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THE CLARINET AND PIANO WORKS OF ERNST MAHLE: A COLLABORATIVE PIANIST'S PERSPECTIVE

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THE CLARINET AND PIANO WORKS OF ERNST MAHLE:
A COLLABORATIVE PIANIST'S PERSPECTIVE

DMA PROJECT

A DMA project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By

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2021

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ABSTRACT OF DMA PROJECT

THE CLARINET AND PIANO WORKS OF ERNST MAHLE: A COLLABORATIVE PIANIST'S PERSPECTIVE

Ernst Mahle is a German-Brazilian composer who not only became a Brazilian citizen but also a reference for Brazilian classical music. His vast list of compositions includes works for all major genres, as well as containing instrument combinations that are not mainstream. In addition to being a composer, Mahle dedicated a big part of his life as a pedagogue, as a teacher and as the director of the *Escola de Música de Piracicaba* (Piracicaba Music School).

Through research on Mahle's biography, compositional styles, and an interview with the composer, the purpose of this paper is to study his four clarinet and piano works and to write a performance guide with the perspective of the collaborative pianist. This guide offers some suggestions on piano technique, ensemble, dynamics, and balance, among other elements.

KEYWORDS: Ernst Mahle, clarinet and piano, collaborative pianist, collaborative piano

Edgar Augusto Gonsales

04/30/2021

Date

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DEDICATION

To God, my family, and all the loved ones who supported me in my journey.

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CHAPTER 1: INTRODUCTION

1.1 Introduction

Ernst Mahle is a German composer who became a Brazilian citizen at an early age. His vast number of compositions are a mixture of neoclassic and atonal music with Brazilian Folkloric elements. He is still an active composer at 91 years of age and a prominent Brazilian composer who expresses nationalism in his music.

I came to know of Mahle in my undergraduate degree when I was asked to play one of his *Concertinos for Piano and Orchestra*. Although it is a short piece, it was enough for me to really start enjoying his style and to research more about him. After this occasion I played four hand pieces by him and heard pieces for other instruments as well. Later I accessed his online catalog of works and saw that he has an impressive number of published pieces, especially for chamber music. Besides learning about his compositions, I also met very talented musicians who were former students of the *Escola de Música de Piracicaba “Ernst Mahle”* (School of Music of Piracicaba “Ernst Mahle”), realizing his importance as a pedagogue.

Although he is an important Brazilian composer, there are still many works that are either unknown to the public or not often performed or researched. From his works for clarinet and piano there are two sonatinas that are more well known, which I was able to find recordings, but the other works do not even have recordings on YouTube, Spotify, Apple music, Naxos Music Library, or any other media. Thus, this became a great motivation for me to research part of his chamber music pieces and to perform some of them in my lecture recital.

In this paper I am going to study Mahle's works for clarinet and piano and write a performance guide from the collaborative pianist's perspective. The reason I chose the works for clarinet and piano is because during the years that I worked as a collaborative pianist I played many pieces for clarinet and piano, so it is an interest of mine to build as much repertoire for clarinet and piano as I can, being an admirer of the instrument tone color, and musical capabilities. The pieces that will be part of this paper are all the "concert pieces" (intended to be performed) that are duos composed for clarinet and piano: Sonata for Clarinet and Piano (1970), *Miniatura* (Miniature) for Clarinet and Piano (1970), Sonatina for Clarinet and Piano (1974), and Sonatina for Clarinet and Piano (1976). There is a set of 10 pieces for clarinet and piano called *As melodias da Cecília* (The Melodies of Cecilia) that are a group of ten short pieces for clarinet with piano accompaniment, which are pedagogical works, and for that reason they will not be a part of this paper. Mahle has written many other pieces featuring the clarinet and piano that will also not be a part of this paper,¹ as they are not duos. There are four trios, one sextet, one septet, and one nonet that feature piano and clarinet as part of the ensemble.

This paper has 5 chapters: the first chapter presents the introduction, justification for the study, methodology, limitations of the study, and literature review; the second chapter is a biography of the composer; the third chapter is an overview of the composer's compositional style; the fourth chapter is the performance guide, which presents my suggestions on interpretation on the four duo pieces, also featuring information provided by the composer, including some of his views about interpretation, and a brief analysis of each piece; and the fifth chapter is the conclusion. As appendixes I

¹Gerelmáger Gonçalves, *Ernst Mahle: Catálogo de Obras. Composições, Arranjos, Orquestrações e Material Didático* (Piracicaba, SP: Associação Amigos Mahle, 2020), 13.

present Mahle's clarinet works catalogue, the scores of the pieces used in this paper, and the interviews done with the composer for this project.

1.2 Need for the study

Ernst Mahle not only contributes immensely as a Brazilian nationalistic composer but also as a pedagogue. He is the co-founder of the "Maestro Ernst Mahle" School of Music in Piracicaba and has also promoted important music competitions to stimulate new generations of musicians in addition to composing many pedagogical works, which are short pieces he used to help students overcome musical or technical challenges but were not intended to be performed in a concert hall.

Mahle and his works are very important for the Brazilian culture and although there is some research made on his works, there are still many works that deserve attention. The composer wrote four pieces for clarinet and piano, besides a series of ten pedagogical short pieces. From these works there are just a few recordings found on YouTube, and one professional recording, but there is no scholarly research on his clarinet and piano works. These works are yet to be known and studied. Some of the research that has been made about his work explored his works for violin and piano, his viola works, his concerto for clarinet and orchestra, guitar works, art songs, and others. Mahle has written one sonata, two sonatinas, one *Miniatura* (Miniature) and arranged ten short melodies for clarinet and piano.

There is an article written for a music symposium by Herson Amorin called "Ernst Mahle: *obras para clarineta*" (Ernst Mahle: works for clarinet) in which the author contextualizes Mahle as an important Brazilian composer and addresses his works for clarinet saying that:

Studies on Ernst Mahle's works for clarinet are scarce. Despite the numerous works, in a search for the studies related to them, it was found only an in-depth study of a work for clarinet; the doctorate dissertation by Guilherme Sampaio Garbosa (2002): "Concerto (1988) for Clarinet and Orchestra by Ernst Mahle: A Comparative Study of Interpretations."²

As Amorin states, there are no studies on Mahle's works for solo clarinet, or clarinet and piano, therefore having a need for further studies in this area. Another reason for this study is to divulge Mahle's works for clarinet and piano and to write one more paper in the English language about the composer.

1.3 Methodology

Through my review of the existing literature of the composer, and interviews available on Youtube, I wrote the composer's biography and compositional style, respectively, chapters two and three. For the performance guide, my own expertise and opinion as a performer about how to perform the works, and an interview with the composer through e-mail asking questions regarding his works were used. Mahle, in addition to composition, has dedicated most of his professional life as a pedagogue, writing beginners' collections of exercises for many instruments and short texts about music theory. This collection of texts (short books) includes subjects about music theory, harmony, counterpoint, conducting, and one which is called *Problemas de Interpretação* (Interpretation Problems). The latter is of special value for this research because it contains

² Herson Amorin, "Ernst Mahle: Obras para Clarineta," *SIMPEMUS 6: Simpósio em Música da UFPR*, 2013: 32. "Os estudos sobre a obra de Ernst Mahle para clarineta são escassos. Apesar da numerosa obra, em uma busca sobre os estudos relacionados às mesmas, constatou-se apenas um estudo aprofundado de uma obra para clarineta; a tese de Doutorado de Guilherme Sampaio Garbosa (2002): "Concerto (1988) para Clarineta e Orquestra de Ernst Mahle: Um Estudo Comparativo de Interpretações."

information of how the composer believes music should be interpreted, therefore helping his readers to understand how his works should be interpreted.

Many sources in Portuguese are being used in this paper and all the translations are mine.

1.4 Scope and limitations

The aim of this paper is to offer a performance guide for the clarinet and piano works by Ernst Mahle from the perspective of a collaborative pianist. Therefore, this work will not deal with any type of technical, musical, or philosophical aspect regarding the clarinet part, as only a clarinetist could do. The clarinet will be mentioned and will be an essential part when the interaction of both instruments is being discussed, such as in ensemble and balance issues.

Considering that this is not a theory-based paper, the analysis of each piece is basic, offering a basic understanding of each piece for the performer, therefore not being a “chord by chord” or “measure by measure” analysis.

In the performance guide chapter, I offer suggestions about the interpretation of the pieces, based on my research, interview with the composer, and my own view of the pieces. However, I do not intend to prove that my interpretation is the truth about the interpretation of these works.

As mentioned before, in this paper I study the pieces for clarinet and piano by Ernst Mahle. The composer has also a great career as a pedagogue, having composed many works with the purpose of teaching. The *As Melodias da Cecilia* (The Melodies of Cecilia) are melodies created by one of his daughters that were harmonized and arranged by Mahle

for many instruments and ensembles. Because of their pedagogical character, they will not be included in this paper.

1.5 Literature review

There are a number of Brazilian and American theses and dissertations that explore Mahle's works. Although they approach his pieces in different perspectives (performance, pedagogy, theory), they all contain important and essential information about the composer and his style. However, none of them explore his works for clarinet and piano.

In the article "Ernst Mahle: Works for Clarinet" Herson Mendes Amorin contextualizes all works that include clarinet by Mahle. Amorin aims to divulge Mahle's works and show that they deserve attention by academia. He listed all the works that include clarinet in his article, such as trios, sextets, solo clarinet, and other instrumental combinations. However, Amorin did not study any piece in this article, addressing the need for further studies on these pieces.

Antonio Roberto Roccia Dal Pozzo Arzolla wrote "Uma Abordagem Analítico-Interpretativa do Concerto 1900 Para Contrabaixo e Orquestra de Ernst Mahle" (An interpretative analysis of Concerto 1900 for Bass and Orchestra by Ernst Mahle) for his master's degree. In this document Arzolla discusses performance aspects of the Bass Concerto and Mahle's compositional style characteristics and musical influences, such as Bartók. The author also mentions the importance of Mahle as a pedagogue for Brazilian students.

For her doctoral dissertation, Eliana Asano Ramos wrote "A Escrita Pianística Nas Canções de Ernst Mahle" (The Pianistic Writing in Ernst Mahle's Art Songs). In her document, Ramos analyzes the art songs based on Dr. Deborah Stein and Dr. Robert

Spillma's model of art song analysis, and also analyzes them based on Stefan Kotska and Joseph N. Straus ideas on set theory and atonal music. The author recorded a CD with the art songs aiming to contribute to the academic study of Brazilian art song and Ernst Mahle's works.

Guilherme Antonio Sauerbronn de Barros wrote for his doctorate the document "Goethe e o Pensamento Estético-Musical de Ernst Mahle: Um Estudo do Conceito de Harmonia (Goethe and the Aesthetic-Musical thinking of Ernst Mahle's of the concept of harmony). In this work, Barros explains the relations of Mahle's harmonic concepts and ideas with Goethe's concept of *Bildung*. This work is extremely important to understand Mahle as a composer because Barros details facts about his mentors, harmonic concepts, and pedagogy.

Iradi Tavares de Luna wrote "Quarteto para Contrabaixos 1995 de Ernst Mahle: Análise Interpretativa" (Quartet for Double-Basses 1995 by Ernst Mahle: Interpretative Analysis), for his master's degree. In this research, Luna presents chapters about Mahle's biography, Mahle as a pedagogue and his instructional methods, as well as a formal analysis of the Double-Bass concerto that is meant to guide performers on this piece.

Pieter Rahmeier wrote "Suíte Para Violão De Ernst Mahle: Uma Edição Crítica e de Performance" (Suite for Guitar by Ernst Mahle: a critical and performance edition) for his master's degree. In this research, Rahmeier developed a new edition of the suite for guitar having Mahle as his guide for that new edition. Besides a formal analysis of the work, the author also conducts an interview with the composer about interpretative aspects of the work, thus offering a unique contribution for scholars and performers about this piece.

Leopoldo Ferreira Prado wrote “Estudo interpretativo da obra *Música Concertante para Tímpanos e Sopros*, de Ernst Mahle: inovações no repertório solo para tímpanos” (Interpretative study of the Mahle’s Work *Música Concertante para Tímpanos e Sopros*: innovations in soloist repertoire for timpani), for his master’s degree. In this research the author analyses this work for being the first Brazilian piece featuring the timpani as a solo instrument.

Sonia Feres-lloyd wrote “The Viola Compositions of Ernst Mahle and Their Idiomatic and Pedagogical Characteristics” as her doctoral dissertation. In this research, Feres-lloyd offers a background of the composer’s life and compositional style and emphasizes the Brazilian characteristics that are present in his music. The main part of her work is a performance guide on Mahle’s viola works .

Eliane Tokeshi wrote the article “As Sonatas e Sonatinas para violino e piano de Ernst Mahle: uma abordagem dos aspectos estilísticos” which comes from her doctoral dissertation “Sonatas and Sonatinas for violin and piano by Ernst Mahle: a stylistic approach.” In this research, Tokeshi explains that Mahle’s works for violin were written over a period of 25 years, and that these works are an example of the composer’s different compositional styles over the time. Therefore, the author discusses in details the composer’s compositional style differences and how they were applied in his music.

João Paulo Casarotti wrote “Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra,” as his doctoral dissertation. In this paper Casarotti writes an overview on Mahle’s works for piano differentiating them as “pedagogical” and “serious” works thus providing valuable information about Mahle’s pianistic style. In the end of his dissertation Casarotti offers a pedagogical edition of Mahle’s Concertinos for

Piano and Orchestra, offering his views on these works. In addition to these chapters the author also writes a short biography of Mahle and writes about Mahle's philosophical and aesthetic concepts.

Marcos Rontani wrote "Piracicaba School of Music Maestro Ernst Mahle – EMPM: Historical background and pedagogical principles" for his master's degree. In this paper Rotani provides the history and pedagogical principles of the School of Music thus emphasizing its importance. The author provides a biography not only of Mahle, but also of Mahle's wife Maria Aparecida Romera Pinto, and the composer and teacher Hans Joachim Koellreutter, co-founders of the Piracicaba School of Music.

Flávio Collins Costa wrote for his master's degree the paper "Um Estudo de Três Obras Sinfônicas de Ernst Mahle: O Encontro entre o Compositor e o Pedagogo" (A study of three of Ernst Mahle's symphonic works: the encounter between the composer and the pedagogue). In this paper the author analyses three symphonic works by Mahle and compare them to Paul Hindemith's neoclassic thought and the concept of *Gebrauchtmusik*. In the first chapter of his document the author writes not only Mahle's biography, but he also makes a parallel with the current Brazilian musical scenario of the time, thus contextualizing Mahle's work as well as the composer's different compositional phases.

Guilherme Sampaio Garbosa wrote for his doctorate the document "Concerto (1988) para clarineta de Ernst Mahle: um estudo comparativo de interpretações" (Concerto (1988) for clarinet by Ernst Mahle: a comparative study of interpretations), thus comparing interpretations of the concerto for clarinet and orchestra.

CHAPTER 2: BIOGRAPHY

2.1 Europe

Ernst Hans Helmuth Mahle was born in Stuttgart, Germany, on January 3, 1929. His musical education started at middle school, as any other German child learning the recorder and singing in the school choir. According to Casarotti:

During his childhood, Mahle's musical education was limited to studying recorder in group classes offered at his elementary school. Mahle later studied in the famous Ludwig Gymnasium, in Stuttgart, where he excelled in German, Latin, French, English, and also in music. When he was 10 years old, Mahle studied violin but only for a short period, due to his lack of interest and discipline.³

As Casarotti explains, although Mahle gave signs to be very intelligent and showed talent in music, at that time he was not focused on being a professional musician. His father, Ernst Mahle, and grandfather, Theodore Mahle, were engineers and they expected that Ernst Hans Mahle would follow their steps becoming an engineer.

In 1920, Hermann who was Mahle's uncle, invited his brother Ernst (Mahle's father) to work with him in his new company that built car pistons made by aluminum, which at the time was a new type of metal. The company started to prosper and Mahle's family moved to a bigger house in Stuttgart. In 1939 World War II started in Germany and, due to the destruction it caused to their house, in 1942 the Mahle family decided to move to a house they owned in Austria. To avoid more possible damage to the family, Mahle started to work as a mechanical turner, as Casarotti explains:

During this period, most young men were obliged to go to war; however, Mahle entered factory work as a mechanical turner in 1944 in order to avoid

³ João Paulo Casarotti, "Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra" (DMA diss., Louisiana State University, 2015): 3.

this. The job caused some interruptions in Mahle's high school education, but prevented him from dying in battle, like some of his friends.⁴

There are at least two things that the war brought to Mahle that stimulated him to pursue a career as a musician. The first is that after seeing all the horrors that the war inflicted on society Mahle decided that he would not become an engineer but a musician, because then he would be able to help bring peace to the world. The second is that Bludenz, the city where the Mahle family was in Austria:

...was occupied by the French army, that was promoting monthly local concerts given by the students of the Paris Conservatoire. The events were intended to provide residents with moments of leisure and art and ended up stimulating in Mahle the desire to study music, especially the piano. At the time, then 16 years old, Mahle acquired the scores and began to study on his own the sonatas of Ludwig van Beethoven (1770-1827) and the studies of Frédéric Chopin (1810-1849). However, the lack of adequate guidance and over-study resulted in severe and irreversible tendonitis in both arms of Mahle, ending his dreamed pianist career once and for all.⁵

Even though he was not as successful as he desired as a pianist, he was determined to become a musician and his willingness led him to start studying harmony and other instruments. He bought a violin, a cello, a double bass, a clarinet, a flute, and a saxophone, and then he taught himself how to play all these instruments. "Mahle had experimented

⁴ João Paulo Casarotti, "Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra" (DMA diss., Louisiana State University, 2015): 3.

⁵ Eliana Asano Ramos, "A Escrita Pianística nas Canções de Ernst Mahle" (DMA diss., Universidade Estadual de Campinas, 2016): 59. "...foi ocupada pelo exército francês, que todo mês realizava concertos locais com estudantes vindos do Conservatório de Paris. Os eventos tinham o intuito de proporcionar aos moradores momentos de lazer e arte e acabaram estimulando em Mahle o desejo pelo estudo da música, especialmente do piano. Na ocasião, então com 16 anos de idade, Mahle adquiriu as partituras e passou a estudar por conta própria as sonatas de Ludwig van Beethoven (1770- 1827) e os estudos de Frédéric Chopin (1810-1849). Porém, a falta de orientação adequada e o excesso de estudo resultaram em uma tendinite grave e irreversível em ambos os braços de Mahle, acabando de vez com a sua sonhada carreira de pianista."

with multiple instruments, but ultimately he decided to follow a career in music composition.”⁶

The Mahle family returned to Stuttgart in 1950 and Mahle decided to audition for the Staatliche Hochschule für Musik, in Stuttgart, to study composition. He enrolled in the harmony and counterpoint classes of Johann Nepomuk David (1895-1977), who was the teacher Mahle studied with for just one year but was able to acquire strong foundation of counterpoint and harmony. Also, at this time, Mahle became acquainted with the works by Paul Hindemith and Béla Bartók who became very important influences in Mahle’s future compositions.

2.2 Brazil

Eliana Asano Ramos explains that:

In the post-war period, two Jewish friends of his father, fleeing Nazism, arrived in São Paulo and founded an aluminum piston factory. Without success in the enterprise, they wrote to the composer's father, inviting him to come to Brazil in order to install a branch of the Mahle company. His father accepted and, in 1949, arrived in Brazil.⁷

When he arrived in the city of São Paulo and saw that there were no car engine industries in Brazil, Mahle’s father decided that it would be a good investment to start a business there. They called this company *Metal Leve* (Light Metal). “In 1951, the Mahle family left Germany and moved to the Brooklyn neighborhood, in São Paulo.”⁸

⁶ João Paulo Casarotti, “Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra” (DMA diss., Louisiana State University, 2015): 4.

⁷ Eliana Asano Ramos, “A Escrita Pianística nas Canções de Ernst Mahle” (DMA diss., Universidade Estadual de Campinas, 2016): 60. “No período pós-guerra, dois judeus amigos do seu pai, fugidos do nazismo, chegaram em São Paulo e fundaram uma fábrica de pistões de alumínio. Sem sucesso no empreendimento, escreveram ao pai do compositor, convidando-o a vir ao Brasil a fim de instalar uma filial da empresa dos Mahle. Seu pai aceitou e, em 1949, chegou ao Brasil.

⁸ Ramos, “A Escrita Pianística,” 60. “Em 1951, a família Mahle deixou a Alemanha e fixou residência no bairro do Brooklin, em São Paulo.”

After establishing residency in São Paulo, Mahle started working with his father during the day and attending concerts and recitals at night. That is how Mahle met the teacher who represents one of his biggest influences as a musician, the German composer Hans-Joachim Koellreutter (1905-2005). At the occasion, Mahle talked to him about being an aspiring composer, and Koellreutter advised him to meet with the composer Ernst Krenek. Mahle did meet with him, and this meeting was very successful for Mahle because Krenek said he had talent and should pursue a career in music. After this meeting Mahle talked to his parents to make his decision official.

Mahle enrolled in the composition and conducting course of the *Conservatório Musical e Dramático de São Paulo* (São Paulo Dramatic and Musical Conservatory) in the class of João Sepe, in 1952. In the same year Koellreutter founded the *Escola Livre de Música Pró-Arte* (Pro-Art Music School) in São Paulo, and Mahle enrolled in this school to have composition classes with Koellreutter, who was also the director of the school. In the years Mahle was Koellreutter's student, he learned about many musical trends, such as dodecafonism, *concrète* music, atonal music, and electronic music.⁹ "Along with his studies in composition with Koellreutter, Mahle studied flute and also worked as Koellreutter's assistant, teaching harmony and counterpoint."¹⁰

Besides being his teacher's assistant, Mahle already started his career accepting many important invitations to teach composition. As Ramos states:

At the beginning of his career, in parallel with his activities as composer, Mahle maintained intense activity as a teacher in festivals in Rio de Janeiro, Bahia and Paraná. He was Koellreutter's assistant at the Pro Art in São

⁹ Eliana Asano Ramos, "A Escrita Pianística nas Canções de Ernst Mahle" (DMA diss., Universidade Estadual de Campinas, 2016): 61.

¹⁰ João Paulo Casarotti, "Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra" (DMA diss., Louisiana State University, 2015): 6.

