the harsh and defiant character of the piece with a more lyrical section creates a sudden shift in drive. This abrupt change works effectively to transition section B towards the coda. This guitar section is rhythmically prominent in its rhythmic division in three quavers, and is accentuated by the triplet semiquaver figures. The section starts with whole-tone ideas between the hands, which

are placed a semitone apart. This creates harsh dissonances, which are accentuated by the rolled guitar chords, built on quartal harmonies, as well as by the chromatically outward jumping interjections. Bar 76 is repeated once more in bar 77, and is then expanded by means of an addition of diverging double thirds at the ends of bars 78 and 79. The extended bars contain all twelve tones, establishing the importance of the use of the twelve-tone row as a stylistic technique in this sonata. This piano sonata is the first to feature the extensive use of twelve-tone rows within Ginastera's piano oeuvre.

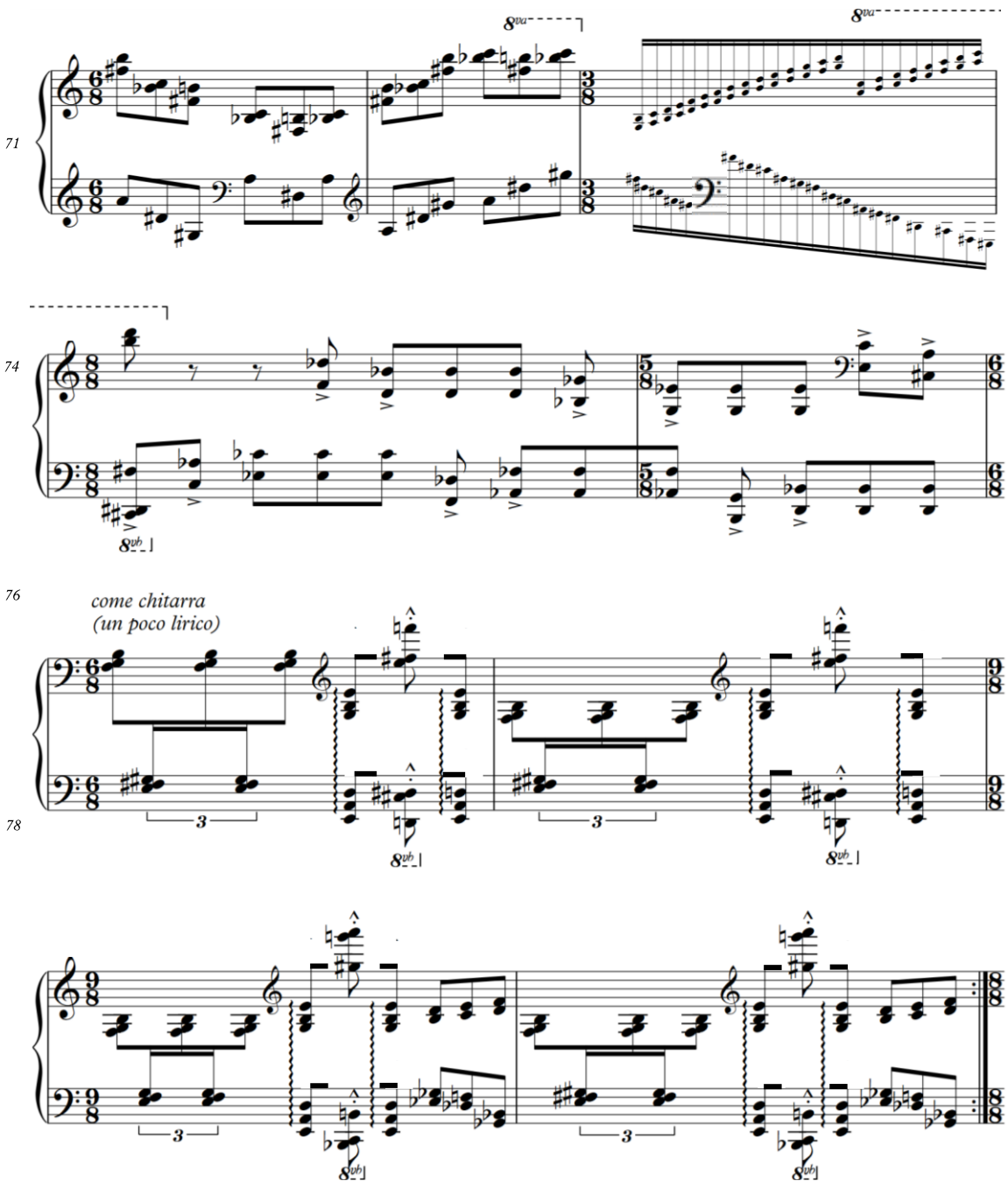


Figure 68: bars 71-79, Op. 54

