



## Latin American piano music in the 20th century

MODALIDADE: COMUNICAÇÃO

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**Abstract:** The 20th century testified a deep change in the Western classical music, since new compositional procedures substituted the traditional organization of the tonal system. Latin American composers followed this tendency in a larger or smaller degree, according to their necessity of creating pieces at the same time modern and characteristic of their continent. Some examples of this process will be shown in this paper, using as parameters 54 pieces that comprise the "Compositores Latino-americanos" collection of CDs, recorded by the pianist Beatriz Balzi.

**Keywords:** Latin American music. 20th century classical music. Compositores Latino-americanos. Piano. Beatriz Balzi.

### Música latino-americana para piano no século XX: um estudo de caso

**Resumo:** O século XX marcou uma profunda mudança na música erudita ocidental, uma vez que novos procedimentos composicionais substituíram a tradicional organização do sistema tonal. Compositores latino-americanos seguiram tal tendência em maior ou menor grau, de acordo com suas necessidades de criar peças, ao mesmo tempo, modernas e características de seu continente. Alguns exemplos deste processo serão mostrados neste artigo, que usa como parâmetro 54 peças da série de CDs "Compositores Latino-americanos", gravada pela pianista Beatriz Balzi.

**Palavras-chave:** Música latino-americana. Música erudita do século XX. Compositores Latino-americanos. Piano. Beatriz Balzi.

### 1. Introduction

As a cultural practice, concert music seems to reflect fashions and costumes of the Western world since the end of the XVIII century. In the 19th century, for example, the nationalist current that also unified countries like Germany and Italy and gave a relative independency to the Hungarians from the Austrian Empire, gave birth to a great number of czardas, polonaises, mazurkas, marches and other romantic genres based on folk material. "The first degree of this 'national rebirth' was, invariably, to find, rescue and be proud of his folkloric heritage" (HOBBSAWM, 2005: 129). Regarding to the piano music, this elements received a well-elaborated treatment in order to be worthy of the best European stages. This would occur in the Latin American continent almost a century later.

After 1900, new historical situations influenced western art music. The same Eric Hobsbawm (2011: 23-25) points out remarkable transformations in what he called "the short 20th century". In his words, the two world wars (1914-18 and 1939-45) amplified the global spectrum from some developed European nations to the United States and to Japan. The

capitalist economy increased communication and vehicles of transport. Television became part of everyday life, changing old patterns of human relationships.

What about Latin American countries in this process? As we said before, most of them just experienced a nationalist movement in the cultural field in the first decades of the 20th century<sup>1</sup>. With the eruption of the First World War, countries such as Mexico, Brazil, Argentina and Chile started a timid process of industrialization to substitute some imported items, whose escalating costs became unbearable. This also motivated some governments to stimulate musical projects in their countries, aiming at enhancing a cultural heritage with proper characteristics of the continent.

Questions of identity would pervade Latin American musical production throughout the first half the 20<sup>th</sup> century, although they would not be totally forgotten until its very end, as we will show in this paper.

## **2. Latin American piano music and the "Compositores Latino-americanos" collection**

In this article, we observe how Latin American composers used some compositional procedures invented in the 20th century to create a repertoire, at the same time, modern and characteristic of their continent. For this proposition, we used as a parameter 54 piano works recorded by the Argentinian-Brazilian pianist Beatriz Balzi in a CDs collection, named by her "Compositores Latino-americanos"<sup>2</sup>. Balzi was internationally acknowledged as a specialist in this repertoire when she died, in 2001 (MONTEIRO DA SILVA, 2014: 336). This is why we believed in her choices to illustrate the following procedures, taken from analysis of the 54 pieces from the Latin American piano repertoire, registered by her.

## **3. Compositions, authors, nationality and CD**

Balzi's collection of music scores revealed a wide panorama of different aesthetics<sup>3</sup>. In this paper, tables were built to make it easier to visualize the compositions according to the tendency they are related. First of all, a table brings all the 54 pieces recorded by Balzi in her CDs series (named C.L.A. in this table), divided into specific rows of nationality, author, recorded piece, and CD where it can be found.