Paulo, where, in 1952, came to know his future wife, Maria Aparecida Romera Pinto, born in Piracicaba, city around 100 miles from São Paulo.¹¹

Maria Aparecida Romero Pinto, nicknamed and known as *Cidinha*, was also Koellreutter's student in his choir-conducting class and she had the idea of talking to him about considering opening another music school in Piracicaba. Casarotti, citing a questionnaire addressed to Mahle and his wife, says that:

In one of the intervals of Koellreutter's class Cidinha met with the master and presented the idea of the establishment of a Pró-Arte's school in Piracicaba. Cidinha used her influence in the *Sociedade de Cultura Artística de Piracicaba*, and arranged a recital with the master, Koellreutter. She expected with the recital to introduce the city of Piracicaba to Koellreutter and 'plant the seed' of the Pró-Arte Piracicaba. In October of 1952 Koellreutter (flute) and the pianist Gerardo Parente came to Piracicaba to perform the recital. After the event, in a meeting with the president of the *Sociedade de Cultura Artística de Piracicaba*, Dr. Frederico Brieger, they arranged for the foundation of the school of music in Piracicaba, although no concrete details were decided in that meeting.¹²

Later, Koellreutter asked Cidinha who she thought should be the artistic director of the school, and she instantly suggested her husband. In 1953, Mahle, Cidinha, and Koellreutter officially founded the *Escola de Música de Piracicaba* (Piracicaba School of Music), which was in fact part of Koellreutter's Pró-Arte school branch. "In the beginning, Koellreutter supervised the pedagogical activities of the school, but after a while Mahle and Cidinha, assumed this role. In 1955, Mahle moved to Piracicaba and in the same year he married Cidinha and they managed the school together."¹³

¹¹ Eliana Asano Ramos, "A Escrita Pianística nas Canções de Ernst Mahle" (DMA diss., Universidade Estadual de Campinas, 2016): 61. "No início de sua carreira, paralelamente às suas atividades como compositor, Mahle manteve intensa atividade como professor em festivais no Rio de Janeiro, Bahia e Paraná. Foi assistente do professor Koellreutter na Pró-Arte em São Paulo, local em que, em 1952, veio a conhecer sua futura esposa, Maria Aparecida Romera Pinto, natural de Piracicaba, cidade a cerca de 160 quilômetros de São Paulo."

¹² João Paulo Casarotti, "Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra" (DMA diss., Louisiana State University, 2015): 6.

¹³ Casarotti, "Ernst Mahle: A Pedagogical Edition," 7.

2.3 The *Escola de Música de Piracicaba*

The Escola de Música de Piracicaba represents a very important step for the music scenario not just in Piracicaba city, but also in Brazil. This school became a well-known institution where many musicians, who work professionally today, studied in the past. As Marcos Rontani says:

It is common knowledge that, since 1953, the Piracicaba Music School —Maestro Ernst Mahle (currently EMPPEM) has contributed decisively for the teaching of music in Brazil. Founded in 1953, with the name —*Escola Livre de Música Pro Arte de Piracicaba*, by the couple Ernst and Cidinha Mahle, Hans-Joachim Koellreutter, and important Piracicaban personalities, it has excelled in excellence in the training of musicians, conductors and teachers, who perform nationally and internationally. The reception in the city was very good, with the support of the city's newspaper, since the beginning, as Dr. Fortunato Losso Netto, director of the “Jornal de Piracicaba”, participated in the foundation of the school.¹⁴

Part of the importance and success of this school is due to Mahle’s philosophy of teaching and life. Mahle did not want to follow the methodology that the conservatories of the time had. These institutions based their curricula on the Paris Conservatoire methodology, and Koellreutter agreed with Mahle noting that “...this program does not present good results because the students could not meet the expectations of an old-fashioned curriculum.”¹⁵ Then, Mahle and Koellreutter decided to have the teachers deciding what would be the best strategy for each student, depending on what level, age, and any other educational aspect

¹⁴ Marcos Rontani, “Escola de Música de Piracicaba Maestro Ernst Mahle - EMPPEM: Percurso Histórico e Princípios Pedagógicos” (master’s thesis, Universidade Estadual de Campinas, 2014):1. “É de conhecimento geral que, desde 1953, a Escola de Música de Piracicaba —Maestro Ernst Mahle (atualmente EMPPEM) tem contribuído decisivamente com o ensino da música no Brasil. Fundada em 1953, com o nome —Escola Livre de Música Pró Arte de Piracicaba, pelo casal Ernst e Cidinha Mahle, Hans-Joachim Koellreutter, e importantes personalidades piracicabanas, ela tem primado pela excelência na formação de músicos, regentes e professores, de atuação nacional e internacional. A recepção na cidade foi muito boa, com o apoio do jornal da cidade, desde o início, uma vez que o Dr. Fortunato Losso Netto, diretor do —Jornal de Piracicaba, participou da fundação da escola.”

¹⁵ Rontani, “Escola de Música,” 52. “este programa não disponibilizava bons resultados porque os alunos não conseguiam cumprir este programa por estar ultrapassado.”

the students found themselves at the time. Therefore, all students would feel motivated and would evolve regardless their current level. Mahle and Koellreutter had the concern that the students who assimilated the content faster than others would be the only ones who would benefit from the classes, and that is another important reason for such a decision.

According to an interview that Rontani did with Mahle:

Due to Koellreutter's beneficial interference, Ernst Mahle modified the teaching curriculum at the “Piracicaba Music School”, where teachers did not follow the state program of a musical course. Because of this progressive thinking, teachers were free to create their methodology for the music course, reaching the student, obtaining good results with this freedom. Koellreutter said: “there are no bad students, but bad teachers” and according to Ernst Mahle, this means that, in a school where teachers can demand that the student learn, it is observed that some have difficulties to assimilate the contents, and the teacher must give the appropriate assignments to each student, avoiding that those who have difficulties feel inferior, making everyone assimilate what is taught.¹⁶

Besides this pedagogical view, the other reason that Mahle was a fundamental figure for the School of Music to grow as it did, was that his personal beliefs inspired him to personally help the school financially. Mahle is a follower of philosophy of anthroposophy founded by Rudolf Steiner. Britannica encyclopedia defines this philosophy as:

Anthroposophy, philosophy based on the premise that the human intellect has the ability to contact spiritual worlds. It was formulated by Rudolf Steiner(*q.v.*), an Austrian philosopher, scientist, and artist, who postulated the existence of a spiritual world comprehensible to pure thought but fully accessible only to the faculties of knowledge latent in all humans. He regarded human beings as having originally participated in the spiritual processes of the world through a dreamlike consciousness. Because Steiner

¹⁶ Marcos Rontani, “Escola de Música de Piracicaba Maestro Ernst Mahle - EMPER: Percurso Histórico e Princípios Pedagógicos” (master’s thesis, Universidade Estadual de Campinas, 2014):53. “Devido à interferência benéfica de Koellreutter, Ernst Mahle modificou o programa de ensino na —Escola de Música de Piracicaba, onde os professores não seguiram o programa estatal de um curso musical. Por este pensamento progressista, os docentes tinham a liberdade de criar a sua metodologia para o curso livre de música, atingindo o aluno, obtendo bons resultados com esta liberdade. Koellreutter dizia: —não há maus alunos, mas sim, maus professores” e de acordo com Ernst Mahle, isto quer dizer que, em uma escola onde os professores podem exigir que o aluno aprenda, observa-se que alguns têm dificuldades para assimilar a matéria e com isso o professor deve dar a tarefa adequada a cada um, evitando que aqueles que têm dificuldade se sintam inferiores, fazendo com que todos assimilem o que é ensinado.”

claimed that an enhanced consciousness can again perceive spiritual worlds, he attempted to develop a faculty for spiritual perception independent of the senses. Toward this end, he founded the Anthroposophical Society in 1912. The society, now based in Dornach, Switz, has branches around the world.¹⁷

Casarotti explains how anthroposophy encouraged Mahle to help the School of Music:

It is clear that Mahle's trajectory as a composer and teacher shows an idealistic spirit. As mentioned before, the *Escola de Música de Piracicaba* is a non-profit institution, in which Mahle has invested since the construction of the building; he has supplied instruments and books, maintained the ensembles and offered scholarships. As a professional composer, teacher and conductor, Mahle never accepted payment for his duties directing any money received back to the school.¹⁸

Mahle's personal and pedagogical beliefs contributed greatly for the success of the school, but besides the facts just mentioned, some other factors also had responsibility for it to happen. Mahle wanted the school to have large ensembles, such as orchestras, and for that to happen all orchestral instruments were needed. Most students were not interested in playing such orchestral instruments, at first, so Mahle decided to offer scholarships for students who would choose such instruments. As Casarotti explains: "The school offers scholarships to encourage the study of less popular instruments such as the viola, double bass, and brass instruments. In addition, all students can borrow their instruments from the school during their period of study."¹⁹As Casarotti says, Mahle even lent the instruments to the students in order to encourage them and to help the school's large ensembles to grow. Mahle, besides being the artistic director, also conducted the choirs, chamber and symphonic orchestras. His wife Cidinha held many different roles in the school, conducting

¹⁷ Britannica, T. Editors of Encyclopaedia. "Anthroposophy." *Encyclopedia Britannica*, May 22, 2013. <https://www.britannica.com/topic/anthroposophy>.

¹⁸ João Paulo Casarotti, "Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra" (DMA diss., Louisiana State University, 2015): 26.

¹⁹ Casarotti, "Ernst Mahle: A Pedagogical Edition," 8.

the youth choir, creating a program of music education for young beginners, working as a collaborative pianist, and working as executive director of the school. The work of the Mahle couple was a great step for musical education in Brazil because music is not part of public schools' curricula. As Casarotti, citing Tokeshi, says: "Mahle's work as a pedagogue has been acclaimed as fundamental, especially in a country where the study of classical musical instruments in public school is not offered."²⁰ Another aspect of Mahle's contribution to the school is as a composer. Since the school was opened Mahle had big concerns on the students' development and motivation. Many instruments which were not most commonly studied at that time in Brazil had little to no Brazilian repertoire. Therefore, Mahle started composing many pedagogical pieces and beginner's methods. Besides greatly contributing to the composer's list of works, it was very beneficial to the students who played instruments which had very little literature available for them. Mahle had a concern of composing pieces with Brazilian characteristics, so they would sound familiar and recognizable, and that would be idiomatic for the instruments.

Mahle's output consists of more than 250 compositions, for many instruments and in a large number of genres, including solo and chamber pieces, concertos and symphonies, small vocal works, cantatas, masses, three operas, and three ballets. He made use of his experience teaching instruments in his compositions. If he knew students frequently struggled with certain on an instrument, he would compose the pieces accordingly. He was known to experiment by playing the pieces on the instruments himself while he composed.²¹

Mahle also created a competition that, at the time, was one of the only ones that existed in Brazil, in which young musicians could participate. The students had to play

²⁰ João Paulo Casarotti, "Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra" (DMA diss., Louisiana State University, 2015): 8.

²¹ Casarotti, "Ernst Mahle: A Pedagogical Edition," 10.

Brazilian music, and they had the opportunity to play with the orchestra if they won. As Casarotti and Tokeshi say:

Mahle has organized and directed a biennial national competition for young instrumentalists of all levels since 1971. The competition requires the performance of Brazilian compositions as well as a concerto and other pieces. Tokeshi believes that the competition “stands as one of the few in the country, achieving its intention of stimulating the musical and technical development of students and raising the level of instrumental teaching.”²²

As a composer Mahle continued to teach across the country, being invited to teach in universities and festivals. Besides the teaching, Mahle won several prizes in competitions and was publicly honored. In 1961 he won his first composition award and other awards “including those of the Composition Competition for String Orchestra (1976) with the work *Suite Nordestina*, the Composition Competition for Choir Arrangements (1982) with the *Carimbó*, and the Concurso Funarte (1983) with his *Divertimento Hexagonal*, among others.”²³ He became a member of the Brazilian Academy of Music in 1983, and he is glad to be considered a Brazilian composer. “Mahle feels grateful to be labeled as a Brazilian nationalistic composer. He believes that it is due to his assimilation of Brazilian folk melodies, and due to the fact that he reached his musical maturity in Brazil.”²⁴

Mahle returned to Europe to study composition and conducting in music festivals. In these trips to Europe, he had the opportunity to study with leading composers of the time, such as Olivier Messiaen (1908-1992) and Ernst Krenek (1900-1991); and conducting with Rafael Kubelík (1914-1996), and Hans Müller-Kray (1908-1969).

²² João Paulo Casarotti, “Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra” (DMA diss., Louisiana State University, 2015): 9.

²³ Casarotti, “Ernst Mahle: A Pedagogical Edition,” 10.

²⁴ Casarotti, “Ernst Mahle: A Pedagogical Edition,” 11.

Mahle became a Brazilian citizen in 1962, and in 1965 he received the *Cidadão Piracicabano* (Piracicaba citizen) title. He has had his music performed and recorded around Brazil and other countries around the world.

In 1998, Mahle and Cidinha, with the continuation of the institution in mind, decided to incorporate the school into the *Instituto Educacional Piracicabano* (IEP), the institute that owns the *Colégio Piracicabano* (one of the oldest private schools of São Paulo State) and *Universidade Metodista de Piracicaba* (the fourth largest private university in Brazil). With the incorporation, the IEP maintains the School of Music, which changed its name to *Escola de Música de Piracicaba “Maestro Ernst Mahle”* (1998) in homage to Ernst Mahle.²⁵

The Mahle couple remained working for the School until 2013, when they had some conflicts with the new direction, that according to Mahle, “they (the directors of the school) were conducting the activities in the exact opposite way we had intended,”²⁶ so they left the school. The directors then asked for their assistance and they decided to return in 2014.

In 2010 the *Associação Amigos de Ernst Mahle* (Ernst Mahle’s Friends Association)²⁷ was created in order to introduce and showcase his compositions and to serve as an official communication channel between the composer, along with his wife, and the public. In 2020 the composer wrote many works, including concertos for solo instruments and orchestra, art songs, choir works, besides a duo and trios. In 2021, although the Mahle couple do not teach anymore or are actively involved with the School of Music, the composer is still actively composing

²⁵ João Paulo Casarotti, “Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra” (DMA diss., Louisiana State University, 2015): 15.

²⁶ Casarotti, “Ernst Mahle: A Pedagogical Edition,” 16.

²⁷ The *Associação Amigos Mahle* is located at the *Rua XV de Novembro, 1300. CEP:13.419-235 – Piracicaba – SP*. Their e-mail address is amigosmahle@gmail.com.

CHAPTER 3: COMPOSITIONAL STYLE

Many composers have many influences and Mahle is not an exception to them. Having been born in Germany and moving to Brazil in his twenties definitely influenced his compositional style. His pedagogical and philosophical views contributed greatly for his willingness of composing pedagogical works, which also define him as a composer. In Stuttgart, Johann Nepomuk David provided solid knowledge in harmony and counterpoint to Mahle, which certainly served as powerful tools for him to compose in any style he would choose. After arriving in Brazil and enrolling in the *Conservatório Musical e Dramático de São Paulo* (Sao Paulo Drama and Music Conservatoire), and he also enrolled in composition lessons at the *Escola Livre de Música de São Paulo Pró-Arte* with Hans-Joachim Koellreutter, “who greatly influenced him”.²⁸ According to Antonio Roberto Roccia Dal Pozzo Arzolla, “through him (Koellreutter) he learned about twentieth century music and was introduced to various techniques of modern composition: atonalism, dodecaphonic music, concretism, and electronic music.”²⁹ It is common to find in Mahle’s music pentatonic scales, octatonic scales, modes, combinations of modes, chromaticism, and other techniques bringing a complex harmony. The last influence on Mahle’s style “was the Brazilian folk tunes that he became familiar with through his wife Maria Aparecida and throughout the work of Heitor Villa-Lobos.”³⁰ Besides following all these

²⁸ Antonio Roberto Roccia Dal Pozzo Arzolla, “Uma Abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle” (master’s thesis, Universidade do Rio de Janeiro, 1996): 16.

²⁹ Arzolla “Uma Abordagem Analítico,”16. “Através dele entrou em contato com a música do século XX e com várias técnicas da composição moderna: atonalismo, dodecafonismo, concretismo e música eletrônica.”

³⁰ João Paulo Casarotti, “Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra” (DMA diss., Louisiana State University, 2015): 17.

different trends and styles, Mahle is also considered to be a neoclassical composer. Arzolla comments on the reasons why Mahle chooses to write neoclassical pieces:

Mahle's traditionalism or neoclassicism in relation to aspects such as form, phraseology and thematic elaboration, scalar and harmonic structures is due to several factors. Pedagogically, the composition of sonatinas and concertinos should provide accessible pieces to the student. For the functional aspect, the pieces needed to adapt to the listener's assimilation capacity; the exchange of voices and the constant use of thematic elements aimed at satisfying the performers.³¹

As Arzolla says, Mahle has many reasons for writing his pieces with neoclassical music elements, including pedagogical ones. However, neoclassical elements are in Mahle's music since the beginning of his career as a composer.

As mentioned earlier, his first representative teacher was Johann Nepomuk David. Mahle did compose before studying with his other teachers, therefore applying the concepts learned with David. Flávio Collins Costa says that Mahle calls his first compositional period the "*Aprendizagem*"³² (Learning) phase. According to Costa, "In the Learning phase, the composer lists his first works, written still on German soil, which he introduced to Koellreutter and Krenek. Written for piano, they are small pieces influenced by the Renaissance, Baroque and Romanticism."³³

³¹ Antonio Roberto Roccia Dal Pozzo Arzolla, "Uma Abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle" (master's thesis, Universidade do Rio de Janeiro, 1996): 33. "O tradicionalismo ou neoclassicismo de Mahle em relação a aspectos como forma, fraseologia e elaboração temática, estruturas escalares e harmônicas se deve a vários fatores. Pelo aspecto didático, a composição de sonatinas e concertinos devia fornecer peças acessíveis ao estudante. Pelo aspecto funcional, as peças precisavam se adequar à capacidade de assimilação do ouvinte; a troca de vozes e a utilização constante de elementos temáticos visava satisfazer os executantes."

³² Flávio Collins Costa, "Um Estudo de Três Obras Sinfônicas de Ernst Mahle: O Encontro entre o Compositor e o Pedagogo" (master's thesis, Universidade Federal do Estado do Rio de Janeiro, 2010): 59.

³³ Costa, "Um Estudo de Três," 59. "Na fase de Aprendizagem o compositor lista as suas primeiras obras, escritas ainda em solo alemão, as quais apresentou a Koellreutter e a Krenek. Escritas para piano, elas se constituem de "pequenas peças influenciadas pela renascença, barroco e romantismo."

Although Johann Nepomuk David had an important role in Mahle's career, Koellreutter was his most influential teacher.

Koellreutter, also from Germany, had studied composition with Paul Hindemith at the Berlin Academy of Music in the early 1930s. He has lived in Brazil since 1938, teaching harmony, counterpoint, fugue, and composition. He has also introduced new works and compositional techniques of European composers to his students, including those of Arnold Schoenberg.³⁴

Under Koellreutter's influence, Mahle has written more experimental pieces, including dodecaphonic works, and tonally complex works. He also has tried electronic music, but he has chosen not to pursue this style for many reasons.

According to Tokeshi, Mahle experimented with electronic music when he studied with Koellreutter. He was able to purchase sound generators, recording devices, and keyboards that were later used to create an electronic music lab for the school of music. He eventually lost interest in this endeavor, because of the difficulties associated with keeping the equipment up to date in Brazil.³⁵

In addition to that, Ramos states that Mahle said in an interview that he personally did not think he would like to take this path. He tried a little, but he did not have the will to pursue it.³⁶

Koellreutter represents Mahle's second compositional period, the dodecaphonic one³⁷ that is exemplified by the *Trio para Flauta, Violino e Piano* (trio for flute, violin, and piano), *Intervalos* (intervals), and *Miniaturas para Flauta* (Miniatures for Flute).

³⁴Sonia Feres-Lloyd, "The Viola Compositions of Ernst Mahle and Their Idiomatic and Pedagogical Characteristics" (DMA diss., Louisiana State University, 2000): 6.

³⁵ João Paulo Casarotti, "Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra" (DMA diss., Louisiana State University, 2015): 18.

³⁶ Eliana Asano Ramos, "A Escrita Pianística nas Canções de Ernst Mahle" (DMA diss., Universidade Estadual de Campinas, 2016): 70. "...pessoalmente eu não achava que gostaria de tomar esse rumo; tentei um pouco, mas não tive vontade de prosseguir..."

³⁷ Flávio Collins Costa, "Um Estudo de Três Obras Sinfônicas de Ernst Mahle: O Encontro entre o Compositor e o Pedagogo" (master's thesis, Universidade Federal do Estado do Rio de Janeiro, 2010): 59.

Mahle's third compositional period, according to Costa in interview with the composer, is the Modal phase.³⁸ Mahle is an admirer of Bartók's works and his use of modes and use of folk melodies, especially in the *Mikrokosmos* collection and in the *For Children* collection. As Casarotti says, citing Tokeshi, "Ernst Mahle named Béla Bartók (1881-1945) as "the most influential composer in his style and described his own music as folk melodies and modal, characteristics that at first give his works an allusion of Bartókian or even Kodályian flavor."³⁹ For the necessity of arranging folk tunes into pedagogical pieces for the students at the Piracicaba Music School, Mahle found in modalism a good alternative to compose these pieces. "The use of modalism can be observed in his first years of composition in the following works: *As Aventuras de um Estudante de Música* (The Adventures of a Music Student) (1954), *Sinfonieta* (1957), and his first series of concertinos and sonatinas."⁴⁰

Although Mahle used modalism to compose music with Brazilian folk material, "Mahle's modal studies were not initially nationalistic."⁴¹ For Mahle, the modes represent much more than collections of notes. He believes that each basic scale corresponds to a type of emotion, and this "...relation comes from the *Theory of Colors* by Goethe, which associates the colors with specific emotions: by extension, the color of the intervallic disposition of each mode represents an affective tendency."⁴²

In modal pieces, the harmony utilized by Mahle is totally related to the modes he

³⁸ Flávio Collins Costa, "Um Estudo de Três Obras Sinfônicas de Ernst Mahle: O Encontro entre o Compositor e o Pedagogo" (master's thesis, Universidade Federal do Estado do Rio de Janeiro, 2010): 59.

³⁹ João Paulo Casarotti, "Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra" (DMA diss., Louisiana State University, 2015): 12.

⁴⁰ Casarotti, "Ernst Mahle: A Pedagogical Edition," 18.

⁴¹ Casarotti, 19.