The coda starts with a twelve-tone cadenza passage, in which the hands are placed an octave apart. A complex wave pattern is featured between the hands from bar 80 (figure 69). This pattern diverges on E, and moves outward via increasing intervallic distances. This is followed by a bitonal scale in quintuplets in bar 81. However, the first notes of each quintuplet group in the bitonal configuration are swapped around (F-sharp is played with the white note figures while G-natural is played with the black-note figures). This is most probably for the sake of pianistic practicality, as playing the left-hand scale on black keys only would have been especially challenging.

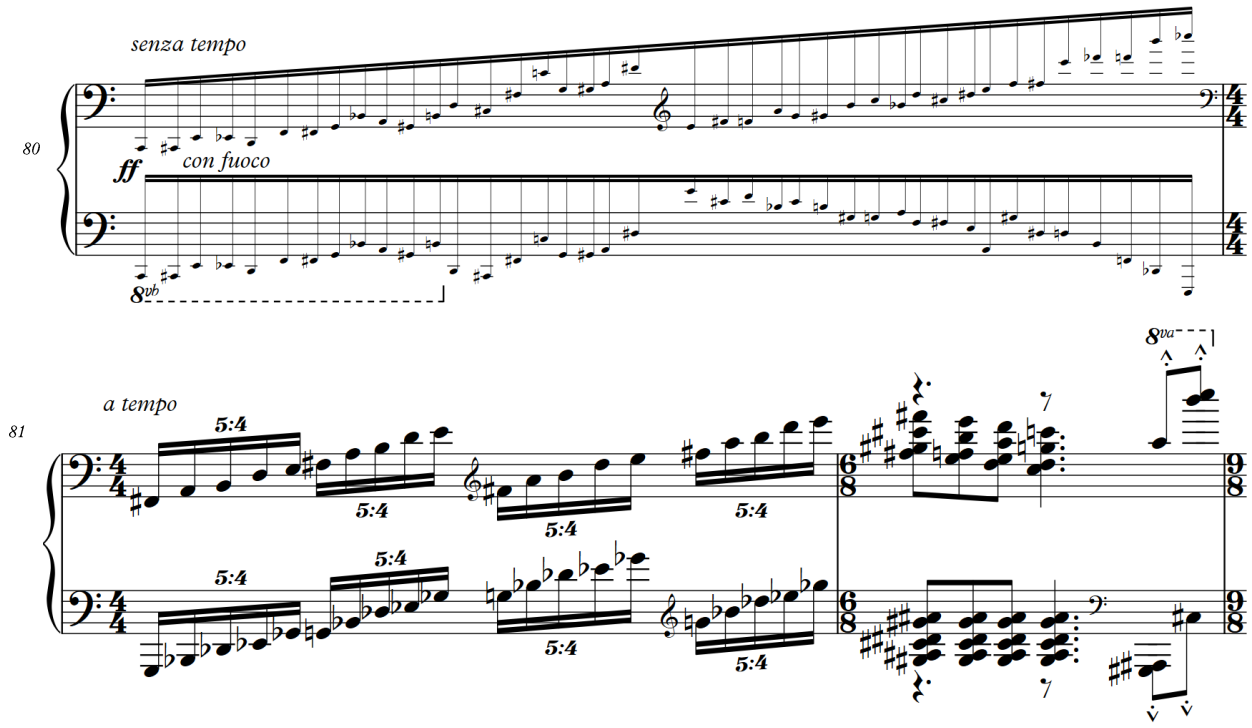


Figure 69: bars 80-82, Op. 54

The coda then moves through various transfigurations of the second theme via the use of increased dissonances and thick cluster chords, which are interrupted by ostinato patterns (figure 70). The shorter versions of the guitar chord are also reintroduced and progressively transposed higher to propel the music forward.