Country	Composer	Recorded piece	CD
1. Argentina	1. Alberto Ginastera	<i>Tres Piezas Op. 6</i>	Album C.L.A. 1,2,3
		<i>Suite Danzas Criollas</i>	C.L.A. 4
	2. Carlos Guastavino	<i>Sonata para Piano</i>	C.L.A. 1,2,3



		<i>Tierra Linda/ Bailecito</i>	C.L.A. 5
	3. Luis Mucillo	<i>...selva oscura...</i>	C.L.A. 1,2,3
	4. Eduardo Bértola	<i>Las Doradas Manzanas del Sol</i>	C.L.A. 5
	5. Angel E. Lasala	<i>Impresiones de mi Tierra</i>	C.L.A. 6
	6. Gerardo Gandini	<i>Eusebius</i>	C.L.A. 6
	7. Julian Aguirre	<i>Cinco Tristes e Gato</i>	C.L.A. 7
Argentina / Brazil	8. Eduardo Escalante	<i>Prelúdios n° 3 e 4</i>	C.L.A. 4
Argentina / Uruguay	9. G. Paraskevaídís	<i>un lado, otro lado</i>	C.L.A. 4
		<i>...a hombros del ruiseñor</i>	C.L.A. 7
2. Bolivia	1. Eduardo Caba	<i>Leyenda Quéchua</i>	C.L.A. 1,2,3
	2. Cergio Prudencio	<i>Umbrales</i>	C.L.A. 4
3. Colombia	1. Guillermo Uribe Holguín	<i>Dos Trozos en el Sentimiento Popular</i>	C.L.A. 1,2,3
4. Brazil	1. Eunice Katunda	<i>2 Estudos Folclóricos</i>	C.L.A. 1,2,3
	2. Sergio V. Corrêa	<i>Contrastes</i>	C.L.A. 1,2,3
	3. Gilberto Mendes	<i>Los Três Padres</i>	C.L.A. 1,2,3
	4. Edino Krieger	<i>Prelúdio e Fuga</i>	C.L.A. 4
	5. Calimério Soares	<i>2 Momentos Nordestinos</i>	C.L.A. 4
	6. Osvaldo Lacerda	<i>Estudo n° 3</i>	C.L.A. 4
	7. Ernst Mahle	<i>Sonata 1971</i>	C.L.A. 6
	8. Marcos Câmara	<i>E Pur Si Muove</i>	C.L.A. 6
	9. Mozart C. Guarnieri	<i>Suíte Mirim</i>	C.L.A. 5
	10. Rodolfo C. de Souza	<i>Barcarola</i>	C.L.A. 5
	11. Aylton Escobar	<i>Suíte das 3 Máquinas</i>	C.L.A. 5
	12. E. Zampronha	<i>Modelagem II</i>	C.L.A. 5
	13. Cacilda B. Barbosa	<i>Estudo Brasileiro 1</i>	C.L.A. 7
	14. Nilson Lombardi	<i>Ponteios n° 1 e 8</i>	C.L.A. 7
	15. Amaral Vieira	<i>Cenas Rupestres</i>	C.L.A. 7
	16. Marisa Rezende	<i>Ressonâncias</i>	C.L.A. 7
	17. E. Villani-Côrtes	<i>Timbres n°1 e 2</i>	C.L.A. 7
5. Chile	1. Eduardo Cáceres	<i>Seco, Fantasmal y Vertiginoso</i>	C.L.A. 6
	2. Acario Cotapos	<i>Sonata Fantasia</i>	C.L.A. 7
6. Cuba	1. Ernesto Lecuona	<i>3 Danzas Afro-Cubanas</i>	C.L.A. 1,2,3
	2. Armando Rodriguez	<i>Variaciones sobre un Tema de Leo Brouwer</i>	C.L.A. 6
7. Guatemala	1. Ricardo Castillo	<i>Oito Prelúdios</i>	C.L.A. 6
8. Mexico	1. Manuel Ponce	<i>4 Danzas Mexicanas</i>	C.L.A. 1,2,3
	2. Mario Lavista	<i>Simurg</i>	C.L.A. 1,2,3
	3. Manuel Enríquez	<i>Hoy de Ayer</i>	C.L.A. 1,2,3
	4. Jose Pablo Moncayo	<i>Muros Verdes</i>	C.L.A. 7
	5. Silvestre Revueltas	<i>Allegro</i>	C.L.A. 7
9. Panama	1. Roque Cordero	<i>Sonatina Rítmica</i>	C.L.A. 4
10. Paraguay	1. Juan C. M. González	<i>Tres Aires Paraguayos</i>	C.L.A. 5
	2. Nicolas P. González	<i>Tres Juguetes Rotos</i>	C.L.A. 6
11. Peru	1. C. Sánchez Málaga	<i>Yanahuara</i>	C.L.A. 1,2,3
12. Uruguay	1. Eduardo Fabini	<i>Triste n° 2</i>	C.L.A. 1,2,3
	2. Coriún Aharonián	<i>¿Y ahora?</i>	C.L.A. 1,2,3
	3. Luis Campodónico	<i>5 Líneas para mi Hermana Clara</i>	C.L.A. 4
	4. Jaurés Lamarque-Pons	<i>Milonga</i>	C.L.A. 5
	5. Hector Tosar	<i>Tres Piezas para Piano</i>	C.L.A. 5