⁴² Casarotti, 19.

is using in the piece. “Mahle works with the harmonization of the modes used in his compositions, through chords formed by their notes,”⁴³ says Casarotti. Even in modal pieces Mahle still follows the harmonic functions hierarchy, “even when he expands the tonality through chromaticism. He believes that by having the 5th and 8th in a chord, the mode is better assimilated by the listener.”⁴⁴

Mahle’s last compositional period is the *Nacionalista* (Nationalist) one.⁴⁵ His wife Cidinha introduced Mahle to many Brazilian composers and writers who represented, at the time, the Brazilian style, such as Heitor Villa-Lobos and Mário de Andrade. According to Feres-lloyd, Mahle also enjoys works by the Brazilian composers Camargo Guarnieri, and Guerra-Peixe.⁴⁶ Another fact that helped the composer to understand the Brazilian culture was the use of Brazilian texts in his vocal music, by poets such as Cecília Meireles, Vinícius de Moraes, and Manuel Bandeira. All these elements resulted in three operas, many art songs, and arrangements of folk themes for orchestra, and choir. As Mahle is an avid pedagogue who always thinks about his students, he explores the Brazilian national style and writes many works based on national tunes. The use of modes, which is characteristic in Brazilian music, other musical elements such as rhythm, and his interest in the use of folk tunes, brought Mahle to be known as a nationalistic composer. As Casarotti and Tokeshi say:

Since the composition of the *Suite Nordestina* from 1976, based on melodies collected by Mário de Andrade, Mahle acquired more contact with

⁴³ João Paulo Casarotti, “Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra” (DMA diss., Louisiana State University, 2015): 19.

⁴⁴ Casarotti, “Ernst Mahle: A Pedagogical Edition,” 20.

⁴⁵ Flávio Collins Costa, “Um Estudo de Três Obras Sinfônicas de Ernst Mahle: O Encontro entre o Compositor e o Pedagogo” (master’s thesis, Universidade Federal do Estado do Rio de Janeiro, 2010): 59.

⁴⁶ Sonia Feres-lloyd, “The Viola Compositions of Ernst Mahle and Their Idiomatic and Pedagogical Characteristics” (DMA diss., Louisiana State University, 2000): 6.

the folklore melodies from northeastern Brazil. He was, in fact, astonished by the richness of the modalism and decided to study it more deeply. According to Tokeshi, in the folk music of northeastern Brazil scholars most frequently found the following modes: Mixolydian, Lydian, Lydian-Mixolydian (the so-called *northeastern mode*), Aeolian, and Dorian, and in addition scales of African origin, such as the pentatonic, hexatonic (without the leading tone), and the major diatonic with a lowered seventh degree in descending melodic motion.⁴⁷

Suite Nordestina (1976), the Concerto for Clarinet and Orchestra (1988), and the *Sinfonia Nordestina* (1990) are examples of this style.

From his pedagogical works, it is important to mention that the composer based himself on works by Beethoven, “whose thematic development Mahle admired and the study of works by Baroque and Classical composers, influenced the form and structure of his works”;⁴⁸ on *Tafelmusik* by Telemann, on the Notebook of Anna Magdalena by J.S. Bach, and on Hindemith and concept of *Grebauchmusik* that is associated to him.

Mahle wrote more than 250 compositions and is still an active composer. His works include compositions works for choir, orchestra, chamber music, art songs, three operas, cantatas, masses, solo compositions for solo instruments (brass, strings, woodwinds, percussion, and piano), three ballets, concertos, concertinos, beginner methods for various instruments, and a series of music theory related texts. Mahle’s works represent his eclectic style, showing his influences and his own creativity in each piece.

⁴⁷ João Paulo Casarotti, “Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra” (DMA diss., Louisiana State University, 2015): 18.

⁴⁸ Casarotti, “Ernst Mahle: A Pedagogical Edition,” 20.

CHAPTER 4: PERFORMANCE GUIDE FROM THE COLLABORATIVE PIANIST'S PERSPECTIVE

In this chapter I will discuss interpretational aspects of the four duo pieces that Mahle wrote for clarinet and piano: Sonata (1970), *Miniatura* (1971), Sonatina (1974), and Sonatina (1976). I will include brief analytical and background information, piano techniques issues, interpretation aspects, and ensemble and collaboration aspects. The order of the pieces will be chronological, and the music scores are available as appendices for consultation, alongside with the interview made with the composer. Besides the interview made with the composer, I also collected information about Mahle's musical ideas on *Problemas de Interpretação* (Problems of Interpretation) book written by the composer, in which he points out mistakes, that according to his experience, often occur.

In the *Problemas de Interpretação* book there are good examples of Mahle's beliefs on interpretation and that will help any performer to perform his works better. In the preface of the book the composer mentions that in his opinion there are two types of performers: the "romantic" and the "naive."⁴⁹ Mahle says that the *Naive* interprets the composition exactly as it is written, not adding or adapting anything, and on the other hand the *Romantic* makes so many modifications in the music that they transform it in a "personal transcription"⁵⁰ of the original work, and that in the end neither one nor the other is playing the piece properly. His advice is to combine scientific knowledge, aesthetic of the piece, and fantasy. He concludes this idea affirming that "the last criteria in interpretation, is the musical ear!"⁵¹ The next advice that I believe is relevant for this guide, is about terraced dynamics, originated in the Baroque period. The composer says that "in the end of the

⁴⁹ Ernst Mahle, *Problemas de Interpretação* (Associação Amigos Mahle), 1.

⁵⁰ Mahle, *Problemas de Interpretação*, 1.

⁵¹ Mahle, *Problemas de Interpretação*, 2. "O ultimo critério na interpretação é o ouvido musical!"

Baroque period, this rule can be applied: when a phrase is literally repeated, it must be repeated in *piano*, producing an echo effect.”⁵² Mahle’s music has many moments where there are phrases being repeated, and considering that he uses neoclassical elements in his music, this is something to consider when interpreting his music. Also, regarding dynamics, Mahle says that after the Romantic period there is a tendency of producing loud sounds in music. Mahle says that:

We need to convince people that excess of volume is a form of violence, and that violence does not solve problems, it creates other problems. Our advice is to use varied and moderate dynamics, not to try to win just by strength and take special care of the ability of *singing* and play in *p* and *pp*, ability indispensable for transmitting the secrets of the human soul!”⁵³

The last topic I am going to mention is about tempo. The composer mentions that to determine the ideal tempo of a piece there are many aspects that must be taken into consideration. The instrumentation, the performers’ technical level, acoustics, size of an ensemble, temperature, and the composer’s intentions.⁵⁴ Mahle concludes this section saying that “the right tempo must allow both the musicians and the audience to feel comfortable.”⁵⁵ In my opinion this is a very valuable affirmation for musicians who aspire to perform Mahle’s music, because we know that the composer’s intentions are not that his music is the fastest, or sound the most virtuosic, but the most comfortable.

As mentioned in previous chapters, Mahle besides being a composer is also a great pedagogue. For that reason, he composed many pedagogical pieces, including the *As*

⁵² Ernst Mahle, *Problemas de Interpretação* (Associação Amigos Mahle), 32.

⁵³ Mahle, *Problemas de Interpretação*, 33. “Temos de conseguir convencer as pessoas: excesso de volume é uma forma de violência, e violência não resolve os problemas, cria outros! Nosso conselho é usar a dinâmica bem variada e dosada, não tentar vencer somente pela força e cuidar especialmente da capacidade de cantar e tocar em *p* e *pp*, capacidade indispensável para transmitir os segredos da alma humana!”

⁵⁴ Mahle, *Problemas de Interpretação*, 34.

⁵⁵ Mahle, *Problemas de Interpretação*, 36. “O andamento certo deve deixar tanto os músicos como também o público à vontade.”

Melodias da Cecília (The Melodies of Cecilia). As Casarotti says, “Cecilia was a very talented child, who sang melodies that represented her childhood. She became blind at the age of four, due to brain cancer, and died at the age of fifteen.”⁵⁶ Cecilia created around 1.400 melodies that Mahle wrote and arranged for many instruments. For clarinet and piano, Mahle wrote 10 *Melodias da Cecília*.⁵⁷ Even though they were arranged for clarinet and piano, for being short pieces intended to be pedagogical works for clarinet, they will not be part of this paper.

4.1 Sonata (1970)

The Sonata for clarinet and piano composed in 1970 is a three movements work. To understand better his work, it is important to understand Mahle’s views on the sonata form:

He imagines the first thematic group as a person going living his everyday life, and the problems that this person would face. The second thematic group shows how the person sees himself unrealistically (modulation to the antipode). The development represents the person’s fight against reality, which returns during the recapitulation with all its attributes. However, when the second thematic group is re-exposed with the same tonal plane as the first, the individual believes he can make his dreams a reality. According to Mahle, the thematic plan (based primarily on the classical approach and inspired by Beethoven) is still valid today, because the repetition represents a second chance that was given to the individual in another moment during his life. He believes that this chance is possible, because life is cyclical.⁵⁸

Each movement of this sonata was composed in a different style, as is characteristic for Mahle’s multi-movement works. As Casarotti quoting Arzolla says “Mahle’s multi-

⁵⁶ João Paulo Casarotti, “Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra” (DMA diss., Louisiana State University, 2015): 10.

⁵⁷ For a complete list of Mahle’s works that include clarinet, check his catalog of works that is listed as appendix 1.

⁵⁸ Casarotti, “Ernst Mahle: A Pedagogical Edition,” 20.

movement works generally contain just one movement with the rhythmic and/or melodic national characteristics. The others could also be considered modal, but without a Brazilian reference.”⁵⁹ In this sonata the movement that presents Brazilian material is the third one. The Sonata was composed in 1970 and it was dedicated to Dieter Kloecker, who is a professor at a university in Germany. The composer met him in 1969 in a music festival in Brazil, and he says that Dieter is an “extraordinary instrumentalist and teacher.”⁶⁰ The piano part presents the clarinet parts transposed, not in concert pitch.

4.1.1 First Movement

According to the composer, in the first movement his compositional process was based in semitone and false relation. This movement is not tonal, but it is centered in B flat major, and it presents many changes of meter. Its form is detailed in table 4.1

Table 4.1: Mahle’s Sonata for Clarinet and Piano – First movement form:

Exposition	Introduction: mm. 1 - 20	First theme: mm.21 - 29	Transition to second theme: mm.30 - 79	Second theme: mm. 80 - 84	Closing section: mm. 85 - 97
Development	mm. 98 - 132				

⁵⁹ João Paulo Casarotti, “Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra” (DMA diss., Louisiana State University, 2015): 35.

⁶⁰ Ernst Mahle, interview by Edgar Gonsales, December 17, 2020.

Table 4.1: Continued

Recapitulation	First theme: mm. 133 - 141	Transition to second theme: mm. 142 - 191	Second theme: mm. 192 - 196	Closing section: mm. 197 - 215	
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Example 1 shows the beginning of the introduction of the sonata (measures 1 through 5) which has a *un poco largo* tempo indication, and the composer's metronome mark suggestion for this section is quarter note = 80. The introduction presents many possibilities for the pianist to collaborate with the clarinetist's phrasing and overall interpretation. As example 1 shows, in the first system there are many dynamic changes, and in measure 3 the clarinet is in *forte* and has a *diminuendo* to a *piano*. At this point the piano also has a *piano* dynamic and its highest pitch is in unison with the clarinet, meaning that the pianist must listen to the clarinet *diminuendo* to arrive at the exact same dynamic level that the clarinetist will play. There are many moments like the one described during the rest of the sonata, where dynamic changes happen very suddenly, and the pianist must be aware of the clarinetist's dynamics.

Sonata (1970)

E. Mahle

Un poco largo

Example 1: Sonata for Clarinet and Piano – Mvt. I, mm. 1-5.

In example 2 (measures 8 and 9) there are tremolos in the piano part with chords on the right hand. The top notes of these chords are in unison with the clarinet (with the exception of the first chord), and the overall dynamic is *piano*. In order to keep good balance and be together, the pianist may contribute by playing the tremolos with pedal but making sure that the tempo is clear and keeping the chords under the clarinet sound. In order to achieve that, the pianist may voice the top notes of the chords as the more important ones, and the rest of the chord notes, smoothly.

Example 2: Sonata for Clarinet and Piano – Mvt. I, mm. 6-9.

The next item from the introduction that deserves the pianist's attention for a better collaboration is in measures 13 and 14, shown in example 3. In measure 13 the clarinet plays a trill while the pianist holds two notes. In measure 14 there is a rolled chord in the piano part, which should be started in the termination of the clarinet trill. The reason for that is because the G sharp, top note of the chord, should be played with the first beat of the clarinet part of measure 14. This detail guarantees that both performers are in sync. After the introduction is over the *Allegro* starts, and the composer's metronome indication for it is quarter note = 100. This is the section of the first movement which actually has a B flat tonal center.

Example 3: Sonata for Clarinet and Piano – Mvt. I, mm. 10-14.

The *Allegro* (example 4) has a rhythmic character, with lots of short articulations, accents, and energetic playing. The use of pedal in this section, differently from the introduction, should be parsimonious. Most times when the clarinet is playing the piano has an accompaniment part that supports the clarinet harmonically and rhythmically. In measures 25 and 26, the clarinet plays the first half of the motive that constitutes the theme.

This rhythm and the minor second interval in the theme, are noticeable in many other parts in the piano part, and the pianist should follow the same dynamics as the composer wrote in measures 25 and 26 for the clarinet.

The image displays a musical score for measures 21 through 32 of the first movement of a Sonata for Clarinet and Piano. The score is divided into two systems. The first system, starting at measure 21, is marked 'Allegro' and features a dynamic of *ff* (fortissimo). It consists of a single treble clef staff for the clarinet and a grand staff (treble and bass clefs) for the piano. The piano part includes various dynamics such as *fp* (fortissimo piano) and *ff*. The second system, starting at measure 27, continues the piano accompaniment with a dynamic of *f* (forte). The score includes complex rhythmic patterns, including eighth and sixteenth notes, and rests, with some notes marked with accents.

Example 4: Sonata for Clarinet and Piano – Mvt. 1, mm. 21-32.

Example 5 shows that rhythm in measures 41 and 42 in the left hand, and in measures 44 and 45, in the right hand. In measures 46, 50, and 52 there is a sixteenth note ascending figure that works as an interjection to what the clarinet just played, so the pianist should phrase it as a melody to answer the clarinet part.

The image displays two systems of musical notation. The first system, starting at measure 40, shows a clarinet line with eighth and quarter notes, and a piano accompaniment with a steady eighth-note ostinato in the left hand and chords in the right hand. The second system, starting at measure 46, shows the clarinet part with slurs and accents, and the piano part with more complex rhythmic patterns and melodic lines in both hands.

Example 5: Sonata for Clarinet and Piano – Mvt. I, mm. 40- 51.

In example 6 the second thematic area is shown contrasting to the first one, as it usually happens in sonata-form. The clarinet part has slurs indicating *legato*, and it is more melodic than the first theme, even though it feels more improvisatory as it moves to the closing section. The piano part has an *ostinato* rhythm in the left hand, which should be kept light and steady, thus contributing to the clarinet melodic part.

In the right hand of this section, the piano part presents melodic interjections in measures 82 and 83, that should be phrased as a melody, but lightly due to the register and dynamic of the clarinet part.

Example 6: Sonata for Clarinet and Piano – Mvt. 1, mm. 80- 83.

Example 7 shows the continuation of this idea until the end of the exposition. In measures 85 - 91 the piano left hand keeps the *ostinato* rhythm and has a rising melodic line in the top notes of the dyads. In order to generate contrast between hands these dyads should be played *legato*, phrasing the top notes. In the same section, the clarinet is playing each time higher, until it culminates to a *fortissimo*. In order to support the clarinet sound, the pianist should do a *crescendo* in measures 85 – 91 until both instruments arrive in the *fortissimo*. In measures 95 - 97, I would play these notes with pedal, pressing it down and up in the beginning of each beat, to give resonance and to control the cut with the clarinet.

Example 7: Sonata for Clarinet and Piano –Mvt. I, mm. 84-97.

The transition between the end of the exposition and the beginning of the development requires some attention regarding the ensemble. The exposition ends with a quarter rest for both instruments in measure 97, and the development starts with a dyad in the left hand of the piano in measure 98, as shown in example 8. However, right after this dyad, piano and clarinet play the first theme melody in unison, which requires coordination for this entrance. After the complete silence of the rest, the pianist can breathe to indicate the entrance of measure 98, so the clarinetist will be ready to start. Another consideration for this section, is that since clarinet and piano are playing in unison, both performers must rehearse this section to achieve same dynamic and articulation, so it will sound as “one instrument.” The *forte* in measure 102 indicates, musically, that the piano takes over the

melody in the next measures, however the clarinet is in a low register there, so in order to achieve good balance and to respect the musical ideas, the pianist can consider the right hand *forte*, and the left hand *mezzo forte*, for instance, so it will not overpower the clarinet descending line.

Example 8: Sonata for Clarinet and Piano – Mvt. I, mm. 98-103.

In measures 115, 116, 121, and 122 (example 9), the dynamic indication is *fortissimo* for both instruments and they are playing in unison, an E flat 4. In the piano part, these E flats are written to be played while the rest of the chord is sustained, making them not the principal layer, which is a reason in itself to not play it too loud. However, pianists should still be mindful about this dynamic indication to not overpower the clarinet. In measures 122-125 (as in measures 107-111) the clarinet plays in sixteenth note passages. It is important for collaborative pianists to be aware of passages that might be technically challenging for their partners. The reason for that is that in these passages our partners might need an extra breath, might rush, slow down, or any combination of these possibilities. It is part of our job to listen to these passages with an extra dose of concentration, especially in a performance. To achieve good ensemble in situations such as this one, I suggest that the pianist practice in two ways before rehearsing. The first is to

learn how to play the clarinet part in the piano, so we have a better understanding of what that passage means musically; the second way is to play the piano part while singing the clarinet part rhythm at the same time, so the pianists can feel how both parts fit together.

The development of the sonata ends with a clarinet descending line that relaxes the rhythm until it approaches a fermata, ending the development section

The image displays a musical score for a clarinet and piano. It is divided into two systems. The first system, measures 115-120, shows the clarinet part (top staff) and piano accompaniment (middle and bottom staves). The clarinet part begins with a 'rit.' marking, followed by a fermata, and then resumes with 'a tempo' and 'ff' dynamics. The piano accompaniment features complex chords and arpeggios. The second system, measures 121-125, shows the clarinet part continuing with a 'rit.' marking and a fermata, while the piano accompaniment features a 'dim.' marking and a descending line.

Example 9: Sonata for Clarinet and Piano – Mvt. I – mm. 115-125.

The ending of the movement (example 10) deserves attention regarding ensemble. In measures 207–215 there is a *poco rit.*, and an *accel.* I believe that for both of these markings the clarinetist should lead the tempo changes because the clarinet part starts the tempo changes in both situations. In measure 207 the clarinet plays three eighth notes alone, and then the pianist can follow the given tempo. In the *accelerando* of measure 211 the clarinet part starts the phrase again, but now the piano part is also playing. To coordinate

the ensemble, I suggest that both musicians rehearse the *accelerando* section in a steady slow tempo, at first. Then, still in a slow tempo, rehearse the *accelerando*, having the next beat faster than the previous one. As a final step, to rehearse the *accelerando* in tempo.

Example 10: Sonata for Clarinet and Piano – Mvt. I, mm. 205-215.

All the considerations for the exposition can be applied in the recapitulation, for all the same parts will happen again, but in different keys.

4.1.2 Second Movement

The second movement of the Sonata for Clarinet and Piano does not have a defined form like the other movements do. This movement is atonal and based on chromaticism. There are two main textures that alternate between each other. The first texture is

constituted of chromatic chords in the piano by itself, alternating with melodies in the clarinet with piano accompaniment. The second texture is constituted by the clarinet playing parallel major thirds in thirty second notes while the piano plays ascending and descending scalar figurations, being the main musical idea, according to the dynamics the composer wrote. In both textures the piano is very present and prominent, playing many solo measures. The most interesting musical characteristic in this movement is the number of dynamics there is, and the number of effects these two distinct textures offer. In rehearsal, clarinetist and pianist should rehearse phraseological details, terminations of phrases, subtle *accelerandos* and *rallentados*, and etcetera. The tempo the composer suggests is quarter note = 52.

Example 11 shows the beginning of movement 2, an example of the first texture with chromatic chords in the piano part, alternating with clarinet melodies. The piano part should be played very smoothly, bringing the top notes out in order to emphasize the melody and to phrase it, so the clarinet will respond to it, besides inspiring the clarinetist. In only six bars the composer wrote at least three dynamic levels which shows the richness of sound and timbre possibilities in this movement. The tremolos should be played with pedal, however, to achieve good ensemble, all the tremolos need to express the tempo clearly, by having slight metrical accents in the strong parts of the measures, such as in measures four and five, for instance.

Grave

Example 11: Sonata for Clarinet and Piano – Mvt. II, mm. 1-6.

In measures 13–15 (example 12) there is an example of the need of phrase and dynamics coordination between the two musicians. In measure 13 the dynamic is *forte*, and in measure 14 it dropped to a *piano*, and there is a phrase termination that requires rehearsal to be perfectly executed, as well as the next phrase in measure 14. These details by themselves could be considered average details, however this movement presents many moments like this one that require coordination between the two musicians.

Example 12: Sonata for Clarinet and Piano – Mvt. II, mm. 13-17.

Example 13 shows the second texture that is recurrent in this movement. The clarinet plays tremolos of ascending and descending parallel thirds and the piano scales or arpeggios ascending that land in chords, and then there is a descending line again. Between measures 21 - 29 there is a crescendo from *piano* to *fortissimo* as a climax, and this is the type of passage that needs a “dynamics plan,” so both performers know the correct balance between the dynamics and between the two instruments. It is common to react to the sound of the instrument you are listening, so in measure 24 where the piano has a *fortissimo* and the clarinet has a *forte* the clarinet needs to control its sound because its climax it is going to be in the *fortissimo* of measure 26. The chord on the downbeat of measure 26 in the piano part should have its top note in the downbeat, so the pianist needs to anticipate the rest of the chord notes, thus making the tempo clearer, and with no interruptions for the clarinet melodic line in its climax.

Example 13: Sonata for Clarinet and Piano – Mvt. II, mm. 21-29.

In example 14, there is a *rit.* in measure 48 and one in measure 50 as well, and both of them require coordination between pianist and clarinetist. As we can see in measure 48 the piano has a chord in the third beat, and for the fact it is a quarter note it does not inform the clarinetist when to attack the first beat of the next measure. So, the pianist needs to communicate with the clarinetist there. In measure 50 the clarinet plays the shorter notes so it will define the *ritmando*. For better coordination of this *ritmando* the pianist can anticipate the D flat in the second half of the second beat in the left hand, so the chord does not arpeggiate due its distance. Regarding dynamics, both instruments have a *fortissimo* marking in measure 49, and both performers can coordinate this entrance to be together, being more effective.

Example 14: Sonata for Clarinet and Piano – Mvt. II, mm. 47-50.