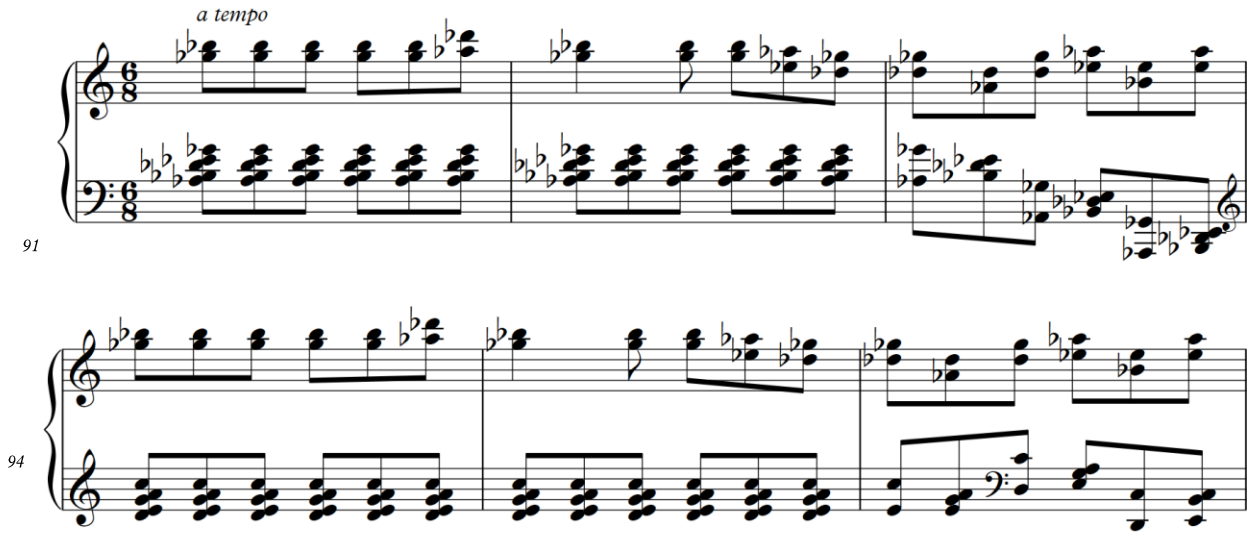


Figure 70: bars 91-96, Op. 54

The final ten bars conclude the coda section (figure 71), beginning with expanding cluster-chord tremolos, in which two extra tones are added with each successive bar. The guitar rolls that are built on fourths are heard one more time in bar 107, after which a sweeping glissando peaks onto white-key cluster chords in bar 109. The *marcato* octaves from the end of section A return in an arc design, landing in bar 111 on a chord constructed on a fourth, a third and a second. The white-key cluster chords are heard once more before the piece is brought to an end by an upward-moving glissando in the right hand and a downward-moving cluster pattern in the left hand. The C-flat in the left hand and the C-natural in the right hand frame the final chord with dissonance. The final chord is again constructed on seconds, thirds and fourths, which bring closure to the harmonic effects that were created by these intervals throughout the piece.