	6. Juan José Iturrberry	(...sin querer)	C.L.A. 6
13. Venezuela	1. Juan B. Plaza	Sonatina Venezoelana	C.L.A. 1,2,3
	2. Alfredo Rugeles	Tanguitis	C.L.A. 6

Table 1: Countries, composers, pieces, and CDs by Beatriz Balzi

#### 4. Nationalist and Experimentalist currents

The second table makes reference to the nationalist and experimentalist currents that parted the 20<sup>th</sup> century in *before* and *after* 1950, respectively. This statement was made by the respectable researcher on Latin American music Gérard Béhague (*apud* BETHELL, 1999: 339), despite the multiple possibilities that can be observed in each current<sup>4</sup>. Among Balzi's repertoire, compositions from 11 in 13 countries recorded (except for Chile and Panama)<sup>5</sup>, created in the first half of the 20<sup>th</sup> century, present folk material in their structure, derived from popular songs and dances. For those composed after 1950, works from 9 in 13 countries present other kind of melodic, rhythmic and metrical organization. The exceptions are Colombia, Guatemala, Panama and Peru.

Nationalism (1898 to around 1950)	Experimentalism (1950 to 1999)
1. <i>Cinco Tristes e Gato</i> (1898 / <b>ARGENTINE</b> )	1. <i>Las Doradas Manzanas del Sol</i> (1966 / <b>AR</b> )
2. <i>Impresiones de mi Tierra</i> (1939/ <b>AR</b> )	2. <i>Eusebius</i> (1984 / <b>AR</b> )
3. <i>Tres Pizas para Piano Op 6</i> (1940 / <b>AR</b> )	3. <i>...selva oscura...</i> (1985 / <b>AR</b> )
4. <i>Tierra Linda and Bailecito</i> (1940-43 / <b>AR</b> )	4. <i>Prelúdios 3 e 4</i> (1982 / <b>AR-BR</b> )
5. <i>Suite de Danzas Criollas</i> (1946 / <b>AR</b> )	5. <i>un lado, otro lado</i> (1984 / <b>AR-UY</b> )
6. <i>Sonata para Piano</i> (1947 / <b>AR</b> )	6. <i>...a hombros del ruiseñor</i> (1997 / <b>AR-UY</b> )
7. <i>Leyenda Quechua</i> (1936 / <b>BOLIVIA</b> )	7. <i>Umbrales</i> (1994 / <b>BO</b> )
8. <i>Estudo Brasileiro nº 1</i> (1950 / <b>BRAZIL</b> )	8. <i>Ponteios 1 e 6</i> (1965 a 75 / <b>BR</b> )
9. <i>Dois Estudos Folclóricos</i> (1952 / <b>BR</b> )	9. <i>Contrastes</i> (1968 / <b>BR</b> )
10. <i>Suíte Mirim</i> (1955 / <b>BR</b> )	10. <i>Estudo nº 3</i> (1969 / <b>BR</b> )
11. <i>Prelúdio e Fuga</i> (1983 / <b>BR</b> )	11. <i>Míni Suíte das Três Máquinas</i> (1970 / <b>BR</b> )