In example 15 we see two measures where the pianist can contribute to the clarinetist's phrasing by listening to how the measures will be shaped. In measures 62 and 63 the piano part has the same type of thirds in tremolos ascending and descending that previously the clarinet had, while the clarinet part has a melody. When the clarinet had these thirds in previous measures, such as measures 22-25, Mahle writes a *crescendo* and *diminuendo* for them, and I believe that some dynamic like this should be applied here. However, the dynamic should be at the same level of the one the clarinetist will be playing. The trill in the piano part also follows the same dynamics, but in my point of view, softer than the left hand and the clarinet. In the end of measure 63 when there is a *crescendo* for the clarinet, the trill should follow the same dynamic the clarinet is playing, doing the *crescendo* together. In measure 64 the clarinet and piano have a *forte* and the piano part keeps playing until measure 65 when the clarinet returns in *piano*. Since the clarinet dynamic is soft, in the descending notes of the downbeat of measure 65 the pianist should do a *decrescendo*, so when the clarinetist plays *piano* it will sound as a continuation, thus unifying both sounds not only rhythmically, but also in their dynamics and phrasing.

Example 15: Sonata for Clarinet and Piano – Mvt. II, mm. 62-67.

4.1.3 Third Movement

The third movement is the richer among the *sonata* movements in terms of scales used as compositional tools. The composer says that for this movement he used a combination of whole tone scales, chromaticism, and what a mixture of the Phrygian and Mixolydian modes, what he calls the Phrygian-Mixolydian mode. The tempo that the composer suggests for this movement is quarter note = 84. This is a five-part rondo and its overall structure is seen in table 4.2:

Table 4.2: Mahle’s Sonata for Clarinet and Piano – Third movement form:

A	B	A	C	A
mm. 1 - 45	mm. 46 - 73	mm. 74 - 107	mm. 108 - 196	mm. 197 - 243

The third movement is the one that presents Brazilian nationalistic characteristics, such as the use of the modes cited above, rhythms that are characteristic in Brazilian music that came mostly from African music besides other origins, and added to all that, the articulations. According to the composer, many of his inspirations came from the music of the Brazilian Northeast, region where he traveled frequently.⁶¹

Example 16 shows the beginning of the third movement. Mahle writes themes, and motives that are repeated and alternated between clarinet and piano. In order to achieve good balance and to be stylistic correct, the overall sound of both instruments should be light and clear and have a clear vision of the rhythmic synchronization between both parts. In measures 1 and 7 the piano part has a *forte* dynamic indication, but for better balance the pianist should think *mezzoforte*, because all the chords, octaves, and articulated sixteenth notes this section presents. The clarinet part also has a *forte* dynamic indication in these measures, and due its register they will easily be loud enough, however if the piano is too loud the clarinet part will tend to get “heavy” and louder.

Another aspect to be considered in this section that will contribute for a “Brazilian sound”, therefore true to the style, is to slightly accent the tied notes that connect the end of the first beat to the beginning of the second beat. African and Brazilian dances have a tendency of being based in irregular meters, such 3+3+2, even though their time signatures are still expressed as 4/4. Therefore, in measures such as 1, 3, 7, 9, and 10, I would consider an implicit subdivision of 3+2+3. The performers will find the appropriate accentuation by balancing articulation and dynamic/metrical accents.

⁶¹Ernst Mahle, interview by Edgar Gonsales, December 17, 2020.

Vivo

Example 16: Sonata for Clarinet and Piano – Mvt. III, mm. 1-10.

Example 17 shows measures 17-20 where there are a *fortissimo* and a *forte* markings. As in measures 1 and 7, measures 17-20 should also be thought as a “dynamic level” down. In measure 20, the clarinet part has eight small notes to be played in one beat, although there is a number 7 in the score.

Example 17: Sonata for Clarinet and Piano – Mvt. III, mm. 16- 20.

Another balance issue can be avoided in measures 28, 30, and 32 where in the clarinet part there is a jump to the low register, and at the same time, the piano part has two notes in the low register and one in the medium register, and the overall dynamics are *forte* and *fortissimo*. The pianist must attentively listen to the clarinet in these moments so the piano will not overpower the clarinet.

In this same part there is an edition error. In measure 32, there should be ties connecting the two octaves in the left hand part, and ties connecting the last chord of the left hand and the last two notes of the right, following the pattern that is in measures 28 and 30.

Example 18: Sonata for Clarinet and Piano – Mvt. III, mm. 26 – 35.

Example 19 shows the beginning of the first episode which is very contrasting to the refrain. In this episode the left hand almost just plays chords marking the beats while the right hand has a much more fluid rhythm with triplets and quintuplets. The clarinet part also presents the same melodic idea, and both instruments alternate the melody. In this episode, I suggest exploring all the musical characteristics that make it contrasting to the refrain, such as the *legato* line, the rhythms that complement to the *legato* such as the triplets and quintuplets, and the *piano* dynamics. Piano and clarinet can also imitate each other as they play the same type of phrases and rhythms. This episode offers many opportunities for both musicians to explore the interpretation as an ensemble.

The musical score for Example 19 consists of two systems of music. The first system, starting at measure 46, features a piano part with a right hand melody and a left hand accompaniment. The right hand melody includes triplets and quintuplets, and the left hand accompaniment consists of chords. The second system, starting at measure 50, continues the piano part with similar rhythmic patterns and dynamics, including a forte (f) section and a piano (p) section.

Example 19: Sonata for Clarinet and Piano – Mvt. III, mm. 46-53.

After the first episode (B), the refrain returns with some modifications that give some variety to the refrain, but it still remains the same in structure. The refrains use of

pedal is very little as they are fast, with short articulations, and with many different harmonies that change quickly. The overall texture does not ask for the use of pedal, except for some moments where the pianist feels the need for resonance, for example, which depends mostly on the hall the piece is being performed. Mahle has written episodes that are very contrasting to the refrains, and it is the performers responsibility to emphasize these characteristics.

In example 20 we see the beginning of the next episode (C) which is a fugue, and although the piano part has an introduction to it (measures 108-112), the clarinet part has the first appearance of the fugue subject. The subject starts in the second beat of measure 112 (last measure in example 20) and lasts until measure 117 (see example 21).

Example 20: Sonata for Clarinet and Piano – Mvt. III – mm. 104-112.

As a regular fugue, Mahle writes the subject in more than one way, countersubjects, and all the parts that constitute a fugue. I believe that the most important consideration for a pianist to interpret this episode is to study it as a solo piano fugue. In order to interpret a fugue in listening to all the voices, usually, a pianist practices all the voices separately to understand what each one of them is doing. Once the individual voices are learned, the pianist practices the voices together in many possible combinations, for instance: first voice with second; first voice with third voice; second voice with third voice; and so on, and my recommendation for this fugue is the same. In order to facilitate the study, let's call the clarinet part as the *first voice*, the first voice that the piano plays that is mostly in the right hand as the *second voice*, and the piano voice that is mostly in the left hand as the *third voice*. Both musicians should practice the *first voice* with the *second voice*, the *first voice* with the *third voice*, and just then practice they all together. This will allow both clarinetist and pianist to be aware of how each combinations of voice fits each other, becoming then a better performance. In a fugue it is of vital importance to know where the subjects and countersubjects are, so the musicians can interpret it properly.

113

Example 21: Sonata for Clarinet and Piano – Mvt. III, mm. 113-120.

Example 22 shows the end of the third movement. In measures 238-240 there is an ascending line that culminates in a chord that precedes the end of the piece. The dynamic mark in the piano part is *forte* and the register the piano is playing is low. So, I would consider playing *forte* in the first beat of measure 238 with all the four sixteenth notes very articulated, but when the clarinet enters in the second beat, the pianist should reduce the dynamic to a *mezzoforte*, so the clarinet will be heard and both instruments can *crescendo* together until the end. Both musicians should have a defined dynamic plan to create the effect written by the composer. My suggestion is, starting in measure 239, that each beat is louder than the previous one, so it is going to be easier for neither the pianist nor the clarinetist to get too loud and overpower each other.

The image displays a musical score for measures 234-243. It is divided into two systems. The first system (measures 234-238) features a piano part with dynamics *fp*, *mf*, and *f*, and a clarinet part with dynamics *fz*, *mf*, and *f*. The second system (measures 239-243) shows both parts with a *cresc* marking and a *tr.* (trill) in the clarinet part. The piano part concludes with a *ff* dynamic.

Example 22: Sonata for Clarinet and Piano – Mvt. III, mm. 234-243.

To conclude this movement, I believe that this is the type of composition in which the pianist would greatly benefit of learning the other instrument part. There are many intricate parts in this movement to play together due the nature of their rhythm. In theory, just playing in the same tempo would solve any possible ensemble issues, but in performances anything can happen, due the weather, the hall, the acoustics, musicians' health, and so on. Therefore, I recommend learning the clarinet part in the piano and to study playing the piano part while singing the clarinet rhythm to internalize it, so the pianist will be ready for any type of possible fluctuation.

4.2 *Miniatura* for Clarinet and Piano

The *Miniatura* is a thirty measures long piece that exemplifies Mahle's tonally complex works⁶² style, according to himself. It was dedicated to Paulo Tadeu Falanghe, who, according to Mahle, "was a very talented and intelligent clarinet student."⁶³ Its compositional date is 1971 and its compositional style is based on the European post II Great War classical music style. Mahle's inspiration for composing it came from the time he studied twelve-tone technique with Koellreutter, when he also came to know an idea from the Czech composer Alois Hába (1893-1973) of using triads constituted by tonic, minor third, and major seventh. According to the composer it does not have a defined form, as it has an improvisatory character. The clarinet part written in the piano score presents the real pitches (concert pitch). The *Miniatura* presents just a few moments where piano and clarinet actually play at the same time. In most of the measures, clarinet and piano play alternatively, sharing phrases, and exploring extreme dynamics. For that reason, this piece

⁶² João Paulo Casarotti, "Ernst Mahle: A Pedagogical Edition of His Four Concertinos for Piano and Orchestra" (DMA diss., Louisiana State University, 2015): 18.

⁶³ Ernst Mahle, interview by Edgar Gonsales, December 17, 2020.

challenges both musicians to work very attentively in continuing each other's' sounds and cutting the sound together. For the pianist, it requires very attentive ears for the possible phrasing flexibility from the clarinetist. Basically, this piece is a very good chamber music "practice". The metronome indication the composer suggests is eighth note = 72.

As example 23 shows, the clarinet starts by itself in *piano* with a *crescendo* and the piano attacks a *fortissimo* chord and octave, almost like interrupting the clarinet's phrase. To emphasize this idea, since the tempo is slow, I suggest to slightly anticipate the piano entrance to highlight the contrast between the clarinet and piano. The composer suggests the use of pedal in the tremolos, which helps to go from *pianissimo* to *mezzoforte*, and I think that, in measure 4, the pedal should be released in the second beat to create the *diminuendo* faster, so the clarinetist have room to start the last group of notes of the measure in a soft dynamic and fade way to the rest. These two thoughts connect the musical ideas of both instruments into one phrase.

The image shows a musical score for Clarinet (Cl) and Piano (Piano) in 2/4 time, marked *Moderato*. The score consists of four measures. In the first measure, the Clarinet plays a phrase starting with a *p* dynamic and a *crescendo* hairpin. The Piano part is silent. In the second measure, the Piano enters with a *ff* dynamic, playing a chord and octave tremolo. The Clarinet continues its phrase. In the third measure, the Piano's tremolo continues, with a *pp* dynamic marking. The Clarinet continues. In the fourth measure, the Piano's tremolo continues, with a *mf* dynamic marking and a *diminuendo* hairpin. The Clarinet concludes its phrase with a final note and a *mf* dynamic marking.

Example 23: Miniatura for Clarinet and Piano – mm. 1-8.

Example 24 shows the second phrase (measures 6 - 11) which starts with the piano part in *pianissimo* and in the second measure the clarinet starts playing in *piano*. For both instruments to align their sounds the clarinetist should attack the clarinet in the same level of dynamic the piano is resonating. Then, both instruments grow in dynamic and rhythmic intensity culminating in an abrupt cut in measure 10. This cut needs rehearsal and coordination in order to happen together and with the same articulation and dynamic. After this cut the piano finishes the phrase abruptly in *forte* with a dissonant chord. In measures 5 and 11 there is a fermata on a rest, and I interpret this fermata as “wait until you hear complete silence in the hall”. This timing will depend on the instruments used in the performance and in the acoustics of the hall. It is important to notice that Mahle writes extreme dynamic changes within only five measures, so the dynamic level has to be rehearsed between both instruments, and both musicians have the same concept.

5

p *cresc*

pp *3* *cresc* *3*

9

f

C: 50

11

p

Example 24: Miniatura for Clarinet and Piano – mm. 5-11.

The third phrase of the piece, between measures 12 and 22, starts in a similar way of the first phrase, with the clarinet starting solo and the piano “interrupting” it with a chord and octave in *fortissimo*, however, in this phrase clarinet continues with the tremolo and

after a short piano interjection the clarinet has a cadenza-like moment while the piano is tacet. The fourth and last phrase of the piece starts in measure 22. As we can see in example 25, the piano abruptly starts the last phrase with *forte* dissonant chords (major seventh with minor third chords), and plays tremolos one more time, but at this time the clarinet joins the piano with a descending melodic line in measures 24 - 26. In these measures the pianist should listen for balance and phrasing. Although the clarinet starts in a high register in *forte*, it quickly descends and diminishes, so the pianist needs to be aware of the dynamic changes, as well as possible tempo flexibility the clarinetist may take.

The musical score for Example 25 consists of two systems. The first system, measures 20-24, shows the clarinet playing a descending melodic line starting in measure 20 with a triplet of eighth notes, marked *p*. The piano part is silent until measure 22, where it begins with a *f* chord, followed by a *ff* tremolo in measure 24, and ends with a *dim.* chord in measure 26. The second system, measures 25-31, shows the clarinet continuing its descending line, marked *dim.* in measure 25 and *p* in measure 26. The piano part continues with a *p* tremolo in measure 25, followed by a *pp* tremolo in measure 26, and ends with a *pp* chord in measure 31.

Example 25: Miniatura for Clarinet and Piano – mm. 20-31.

Although this is a short piece, it is a very characteristic example of Mahle's European compositional style, besides of offering the performers the opportunity of exploring

ensemble interpretational options. The composer advises taking care of rhythm and sonority in this piece.

4.3 Sonatina for Clarinet and Piano (1974)

The Sonatina for Clarinet and Piano composed in 1974 was dedicated to Bridget Moura Castro and Luis Carlos Moura Castro. She was a clarinetist, and he was a pianist, and both of them were excellent instrumentalists, according to the composer. Besides being teachers at universities in The United States they also served as judges at the *Escola de Música de Piracicaba* music competition. The composer says this is a nationalistic work based on folklore from the Brazilian Northeast region. The clarinet part written in the piano score is already transposed. The composer suggests the tempo be quarter note = 72, and it was composed based on the Lydian-mixolydian mode. Its formal structure is:

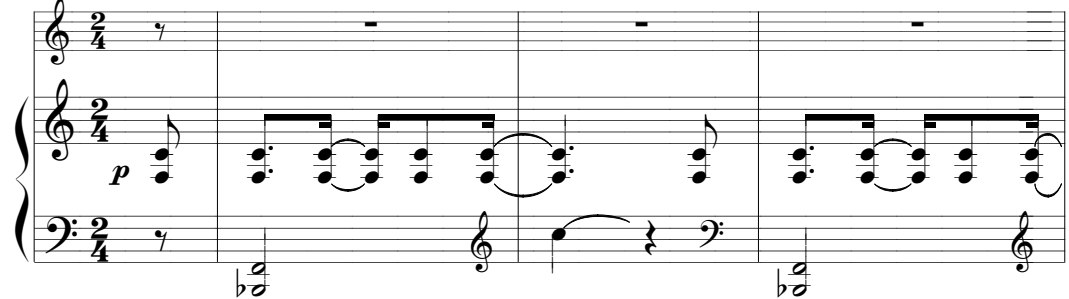
Table 4.3: Mahle's *Sonatina for Clarinet and Piano (1974)* form structure:

Exposition	Introduction: mm.1 - 7	First Theme: mm. 8 - 31	Transition to second theme: mm. 32 - 61	Second theme: mm. 62 - 76	Closing section: mm. 77 - 93
Development	mm.93 - 139				
Recapitulation	Introduction: mm. 140 - 142	First theme: mm. 143 - 173	Transition to second theme: mm. 174 - 197	Second theme: mm. 198 - 212	Closing section: mm. 213 - 236

As general recommendations, the pianist should use the pedal with parsimony considering that this is a typical Brazilian nationalistic piece, and the rhythm must be really clear for it to sound authentic, but pedal should be used in tremolos, creating contrast.

Example 26 shows the piano introduction of the Sonatina. Mahle recommends playing the anacrusis in *staccato* and pressing the pedal down in the downbeats of this patterns.

Allegro moderato



The musical score for Example 26 is in 2/4 time and consists of three measures. The piano part (right hand) starts with a piano (*p*) dynamic and a staccato anacrusis in the first measure, followed by a rhythmic pattern of eighth notes and quarter notes. The clarinet part (left hand) starts with a whole note in the first measure, followed by a rhythmic pattern of eighth notes and quarter notes. The tempo is marked **Allegro moderato**.

Example 26: Sonatina for Clarinet and Piano (1974) – mm. 1-3.

The same consideration must be applied for when the first theme is presented in the clarinet, as the piano has a very similar rhythm, as shown in example 27. However, since the B flat and F pitches are to be held from measure 9 to measure 10, pedal must be pressed down in the downbeat of measure 10 so the pianist can keep this perfect fifth sound while crossing hands. Another point to be addressed for when the theme starts, is that the pianist needs to attentively listen to the clarinetist's articulation and match it. In rehearsals both musicians should spend time finding the same articulation and balance, as the clarinet has the main line there. It is important to remember that not only the articulation is to be matched, but also the rhythmic pattern. As mentioned in the Sonata for Clarinet and Piano, Brazilian rhythms have its origins in irregular meters, so this rhythm should be interpreted as 3+3+2+1 (measure 9, for example).

Example 27 – Sonatina for Clarinet and Piano (1974) – mm. 8-11.

After the clarinet part finishes the first theme the piano plays it. Balance should not be an issue in there because while the piano is playing it the clarinet trills, and when the clarinet interjects the piano is sustaining and trilling. However, this is the moment to have a fuller sound in the piano as it has the main melody. More pedal can be used so it will resonate more, but no more than one pedal per chord of the left hand, so the rhythm is still clear. In measure 17 I think it is interesting to bring out the E natural in the left hand, and then bring out the D in measure 19, as the resolution of the E natural.

Example 28: Sonatina for Clarinet and Piano – mm. 16-19

In example 29, still in the first thematic area, there is a section in which both instruments play the same rhythm and dynamic together, and are either a minor third, major

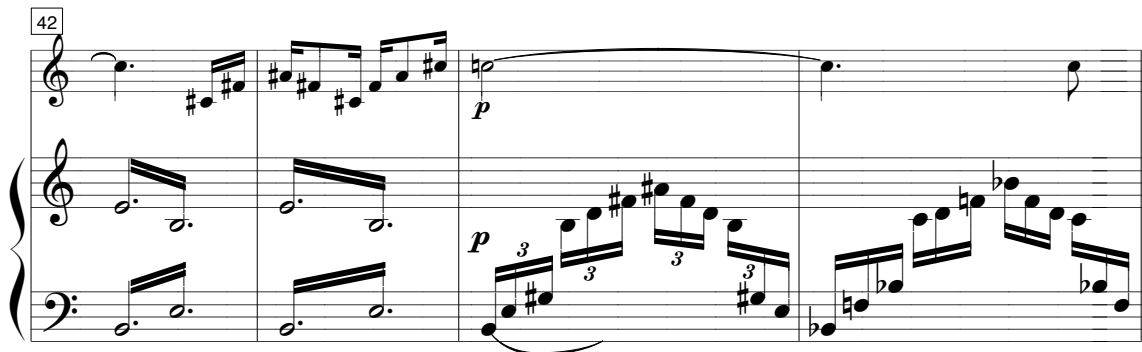
third, or tritone apart. The articulations must match, and the dynamics must also match so they both sound as “one instrument”. In rehearsal, the pianist needs to listen to the clarinetist playing this section once and match the dynamics and articulations. Pedal should be used just in the trills in this section (measures 26, 28, and 30).

Example 29: Sonatina for Clarinet and Piano (1974) – mm. 24-27.

After the section just mentioned, there is a new texture in which the piano has tremolos (example 32), and the clarinet plays melodies based on the main theme. The tremolos should all be played with pedal to create contrast from the previous part, since the clarinet plays the same idea as before. Each measure is constituted of two beats of tremolos in triplets of sixteenth notes, resulting in twelve notes per measure. To keep the beat steady and clear for the clarinetist the pianist needs to softly play the tremolos and slightly accentuate the first note of each group of six notes.

Example 30: Sonatina for Clarinet and Piano (1974) – mm. 32-36.

The next example (31) shows the same rhythm as the tremolos just mentioned, but now all the notes were written in, as they are arpeggios. In this section I recommend that these notes are played with very little pedal, maybe just quarter pedal, depending on the piano and the acoustics of the hall. The idea is to give contrast to the section just played, also contrasting with the clarinet part which is now *legato*. Contrast between sections, and between instruments is a characteristic that may be explored in Mahle's chamber music works.



The image shows a musical score for Example 31, consisting of a clarinet part and a piano accompaniment. The clarinet part is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a melodic line in measure 42, marked with a box containing the number 42. The piano accompaniment is written in two staves (treble and bass clefs) with a grand staff brace. It features arpeggiated chords and triplets. The piano part is marked with a dynamic of *p* (piano) in measure 43. The clarinet part has a trill in measure 45, marked with a dynamic of *p* (piano).

Example 31: Sonatina for Clarinet and Piano (1974) – mm. 42- 45.

This melodic line accompanied by arpeggios in the piano part culminates in a trill in *fortissimo* for the clarinet for four measures, as shown in example 32. The piano part presents chords and octaves bringing the rhythm that is predominant in this Sonatina in measures 50 - 53. In this section, the clarinetist might benefit if the pianist slightly pushes the tempo forward, for being playing *fortissimo* for four measures, or at least make sure that the tempo does not slow down.

Example 32: Sonatina for Clarinet and Piano (1974) – mm. 49-53.

This section culminates in a solo scalar passage for the clarinet which is leading to the second thematic area of the Sonatina (example 33).

Example 33: Sonatina for Clarinet and Piano (1974) – mm. 59-64.

In measures 59 – 62 the clarinetist can be freer in the rhythm as it is a *cadenza*-like passage and is leading to a new theme. The second theme, as usually happens in sonata-form, is contrasting to the first one: the rhythm figures are not so short, the articulation for the clarinet is *legato*, and it is more melodic. The pianist may contribute to it by using more pedal in the chords, playing the *staccatos* not so short, making the chords sound light, and bringing out the top notes of the chords to let them sound more melodic.