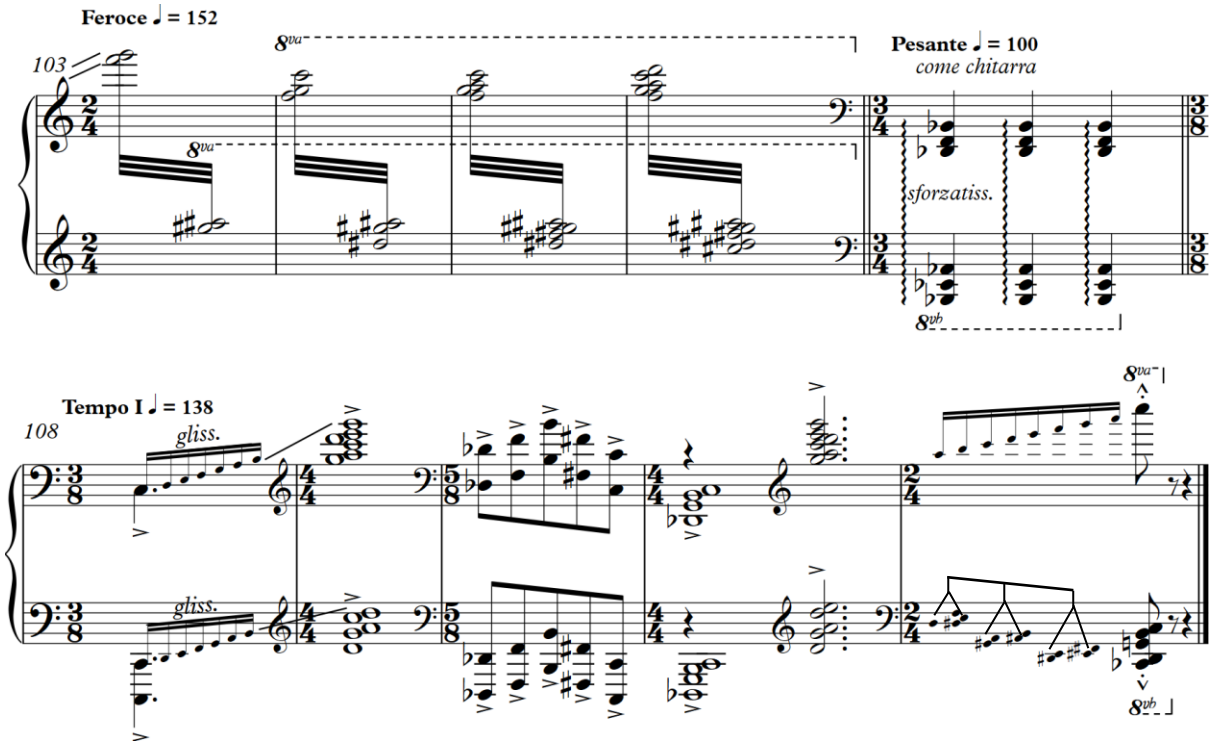


Figure 71: bars 103-112, Op. 54

Ginastera's final work shows a true culminating point of the stylistic qualities from his earlier pieces. His use of thematic development comes to full fruition in this sonata. He utilises constant variation to build the larger structure, with minimal thematic and intervallic source materials. He still employs a balanced interchangeability of musical parameters, yet does so more freely and with less hesitation.

CHAPTER 4

COMPARATIVE DISCUSSION ON GINASTERA'S ASSIMILATION OF THE *MALAMBO* DANCE RHYTHM

The studied representative piano works showcase the developing style of Ginastera's compositional language. The use of the *malambo* dance rhythm is an overarching element found in all of these works. This common element allows for a comparative investigation into its utilisation within these works. It is important to gain a definitive understanding of how the *malambo* dance rhythm is incorporated into each work before a comparative discussion can ensue.

4.1 *TRES DANZAS ARGENTINAS*, OP. 2: *DANZA DEL GAUCHO MATRERO*

Ginstera employs the *malambo* dance rhythm in various, easily discernible forms of appropriation in the *Danza del gaucho matrero* from the *Tres Danzas Argentinas*, Op. 2. Theme A consists of chromatic ostinato patterns, which are contrasted by heavily accented interjections on off-beat rhythms. The music possibly imitates the *malambo* dancers' unpredictable stomping and clapping. In this section of the piece, more emphasis is placed on intervallic structures and chromaticism than on functional harmony.

In theme B, this chromaticism is juxtaposed with a diatonic soundscape that represents a clearer imitation of the music that would be played at a *malambo* dance event. The Argentinian folk elements are further accentuated via melodic movements in major triads. Here, the *malambo* dance rhythm remains heavily syncopated, yet presents a sense of logic and pattern, especially when compared to theme A. Ginastera further employs numerous hemiola patterns to break repetitive motives, as can also be seen in theme C.

While theme C seems to move towards an even more simplified version of the *malambo* dance rhythm by demonstrating more static melodic movement, tension is built through repetitive, syncopated patterns that are varied systematically.

The *Danza del gaucho matrero* is clearly defined by its calculated structure, which is meticulously divided into different organisations of musical parameters. The *malambo* dance rhythm in this specific work is present in all sections of the piece, yet is applied in contrasting manners of assimilation.

4.2 *MALAMBO*, OP. 7

Malambo, Op. 7, is written in continuous variation form. It is divided into three main sections, each with its own climactic point. These sections are organised in the following manner: variations 1-5, variations 6-13, and variations 14-coda. This creates an arched design. Ginastera creates variation through the employment of embellishments, rhythmic variations, melodic inflections, intervallic transformations, and metric alterations.

This piece shows a lack of adherence to more traditional harmonic conventions, especially at cadence points. This is further illustrated through the heavy embellishment of chords, which include various non-triadic arrangements. However, there remains an overall tonal trajectory within its tightly structured musical configuration.

The *malambo* dance rhythm is present throughout the majority of the work and is presented through various methods of assimilation. The *malambo* dance is strongly referenced through the continuous juxtaposition between the hands. There is a constant awareness of the right hand versus the left. The awareness continues to the coda, where the separate patterns on the hands synchronise to round off the piece. The *malambo* dance rhythm is further recalled via wave-like ostinato patterns, repetitive syncopated patterns, hemiolas and overall drive.

4.3 *SUITE DE DANZAS CRIOLLAS*, OP. 15: V. *SCHERZANDO – CODA*

The *Scherzando – Coda* movement from the *Suite de Danzas Criollas,* Op. 15, follows a clearly defined structure with different sections, themes and transitions. The harmonic sense of the movement is largely based around ambiguity and a relentless drive towards resolution.