12. <i>2 Trozos en Sentimiento Popular</i> (1927/ <b>COLOMBIA</b> )	12. <i>Timbres 1 e 2</i> (1978 / <b>BR</b> )
13. <i>Tres Danzas Afro-cubanas</i> (1929-34/ <b>CUBA</b> )	13. <i>Dois Momentos Nordestinos</i> (1981 / <b>BR</b> )
14. <i>Oito Prelúdios</i> (1950 / <b>GUATEMALA</b> )	14. <i>Cenas Rupestres</i> (1983 / <b>BR</b> )
15. <i>Allegro</i> (1939 / <b>MEXICO</b> )	15. <i>Ressonâncias</i> (1983 / <b>BR</b> )
16. <i>Cuatro Danzas Mexicanas</i> (1941 / <b>MX</b> )	16. <i>Los Tres Padres</i> (1984 / <b>BR</b> )
17. <i>Muros Verdes</i> (1951-56 / <b>MX</b> )	17. <i>Sonata 1971</i> (1971/ <b>DE-BR</b> )
18. <i>Yanahuara</i> (1935 / <b>PERU</b> )	18. <i>Barcarola</i> (1985 / <b>BR</b> )
19. <i>Tres Aires Paraguayos</i> (1947 / <b>PARAGUAY</b> )	19. <i>E pur si muove</i> (1988 / <b>BR</b> )
20. <i>Milonga</i> (1957 / <b>URUGUAY</b> )	20. <i>Modelagem II</i> (1994 / <b>BR</b> )
21. <i>Triste nº 2</i> (1900-03 / <b>UY</b> )	21. <i>Sonata Fantasia</i> (1924/ <b>CL</b> )
22. <i>Sonatina Venezoelana</i> (1942 / <b>VENEZUELA</b> )	22. <i>Seco, Fantasmal y Vertiginoso</i> (1986/ <b>CL</b> )
	23. <i>Variaciones sobre un tema de Leo Brouwer</i> (1975 / <b>CU</b> )
	24. <i>Hoy de Ayer</i> (1981 / <b>MX</b> )
	25. <i>Simurg</i> (1980 / <b>MX</b> )
	26. <i>Tres Juguetes Rotos</i> (1967 / <b>PY</b> )
	27. <i>5 Líneas para mi Hermana Clara</i> (1957/ <b>UY</b> )
	28. <i>Tres Piezas para Piano</i> (1976 / <b>UY</b> )

	29. <i>¿Y ahora?</i> (1984 / UY) 30. <i>(...sin querer)</i> (1996 / UY) 31. <i>Tanguitis</i> (1984 / VE)
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**Table 2: pieces catalogued according to Nationalist or Experimentalist current**

## 5. Harmonic Procedures

Tonal and atonal pieces appear in the C.L.A. collection. Many of the tonal ones were influenced by the impressionist style of Claude Debussy and other French composers<sup>6</sup>.

Among the latter, serial procedures appear less frequently, as the third table testifies. The nonserial atonal music (using the 12 tones without a prevalent order) was largely exemplified due to its expressionist character, which could allude to extra-musical references like romances, historical events or political heroes<sup>7</sup>. Modal and polymodal compositions also appear in the third table.