In measure 81 (example 34), clarinet and piano start playing together, and, in this measure, there is one beat and a half of silence. Both musicians must communicate in order to start together and lightly. A breath from the pianist on the first part of the second beat is one possibility to solve this entrance. In the same section, between measures 81 and 89 there are two phrases that are almost identical, in measures 81 – 85 and 86 – 89. The overall dynamic is *piano* but since both phrases are so similar it would be interesting to do an *echo* effect in the second phrase, making it softer. This idea comes from the composer's book *Problemas de Interpretação*, as mentioned above in the beginning of this chapter

The image displays two systems of musical notation for a clarinet and piano. The first system, labeled '81', shows the clarinet part (top staff) and piano part (bottom two staves) starting together after a half-beat rest. The piano part begins with a *mf* dynamic, followed by a *p* dynamic. The second system, labeled '86', shows a similar phrase. The piano part features a *gliss.* (glissando) and a *ff* (fortissimo) dynamic.

Example 34: Sonatina for Clarinet and Piano (1974) – mm. 81-90.

In the development of the Sonatina there is a section in which clarinet and piano respond to each other with the same rhythmic pattern, and very similar melodies, starting

in measure 110. The overall dynamic is *forte*, and it is going to culminate in a *fortissimo* in measure 120. If both performers keep playing *forte* during all these measures, maybe the discourse will not be as clear as it could be. The patterns happen in higher and lower notes, and I suggest that the ones that happen in the lower notes (measures 113, 114, 117 and 118) be softer (maybe a *mezzoforte*) than the higher ones. I believe it would sound more pleasant and more interesting in terms of dynamics and both musicians would have to listen and imitate each other's dynamics.

Example 35: Sonatina for Clarinet and Piano (1974) – mm. 107-115.

In example 36 we see the *fortissimo* that the previous section culminates in. In measures 120 and 124, the piano has chords and octaves in dynamic *fortissimo*. The clarinet is playing the same rhythm in a pitch that is in the same harmony of the piano chord. It is

a very interesting timbre addition to the piano chord, so in rehearsal, both musicians need to find the right balance so the piano can sound *fortissimo* and the clarinet still be heard. The pianist may ask the clarinetist to play the loudest dynamic they can (respecting the quality of sound) in those two pitches, and play the chords accordingly, listening to the clarinet. In measure 128 the piano starts with a tremolo pattern but at this time the tremolo is in thirty second notes. In order to have a clear beat, the pianist can feel the pulse as in four of the lowest notes of the tremolos per beat.

All these examples and suggestions can be applied in the recapitulation of the Sonatina, as they repeat in other keys, but they still present the same types of challenges for the pianist. Therefore, my last example is showing part of the ending of the piece.

The image shows a musical score for Example 36, Sonatina for Clarinet and Piano (1974) – mm. 120-129. The score is presented in two systems. The first system covers measures 120-123, and the second system covers measures 124-129. The piano part features complex textures with tremolos and dynamic markings like *ff*, *fp*, and *p*. The clarinet part has a trill in measure 120 and various melodic lines. The key signature has two flats, and the time signature is 4/4.

Example 36: Sonatina for Clarinet and Piano (1974) – mm. 120-129.

In measures 224 to 229 the clarinet part has eight notes connected by a slur to dotted quarter notes, creating a two notes pattern. In the same measures the piano part has tremolos, and these tremolos should follow the same musical idea the clarinet is doing in dynamic and articulation. In order to do that, all the first notes of the tremolos can be held and accentuated slightly creating a melody that is supporting the clarinet part. Starting on the pick-up to measure 225, there is a musical idea that repeats twice (clarinet part: G, F#, G, B flat). As it repeats, the second time could be softer, and then “explode” in the *fortissimo* as a surprise.

The image displays two systems of musical notation. The first system, labeled '223', shows the clarinet part on a single staff with a slur over eight dotted quarter notes. The piano part is shown in two staves (treble and bass clef) with tremolos. The second system, labeled '228', continues the clarinet part with a slur over eight dotted quarter notes. The piano part features dynamic markings: *ff* and *subito* in both the treble and bass staves, indicating a sudden increase in volume.

Example 37: Sonatina for Clarinet and Piano (1974) – mm. 223-232.

4.4. Sonatina for Clarinet and Piano (1976)

The Sonatina for Clarinet and Piano composed in 1976 was dedicated to Luiz Gonzaga Carneiro who was a famous Brazilian clarinetist who also served as judge of the music competition of the *Escola de Música de Piracicaba*. The tempo the composer suggests is quarter note = 84 for the section after the introduction, and in this sonatina the clarinet part in the piano score has the pitches transposed. The scales Mahle uses in this sonatina are many, including pitches from the E flat major and A flat Major pitch collections, whole tone scale, augmented fourth form the Lydian mode, minor second from the Phrygian mode, and chromatic scale. The rhythm in this piece based on typical Brazilian rhythms found in the Northeast region, that were based on African rhythms.

The form of this sonatina presents all the elements that usually a composition in sonata-form does, however, instead of first and second themes the composer describes the form of this sonatina as having “first tonal center” and “second tonal center”. In the first tonal center, there are two themes that are recurrent throughout the piece, and the second tonal theme is very contrasting to the first, although it does not present a melody.

Table 4.4: Mahle’s Sonatina for Clarinet and Piano (1976) form:

Exposition	Introduction: mm.1 - 40	First tonal area: mm. 41 - 88	Transition to second tonal area: mm.89 - 109	Second tonal area: mm.110 - 127	Closing section: mm. 128 - 145
Development	mm. 146 - 195				
Recapitulation	First tonal area: mm.196 - 243	Transition to second tonal area: mm.244 - 266	Second tonal area: mm. 267 - 284	Closing section: mm. 285 - 319	

The introduction of this sonatina (example 38) sounds very improvisational. The clarinet has many moments that sound like a cadence. The piano either accompanies the clarinet, mostly with tremolos, or interjects with rhythmic passages that lead to the next phrase. The dynamics in the introduction change rapidly, with *crescendos* leading to *sforzandos* and going back to *pianos* in a short period of time, creating a rich variety of sounds. Throughout the introduction the piano contributes to the tension the clarinet brings with the dynamic contrast that is written. The pianist will certainly contribute to the clarinetist if there is a solid control of the tremolos and its dynamics.

The appoggiatura in measure 1, which is repeated later in measures 11, 12, and 24, will work smoother if they are played before the downbeat. Playing the appoggiaturas as pickup-beats will avoid unnecessary accents and contribute to the fast and light effect.

The musical score for Example 38 is presented in three measures. The top staff is for Clarinet (Si b) and the bottom two staves are for Piano. Measure 1 is marked 'Vivo' and shows a piano introduction with a forte (*ff*) dynamic and a clarinet part with an appoggiatura. Measure 2 is marked 'rit.' and continues the piano part with a decrescendo (*dim*). Measure 3 is marked 'ad libitum' and features a clarinet melodic line starting with a piano (*p*) dynamic. The piano part in measure 3 is heavily tremoloed and marked 'pp'.

Example 38: Sonatina for Clarinet and Piano (1976) – mm. 1-3.

Example 39 shows the last six measures of the introduction where there is a *ritenuto* and an *accelerando* markings. In these measures the clarinet has a melodic line while the piano part has tremolos. It is essential that the tremolos are coordinated and rehearsed with the clarinetist so both instruments are together. As the pianist has many fast notes, it is difficult to “predict” the tempo alterations, so the best solution is to play the

tremolos freely and follow the clarinetist. Once the pianist knows what the clarinetist’s musical intentions are, the pianist can play the tremolos, accordingly, emphasizing the meter.

Example 39: Sonatina for Clarinet and Piano (1976) – mm. 18-24

In measure 34 the clarinet has six beats, and the piano, thirty second note tremolos. Eight piano notes per beat, or two piano notes per each clarinet sixteenth note, will make it a measured tremolo, thus being clear to the clarinetist. However, it might be more musical to let play a “free” tremolo, just as in the third and fourth measures of the piece. In the *ritenuto* of measure 35 I suggest leading the rhythm by accents in the lowest notes of the left hand, as it is easier to be heard by the clarinetist, and it will be easier to follow the clarinet part. The same coordination is required in the *accelerando* of measures 39 and 40.

Example 40: Sonatina for Clarinet and Piano (1976) – mm. 33-40.

This *accelerando* culminates in the *vivo* tempo (example 41) which is the main section of the Sonatina. The sixteenth note figuration in the piano part is very present in this sonatina and is of vital importance that it is played accurately, because this is the main textural expression, and it is very easy to play the accents in a way that contradicts the intention of the music. This accompaniment needs to sound very live and clear, so the articulation should be *non-legato*. I suggest that the pianist to practice this part in *staccato* making accents in the regular metrical accents, plus in the low bass notes. These low notes that sound “misplaced” (second note of beat two, in measure 41, for example) are the ones responsible for the uneven rhythm, so characteristic in Brazilian music. Once the pianist masters the *non-legato* touch by practicing the notes in light *staccatos*, they will be ready

for playing in a faster tempo and less *staccato*. The goal is for the sixteenth note figurations to sound like percussion instruments would in this type of music.

Once the pianist reaches the desirable ideal tempo for performance the pianist must work on the repeated notes of the sixteen-note figurations. There are many notes being repeated between hands throughout this sonatina, so relaxed thumbs and subtle hand movements will help the pianist to play all these notes clearly.

Example 41: Sonatina for Clarinet and Piano (1976) – mm. 41-44.

In the pick-up beat to the measure 61 (example 42), in the clarinet part, the second thematic idea starts, and the accompaniment also changes to tremolos marking the harmonies. In these tremolos the sound should not be “dry”, so the pianist should use half or quarter pedal, just for resonance, as the rhythm must remain clear. The first top notes of each tremolo should be brought out as a part of a melodic line, especially in measures 66 and 67 where there is a descending line on the top notes. This will contribute for the contrast of the theme and to the overall texture.

In measure 69 the accompaniment played with the first thematic idea returns, and the piano plays the same theme the clarinet played at first. When playing this theme, the pianist must imitate the way the clarinetist played it, so they have cohesion.

The image displays two systems of musical notation for a clarinet and piano. The first system, measures 61-66, shows a clarinet melody in the upper staff and piano accompaniment in the lower staff. The piano part begins with a piano (*pp*) dynamic. The second system, measures 67-71, continues the clarinet melody and piano accompaniment. The piano part features a forte (*f*) dynamic in measure 69 and a mezzo-forte (*mf*) dynamic in measure 71.

Example 42: Sonatina for Clarinet and Piano – mm. 61-71.

In the pickup beat of measure 81, clarinet and piano start playing the second thematic idea together in, mostly, intervals of thirds, as shown in example 43. This is an example of writing that should be rehearsed as a duo, rather than accompaniment and soloist. Both musicians should have the same articulations and dynamics, and phrase structure, so it will sound even. There should be pedal in this part, but very little as the main focus is the melody in thirds. The pedal in this part is for the tremolos to resonate.



Example 43: Sonatina for Clarinet and Piano (1976) – mm. 82-86.

In measures 89 and 90, shown in example 44, there is an edition error, or what I believe to be is an error. When played in tempo it felt difficult and not anatomically correct to repeat the C and play the C and D flat right after it (the last two parts of the second beat in the right hand of the piano part). After comparing it with the measures 93, 94 that are very similar, and to measures 244, 245, 248, and 249 in the recapitulation, I concluded that it mostly like is an edition error and the third C of the second beat of both these measures should be played with the left hand, as the other mentioned measures are written. In the end of measure 90, the right hand is playing C and D flat as a dyad, and right after it the pianist needs to jump the *C appoggiatura* in the beginning of measure 91. Although it is possible, I came to realize that if the pianist plays the dyad C-D flat with their left hand, probably with fingers 1 and 2, it will give room for the right hand to be at the Cs of the next measure, thus being more accurately in tempo.

The image displays two systems of musical notation. The first system, labeled '87', consists of a single treble clef staff for the clarinet and a grand staff (treble and bass clefs) for the piano. The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include *mf*, *fz*, and *ffp*. The second system, labeled '92', continues the piano accompaniment in the grand staff and adds a trill in the clarinet part. Dynamics include *f* and *tr*.

Example 44: Sonatina for Clarinet and Piano (1976) – mm. 87 – 96.

In measures 97 and 98, right hand and left hand parts are very close to each other in the keyboard, and some notes of the left-hand will not be able to be held as written. In these two measures, in the left-hand part where there are the dyads A-C, the C will need to be released so the right hand can keep playing its sixteenth note figurations.

In measures 99 and 100, and in all similar measures to these ones, I suggest that pianist and clarinetist rehearse just the clarinet line with the piano left hand, so both musicians can coordinate the same dynamics and phrase structure (doing the *crescendo* and *diminuendo* the composer wrote for the clarinet part), as shown in example 45. This will not be problematic because the right hand figuration is *legato*, and the left hand can be played *non legato*.

Example 45: Sonatina for Clarinet and Piano (1976) – mm. 97-101.

Approaching the second tonal area (example 46), the texture changes and so does the clarinet part, playing *pianissimo*, and in a low register. In measures 111 - 114 I suggest that both instruments play a slight *crescendo* when the clarinet plays its F and the piano tremolo is playing D-G#, and then a *decrescendo* to measure 114, This idea can be kept throughout this whole section.

Example 46: Sonatina for Clarinet and Piano (1976) – mm. 107-114.

Toward the end of this section (example 47), in measure 122, there is an *appoggiatura* figure for the piano to play, and in order to keep a steady and clear rhythm, I suggest that the pianist plays this figuration, as it was written lasting half beat, being placed as the second half of the second beat.

Example 47: Sonatina for Clarinet and Piano (1976) – mm. 121-125.

In the beginning of the development section (example 48) there is a sixteenth note figuration in the clarinet part and in the left hand of the piano part, in measures 146 - 148. The melody is placed in the right hand of the piano. For the ensemble sound to be in good balance and the musical ideas be clear, I suggest that both musicians practice the clarinet part with the piano left hand only, then finding the right balance for the section. The pianist might try to play the left hand with the same articulation that is written for the clarinet part. In measures 152 - 157, there is a chromatic ascending and descending effect initiated by the clarinet and joined by the piano. The synchronicity must be perfect in this section, otherwise it will be very apparent that piano and clarinet are not playing together. I suggest practicing each hand separately with the clarinet, with metronome from slow tempo to performance tempo. The synchronicity is also true for the dynamics, which must be practiced so they are the same. There is the option of playing all *piano*, as written, and play a beat by beat *crescendo*, from measure 155 to the *fortissimo*; or both musicians could opt for doing small *crescendos* and *diminuendos* as the lines move up or down. Whatever the choice is in this section, an interpretational decision should be made and rehearsed.

146

151

156

Example 48: Sonatina for Clarinet and Piano (1976) – mm. 146-160.

Still in the development section (example 49), there is a part where the piano bass part has its lowest notes in different parts of the beats, as the measures develop (example 49). It is a place that could potentially leave the clarinetist wondering where the beat is. In this section, I also suggest for both musicians to rehearse the clarinet part with the left hand, the clarinet part with the right hand, and finally all the parts together. This

will allow the clarinetist to feel and to understand how their part fits exactly with the piano part.

166

pp

Example 49: Sonatina for Clarinet and Piano (1976) – mm. 166-170.

CHAPTER 5: CONCLUSION

The purpose of this paper is to study Ernst Mahle's concert works for clarinet and piano, and to offer a performance guide to these works with the perspective of a collaborative pianist. Prior to this conclusion, four chapters were written in this study: introduction, biography, compositional style, and performance guide. In the introduction, the methodology of research, review of current literature, need for study, limits of study, motivation, and background to the research were explained. In the biography, details of the composer's life highlighting places and schools where he studied, reasons why he left Germany with his family and moved to Brazil, and the importance of his School of Music had for him and for his wife, were discussed. In the third chapter, details about his musical and compositional influences were discussed, explaining why his music has different elements and how Mahle developed as a composer over time. The fourth chapter discusses the four works composed for Clarinet and Piano for performance purposes (not pedagogical ones), and based on research, my expertise, and analysis, I offered my suggestions in how to approach these works in order to be a better collaborative pianist, and musician.

In the performance guide, in addition to exploring aspects that would contribute to a better overall performance and to be a better pianist for the clarinetist, details about Mahle's style became evident. After reading chapter four, the reader will be able to make parallels among the pieces discussed as they all contain elements that are present in all of them. On the other hand, each of the compositions is unique and also offer unique characteristics.

There are many topics that could serve as future research, following this paper. Performance guides on the other works by Mahle for chamber music that include piano;

performance guides with a collaborative pianist's perspective in works for violin, viola, flute, or any other instrument, or in fact, any other composer.

Historically, collaborative pianists were heroes in the Baroque period when their improvisational skills were so important and admirable. Later, collaborative pianists became the "lesser pianists", or "the ones who cannot play solo," in many musicians' eyes, including pianists. Today this is changing, thanks to the effort of many pianists from the past and from the present who have fought to be respected as pianists and musicians and that continue to fight to occupy the place they deserve as high skilled pianists. Thanks to these pianists, today there are many universities that offer graduate degrees in collaborative piano, and many pianists who choose a career in this field.

One of my purposes with this paper was to demonstrate some of the skills and processes that a collaborative pianist must think of in order to enhance the performance level and to be an equal partner to the other musician(s), regardless of the technical level of the piano part. A very simple piano part may contribute greatly for a performance if played considering all the elements a collaborative pianist would do, ad this same simple piano part could destroy the soloist hard working part if not played appropriately. It is essential to talk about this subject and these elements so any musician will be able to understand and to value the work of a true collaborative pianist. Balancing dynamics, reproducing other instruments sounds, understanding the texture and each instrument role, breathing together, phrasing as one, being punctual, kind, and hard-working, are some of the attributes of a successful collaborative pianist.

It is my goal to emphasize the richness of Brazilian music style through the compositions of Ernst Mahle. European music is and has always been a model to be followed and an established “school” of classical music.

Due to its rich history and influential composers, European music will always be admired, studied, and performed. For this reason, many countries seek to imitate and reproduce European musical styles, in turn invalidating their own culture and traditions. Mahle is a German-born composer who was captivated by Brazilian music and culture after immigrating there. He took his European educational background and composed Brazilian nationalistic music, proving that it was true passion and not simply because he was born in Brazil. This solidifies Mahle as being a staunch advocate of Brazilian musical style. This discovery has given me an appreciation for the importance of Brazilian music to be celebrated and perpetuated.

APPENDICES

APPENDIX 1. ERNST MAHLE'S CLARINET WORKS CATALOG - 2020

Duas Clarinetas

C 112 - Duetos Modais (1977)

Quatro Clarinetas

C 167 - Quarteto (1990)

C 202 - Suíte Divertida (2000)

Cinco Clarinetas

C 159a Quinteto (1985)

Duos:

Clarinetas e Piano

A 15 - As melodias da Cecília (1972)

C 44 - Sonata (1970)

C 50 - Miniatura (1970)

C 79 - Sonatina (1974)

C110 -Sonatina (1976)

Trios

B 10 - Prelúdio e Fuga – Fl (Cl), Vl (Ob), Pn (1956)

C 43 - Trio para Fl, Ob, Cl (1969)

C 44a-Trio – Cl, Vc, Pn (1984)

C 53a - Trio – Fl, Cl (Vc) e Pn (1971)

C 114 a – Pequena Suite para Ob, Cl e Fg

C 195a -Trio para Cl, Vl e Pn (1998)

Quartetos (Madeiras)

C 38 - Quarteto – Fl, Ob, Cl, Fg (1968)

C 165 - Quarteto Fl, Ob, Cl, Fg (1988)

Quintetos

C 73 - Quinteto – Fl, Ob, Cl, Fg, Trp (1974)

C 38a - Quinteto – Fl, Ob, Cl, Fg, Trp (2004)

Sexteto

B 14 - Divertimento para 2 Cl, 2 Vl, Trp, Pn (1956)

Septetos

B 15 - Septeto – Fl, Cl, Fg, Tpt, Trp, Trb, Pn (1957)

C 88 - Septeto para Cl, Trp, Fg, Vl, Vla, Vc, Cb (1975)

Nonetos

C 11 - Música Concertante para Tímpano e Sopros – (1111-111Tba) (1958)

C 97 - O amor é um som – Soprano, Fl, Cl, Perc, Pn (vibraf.), Vl, Vla, Vc, Cb (1976)

C 116 - Noneto – Ob, Cl, Fg, Trp, 2 Vl, Vla, Vc, Cb (1977)

Clarinetas e Orquestra de Cordas

B 20 - Concertino (1972)

C 166 - Concerto (1988)

C 182 - Concerto (1995) para Fl, Ob, Cl, Fg (Trp)

Clarinetas e Orquestra Sinfônica

C 166a - Concerto (1988)

E. Mahle

Sonata (1970)

para Clarineta e Piano

C 44

para Dieter Kloecker

Sonata (1970)

E. Mahle

Un poco largo

Measures 1-5 of the Sonata. The score is in 2/4 time and features a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The bass clef part provides harmonic support with chords and some melodic lines.

Measures 6-9 of the Sonata. The treble clef part features a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic. The bass clef part includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The music is characterized by complex rhythmic patterns and chromatic movement.

Measures 10-14 of the Sonata. The treble clef part includes a piano (*p*) dynamic, a fortissimo (*ff*) dynamic, and a piano (*p*) dynamic. The bass clef part features a fortissimo (*ff*) dynamic, a piano (*p*) dynamic, and a crescendo (*cresc*) marking. The music concludes with a ritardando (*rit.*) marking.

Measures 15-18 of the Sonata. The tempo changes to *a tempo*. The treble clef part begins with a forte (*f*) dynamic and a vibrato marking. The bass clef part features a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The music is marked with a 3/8 time signature.

19

cresc

f

21 **Allegro**

fz

fp

27

33

3

40

Musical score for measures 40-45. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 3/4 time. Measure 40 starts with a treble clef staff containing a melodic line and a grand staff with accompaniment. The time signature changes to 2/4 at the beginning of measure 41. The piece concludes with a double bar line at the end of measure 45.

46

Musical score for measures 46-51. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 3/4 time. Measure 46 starts with a treble clef staff containing a melodic line and a grand staff with accompaniment. The piece concludes with a double bar line at the end of measure 51.

52

Musical score for measures 52-57. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 3/4 time. Measure 52 starts with a treble clef staff containing a melodic line and a grand staff with accompaniment. The piece concludes with a double bar line at the end of measure 57.

58

Musical score for measures 58-63. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 2/4 time. Measure 58 starts with a treble clef staff containing a melodic line and a grand staff with accompaniment. The piece concludes with a double bar line at the end of measure 63.

C 44

64

p *fz* *fz* *fz* *8va*

70

8va *pp*

76

80

mf *mf* *pp* *p*

5

Musical score for piano, measures 84-98. The score is written for a single piano instrument with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into four systems, each with a measure number at the beginning.