The *Scherzando* presents constantly varying time signatures, affording the *malambo* dance rhythm a greater sense of freedom, expression and improvisation. The sections with a higher variability of time signature usage are often coupled with simplified harmonies, demonstrating a give-and-take system which allows a sense of control to be retained within a highly energetic soundscape. Ginastera further employs a constant variation of thematic material, which also recalls the *malambo* dance events' non-repetitive nature.

In terms of voicing, there is a competitive element between the hands, with the material in one hand often containing a more constant, arpeggiated or scalar figure, and the material of the other featuring syncopated interjections.

The *Coda* section presents three different themes at clear-cut points. The *Coda* also features heavily accented interjections and the variation of time signatures to move between duple and triple metre.

The *malambo* dance rhythm is usually referenced through triadic melodic movement, which is seen to a lesser degree in this work. There is an explicit retention of conventional harmonic resolutions, as full triadic chords only appear at the most crucial points of culmination. The harmonic structure of the work is warped by chromatically altered and embellished chords, yet a clear sense of an underlying tonal trajectory is maintained. Furthermore, the *malambo* dance rhythm is mathematically combined with other parameters, as may particularly be seen in the balanced relationship between metrical and dynamic structures. Consequently, this allows for a powerful sound to be distributed and developed gradually and with precision over the duration of the work.

4.4 PIANO SONATA NO. 1, OP. 22

The first movement of the Piano Sonata No. 1, Op. 22, is built on a solid sonata form structure. It demonstrates the creativity of the composer in the interchangeability of its parameters between conventional and unconventional methods. The opening of the sonata is based on cell development, and the overall unity of the piece is secured through thematic and intervallic relationships, rather than harmonic relationships. Ginastera makes use of quartal harmony in this movement, although Argentina is still embodied in certain triadic motifs.

The improvisatory quality of the *malambo* rhythm is enhanced via rapidly shifting time signatures. The entire movement is subdivided into a precisely calculated equation of time signature and dynamic usage to drive and restrain energy development. Another technique used to build tension in developing sections is the rhythmic repetition of simpler motivic materials. Percussive qualities are prioritised in this movement, and are created through sharp exclamations, jumps and accentuations. This, paired with a lesser reliance on functional harmony, creates a dramatic and aggressive soundscape which enhances the character of the *malambo* dance rhythm.

The second movement also has a well-structured form. This formal structure is juxtaposed with the twelve-tone row found in the recurrent ostinato pattern. Ginastera evokes a more magical element in the soundscape by employing unconventionally distinct registral differences between the hands, as well as by writing highly chromatic ostinato patterns.

The *malambo* dance rhythm is prevalent in the transitional sections of the piece, and appears fully in theme B. The *malambo* dance rhythm in the linking passages is used in a melodically stagnant and rhythmically repetitive manner. It appears in its more conventional form in theme B through the use

of syncopation and melodic movement in triads. Furthermore, Argentinian elements are evoked through the use of the guitar chord in its various forms. The usage of the *malambo* dance rhythm in this movement is especially striking, as the surrounding material is dissonant and eccentric.

The fourth movement presents a more direct quotation of the original *malambo* dance. It is fast-paced and has the typical metre and syncopation associated with the original *malambo* dance rhythm. It also features developing variations, as well as the extensive use of ostinato patterns. The form of this movement is not as tightly constructed, which allows for more variability in transformations. The harmony in this work continues with an ambiguous design, yet there is a relaxation in overt unconventionality which allows for a more nationalistic sound. A unique sound is created by the use of modes, together with quartal and quintal harmonies, while triadic-moving material and an underlying tonic-dominant relationship retain a nationalistic undertone. Ginastera again plays with the parameters by substituting one for the other in order to keep the forward-moving drive. Furthermore, the *malambo* dance rhythm is here also seen in a contrapuntal fashion, in the form of a canon. In terms of motivic development, the melodic and rhythmic elements are equally important. Ginastera's inventiveness is also seen towards the end of the movement, where he employs full cluster chords to heighten the tension. There is a fine balance between inventiveness and conventionality in this movement.

Ginastera uses extended and inventive techniques in this sonata, yet adheres to certain parameters. He attains a fine balance between ingenuity, nationalism and sound quality.