Tonal composition	Atonal composition
Diatonic tonal music 1. <i>Triste nº 2</i> 2. <i>Tres Danzas Afro-Cubanas</i> 3. <i>Tres Piezas para Piano Op. 6</i> 4. <i>Sonata para Piano</i> 5. <i>Modinha (Suíte Mirim)</i> 6. <i>Tres Aires Paraguayos</i> 7. <i>Bailecito</i> 8. <i>Cinco Tristes e Gato</i>	Nonserial atonal music 1. <i>Simurg</i> 2. <i>Los Tres Padres</i> 3. <i>¿Y ahora?</i> 4. <i>Hoy de Ayer</i> 5. <i>Prelúdios 3 e 4</i> 6. <i>Cinco Lineas para mi Hermana Clara</i> 7. <i>Dois Momentos Nordestinos</i> 8. <i>Estudo nº 3</i> 9. <i>Um lado, outro lado</i> 10. <i>Umbrales</i> 11. <i>Ponteando (Suíte Mirim)</i> 12. <i>Barcarola</i> 13. <i>Las Doradas Manzanas del Sol</i> 14. <i>Modelagem II</i> 15. <i>Oito Prelúdios (2, 3, 5)</i> 16. <i>Sonata 1971 (1st and 2nd mov.)</i> 17. <i>E pur si muove</i> 18. <i>Tres Juguetes Rotos</i> 19. <i>Variaciones sobre un tema de Leo Brouwer</i> 20. <i>Eusebius</i> 21. <i>Seco, Fantasmal y Vertiginoso</i> 22. <i>(...sin querer)</i> 23. <i>Allegro</i> 24. <i>Sonata Fantasia</i> 25. <i>Cenas Rupestres</i>
Chromatic tonal music 1. <i>Cuatro Danzas Mexicanas</i> 2. <i>Sonatina Venezolana</i> 3. <i>Dos Trozos en el Sentimiento popular</i> 4. <i>Leyenda Quechua</i> 5. <i>Yanahuara</i> 6. <i>Prelúdio e Fuga (1st mov.)</i> 7. <i>Suíte de Danzas Criollas</i> 8. <i>Tanguinho (Suíte Mirim)</i> 9. <i>Milonga</i> 10. <i>Tierra Linda</i> 11. <i>Oito Prelúdios (1, 4, 6, 7, 8)</i> 12. <i>Impresiones de mi Tierra</i> 13. <i>Muros Verdes</i> 14. <i>Ponteios 1 e 6</i>	(cont.) 26. <i>Ressonâncias</i> 27. <i>Timbres 1 e 2</i> 28. <i>...a hombros del ruiseñor</i>
Tonal polyphony 1. <i>Sonata para Piano (4th mov.)</i> 2. <i>Preludio e Fuga (2nd mov.)</i>	

3. <i>Estudo Brasileiro nº 1</i>	Serial atonal music 1. ...selva oscura... 2. <i>Sonatina Rítmica</i> (1st and 3rd mov.) 3. <i>Mini Suíte das Três Máquinas</i> 4. <i>Tres Piezas para Piano</i> 5. <i>Sonata 1971</i> (3rd mov.) 6. <i>Tanguitis</i> Polymodal composition 1. <i>Tres Piezas para Piano Op. 6</i> (nº 2) 2. <i>Dois Estudos Folclóricos</i> 3. <i>Sonatina Rítmica</i> (2nd mov.) 4. <i>Contrastes</i> 5. <i>Cirandinha (Suíte Mirim)</i>
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Table 3 - Harmonic procedures found in the "Compositores Latino-americanos" repertoire

### 6. Musical Genre <sup>8</sup>

Different musical genres were registered by Balzi in her C.L.A. collection. Table 4 calls attention to the great number of sonatas, preludes, studies, theme and variations, suites, airs, nocturnes and barcaroles, that could point out a neoclassical style adopted by some Latin American composers during the 20<sup>th</sup> century. It is interesting, however, to observe some genres invented in the continent, derived from Latin American popular songs and dances. They are *tristes*, *gatos*, *bailecitos*, *trozos*, *ponteios*, *cirandas*, *tangos*, among others.