- System 1 (Measures 84-87):** Measure 84 starts with a treble clef and a bass clef. The treble staff has a melodic line with a triplet of eighth notes in measure 85. The bass staff has a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *p* (piano).
- System 2 (Measures 88-91):** Measure 88 features a triplet of eighth notes in the treble staff. The bass staff continues with eighth notes. Dynamics include *ff* (fortissimo).
- System 3 (Measures 92-95):** Measure 92 shows a melodic line in the treble staff with a *dim.* (diminuendo) marking. The bass staff has a rhythmic accompaniment. Dynamics include *p* (piano).
- System 4 (Measures 96-98):** Measure 96 starts with a treble clef and a bass clef. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte).

C 44

104

p
cresc
p

110

f
cresc
ff

115

rit. *a tempo*

ff
ff

121

rit.

dim.

7

126

Musical score for measures 126-132. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with various intervals and accidentals. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

133 **Tempo I**

Musical score for measures 133-138. The system consists of a vocal line and a piano accompaniment. The tempo is marked "Tempo I". The piano accompaniment is marked "fp" (fortissimo piano) and features a rhythmic pattern of eighth notes.

139

Musical score for measures 139-144. The system consists of a vocal line and a piano accompaniment. The piano accompaniment is marked "fz" (fortissimo) and "f" (forte). The vocal line includes a "Flatt." (flattened) instruction.

145

Musical score for measures 145-150. The system consists of a vocal line and a piano accompaniment. The piano accompaniment is marked "fz" (fortissimo) and "P" (piano). The vocal line features a melodic line with various intervals and accidentals.

C 44

152

p

158

164

ff *dim.* *rit.*

ad libitum

171

p *cresc.* *a tempo*

175 **a tempo**

Musical score for measures 175-180. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p*, *cresc*, and *fz*. The key signature has one sharp (F#) and the time signature is 4/4.

180

Musical score for measures 180-187. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *f*. The key signature has one sharp (F#) and the time signature is 4/4.

187

Musical score for measures 187-192. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *pp*. The key signature has one sharp (F#) and the time signature is 4/4.

192

Musical score for measures 192-200. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mf*, *p*, *f*, and *p*. The key signature has one sharp (F#) and the time signature is 4/4.

197 *p* *cresc.*

201 *ff* *f dim.*

205 *dim.* *p* *poco rit.*

211 *accel.* *cresc.* *f*

Detailed description: This page of a musical score contains five systems of music. The first system (measures 197-200) features a treble clef with a piano (*p*) dynamic and a bass clef with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second system (measures 201-204) shows a treble clef with a fortissimo (*ff*) dynamic and a decrescendo (*f dim.*) marking, and a bass clef with a fortissimo (*ff*) dynamic. The third system (measures 205-208) includes a decrescendo (*dim.*) marking, a piano (*p*) dynamic, and a tempo change to *poco rit.* (rhythmically 2/4). The fourth system (measures 209-211) features an acceleration (*accel.*) marking, a piano (*p*) dynamic, and a fortissimo (*f*) dynamic. The score concludes with a double bar line.

11

Grave

Musical score for measures 11-12. The piece is in 3/4 time and D major. Measure 11 features a piano (*p*) melodic line in the right hand and a piano (*mf*) accompaniment in the left hand. Measure 12 continues with a piano (*p*) melodic line and a piano (*f*) accompaniment. The score includes dynamic markings *mf*, *f*, and *pp* u.c. (pianissimo unaccompanied).

Musical score for measures 13-14. Measure 13 features a mezzo-piano (*mp*) melodic line in the right hand and a mezzo-piano (*mf*) accompaniment in the left hand. Measure 14 continues with a mezzo-piano (*mf*) melodic line and a forte (*fz*) accompaniment. The score includes dynamic markings *mp*, *mf*, and *fz*.

Musical score for measures 15-16. Measure 15 features a piano (*p*) melodic line in the right hand and a piano (*p*) accompaniment in the left hand. Measure 16 continues with a piano (*p*) melodic line and a piano (*p*) accompaniment. The score includes dynamic markings *p*, *cresc* (crescendo), and *ff* (fortissimo).

Musical score for measures 17-18. Measure 17 features a piano (*p*) melodic line in the right hand and a piano (*ff*) accompaniment in the left hand. Measure 18 continues with a piano (*p*) melodic line and a piano (*ff*) accompaniment. The score includes dynamic markings *ff*, *dim.* (diminuendo), and *p*. It also features fingering numbers 7 and 8, and an 8va (octave) marking.

C 44

21

Measures 21-22. Treble clef: *p* (piano). Bass clef: *f* (forte). Includes a 7th fingering.

23

Measures 23-24. Treble clef: *f* (forte). Bass clef: *p* (piano) and *ff* (fortissimo). Includes a 6th fingering.

25

Measures 25-26. Treble clef: *cresc.* (crescendo) and *ff* (fortissimo). Bass clef: *ff* (fortissimo) and *f dim.* (forte, diminuendo). Includes a 6th fingering and triplets.

27

Measures 27-28. Treble clef: *f* (forte) and *cresc.* (crescendo). Bass clef: *p* (piano) and *cresc.* (crescendo). Includes a 6th fingering.

13

30 *pp*

pp subito

33 *fz* *ff*

36 *pp* *u.c.* *3 c.*

40 *p* *cresc.* *f* *dim.*

Detailed description: This page of a musical score contains measures 30 through 40. It is written for a piano with a treble and bass clef. Measure 30 begins with a piano (*pp*) dynamic. Measure 31 features a *pp subito* marking. Measure 33 shows a dynamic shift to *fz* (forzando) and *ff* (fortissimo), with triplets and sixteenth-note runs. Measure 36 includes markings for *pp* (pianissimo), *u.c.* (unaccompanied), and *3 c.* (triplets). Measure 40 starts with a piano (*p*) dynamic and includes *cresc.* (crescendo) and *dim.* (diminuendo) markings.

C 44

44

p

8^{va}

p *pp* u.c.

47

tr *rit.*

ff

rit.

mf 3 c. *dim.* *p* *ff*

51

a tempo

mf

dim. *pp* *p* *cresc. molto*

54

ff *f* *ff* *f* *dim.*

15

58

p 8^{va}

59

pp u.c.

60

mf 7

61

f *fz* *tr*

C 44

62

62

p *f*

This system contains measures 62, 63, and 64. The upper staff features a melodic line starting with a piano (*p*) dynamic, moving to a forte (*f*) dynamic. The lower staff provides a complex accompaniment with a piano (*p*) dynamic.

65

65

f *f* *più f* *secco*

This system contains measures 65, 66, and 67. The upper staff has a melodic line with a forte (*f*) dynamic and a nine-measure rest (9). The lower staff includes a piano (*f*) dynamic and the instruction *più f* (more forte) and *secco* (dry).

68

68

p *pp* *pp* u.c. 3 c. *f*

This system contains measures 68, 69, 70, and 71. The upper staff shows a melodic line with dynamics *p*, *pp*, and *p*. The lower staff includes dynamics *pp*, *pp*, and *f*, along with the instruction *u.c.* (unaccompanied) and *3 c.* (triplets).

72

72

pp

This system contains measures 72, 73, 74, and 75. The upper staff has a melodic line. The lower staff includes a piano (*pp*) dynamic.

17 Rondó
Vivo

Musical score for Rondó Vivo, measures 1-17. The score is in 2/4 time and features a piano accompaniment and a melodic line. The key signature has two flats (B-flat and E-flat). The score is divided into four systems. The first system (measures 1-5) starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The second system (measures 6-10) features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic marking. The third system (measures 11-15) includes a piano (*p*) dynamic marking. The fourth system (measures 16-17) features a fortissimo (*ff*) dynamic marking and a forte (*f*) dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

C 44

21

26

31

36

19

41

41

fp *p* *fz*

mf *fz* *p* *p*

Measures 41-45: Treble clef contains a melodic line with dynamics *fp*, *p*, and *fz*. Bass clef contains a piano accompaniment with dynamics *mf*, *fz*, *p*, and *p*.

46

46

p

Measures 46-49: Treble clef has rests. Bass clef contains a piano accompaniment with dynamics *p* and *p*.

50

50

f *p*

Measures 50-53: Treble clef contains a melodic line with dynamics *f* and *f*. Bass clef contains a piano accompaniment with dynamics *p* and *p*.

54

54

f *fz* *f*

Measures 54-57: Treble clef contains a melodic line with dynamics *f*, *fz*, and *f*. Bass clef contains a piano accompaniment with dynamics *fz* and *f*.

C 44

58

62

66

70

fz *dim.* *fz* *f* *p* *tr* *f* *ff* *p* *cresc* *mf* *f* *f* *p* *tr* *p* *tr* *mf* *ff* *rit.* *cresc*

C 44

21

Musical score for piano, measures 74-89. The score is written for a single instrument in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score is divided into five systems, each with a measure number at the beginning of the first staff.

- Measure 74: Treble clef has a whole rest. Bass clef has a piano (*p*) accompaniment.
- Measure 75: Treble clef has a piano (*p*) melody. Bass clef has a piano (*p*) accompaniment.
- Measure 76: Treble clef has a piano (*p*) melody. Bass clef has a piano (*p*) accompaniment.
- Measure 77: Treble clef has a piano (*p*) melody. Bass clef has a piano (*p*) accompaniment.
- Measure 78: Treble clef has a piano (*p*) melody. Bass clef has a piano (*p*) accompaniment.
- Measure 79: Treble clef has a forte (*f*) melody. Bass clef has a forte (*f*) accompaniment.
- Measure 80: Treble clef has a forte (*f*) melody. Bass clef has a forte (*f*) accompaniment.
- Measure 81: Treble clef has a forte (*f*) melody. Bass clef has a fortissimo (*ff*) accompaniment.
- Measure 82: Treble clef has a forte (*f*) melody. Bass clef has a fortissimo (*ff*) accompaniment.
- Measure 83: Treble clef has a forte (*f*) melody. Bass clef has a fortissimo (*ff*) accompaniment.
- Measure 84: Treble clef has a piano (*p*) melody. Bass clef has a piano (*p*) accompaniment.
- Measure 85: Treble clef has a piano (*p*) melody. Bass clef has a piano (*p*) accompaniment.
- Measure 86: Treble clef has a piano (*p*) melody. Bass clef has a piano (*p*) accompaniment.
- Measure 87: Treble clef has a piano (*p*) melody. Bass clef has a piano (*p*) accompaniment.
- Measure 88: Treble clef has a forte (*f*) melody. Bass clef has a forte (*f*) accompaniment.
- Measure 89: Treble clef has a forte (*f*) melody. Bass clef has a forte (*f*) accompaniment.

C 44

94

94 *fp* *f*
p *mf*

Measures 94-98: Treble clef with sixteenth-note runs and eighth-note patterns. Bass clef with chords and eighth-note accompaniment. Dynamics range from *fp* to *f* in the treble and *p* to *mf* in the bass.

99

99 *f*

Measures 99-103: Treble clef with eighth-note patterns. Bass clef with chords and eighth-note accompaniment. Dynamics range from *f* in the treble.

104

104 *p* *cresc*

Measures 104-107: Treble clef with eighth-note patterns. Bass clef with chords and eighth-note accompaniment. Dynamics range from *p* to *cresc*. Time signature changes from 12/8 to 6/8.

108

108 *ff* *p*

Measures 108-111: Treble clef with eighth-note patterns. Bass clef with chords and eighth-note accompaniment. Dynamics range from *ff* to *p*. Time signature changes from 6/8 to 12/8.

113

p

121

128

134

MD

140

Musical score for measures 140-145. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.

146

Musical score for measures 146-151. The system consists of a vocal line and a piano accompaniment. The vocal line continues with a treble clef and a key signature of one sharp. The piano accompaniment features a steady eighth-note accompaniment in the bass line and more complex rhythmic patterns in the treble line.

152

Musical score for measures 152-157. The system consists of a vocal line and a piano accompaniment. The vocal line includes a dynamic marking of *f* (forte). The piano accompaniment also features a dynamic marking of *f* and includes some sixteenth-note passages.

158

Musical score for measures 158-163. The system consists of a vocal line and a piano accompaniment. The vocal line includes dynamic markings of *cresc* (crescendo) and *dim.* (diminuendo). The piano accompaniment features a dynamic marking of *fz* (forzando) and includes some sixteenth-note passages.

Musical score for measures 164-168. The system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex, rapid sixteenth-note pattern. The lower staff is a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a common time signature. It contains sparse accompaniment with rests and occasional notes. The dynamic marking *p* is present in both staves.

Musical score for measures 169-174. The system consists of two staves. The upper staff is a treble clef with a key signature of one flat (Bb) and a common time signature. It features a complex, rapid sixteenth-note pattern. The lower staff is a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a common time signature. It contains sparse accompaniment with rests and occasional notes. The dynamic marking *p* is present in the lower staff.

Musical score for measures 175-180. The system consists of two staves. The upper staff is a treble clef with a key signature of one flat (Bb) and a common time signature. It features a complex, rapid sixteenth-note pattern. The lower staff is a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a common time signature. It contains sparse accompaniment with rests and occasional notes. The dynamic marking *f* is present in both staves.

Musical score for measures 181-185. The system consists of two staves. The upper staff is a treble clef with a key signature of one flat (Bb) and a common time signature. It features a complex, rapid sixteenth-note pattern. The lower staff is a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a common time signature. It contains sparse accompaniment with rests and occasional notes. The dynamic marking *cresc* is present in the lower staff.

187

192

196

199

C 44

27

205 *tr* ~~~~~
p
ff
p

210
ff
ff

215
f
fp
f
dim.
p

219
f
f

Detailed description: This musical score consists of four systems of staves. The first system (measures 205-209) features a vocal line with a trill (tr) and piano (*p*) dynamics, and a piano accompaniment with fortissimo (*ff*) and piano (*p*) dynamics. The second system (measures 210-214) continues the piano accompaniment with fortissimo (*ff*) dynamics. The third system (measures 215-218) includes a vocal line with forte (*f*) and fortissimo (*ff*) dynamics, and a piano accompaniment with forte (*f*), fortissimo (*ff*), and piano (*p*) dynamics, including a *dim.* (diminuendo) marking. The fourth system (measures 219-223) features a vocal line with forte (*f*) dynamics and a piano accompaniment with forte (*f*) dynamics.

C 44

224

229

234

239

cresc

tr

ff

E. Mahle

Miniatura

(1971)

para Clarineta e Piano

C 50

para Paulo Tadeu

Miniatura

para Clarineta e Piano

E. Mahle (1971)

Moderato

The first system of the score is for measures 1-4. The Clarinet part (Cl) begins with a *p* dynamic and a crescendo hairpin. The piano accompaniment starts with a *ff* dynamic in the right hand and a *f* dynamic in the left hand. The piano part features a complex rhythmic pattern of eighth and sixteenth notes.

5

The second system covers measures 5-8. The Clarinet part has a *p* dynamic and a *cresc* hairpin. The piano part includes triplets in both hands, with a *pp* dynamic in the right hand and a *cresc* hairpin. The piano accompaniment continues with its rhythmic pattern.

9

The third system covers measures 9-12. The Clarinet part features a rapid sixteenth-note passage. The piano part has a *f* dynamic and includes a complex rhythmic pattern with a *f* dynamic in the right hand. The piano accompaniment continues with its rhythmic pattern.

C 50

11

p cresc. ff

8^{va}

ff p

16

cresc. ed accelerando ff

20

p f

f ff dim.

25

dim. p

p pp

APPENDIX 4. SONATINA FOR CLARINET AND PIANO (1974)

Piano

E. Mahle

Sonatina (1974)

para Clarineta e Piano

C 79

para Bridget e Luis Carlos

Sonatina (1974)

para Clarineta e Piano

E. Mahle

Allegro moderato

4

p

poco cresc.

8

p

12

poco cresc.

poco cresc.

C 79

16

20

24

28

3

Musical score for measures 32-36. The system consists of a vocal line and a piano accompaniment. Measure 32 is marked with a box containing the number 32. The piano part features a triplet of eighth notes in the right hand, marked *pp* u.c., and a triplet of eighth notes in the left hand, marked 12. Dynamics include *mf* and *p* in the vocal line, and *p* and *pp* in the piano part. A fermata is present over the final note of measure 36.

Musical score for measures 37-41. The system consists of a vocal line and a piano accompaniment. Measure 37 is marked with a box containing the number 37. The piano part features a triplet of eighth notes in the right hand, marked *p*, and a triplet of eighth notes in the left hand, marked *sc.*. Dynamics include *cresc.* and *f dim.* in the vocal line, and *p* and *sc.* in the piano part. A fermata is present over the final note of measure 41.

Musical score for measures 42-45. The system consists of a vocal line and a piano accompaniment. Measure 42 is marked with a box containing the number 42. The piano part features a triplet of eighth notes in the right hand, marked *p*, and a triplet of eighth notes in the left hand, marked *p*. Dynamics include *p* in the vocal line. A fermata is present over the final note of measure 45.

Musical score for measures 46-49. The system consists of a vocal line and a piano accompaniment. Measure 46 is marked with a box containing the number 46. The piano part features a triplet of eighth notes in the right hand, marked *cresc.*, and a triplet of eighth notes in the left hand, marked *cresc.*. Dynamics include *cresc.* and *molto* in the vocal line, and *cresc.* and *molto* in the piano part. A fermata is present over the final note of measure 49.

49

ff

ff

p

tr

This system contains measures 49 through 53. Measure 49 features a treble clef with a dotted quarter note and an eighth note, and a bass clef with a triplet of eighth notes. Measure 50 has a treble clef with a half note marked with a trill (tr) and a dynamic of *ff*, and a bass clef with a half note marked with *ff*. Measures 51 and 52 continue with similar bass clef accompaniment. Measure 53 has a treble clef with a half note and a dynamic of *p*, and a bass clef with a half note.

54

f

fz

fz

This system contains measures 54 through 58. Measures 54-57 have a treble clef with a whole rest and a bass clef with a half note accompaniment. Measure 58 has a treble clef with a half note marked with *fz* and a dynamic of *f*, and a bass clef with a half note marked with *fz*.

59

p

p

This system contains measures 59 through 64. Measure 59 has a treble clef with a triplet of eighth notes and a dynamic of *p*, and a bass clef with a whole rest. Measures 60-63 have a treble clef with a whole rest and a bass clef with a half note accompaniment. Measure 64 has a treble clef with a half note marked with *p* and a dynamic of *p*, and a bass clef with a half note.

65

This system contains measures 65 through 69. Measure 65 has a treble clef with a half note and a dynamic of *p*, and a bass clef with a half note. Measures 66-68 have a treble clef with a half note and a dynamic of *p*, and a bass clef with a half note. Measure 69 has a treble clef with a half note and a dynamic of *p*, and a bass clef with a half note.

5

Musical score for measures 71-75. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). Measure 71 features a melodic line with a triplet of eighth notes. The grand staff accompaniment includes sustained chords and a bass line with a triplet of eighth notes.

Musical score for measures 76-80. Measure 76 has a melodic line with a triplet of eighth notes and a piano (*p*) dynamic marking. The grand staff accompaniment features a bass line with a triplet of eighth notes and a treble line with sustained chords.

Musical score for measures 81-85. Measure 81 has a melodic line with a triplet of eighth notes and a mezzo-forte (*mf*) dynamic marking. The grand staff accompaniment includes a bass line with a triplet of eighth notes and a treble line with sustained chords.

Musical score for measures 86-90. Measure 86 has a melodic line with a triplet of eighth notes and a forte (*ff*) dynamic marking. The grand staff accompaniment includes a bass line with a triplet of eighth notes and a treble line with sustained chords. Measure 89 features a glissando (*gliss.*) in the treble staff.

C 79

91

Musical score for measures 91-96. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef, also marked *p*. A double bar line occurs at measure 94. The system concludes with a vocal note marked *p* and a piano accompaniment chord marked *cresc.*

97

Musical score for measures 97-101. The vocal line features a melodic phrase marked *f*. The piano accompaniment has a rhythmic pattern of eighth notes in the bass clef, marked *cre sc.*. The system ends with a vocal note marked *fz* and a piano accompaniment chord marked *fz*.

102

Musical score for measures 102-106. The vocal line starts with a melodic phrase marked *p*. The piano accompaniment has a rhythmic pattern of eighth notes in the bass clef, marked *fz* and *p*. The system concludes with a vocal note marked *cresc.* and a piano accompaniment chord marked *cre sc.*

107

Musical score for measures 107-111. The vocal line features a melodic phrase marked *f*. The piano accompaniment has a rhythmic pattern of eighth notes in the bass clef, marked *fz* and *f*. The system ends with a vocal note marked *f* and a piano accompaniment chord marked *f*.

112

116

120

124

130

mf dim. p

mf dim p

Detailed description: This system contains measures 130 through 135. The right-hand part (treble clef) features a melodic line with slurs and dynamic markings of *mf*, *dim.*, and *p*. The left-hand part (bass clef) provides a harmonic accompaniment with chords and moving lines, also marked with *mf*, *dim*, and *p*.

136

Detailed description: This system contains measures 136 through 141. The right-hand part is mostly silent, with a few notes in measures 136 and 141. The left-hand part continues with a complex accompaniment of chords and moving lines.

142

p

p

Detailed description: This system contains measures 142 through 146. The right-hand part has a melodic line starting in measure 142, marked with *p*. The left-hand part continues with a complex accompaniment of chords and moving lines, also marked with *p*.

147

Detailed description: This system contains measures 147 through 151. The right-hand part has a melodic line starting in measure 147. The left-hand part continues with a complex accompaniment of chords and moving lines.

C 79

151

156

162

168

174

f dim.

f di

179

p

182

cres.

cres.

molto

molto

185

tr

ff

ff

p

C 79

11

189

Musical score for measures 189-192. The system consists of a grand staff with a treble clef and two bass clefs. Measure 189 starts with a whole rest in the treble and a bass line of eighth notes. Measure 190 continues the bass line with some notes beamed together. Measure 191 features a bass line of eighth notes and a treble line with a half note. Measure 192 has a bass line of eighth notes and a treble line with a half note and a dynamic marking of *f*.

193

Musical score for measures 193-194. The system consists of a grand staff. Measure 193 has a treble line with a sixteenth-note scale starting on G4, marked with *f* and an accent. The bass line has a whole rest. Measure 194 continues the treble line with the scale and has a whole rest in the bass line.

195

Musical score for measures 195-197. The system consists of a grand staff. Measure 195 has a treble line with a sixteenth-note scale starting on G4, marked with *f* and an accent. The bass line has a whole rest. Measure 196 continues the treble line with the scale and has a whole rest in the bass line. Measure 197 has a treble line with a half note and a dynamic marking of *p*, and a bass line with a whole rest.