4.5 PIANO SONATA NO. 2, OP. 53: I. *ALLEGRAMENTE*

The first movement of Piano Sonata No. 2, Op. 53, follows a less strict approach to form, allowing for freer expression. However, the movement does contain definitive sections, each with its own character and style. In this piece, overt harmonic implications are removed, whilst cell development is prioritised, and intervallic structures are used as building blocks. Ginastera seems to move away from direct quotations of Argentinian elements and rather aims for a more fantastical evocation of the Argentinian ethos. This can be seen in the modified guitar chord, for example. The descriptive indications found in the dances of the middle section further reveal Argentinian elements which may not be immediately apparent to the performer.

The *malambo* dance rhythm is not found in its traditional form, but elements thereof may be found in the second and third dances, as well as in their transitioning material. These contain rhythmic groupings of three, heavy syncopation, repetitive rhythmic figures with constant variation, as well as

ostinato patterns. In the third dance, which is most relatable to the *malambo* dance, complicated rhythmic divisions are restricted, possibly in order to facilitate a traditional Argentinian sound within a dissonant environment. In this work, Ginastera alludes to twelve-tone techniques, although these are used restrictively and more as a form of expression. He also continues to use musical parameters in a symbiotic manner, but to a lesser degree than in his previous works. While intense levels of sound saturation are heard in the music, an equilibrium between musical elements is retained.

4.6 PIANO SONATA NO. 3, OP. 54

The Piano Sonata No. 3, Op. 54, is built on a well-defined structural foundation. The first theme is metrically precise, while the second is freer and allows for more unrestrained expression.

The *malambo* dance rhythm in this work is not seen in specific thematic sections, but rather in the highly syncopated and punctuated rhythmic patterns found throughout. The *malambo* dance rhythm is used extensively in a contrapuntal manner, which allows for dramatic and creative accentuations of rhythm. In terms of harmonic structure, the composer places emphasis on intervallic structures, specifically on semitonal and tritonal relations. Ginastera furthermore uses the twelve-tone technique extensively as a means to create further variation throughout. Furthermore, Ginastera continues to use the technique of rhythmically repeating motivic figures to build tension. Other techniques employed include the use of bitonality, polyrhythms, cluster chords and extensive glissandos. Glissandos are often featured in this work and are used in a similar fashion to constantly alter motivic figures. This piece seems far removed from its nationalist predecessors, yet the composer still pays homage to Argentina through the lyrical guitar section.

CHAPTER 5

CONCLUSION

5.1 ANSWERING THE RESEARCH QUESTION

In terms of overall structure, Ginastera tends to follow a strict formal structure with well-defined themes separated by transitional material. In the *Danza del gaucho matrero*, this is evident in the different themes, each with their own musical identity. In the *Malambo*, a less strict adherence to form is evident, owing to the use of continuous variation form. However, there is still a clear subdivision between the different variations created through overarching driving structures moving towards the larger climactic points of the piece. The *Scherzando – Coda* is presented in a strict formal structure, as are the first two movements of the first piano sonata. In the last movement of the first piano sonata, a similar effect as in *Malambo* is seen, but this is used with greater freedom, allowing the various transformations to be expanded and contracted. It is only in the first movement of the second sonata that Ginastera employs a truly unique formal structure, with its opening and closing material enveloping the three Argentinian dances. However, it must again be noted that even this usage of an original formal structure is well-balanced and carefully put together, with themes separated by linking passages. The third sonata reverts to the early sonata form, with an added coda. The forms of these works thus all adhere to a fixed and seemingly preconceived structure.

Regarding harmony, a fundamental shift may be seen between Ginastera's earlier and later works. Even though extended usage of chromaticism may be found in the *Danza del gaucho matrero*, the sections with the clearest references to the *malambo* dance rhythm contain diatonicism, referencing traditional Argentinian music. This is further shown in the triadic-moving melodies in the *Malambo*, as well as in the *Scherzando – Coda*. However, in the *Scherzando – Coda*, less emphasis is placed on triadic movement, and a maturation of embellishments and harmonic ambiguity without resolution are present. The first piano sonata shows Ginastera's exploration of original harmonic elements via extended embellishments, and significant emphasis is placed on cell and intervallic development, especially in the first movement. The second movement leans towards atonality with its twelve-tone row ostinatos, despite the typical utterance of the *malambo* dance rhythm found in theme B. Ginastera is less adventurous in his use of harmony in the fourth movement, although he employs quartal and quintal harmony, as well as cluster chords. This movement also showcases triadic movement, as well as a strong underlying tonic-dominant relationship. The fourth movement could be seen as a reference to the *malambo* dance event with its ongoing variations, but with a more

sophisticated transformation of thematic and rhythmic material. The first piano sonata is thus also a transitional work, as it features less diatonicism and overt nationalist references, yet still contains more subjective Argentinian elements in short bursts and through underlying themes. The second piano sonata could be seen as the arrival point after the transitioning period. The reliance on tonality is disregarded, and the harmonic construction is based on cell development and intervallic structures. Ginastera still evokes Argentinian ideas through his music, but does so in a fantastical manner and through harsh dissonances. Furthermore, clear descriptions are provided for the performer to know what the different Argentinian themes represent. The third piano sonata follows a similar trend, with the composer shifting away from tonality and focusing specifically on twelve-tone rows as a technique of variation. The cell development and interval structures in this sonata emphasise semitonal and tritonal relationships.