Genres derived from traditional European repertory	Genres derived from Latin American popular dances
<i>Dance</i> 1. <i>Cuatro Danzas Mexicanas</i> 2. <i>Tres Danzas Afro-cubanas</i> 3. <i>Suíte de Danzas Criollas</i> <i>Sonata</i> 1. <i>Sonata Fantasia</i> 2. <i>Sonata para Piano</i> 3. <i>Sonata 1971</i> 4. <i>Sonatina Venezoelana</i> 5. <i>Sonatina Rítmica</i> <i>Study</i> 1. <i>Dois Estudos Folclóricos</i> 2. <i>Estudo Brasileiro nº 1</i> 3. <i>Estudo nº 3</i> <i>Theme and Variations</i> 1. <i>Variaciones sobre um Tema de Leo Brouwer</i> 2. <i>Contrastes</i> <i>Prelude and Fugue</i> 1. <i>Prelúdio e Fuga</i> 2. <i>Prelúdios 3 e 4</i> (cont.) 3. <i>Oito Prelúdios</i> <i>Suíte</i> 1. <i>Suíte de Danzas Criollas</i> 2. <i>Mini Suíte das Três Máquinas</i> 3. <i>Suíte Mirim</i>	<i>Triste</i> 1. <i>Triste nº 2</i> 2. <i>Cinco Tristes</i> <i>Trozo</i> 1. <i>Dos Trozos em el Sentimiento Popular</i> <i>Tango</i> 1. <i>Los Tres Padres</i> 2. <i>Tanguitis</i> 3. <i>¿Y ahora?</i> 4. <i>Tanguinho (Suíte Mirim)</i> <i>Gato</i> 1. <i>Gato</i> <i>Bailecito</i> 1. <i>Bailecito</i> 2. <i>Bailecito (Impresiones de mi Tierra)</i> <i>Ponteio</i> 1. <i>Ponteios 1 e 6</i> 2. <i>Ponteando (Suíte Mirim)</i> <i>Modinha</i> 1. <i>Modinha (Suíte Mirim)</i> <i>Ciranda</i> 1. <i>Cirandinha (Suíte Mirim)</i> <i>Milonga</i> 1. <i>Milonga</i>

<i>Barcarole</i> 1. <i>Barcarola</i> <i>Aria</i> 1. <i>Tres Aires Paraguayos</i> <i>Nocturne</i> 1. <i>Eusebius</i>	
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**Table 4: Genres derived or not from the traditional European art music**

## 7. Rhythm and metrics

Rhythm and metrics are crucial elements in the Latin American classical music, for their usual complexity. This is rooted in the African and indigenous presence in the continent. Some of these approaches coincide with new compositional procedures created by the North Hemisphere authors, like changing time signature (alternation between 3/4, 2/4 and others in the same piece or movement), polymeter (simultaneous use of more than one time signature), and ametric music (absent metric).

Changing time signature		Ametric music	Polymeter
1. <i>Triste n° 2</i>	17. <i>Ponteando (Suíte Mirim)</i>	1. <i>Hoy de Ayer</i>	1. <i>Tres Piezas para Piano Op. 6 (n° 2)</i>
2. <i>3 Piezas para Piano Op. 6</i>	18. <i>Barcarola</i>	2. <i>...selva oscura...</i>	2. <i>Dois Estudos Folclóricos (n° 1)</i>
3. <i>2 Estudos Folclóricos</i>	19. <i>Mini Suíte das Três Máquinas (n° 3)</i>	3. <i>Dois Momentos Nordestinos (n° 1)</i>	3. <i>Simurg</i>
4. <i>Contrastes (var. 4, 5)</i>	20. <i>Modelagem II</i>	4. <i>Umbrales (except Funeral)</i>	4. <i>Tres Aires Paraguayos (n° 2 and 3)</i>
5. <i>Simurg</i>	21. <i>Oito Prelúdios (2,5, 6, 8)</i>	5. <i>Las Doradas Manzanas del Sol</i>	5. <i>Allegro</i>
6. <i>Sonata para Piano, 2nd, 3rd and 4th mov.</i>	22. <i>Impresiones de mi Tierra (3, 4)</i>	6. <i>Tres Piezas para Piano</i>	
7. <i>Dos Trozos en el Sentimiento popular, n° 2.</i>	23. <i>Sonata 1971, (1st mov.)</i>	7. <i>Oito Prelúdios (n° 3)</i>	
8. <i>Leyenda Quechua</i>	24. <i>E pur si muove</i>	8. <i>Variaciones sobre un tema de Leo Brouwer (Var. 1, 2, 5)</i>	
9. <i>Yanahuara</i>	25. <i>Tres Juguetes Rotos</i>	9. <i>Seco, Fantasmal y Vertiginoso (3° mov.)</i>	
9. <i>Los Tres Padres</i>	26. <i>Variaciones sobre un tema de Leo Brouwer (Thema and Var. 4)</i>	10. <i>Ressonâncias</i>	
10. <i>¿Y ahora?</i>	27. <i>Muros Verdes (1st mov.)</i>		
11. <i>Prelúdio e Fuga, (1st mov.)</i>	28. <i>Cenas Rupestres</i>		
12. <i>Sonatina Rítmica</i>	29. <i>Sonata Fantasia</i>		
13. <i>Dois Prelúdios</i>			
14. <i>Cinco Lineas para mi Hermana Clara</i>			
15. <i>Dois Momentos Nordestinos (n° 2)</i>			
16. <i>Estudo n° 3</i>			