198

Musical score for measures 198-201. The system consists of a grand staff. Measure 198 has a treble line with a half note and a dynamic marking of *p*, and a bass line with a half note and a dynamic marking of *p*. Measure 199 has a treble line with a half note and a dynamic marking of *p*, and a bass line with a half note and a dynamic marking of *p*. Measure 200 has a treble line with a half note and a dynamic marking of *p*, and a bass line with a half note and a dynamic marking of *p*. Measure 201 has a treble line with a half note and a dynamic marking of *p*, and a bass line with a half note and a dynamic marking of *p*.

C 79

202

Musical score for measures 202-205. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 202 features a melodic line in the treble staff with a half note, followed by eighth notes. The grand staff provides harmonic support with chords and moving lines. Measure 203 continues the melodic development. Measure 204 shows a more complex melodic figure with slurs. Measure 205 concludes the system with a final melodic phrase.

206

Musical score for measures 206-209. The system consists of three staves. Measure 206 begins with a melodic line in the treble staff. Measure 207 features a complex chordal texture in the grand staff. Measure 208 continues the melodic and harmonic development. Measure 209 concludes the system with a melodic phrase in the treble staff and a final chord in the grand staff.

210

Musical score for measures 210-213. The system consists of three staves. Measure 210 features a melodic line in the treble staff with triplets. Measure 211 continues the melodic development. Measure 212 shows a complex chordal texture in the grand staff. Measure 213 concludes the system with a melodic phrase in the treble staff and a final chord in the grand staff.

214

Musical score for measures 214-217. The system consists of three staves. Measure 214 features a melodic line in the treble staff with a sharp sign. Measure 215 continues the melodic development. Measure 216 shows a complex chordal texture in the grand staff. Measure 217 concludes the system with a melodic phrase in the treble staff and a final chord in the grand staff.

C 79

218

pp

223

228

ff subito

233

gliss.

E. Mahle

Sonatina (1976)

para Clarineta e Piano

C 110

para Luiz Gonzaga Carneiro

Sonatina (1976)

E. Mahle

Vivo rit. ad libitum

Cl (Si b)

ff *dim* *pp*

4 accelerando Vivo

cresc. *ff*

6 ad lib.

f *p* *ad lib.* *fz*

11 vivo rit.

pp *cresc.* *f* *f* *ff* *p*

C 110

16 *ad lib.* *accel.*

p *cresc.*

pp *cresc.*

18 *vivo*

f

ff *fp* *dim.*

23

mf *p* *pp* *cresc.* *f*

fz *pp* *cresc.*

25 *vivo*

ff

f *p*

28

p *cresc.* *f*

33

ff *dim.* *p* *ritenuto*

36

p *cresc.* *accel.*

41

ff *mp* *fp* *pp*

45

Measures 45-48. Treble clef: Rests in measures 45 and 46, followed by eighth-note patterns in 47 and 48. Bass clef: Piano accompaniment with chords and eighth-note patterns. Dynamics: *p* in measure 45, *pp* in measure 47.

49

Measures 49-52. Treble clef: Rests in measures 49 and 50, followed by eighth-note patterns in 51 and 52. Bass clef: Piano accompaniment with chords and eighth-note patterns. Dynamics: *p* in measure 49, *pp* in measure 51, *mf* in measure 51.

53

Measures 53-56. Treble clef: Rests in measures 53 and 54, followed by eighth-note patterns in 55 and 56. Bass clef: Piano accompaniment with chords and eighth-note patterns. Dynamics: *mf* in measure 53, *p* in measure 55.

57

Measures 57-60. Treble clef: Trill in measure 57, followed by notes in 58, 59, and 60. Dynamics: *cresc.* in measure 57, *f* in measure 58, *p* in measure 60. Bass clef: Piano accompaniment with chords and eighth-note patterns. Dynamics: *cresc.* in measure 57, *fp* in measure 58, *dim.* in measure 60.

C 110

61

61

67

67

72

72

77

77

C 110

82

Musical score for measures 82-86. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key, indicated by two flats in the key signature. The melody in the top staff features eighth and sixteenth notes with slurs. The piano accompaniment in the grand staff includes chords and moving lines in both hands.

87

Musical score for measures 87-91. The system consists of three staves. The top staff has a melodic line with a fermata over the final measure. The piano accompaniment in the grand staff features dynamic markings: *f* (forte) at the start, *fz* (forzando) for two measures, and *ffp* (fortissimo piano) for the final measure. The piano part includes chords and moving lines.

92

Musical score for measures 92-96. The system consists of three staves. The top staff begins with a trill (*tr*) over a note, followed by a melodic line. The piano accompaniment in the grand staff includes chords and moving lines. There are some articulation marks like accents and slurs in the piano part.

97

Musical score for measures 97-101. The system consists of three staves. The top staff begins with a trill (*tr*) over a note, followed by a melodic line with dynamic markings *mf* (mezzo-forte) and *dim.* (diminuendo). The piano accompaniment in the grand staff includes chords and moving lines.

102

p *fz* *dim.*

This system contains measures 102 through 106. The upper staff features a melodic line with slurs and accents, starting with a piano (*p*) dynamic and ending with a fortissimo (*fz*) and decrescendo (*dim.*) marking. The lower staff provides a piano accompaniment with chords and moving lines, also marked with *p* and *fz*.

107

pp

This system contains measures 107 through 114. The upper staff has a melodic line with a decrescendo (*pp*) marking. The lower staff features a piano accompaniment with a long, sustained chordal structure, also marked with *pp*.

115

pp

This system contains measures 115 through 120. The upper staff has a melodic line with slurs and accents. The lower staff features a piano accompaniment with chords and moving lines, marked with *pp*. There are some markings above the piano staff that appear to be '8va'.

121

cresc. *f* *cresc.* *p* *fz* *f cresc*

This system contains measures 121 through 125. The upper staff has a melodic line with slurs and accents, marked with *cresc.*, *f*, and *cresc.*. The lower staff features a piano accompaniment with chords and moving lines, marked with *p*, *fz*, and *f cresc*.

126

ff *p* *ff* *p* *pp*

132

f *f*

137

f

142

f *fz* *mf* *fz* *mf*

C 110

146

p *f*

151

p *cresc.* *fp* *cres*

156

ff *ff*

161

p *p dim.*

166

pp

7

This system contains measures 166 to 170. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a steady eighth-note pattern in the bass clef and a more active eighth-note pattern in the treble clef. A dynamic marking of *pp* is present in the first measure of the piano part. A fermata is placed over the final note of the piano part in measure 170, with a '7' written above it.

171

This system contains measures 171 to 175. The upper staff is mostly empty, with a few notes in measure 171. The piano accompaniment continues with the same rhythmic patterns as in the previous system, with some chordal textures in the treble clef.

176

f *p*

f *p*

This system contains measures 176 to 179. The upper staff features a melodic line that starts with a dynamic marking of *f* and then changes to *p*. The piano accompaniment also has dynamic markings of *f* and *p* in the first and second measures respectively.

180

f *p*

This system contains measures 180 to 183. The upper staff has a melodic line with a dynamic marking of *f* in the first measure and *p* in the second measure. The piano accompaniment continues with its rhythmic patterns, also marked with *f* and *p* dynamics.

C 110

184 *f* *ff* *tr*

188 *fz* *fz*

189 *pp* *rit.*

190 *ritenuto* *p* *accel.* *cresc.* *cresc.*

195 *vivo*

196 *f* *mp*

200 *p* *pp* *p*

205 *mf* *pp* *mf*

210 *mf* *cresc.* *tr* *f* *cresc.* *fp*

C 110

215

p

dim. *pp*

220

f

cresc.

224

f *mf*

228

mf *p* *mf* *tr*

232

cresc. *f* *mf*

236

240

244

fz *f* *ff* *p*

248 *f* *p*

252 *mf* *fz* *mf*

256 *dim.* *p*

260 *fz* *dim.*

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 248 starts with a forte (*f*) dynamic and a trill (*tr*) over a whole note. The piano accompaniment features a rhythmic pattern of eighth notes. Measure 252 begins with a mezzo-forte (*mf*) dynamic and includes a forte (*fz*) section. Measure 256 starts with a decrescendo (*dim.*) and a piano (*p*) dynamic. Measure 260 begins with a forte (*fz*) dynamic and ends with a decrescendo (*dim.*).

C 110

267

pp

272

pp

277

cresc

fs

281

f

ff

C 110

285

p

p dim. *pp*

289

p *pp*

293

mf

298

fz *mf* *dim.*

303

p

307

cresc. sempre

cresc. sempre

311

315

tr.

2-1-1977

C 110

APPENDIX 6. ERNST MAHLE'S INTERVIEW

SONATA FOR CLARINET AND PIANO

Q. Who is Dieter Kloecker and why did you dedicate this work to him?

A. Dieter Kloecker – professor at a German university. I met him in 1969 in a Summer Music Festival in Curitiba. Extraordinary instrumentalist and teacher.

Dieter Kloecker – professor em universidade da Alemanha. Conheci em 1969 num curso internacional de férias de Curitiba. Extraordinário instrumentista e professor.

Q. Could you suggest metronome markings for each movement of this sonata?

A. Largo: quarter note = 80; Allegro, quarter = 100; Grave: quarter = 52; Vivo: quarter = 84.

Largo: semínima = 80; Allegro, semínima = 100; Grave: semínima = 52; Vivo: semínima = 84.

Q. Is this a nationalist work?

A. The last movement, yes.

O último movimento, sim.

Q. In the clarinet part, in measures 51-57 and 207-210 from the first movement, should these notes be played non legato, or staccato as before?

A. Measures 207-210 – mvt. 1 – staccato.

Compassos 207-210 – mov. 1 – staccato.

Q. About the form of the first movement, is it correct to say that: introduction: 1-20' exposition: 21-97; development: 98-132; recapitulation: 133 to the end?

A. Yes.

Sim.

Q. About the first and second themes, is it correct to affirm that : the first theme is between measures 21-59 and the second theme 80-97?

A. Ok.

Ok

Q. About compositional procedures, what is the first movement based on?

A. Semitone and false relation.

Semiton e falsa relação.

Q. What is the form of the second movement? What compositional technique did you use in it?

A. Chromaticism in contrary motion; thirty second notes in the clarinet alternating in contrary motion.

Cromaticismo em movimento contrário – fusas na clarineta alternando com movimento contrário.

Q. The third movement is a five-part rondo, is it correct? What was the compositional technique used in it?

A. Phrygian-mixolydian mode, with chromatic sections, and whole tones sections.

Modo frígio-mixolídio, com trechos cromáticos e trechos de tons inteiros.

MINIATURA

Q. Who is Paulo Tadeu and why Miniatura was dedicated to him?

A. Paulo Tadeu Falanghe was a clarinet student very talented and intelligent, and I dedicated this work for him. He ended up studying to become a physician, and today he is a pediatrician. In a recent interview to the *Jornal de Piracicaba* (Piracicaba news) he said he would like to start playing the clarinet again...

Paulo Tadeu Falanghe era um aluno de clarineta muito dotado e inteligente e foi a ele que dediquei essa peça. Acabou estudando medicinae hoje é medico pidiatra. Em recente entrevista ao Jornal de Piracicaba declarou que gostaria de voltar a tocar clarineta...

Q. From where did you take the inspiration to write this piece?

A. Studying dodecaphonic technique with J.H. Koellreutter I came to know an idea from Alois Hába, about using major sevenths with a third in the middle.

Estudando técnica dodecafônica com J.H. Koellreutter tomei conhecimento de uma idéia de Alois Hába, de usar sétimas maiores com uma terça menor no meio.

Q. How would you define the style of this piece?

A. European Style post World War II.

Era estilo Europeu após segunda Guerra.

Q. What advice do you have for performers about the interpretation of this piece?

A. Take care of the rhythm and sonority.

Cuidar do ritmo e da sonoridade.

Q. The piano tremolos should be played with or without pedal?

A. Play the tremolos with pedal.

Toque os tremulos com pedal.

Q. Could you suggest a metronome marking for this piece?

A. Metronome: eight note = 72.

Metrônomo: colcheia = 72.

SONATA FOR CLARINET AND PIANO (1974)

Q. What is the metronome marking do you suggest for this Sonatina?

A. Metronome: quarter = 72.

Metrônomo: semínima = 72.

Q. Who are Bridget and Luis Carlos, and why did they receive the dedication to this piece?

A. Bridget and Luis Carlos Moura Castro participated of the Young Instrumentalists Competitions promoted by the School of Music of Piracicaba, as members of the judge panel for many years. We got out of touch, but they were excellent instrumentalists, he was a professor at a U.S. university, she was a clarinetist and pianist.

Bridget e Luis Carlos Moura Castro participaram dos Concursos Jovens Instrumentistas promovidos na Escola de Música de Piracicaba, como membros da Banca Julgadora em vários anos; perdemos contato com ambos, mas eram excelentes instrumentistas, ele era prof. de uma Universidade dos EUA, pianista e ela era clarinetista e pianista.

Q. Are the themes of this Sonatina based on a popular or folkloric tune?

A. Yes, I have always had a strong connection with the Brazilian folklore, especially with the Northeast and North, I traveled a lot to these places.

Sim, sempre fui muito ligado ao folclore brasileiro, especialmente do nordeste e do norte, viajei muito para lá.

Q. How should be the pedal use in the first two pages of the piece?

A. With pedal.

Com pedal.

Q. What scale was this piece based on?

A. Lydian-mixolydian.

Lídio-mixolídio.

Q. About the form, is it correct to say that: introduction: mm. 1-7; first theme: mm. 8-31; transition to the second theme: mm. 32-61; second theme: 62-77; exposition closing section: mm. 77-93; development: mm. 93-139; recapitulation: 139 to the end?

A. Yes.

Sim.

Q. Are the tremolos of page 3 supposed to be played with pedal?

A. With pedal.

Com pedal.

SONATA FOR CLARINET AND PIANO (1976)

Q. What. Is the tempo indication for this sonatina?

A. Quarter = 84.

Semínima = 84.

Q. Who is Luiz Gonzaga Carneiro and why was this piece dedicated to him?

A. A famous Brazilian clarinetist. He also served as a judge in the Young Instrumentalists Competition.

Um Famoso clarinetista brasileiro, foi também banca no Concurso Jovens Instrumentistas.

Q. Are the main themes based on a popular or folkloric tune? Is it a nationalistic piece?

A. It is a typical Northeastern rhythm, but I cannot remember where it came from. Yes.

É um ritmo tipicamente nordestino, mas não posos me lembrar de onde ele me apareceu. Sim.

Q. What is the scale this piece is based on?

A. Chromatic scale and false relation; the minor second from the Phrygian mode is evident.

Escala cromática e escala de falsa relação – a segunda menor do modo frígio é evidente.

Q. About the form, is it correct to say that: exposition: mm. 1-145; development: mm. 146-195; and recapitulation: mm. 196 to the end?

A. Yes.

Sim.

PART II
DMA RECITALS

RECITAL. 1

12/01/2019
Singletary Center for the Arts – Recital Hall - Lexington – KY
7:00 PM

Amanda Aparicio – Soprano
Austin Han – Viola
Dr. Hightower – Tuba/Euphonium

Ordner Seg – It'll Be Alright (2010)
Baadsvik (1966)

Øystein

Dr. Hightower – Tuba

Concert Piece (2004)
(1947)

Joseph Turrin

Dr. Hightower – Euphonium

Lendas Amazônicas (1933-1936)
(1905-1995)

Waldemar Henrique

1 – Foi Bôto, Sinhá
2 – Cobra Grande
3 – Tamba-Tajá
4 – Matinta Perêra
5 – Uirapuru
6 – Curupíra
7 – Manha – Nungára
8 – Nayá
9 – Japiim

Amanda Aparicio – Soprano

Sonata for Viola and Piano (1919)
(1886-1979)

Rebecca Clarke

Austin Han – Viola

Ordner Seg (It'll Be Alright)

The Norwegian composer Øystein Baadsvik (1966) is widely known in the tuba community not only as a composer but also as an arranger and a virtuoso. He is also known for his master classes and tuba clinics in many universities, including: The Juilliard School, Indiana University, Cleveland Institute of Music, Northwestern University, University of Kentucky, and others.

Ordner Seg has been orchestrated and arranged in several different versions, but the original version is the one for tuba and piano. The melody of this piece is highly lyrical and presents a pop-sensibility. Baadsvik wrote about this piece: “In Trondheim, where I live, the sun is absent during large stretches of the winter. One day in February I was in my kitchen cooking as the sun shone in through the window for the first time that year. Along with the sun a simple, peaceful melody appeared – like a gift, ready to be orchestrated”.

Concert Piece No 1

The American composer Joseph Turrin (1947) is an active composer, conductor, pianist, arranger, orchestrator and teacher. His music is played by the best orchestras in the United States and throughout the world. He is also an active composer for films and theater, and some of his works in this genre have been nominated for Emmy and Grammy Awards. Turrin is known for representing the American sound in his music. Turrin stated about the Concert Piece No 1:

“Written for and commissioned by Jason Ham, Principal Euphonium with the US Military Academy Band at West Point (USA). I wanted to write something technically challenging

yet had sections of expressiveness. Since the euphonium is such a versatile instrument in regard to both technique and expressiveness I found myself writing this piece rather quickly. I will admit that while composing the piece I thought of the composer Bartok. Not only because I have always been attracted to his music but for the fact that Jason Ham was to premiere the work in Hungary. So I must admit to this bit of influence throughout. Concert Piece No. 1 is also a work were both instruments (euphonium and piano) each share an equal part.”

Joseph Turrin, Nov. 2010, Clifton, USA

Lendas Amazônicas (Amazonian Legends)

Waldemar Henrique (1918-1995) is a Brazilian composer who is known for mixing folklore, and indigenous aspects in his music. He wrote more than 190 art songs that represent the folklore of the region he was born (North) where the folklore is very distinguished from the rest of the country (including the Northeast region folklore as well).

The Amazonian Legends are not considered to be a song cycle because they were not composed with a persona that connects all the songs that complete a story in the end of the last song, rather they are songs with the same thematic, but they are independent songs. They are usually grouped because each one of them portrays an individual Amazonian Legend.

Foi Bôto Sinhá!

Bôto is a dolphin that transforms itself into a man at night to go to the parties near the riverside and seduce women. He always wears a hat to hide the hole in his forehead that he uses to breathe.

Tajá-Panema* chorou no terreiro,
E a virgem morena fugiu no costeiro.
Foi Bôto, Sinhá...

Foi Bôto, Sinhô!
Que veio tentá
E a moça levou
No tar dansará**,
Aquele doutô,
Foi Bôto, Sinhá...
Foi Bôto, Sinhô!
Tajá-Panema se poz a chorá.
Quem tem filha moça é bom vigiá!
O Bôto não dorme
No fundo do rio
Seu dom é enorme
Quem quer que o viu
Que diga, que informe
Se lhe resistiu
O Bôto não dorme
No fundo do rio...

Tajá-Panema *cried on the yard,
And the brunette virgin ran on the coastal (ship).
It was Bôto, Miss...
It was Bôto, Mister!
That came to tease
And took the girl
In that dansará**,
That doctor (or a polite way meaning an important mister),
It was Bôto, Miss...
It was Bôto, Mister!
Tajá-Panema started to cry.
Who has younger daughter is best to watch over!
Bôto doesn't sleeps
At the bottom of the river
His gift is huge
Whoever saw him
That says, that informs
If resisted him
Bôto doesn't sleeps
At the bottom of the river...

*Tajá-Panema is a plant that expels liquids from its leaves. Panema means sadness, so people say that the plant cries.

**Dansará is a bare place near the river, where local parties happen, and there the Bôto seduces women.

Cobra-Grande

Cobra-Grande, Boiúna (Black snake) or Boiaçu is a snake of enormous proportions. Its eyes shine a strong light and hypnotize its victims. Whoever hears or sees it will be deaf and blind. With a voracious appetite, it kills everyone that comes around it.

Crédo! Cruz!*

Lá vem a Cobra-Grande,
Lá vem a Boi-Una de prata!
A danada vem rente à beira do rio...
E o vento grita alto no meio da mata!
Crédo! Cruz!
Cunhantã te esconde
Lá vem a Cobra-Grande
Á-á... Faz depressa uma oração
P'ra ela não te pegar
Á-á... A floresta tremeu quando ela saiu...
Quem estava lá perto de medo fugiu
E a Boi-Una passou logo tão depressa,
Que somente o clarão foi que se viu...
Cunhantã te esconde, ...
A noiva Cunhantã está dormindo medrosa,
Agarrada com força no punho da rêde
E o luar faz mortalha em cima dela
Pela fresta quebrada da janela...
Êh Cobra-grande
Lá vai ela...

Credo! Cruz!*

Here comes the big snake,
Here comes the silver Boi-Una!
The damned comes near the riverside...
And the wind screams high in the middle of the woods!
Credo! Cruz!
Cunhantã** hides you
Here comes the big snake,
Ah, ah... quickly say a prayer
So that it won't get you
Ah, ah... The forest shook when it came out...
Who was near there of fear ran away
And the Boi-Una passed just so fast,
That only a glow was what it was seen...

Cunhantã hides you,...
The bride Cunhantã is sleeping with fear,
Gripped tightly in the handle of the net (sleeping net)
And the moonlight shrouds on top of her
Through the broken crack of the window...
Eh big snake
Here it comes...

*"Credo!Cruz!" is an interjection expression that means fear for something.

** Cunhantã -Girl or young woman

Tamba-tajá

This is the legend of an Indian from the Macuxi (or Macuxy)* tribe. He loved his wife so much, that he would bring her everywhere, including the war. One time she was sick, so he made a bag with banana leaves to carry his beloved with him. During the fight she was wounded and died. Grieved, the Indian buried himself together with his deceased wife. At that place a plant was born, the Tajá, symbolizing the rebirth and unity of the inseparable lovers.

Tamba-tajá me faz feliz
Que meu amor me queira bem
Que seu amor seja só meu de mais ninguém,
Que seja meu, todinho meu, de mais ninguém...
Tamba tajá me faz feliz...
Assim o índio carregou sua macuxy*
Para o roçado, para a guerra, para a morte,
Assim carregue o nosso amor a boa sorte...
Tamba-tajá
Tamba-tajá-a
Tamba-tajá me faz feliz
Que meu amor me queira bem
Que seu amor seja só meu de mais ninguém,
Que seja meu, todinho meu, de mais ninguém...
Tamba-tajá me faz feliz...
Que mais ninguém possa beijar o que beijei,

Que mais ninguém escute aquilo que escutei,
Nem possa olhar dentro dos olhos que olhei.
Tamba-tajá
Tamba-tajá-a

Tamba-tajá makes me happy
May my love want me well
May your love be mine and no one else,
Be mine, all mine, and nobody else...
Tamba-tajá makes me happy...
Thus the Indian carried his macuxy*
To the Mowing, to War, to Death,
This way carry our love to good luck...
Tamba-tajá
Tamba-tajá-a

Tamba-tajá makes me happy
May my love want me well
May your love be mine and no one else,
Be mine, all mine, and nobody else...
Tamba-tajá makes me happy...
May no one else kiss what I've kissed,
May no one else hear what I've heard,
Nor may look into the eyes I've looked.
Tamba-tajá
Tamba-tajá-a

*Macuxy or macuxi is an Indian tribe from South America. In the text it means a female Indian.