It may be stated that Ginastera developed his harmonic idiom swiftly throughout his career. His use of harmony further showcases his three developmental stages. In the *Danza del gaucho matrero* and the *Malambo*, clear references to a true, objective Argentinian sound are made. The *Scherzando – Coda* and Piano Sonata No. 1 exhibit a less obvious, subjective Argentinian idiom with a more sophisticated use of non-tonal techniques. Finally, in Piano Sonata No. 2 and Piano Sonata No. 3, Ginastera only makes subliminal references to Argentina and avoids diatonicism, allowing for complete freedom of expression.

Rhythm and metre play a crucial role in the manifestation of the *malambo* dance rhythm within a more classical format. Rhythm and metre in the *malambo* are most notably characterised by a metrical subdivision between three and two, with intense syncopation and accentuation. In Ginastera's works which embody the *malambo* dance rhythm, there are certain important constant elements. These include a triumphant character, a fast tempo, hefty accentuations, a sense of competitive duality between voices and hands, as well as a high intensity created by loud dynamics and overall busyness in movement and texture.

In terms of the representative pieces studied, there seems to be an overall exploration of different metric and rhythmic environments. The *Danza del gaucho matrero* and the *Malambo* both follow a more traditional sense of rhythm and metre, with clear subdivisions between three and two. Both of these works contain simple hemiola and syncopation patterns, and retain a relatively stable time signature frame. This stability is no longer present in the *Scherzando – Coda*, in which a new model of rapidly shifting time signatures is followed, allowing for the movement and restraint of the *malambo* dance rhythm through clearly defined sections of the piece. This is further developed in the first movement of the first sonata, in which rapidly shifting time signatures are used to embody a highly

improvised and percussive sound. This technique is not employed in the second and fourth movements. Although these movements feature more traditional subdivisions of rhythm and metre, the boundaries of other musical parameters are pushed. The same rhythmic, metric and harmonic trend is followed in the first movement of the second piano sonata, as well as in the third piano sonata. Constantly shifting time signatures are found, allowing for freer expression of thematic and rhythmic material. The only moments of continuity in these two late works may be found in the three inner dances of the first movement of the second sonata, as well as in the guitar chord section of the third sonata. One notable technique used in the third sonata, which had only briefly been used once before, in the last movement of the first piano sonata, is the usage of counterpoint. Ginastera creates a mathematically calculated counterpoint with rhythmic subdivisions between the hands, which systematically grow and develop. While significant development may be seen in Ginastera's sense of rhythm and metre, it should be mentioned that this development did not take place linearly. This is most evident in the first piano sonata, in which three different rhythmic and metric techniques may be found between the three studied movements. However, there is a complexity which gradually becomes more challenging and adventurous as Ginastera's career progresses. For example, comparing the *Danza del gaucho matrero* with the third piano sonata reveals a significant difference between these two works in terms of rhythm and metre.

From the above, it is clear that Ginastera developed in his stylistic compositional techniques through different stages of his career. However, it is important to note that his growth should not be seen as a linear trajectory, but rather as an incrementally forward-moving growth in which different elements were developed at different times. His compositional development could thus be likened to his method of interchanging musical parameters, in which one technique is emphasised in one piece before being exchanged for another technique in the following piece. These pieces by Alberto Ginastera showcase a deep respect for musical balance in terms of overall saturation, yet also embody the ethos of the *malambo* dancers' energetic and unpredictable character.

This study aids in illuminating one of the greatest Southern American composers. However, this study focuses only on one specific area of his works. Numerous other, valuable topics remain, which could be studied to gain further insight into the life and works of Alberto Ginastera.

REFERENCES

Basinski, Mark Grover. "Alberto Ginastera's Use of Argentinian Folk Elements in the Sonata for Guitar, Op. 47." DMA thesis, University of Arizona, 1994. Accessed on March 4, 2020. https://www.cglib.org/wp-content/uploads/cglib.org/Musicology/Sonata%20Guitarra%20Ginastera.pdf.