**Table 5 - Metric organization in Beatriz Balzi's recordings**

## 8. Latin American composers

Although they had identity concerns, 35 in 51 composers recorded by Balzi in her collection travelled to the North Hemisphere to complement their musical studies. They were

thirsty for novelties and did not want to be isolated from the rest of the world. The Uruguayan composer Héctor Tosar talks about the 50' decade:

“Few things occurred in Uruguay in the musical field. [...] The situation was dramatic, and we needed external interchange. [...] We said nothing but what we felt [...] and we could not say much because we did not have judgments' elements”<sup>9</sup>.

In their return, almost all of them assumed pedagogical functions in their countries. The most wanted country to go seems to have been the United States, followed by France and Germany. 3 composers travelled to countries inside Latin American continent, such as Argentina, Brazil and Chile. Please notice the amount of composers who studied with Aaron Copland in the USA (5 in 12), marked with (\*). The ones who went to more than one country had their repeated names written in *italic*. The countries where they were born are signed next to their names, between parentheses.

Countries that received L. A. composers	Composers recorded in the C.L.A. CDs series
USA (12 composers)	A. Ginastera (AR)*, M. Enríquez (MX), E. Krieger (BR)*, R. Cordero (PA), C. Soares (BR), O. Lacerda (BR)*, R. C. de Souza (BR), A. Escobar (BR), H. Tosar (UY)*, J. P. Moncayo (MX)*, S. Revueltas (MX), A. Cotapos (CL)*.
France (11)	M. Lavista (MX), G. U. Holguín (CO), C. Aharonián (UY), L. Campodónico (UY), M. C. Guarnieri (BR), E. Bertola (AR), H. Tosar (UY), R. Castillo (GT), M. Câmara (BR), N. P. Gonzalez (PY), A. Vieira (BR).
Germany (8)	M. Ponce (MX), <i>M. Lavista (MX)</i> , <i>C. Aharonián (UY)</i> , <i>M. Enríquez (MX)</i> , L. Mucillo (AR), G. Paraskevaídis (AR/UY), A. Rugeles (VE), E. Caceres (CL).
Italy (4)	<i>M. Ponce (MX)</i> , J. Bautista Plaza (VE), E. Katunda (BR), G. Gandini (AR).
Spain (2)	Eduardo Caba (BO), Julian Aguirre (AR).
Belgium (1)	Eduardo Fabini (UY).
Finland (1)	Edson Zampronha (BR).
Argentina (2)	<i>Coriún Aharonián (UY)</i> , Juan Carlos Moreno Gonzalez (PY).
Brazil (2)	<i>Juan Carlos Moreno Gonzalez (PY)</i> , Angel E. Lasala (AR).
Chile (2)	<i>Coriún Aharonián (UY)</i> , <i>Juan Carlos Moreno Gonzalez (PY)</i> .

**Table 6 - Composers and countries where they completed their studies.**

### 9. Pedagogical functions assumed by the Latin American composers

While 20 in 51 composers registered by Balzi directed, or even founded institutions for musical education in their countries, others taught in already existent schools of music (20), created or directed orchestras (7), and created or directed journals and radios to divulge Latin American Music (6). The last table testifies:



Composers who directed or founded musical schools of music	Composers who taught in pre-existent schools	Composers who directed or founded orchestras	Composers who created or directed music journals or radios
M. Ponce (MX), E. Fabini (UY), A. Ginastera (AR), E. Caba (BO), C. S. Málaga (PE), M. Enriquez (MX), E. Krieger (BR), R. Cordero (PA), E. Escalante (AR/BR), G. Paraskevaídis (AR/UY), C. Prudencio (BO), A. E. Lasala (AR), E. Mahle (GE/BR), G. Gandini (AR), C. B. Barbosa (BR), J. Aguirre (AR), A. Vieira (BR), M. C. Guarnieri (BR), A. Escobar (BR), H. Tosar (UY).	J. B. Plaza (VE), S. V. Corrêa (BR), M. Lavista (MX), G. U. Holguín (CO), G. Mendes (BR), L. Mucillo (AR), C. Soares (BR), R. Castillo (GT), A. Rugeles (VE), M. Câmara (BR), E. Cáceres (CL), J. J. Iturribery (UY), J. P. Moncayo (MX), N. Lombardi (BR), M. Resende (BR), E. Villani-Côrtes (BR), J. C. M. González (PY), R. C. de Souza (BR), E. Bértola (AR), E. Zampronha (BR).	M. Ponce (MX), E. Escalante (AR/BR), C. Prudencio (BO), E. Mahle (GE/BR), C. B. Barbosa (BR), N. Lombardi (BR), A. Escobar (BR).	M. Ponce (MX), J. B. Plaza (VE), M. Lavista (MX), G. Mendes (BR), C. Aharonián (UY), E. Krieger (BR).

**Table 7 – Composers who assumed pedagogical functions in their countries**

## 10. Some considerations

The Latin American piano pieces analyzed in this paper show the identity concern that accompanied their authors during the 20th century. At the same time, the tables present procedures that testify their dialogue with the modern tendencies created in Europe and in the USA in the referred period of time. Analysis on 20<sup>th</sup> century Latin American piano pieces are considerably increasing in the 21st century, being worthy of mention the works of GERLING, ANDRADE and BUJES (2005), SOARES (2006), LOVAGLIO (2008), PARASKEVAÍDIS (2009) and IBACETA (2010). This paper intends to contribute to this task.

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## Notes

- <sup>1</sup> Even though most of the Latin American countries conquered independency around 1800, it needed a century for movements like Mexican revolution to motivate the arising of identity questions in the continent.
- <sup>2</sup> Beatriz Balzi produced this collection from 1984 to 2000, with musical examples of 13 countries in seven volumes. These countries are Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Guatemala, Mexico, Panama, Paraguay, Peru, Uruguay and Venezuela. 51 composers had their piano pieces recorded by her. Three of them appear in more than one CD: Carlos Guastavino, Graciela Paraskevaídis and Alberto Ginastera.
- <sup>3</sup> After the death of Beatriz Balzi in 2001, her sister Velia Balzi donated a great part her music scores collection to University of Campinas (UNICAMP). It can be accessed at [www.bibliotecadigital.unicamp.br/document/list\\_old.php?tid=404](http://www.bibliotecadigital.unicamp.br/document/list_old.php?tid=404), Fundo Beatriz Balzi.
- <sup>4</sup> Some specific characteristics in both nationalist and experimentalist categories will be shown in the next table.
- <sup>5</sup> The Chilean and Panamanian piano pieces registered by Balzi in the C.L.A. series are very interesting, in the sense that both present elements of Experimentalism before 1950. Chilean Acário Cotapos' *Sonata Fantasia* date from 1924, while Panamenian Roque Cordero's *Sonatina Rítmica* was composed in 1943.
- <sup>6</sup> They used what Stefan Kostka (1999: 2) called chromatic tonal music, or, the insertion of chromaticism in traditional tonal functions and passages, to give them different colors.
- <sup>7</sup> We cite as example Mexican Mario Lavista's *Simurg*, inspired by Ezra Pound and Jorge Luis Borges' poems, Brazilian Rodolfo Coelho de Souza's *Barcarola*, related to Brazilian movements for free elections in the 1980 decade, and Argentinian Uruguayan Graciela Paraskevaídis' *...a hombros del ruiseñor*, dedicated to the Argentinian revolutionary Ernesto "Che" Guevara.
- <sup>8</sup> The word genre is applied here to mention a group of characteristics that defines a piano piece of music, such as melody, rhythmic patterns, harmonic organization and others.
- <sup>9</sup> TOSAR, *apud* PARASKEVAÍDIS, 1999: 39-40.