Carballo, Erick. *De la pampa al cielo: The Development of Tonality in the Compositional Language of Alberto Ginastera*. Indiana University, 2006. Accessed on March 4, 2020. https://www.proquest.com/openview/801516838f48c30ffcfa43385bccb444/1?pq-origsite=gscholar&cbl=18750&diss=y.

Chase, Gilbert. "Alberto Ginastera: Argentine Composer." *The Musical Quarterly* 43, no. 4 (1957): 439-60. Accessed on March 7, 2020. http://www.jstor.org/stable/740763.

Choo, Minsil. "Alberto Ginastera's Tres Piezas, Suite De Danzas Criollas, and Piano Sonata No. 3: A Performance Guide." DMA thesis, University of Georgia, 2018. Accessed on March 10, 2020. https://getd.libs.uga.edu/pdfs/choo_minsil_201812_dma.pdf.

De Los Cobos, Sergio. "Alberto Ginastera's three piano sonatas: A reflection of the composer and his country." PhD dissertation, Rice University, 1991. Accessed on March 8, 2020. https://www.proquest.com/openview/801516838f48c30ffcfa43385bccb444/1?pq-origsite=gscholar&cbl=18750&diss=y.

Hammond, Rachel. "Rhythmic and Metric Structure in Alberto Ginastera's Piano Sonatas." Master's dissertation, University of Central Florida, 2011. Accessed on March 8, 2020. https://stars.library.ucf.edu/cgi/viewcontent.cgi?article=3043&context=etd

Hugon, Gérald. Alberto Ginastera *Danzas Argentinas Opus 2: Pour Piano*. Paris: Éditions Durand, 1939.

Ginastera, Alberto. *Alberto Ginastera - The Piano Collection*. New York: Boosey & Hawkes, 2000.

Jaramillo, David. "A Discussion of Alberto Ginastera's Piano Sonata, No. 1, Op. 22." Master's dissertation, Ball State University, 2014. Accessed on March 3, 2020. https://cardinalscholar.bsu.edu/bitstream/handle/123456789/198176/JaramilloD_2014-2_BODY.pdf?sequence=1&isAllowed=y.

Lin, YinJia. "Alberto Ginastera's Piano Sonatas: a Performance Guide." DMA thesis, University of Miami, 2013. Accessed on March 22, 2020. https://www-proquest-com.ezproxy.uct.ac.za/dissertations-theses/alberto-ginasteras-piano-sonatas-performance/docview/1442475961/se-2?accountid=14500.

Montoya, Juan Daniel. "The Influences of Argentinean Criollo Dance and Folk Music in the Orchestral Works of Alberto Ginastera." Doctoral dissertation, University of Arizona, 2018. Accessed on March 10, 2020. https://repository.arizona.edu/bitstream/handle/10150/631397/azu_etd_16818_sip1_m.pdf?sequence=1.

Nissman, Barbara. "Remembering Alberto Ginastera," in *The Pianist's Craft 2: Mastering the Works of More Great Composers* (Lanham: Rowman & Littlefield, 2015), 118-134.

Panufnik, Andrzej, Alberto Ginastera, and Iannis Xenakis. "Homage to Béla Bartók." *Tempo* 136 (March 1981): 3-5. Accessed on March 3, 2020. https://www.jstor.org/stable/946373.

Plesch, Melanie. "Resisting the *Malambo*: On the Musical Topic in the Works of Alberto Ginastera." *The musical quarterly.* 101, no. 2-3 (2018).

Schwartz-Kates, Deborah. *Alberto Ginastera: A Research and Information Guide*. (New York: Routledge, 2015).

Schwartz-Kates, Deborah. "Alberto Ginastera, Argentinian Cultural Construction, and the Gauchesco Tradition." *The Musical Quarterly* 86, no. 2 (2002): 248-281.

Schwartz-Kates, Deborah. "Ginastera, Alberto." *Grove Music Online.* Accessed on February 28, 2020. https://www-oxfordmusiconline-com.ezproxy.uct.ac.za/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011159.

Snyder, Philip Jason. "The Music of Alberto Ginastera Transcribed for Guitar: A Performance Edition of Danzas Argentinas for Guitar Quartet." DMA thesis, University of Georgia, 2003. Accessed on May 8, 2020. https://getd.libs.uga.edu/pdfs/snyder_philip_j_200305_dma.pdf.

Tabor, Michelle. "Alberto Ginastera's Late Instrumental Style." *Latin American Music Review / Revista De Música Latinoamericana* 15, no. 1 (1994): 1-31. Accessed on March 4, 2021. doi:10.2307/3085946.