Matinta Perêra

She is a character of Brazilian's folklore, especially known in the north side of the country. Matinta is an old lady, a witch that transforms herself into a bird at nighttime. It flies to a house and whistles until the owner promises to give it something, like tobacco, cachaça or fish. If the promise is not fulfilled, something bad will happen to the people living at that house.

Matinta Perêra chegou na clareira e logo silvou...
No fundo do quarto Manduca Torquato de medo gelou.
Matinta quer fumo, quer fumo migado,
Meloso, melado, que dê muito sumo.
Torquato não pita, não masca nem cheira.
Matinta Perêra vai tê-la bonita.
Matinta Perêra de tardinha vem buscar
O tabaco que ontem a noite eu prometi.
Queira a Deus ela não venha me agoirar...
Queira a Deus ela não venha me agoirar...
Ah! Matinta Preta velha,
Mãe maluca, pé de pato
Queira a Deus ela não venha me agoirar...
Matinta Perêra chegou na clareira e logo silvou...
No fundo do quarto Manduca Torquato de medo gelou.
Que noite infernal, soaram gemidos, resmungos,
Bulidos do gênio do mal e até de manhã,
Bem perto da choça, a fúnebre troça dum vesgo acaúan*!
Acaúan! Acaúan!

Matinta Perêra arrived at a glade and soon hissed...
In the back of the room Manduca Torquato frozed with fear.
Matinta wants smoke, wants smoke in crumbs,
Mellow, luscious, that gives a lot of juice.
Torquato doesn't smoke, doesn't chew nor sniffs.
Matinta Perêra will have it beautiful.
Matinta Perêra in the afternoon will come to pick up
The tobacco I promised last night.
God forbid she won't come to haunt me...
God forbid she won't come to haunt me...
Ah! Matinta Old black woman,
Crazy mother, duck's foot
God forbid she won't come to haunt me...
Matinta Perêra arrived at a glade and soon hissed...
In the back of the room Manduca Torquato frozed with fear.
What a hellish night, sounded moans, grumbling,
Teasing from the evil genius and until morning,
Very close to the hut, the funereal mocking of a squinting acaúan!
Acaúan! Acaúan!

*Acaúan is a kind of bird from the falcon family.

Uirapuru

Uirapuru is a small and gray bird that when it sings all the other birds will stand still to hear. In the Brazilian folklore, Uirapuru was once a beautiful and sad Indian. Because she wasn't able to marry the man she loved, asked to be turned into a bird so she could see her beloved. God (Tupã) made her wish come true, but when she met her love, the man was happily living with another. Then, pitying the former woman, Tupã gave her a beautiful chant that would make her sorrow disappear and enchant everyone around her.

Certa vez de "montaria"
Eu descia um "paraná"
O caboclo* que remava
Não parava de falá
Á, á... Não parava de falá
Á, á... Que cabôclo falador!
Me contou do "lobisomi"
Da mãe-d'água, do tajá,
Disse do jurutahy
Que se ri pro luar
Á, á... Que se ri pro luar
Á, á... Que cabôclo falador!
Que mangava de visagem
Que matou surucucú
E jurou com pavulagem
Que pegou uirapurú
Á, á... Que pegou uirapurú
Á, á... Que cabôclo tentador!
Cabôclinho meu amor,
Arranja um pra mim
Ando "rôxa" prá pegar
"Um zinho" assim;
O diabo foi-se embora
Não quiz me dar
Vou juntar meu dinheirinho
Prá poder comprar.
Mas, no dia que eu comprar
O caboclo vai sofrer
Eu vou desassocêgar
O seu bem-querer

Á, á... O seu bem-querer
Á, á... Ora deixa ele prá lá!

Once sailing in a canoe
I went down a river branch
The man who rowed wouldn't stop talking
Ah, ah, wouldn't stop talking
Ah, ah, what a talk-active man!
He told me of the werewolf,
The mermaid, the Tajá (mystic plant),
He said of Jurutahy (bird with a sad chant)
That laughs to the moonlight
Ah, ah, that laughs to the moonlight,
Ah, ah... what a talk-active man!
(He) mocked the ghost,
Killed the big snake,
And swore with buffoonery
That he caught the Uirapuru
Ah, ah, that he caught the Uirapuru
Ah, ah, what a tempting man!
Caboclo, my love,
Get one for me
I've been dying to get
A little one like that;
The devil went away
Didn't want to give me
I will gather my little money
So that I can buy.
But on the day I buy
The man will suffer
I'm going to unsettle
His beloved
Ah, ah, his beloved
Ah, ah...well, let him be!

*Caboclo is a man that has an Indian mother and a White father or vice versa.

Curupira

Curupira is a small, green human being with orange hair and feet turned back. He protects the forests and animals from men that only hunt or destroy the plants for pleasure.

Já andei três dias e três noites
Pelo mato sem parar
E no meu caminho não encontrei
Nem uma caça prá matar.
Só escuto pela frente, pelo lado
O Curupíra me chamar,
Ora aquí, ora alí se escondendo
Sem parar num só lugar...
Por êsse danádo muitas vezes
Me perdi na caminhada
E nem Padre-Nosso* me livrou
Desse malvado da estrada.
Curupíra feiticeiro!
Sai de traz do castanheiro,
Pula prá frente,
Defronta com a gente,
Negrinho, covarde, matreiro.
Deixa o cabôclo passar!

I've walked three days and three nights
On the woods without stopping
And in my way I haven't found
Not a hunt to kill.
I only hear from the front, from the side
Curupira calling me,
Now here, now there hiding
Without stopping in one place...
Because of this damned many times
I got lost on the walk
And even Padre-Nosso didn't get rid of
This evil on the road.
Curupi sorcerer!
Get out from behind the chestnut tree,
Jump to the front,
Faces us,
Black boy, coward, cunning.
Let the man pass!

*The prayer "Our Father".
Manha-nungara

Manha-nungara means foster mother, not necessarily by Law, but a woman that chooses to raise someone's child out of god will. Although is something common in Brazil, it is not a legend, but the song tells another story of the Bôto.

Do alto palmar d'uma Jussara*,
Vem o triste piar da iumára**.
Os tajás pelo terreiro estão chorando
E no rio, resfolegando
Bôto branco boiou!...Ô...ô...
Sentada na rêde, cunhã está rezando
A réza que Manha-Nungára ensinou...
Tupan, quem foi que me enfeitiçou?
Manha-Nungára!
O grito rolou pela caiçara,
Mãi-velha se espantou.
Embaixo, na treva do rio,
Dois corpos em cio,
Lutando enxergou.
E pelo barranco
De novo soou
O grito de angústia
Que a cria soltou:
Manha-Nungára!

From the high palmer of a jussara,
Comes the sad chirp of the iumára.
The Tajás by the yard are crying
And in the river, snorting
The white dolphin floated!... Oh, Oh...
Sitting on the net, the girl is praying
The prayer that Manha-Nungára taught...
God, who bewitched me?
Manha-Nungára!
The scream rolled through the fence
Old mother was startled.
Down in the river darkness,
Two bodies in heat,
Fighting she saw.
And through the ravine

Again sounded
The cry of anguish
That the child released:
Manha-Nungára!

*Jussara is the acai palm tree.

**Iumará is a bird with a very sad chant.

Nayá

In this song is presented the legend of Vitória Régia. It was known that sometimes the Moon (Jaci) would come down to the earth and take with him a virgin Indian. Nayá fell in love contemplating the Moon and every day would go out waiting to be chosen by him. One day, she saw the reflection of the Moon in the river and ran to its encounter, drowning herself. Jaci, feeling sorry for the poor Indian, decided to transform her into a flower with large leaves, the Vitória Régia. Vitória Régia only opens her petals in the moonlight.

E o pajé passou contando
Lá nas margens do Grande-Rio
De saudade, ia chorando
Pelo amor que lhe fugiu:
Nayá era linda índia querida
Lembro-me ainda, quando ferida
Veio contar-me seu grande amor!
Nayá sabia
Que a lua, seu amor queria
E desde então
Sofreu imensa nostalgia...
Apaixonada
O horizonte quis transpor
E correu ao Grande-Rio,
Dentro dele logo viu,
Refletir-se o seu amor!
E Nayá, sem mais conter
A paixão que lhe crescia
Atirou-se pra reter

A imagem que estremecia
E na água corrente
Do rio mergulhou
A imagem da Lua Fremente abraçou...
E nessa ilusão
Feliz, morreu!...
A noite quente
Onde o luar inda brilhava
Cobriu ardente
O lindo corpo que boiava
Enternecida
A Lua-feiticeira egrégia
Foi buscar aquela alma
Debruçou-a numa palma
E fez a Vitória-Régia!

And the shaman passed by telling
There on the banks of the Great River
Because of longing, was crying
For the love that escaped from him:
Nayá was beautiful dear India
I still remember when hurt
She came to tell me about her great love!
Nayá knew
That the moon, wanted her love
And since then
She suffered a lot of nostalgia ...
In love
The horizon she wanted to cross
And ran to the Great River,
Inside of it she soon saw,
The reflection of her love!
And Nayá, no longer containing
The passion that grew inside of her.

Threw herself to retain
The image that trembled
And in the running water
From the river she dived
The image of the Trembling Moon she embraced ...
And in this illusion
Happily, died!
The warm night
Where the moonlight still shone
Covered burning
The beautiful body that floated
Tenderly
The egregious Witch-Moon
Went to get that soul
It leaned her into a palm
And made the Victoria Regia!

Japiim

Japiim is a bird almost entirely black with part of its feathers in yellow or red. It doesn't have its own chant, but copies all the other birds, except for the Tanguru-Pará. The legend tells that Japiim was sent to the earth to console the Indians after an epidemic crisis. The bird decided to stay but became very presumptuous, bothering the other birds. Tupã then took away its chant, so that Japiim now could only imitate the other birds.

Meu branco não chama desgraça
Tupan do céu pode ver
Japiim é alma penada
Por isso não deve morrer
Japiim foi a flauta de Tupan
Só cantava de manhã
Para o sol se levantar
Por seu canto
Era a terra despertada
E, na selva, a passarada encantada
Se calava para escutar...
Por isso, meu branco eu lhe aviso
Não mate mais Japiim
Anhangá que zela por ele
Persegue a quem lhe der fim

My white man do not call disgrace
Tupan from the sky can see
Japiim is a lost soul
That's why it won't die
Japiim was Tupan's flute
Only sang in the morning
For the sun to rise
By its chant
The earth was awakened
And in the forest, the enchanted birds
Would be quiet to listen ...
Therefore, my white man, I warn you
Don't kill Japiim anymore
Anhangá* is watching over him
And chases whoever ends it

*Anhangá is a spirit that protects the animals.

Sonata for Viola and Piano

Rebecca Clarke (1886-1979) was an English composer and viola player. Most of her compositions were written for viola, especially chamber music featuring the viola. Clarke's work is often associated with Debussy and Ravel's impressionism: harmony, texture, and use of pentatonic scales.

Elisabeth Sprague Coolidge was an American patroness of the arts who was also an amateur pianist and lover of chamber music. In 1919 the Coolidge Competition was created, and the organization of the competition was looking for composer to write pieces for this competition. Coolidge asked Bloch and Clarke to submit works for the competition. Alongside with Hindemith's Viola Sonata that was also published in 1919, this three works together made the year 1919 known as "the year of the viola". Clarke's Viola sonata is definitely one of the most important works written for viola and piano.

RECITAL. 2

11/21/2020

Live on Youtube due to Covid-19 – São Paulo – SP – Brazil

11:00am

Camila Barrientos Ossio – Clarinet

Vanessa Tomazela – Flute

Eduardo Trindade – Tenor

Time Pieces opus 43 (1983)
(1929-2010)

Muczynski

Camila Barrientos Ossio - Clarinet

Modinhas e Canções (1933-1941)
(1887-1959)

Villa-Lobos

1- Canção do Marinheiro

2- Lundu da Marqueza dos Santos

3- Evocação

Eduardo Trindade - Tenor

Sonata for Violin or Flute (1886) and Piano in A major
(1890)

Cesar Franck (1822-

Vanessa Tomazela - Flute

Robert Muczynski, born in Chicago, studied and taught at DePaul University, and after concluding his bachelor's and master's degrees he started receiving many commissions.

Mitchell Lurie, a renowned clarinetist, commissioned the *Time Pieces* to Muczynski after hearing performances of his flute sonata. Lurie thought that Muczynski wrote very well for flute and that he would probably do a great job writing for clarinet, and in 1983 the piece was ready. Lurie and Muczynski premiered it in 1984 in London.

The composer wrote about this work:

“This composition is a Suite of four contrasting pieces, each highlighting some specific characteristic of the clarinet in terms of range, technical prowess, color and expressiveness... The title of the work “Time Pieces” has nothing to do with mechanical clocks or watches. It is not a play on words but rather an awareness of the fact that everything exists in time: history, our lives and...in a special way...music.” (THURMOND, 64)

The first movement – Allegro Risoluto - is built on rhythmic and melodic motives and variations on these motives. It has a strong rhythmic character and the interaction between clarinet and piano sounds like a conversation at times. The second movement is very contrasting to the first one not only in tempo but also in atmosphere. It has many tempo changes throughout the movement causing instability and surprise, ending in a harmonically inconclusive chord. The third movement – Allegro Moderato – is more phrase symmetrical and in song style. It has a contrasting rhythmic section that returns to the first material. The last movement is a dance-like rondo with very energetic rhythm and meter changes. It features two long clarinet solo moments.

Modinhas e Canções (1933-1941) by Villa-Lobos (1887-1959):

There are two books of *Modinhas e Canções*, the first one with 7 songs and the second one with 4 songs. The first album was composed between 1933 and 1941 but just the three first songs (*Canção do Marinheiro*, *Lundu da Marquesa de Santos*, and *Evocação*) were composed by Villa-Lobos and the other songs are harmonizations of popular and folkloric themes. The *modinhas* were known by Villa-Lobos in his youth because he was a guitarist accompanist of *choros*, and that is probably the reason why Villa-Lobos got involved with the *modinhas* genre. *Modinhas* are Portuguese or Brazilian songs from the 18th century that are romantic, of simple character. *Canção do Marinheiro* is a *modinha* in Iberian style of 1500's and its original verses were collected by the poet Gil Vicente. This song also has an orchestrated version and is part of the opera *Magdalena*.

Lundu da Marquesa dos Santos also brings words that are not used in the current Portuguese and it has an indication in his score: "Evocação da época de 1822" (in free translation: evocation of the 1822 epoch). To understand the context of this song we need to know the meaning of *Lundu*, the significance of the year of 1822 for Brazil, and who was Marquesa dos Santos (or Titilia). *Lundu* is a type of dance that has its origins in African rhythms, and it was very popular in Brazil. At first it was considered to be a dance that was too sensual for the aristocracy but it soon became popular among all types of social classes. The year of 1822 was very important to Brazil because it was the year of its independence. The prince of Portugal Dom Pedro I fought for the Brazilian independence against the Portuguese court. He had a mistress called Marquesa dos Santos, nicknamed as Titilia. The

poet Viriato Correa commissioned this song to Villa-Lobos to use it in one of his plays, and that's how it was born.

Nhapopé is also a *modinha* with rhapsodic characteristics. It is a harmonization of a folk song by Villa-Lobos with energetic staccatos and with an ostinato piano accompaniment. The legend of *Nhapopê* is about a nocturnal bird (*Nhapopê*) that feeds from the remains of life from human hearts.

Canção do Marinheiro (Sailor's Song) *

Hunha moça namorada
Dizia hum cantar d'amôr
E diss'ella
Nostro senhor, oj'eu fosse aventurada
Que visse o meu amigo como eu
Este cantar digo,
Ah! Três moças cantavam d'amôr
Mui fremosinhas pastoras
Mui coytadas dos amores
E diss'endunha m'há senhor:
Dizede, amigas,
Comigo o cantar do meu amigo...
Ah! Ah! Ah!

A lass in love
Said in a lover's chant
And she said
Our Lord, if today I was lucky
That I saw my friend** like I
This chant sing,
Ah! Three lasses sang of love
Very beautiful shepherds***
Very unfortunate because of love
And one of them said
Say it, my friends,
With me the chant of my friend...
Ah!Ah!Ah!

*This song is written in archaic Portuguese.

***Amigo* or friend, actually means lover in archaic Portuguese.

****Shepherds* is the literal meaning, but *Pastorinhas* would have the same meaning as Lasses.

Lundu Da Marqueza dos Santos

Minha flôr idolatrada
Tudo em mim é negro e triste
Vive minh'alma arrasada
O'Titilia
Desde o dia em que partiste
Este castigo tremendo
já minh'alma não resiste,
Ah! Eu vou morrendo, morrendo
Desde o dia em que partiste
Tudo em mim é negro e triste
Vive minh'alma arrasada,
Ó Titilia!
Desde o dia em que partiste
Tudo em mim é negro e triste
Este castigo tremendo tremendo
Ó Titilia
Minha flôr idolatrada
Tudo em mim é negro e triste
Vive minh'alma arrasada
Ó Titilia!
Desde o dia em que partiste,
Este castigo tremendo
já minh'alma não resiste,
Ah! Eu vou morrendo, morrendo
Desde o dia em que partiste.

Lundu* of the Santos' Marchioness**

My worshiped flower
Everything in me is black and sad
My soul lives devastated
Oh Titilia***
Since the day you left,
This tremendous punishment
My soul cannot resist anymore
Ah! I'm dying, dying
Since the day you left,
Everything in me is black and sad

My soul lives devastated
Oh Titilia!
Since the day you left,
Everything in me is black and sad
This tremendous, tremendous punishment
Oh Titilia!
My worshiped flower
Everything in me is black and sad
My soul lives devastated
Oh Titilia!
Since the day you left,
This tremendous punishment
My soul cannot resist anymore
Ah! I'm dying, dying
Since the day you left.

*Lundu is a Brazilian dance that originated from the African slaves.

**The Marchioness of Santos was Domitila de Castro Canto e Melo (1797-1867) known as the mistress of the emperor Dom Pedro I.

***Titilia is a nickname from Domitila

Nhapopé

Ouvi contar certa noite num terreiro
quando a lua em farinheiro penerava pelo chão
Que Nhapopê quando senta a aza
ferida
vae buscar résto de vida no calor de um coração,
Você é Nhapopê sou teu amante de mim tem fé!

Nhapopé

I've heard tell a certain night in a terreiro*
When the moon in a flour bowl sifted across the floor
That Nhapopê** when it rests its wounded wing
Goes to search a remnant of life in the heat of a heart,
You are Nhapopê, I'm your lover, have faith in me!

* Terreiro is a religious place from African-Brazilian origins.

** The legend of Nhapopê is about a nocturnal bird (Nhapopê) that feeds from the remains of life from human heart

Sonata for Violin or Flute (1886) and Piano in A major by Cesar Franck (1822-1890)

César Auguste Jean Guillaume Hubert Franck was a Belgian pianist, organist, and composer. He was the organist of the prestigious Basilica of St. Clotilde in Paris as well as a professor at the Conservatoire of Paris. He had many students who became important musicians such as Ernest Chausson, Henri Duparc, and Vincent d'Indy.

Franck composed and published this sonata in 1886 when he was 64 years old as a wedding present for the world-famous Belgian violinist Eugene Ysaye. He not only premiered the sonata but also kept playing it for many years during his life and he was one of the responsible ones for making Cesar Franck a famous composer. Ysaye ignored the first movement tempo indication and played it faster. Franck agreed with him that this should be the first movement tempo.

This sonata has equal parts for both instruments and is one of the most important works for the violin repertoire. This piece got so famous and important for chamber musicians that it started to be transcribed for other instruments such as the flute and the cello.

This sonata has a cyclic form which means that the same themes appear throughout the different movements of the sonata, which gives more cohesion to the work. This is a characteristic that appears in many other Romantic compositions, such as in Liszt's ones. The second movement is especially challenging for the pianist for its virtuosity.

RECITAL. 3

12/05/2020

Facebook Live due to Covid-19. São Paulo – SP, Brazil.

1:00 PM

Davi Graton – Violin

Cleyton Tomazela – Clarinet

Eduardo Trindade – Tenor

“E Lucevan le Stelle...” from Tosca (1889)
(1858-1924)

G. Puccini

“Mamma, quell vino è generoso” – Addio alla Madre
(1862-1945)
from Cavalleria Rusticana (1890)

P. Mascagni

Eduardo Trindade - Tenor

Violin Sonata in C minor, no. 3, opus 45 (1887)
(1843-1907)

E. Grieg

Davi Graton – Violin

Sonata for Clarinet in E flat Major, opus 120 no. 2 (1895)
(1833-1897)

J. Brahms

Cleyton Tomazela - Clarinet

“E lucevan le stelle” from *Tosca* by Puccini:

Tosca is one of Puccini’s most famous operas. This three-acts opera was written in 1889 and premiered in 1900 and performed since then to now. *E lucevan le stelle* means “And the stars were shining”, and it is sung by the character *Cavaradossi* who is sung by a tenor. In this aria, the character, who is a painter in love with *Tosca*, is singing while he waits for his execution. This is the synopsis of this opera (taken from the website <https://www.operanorth.co.uk/whats-on/tosca/#story> on 12/03/2020) and lyrics of the aria (taken from the website: <https://lyricstranslate.com> on 12/03/2020):

Rome is ruled by an authoritarian government. Its chief of police Baron Scarpia suppresses all dissent. When Angelotti, an escaped political prisoner, seeks refuge in a church, he meets the artist Mario Cavaradossi, who agrees to help him.

Cavaradossi’s lover is Floria Tosca, one of Rome’s most adored singers. Baron Scarpia has long obsessed over her. Suspecting that Cavaradossi is linked to the escape of Angelotti, he sees an opportunity to pursue his desires for Tosca. Cavaradossi is arrested. Tosca seeks out Baron Scarpia and begs him to let her lover go. In her desperation she reveals Angelotti’s whereabouts, but this implicates her lover in a capital crime. Scarpia offers Tosca an ultimatum. He will spare her lover, but she must give herself to him. Tosca, seeing no other solution, agrees and the Baron sends a command to the firing squad to load their rifles with blanks. He then goes to embrace Tosca, but she grabs a knife and stabs him to death.

Tosca goes to Cavaradossi in his cell and tells him that he must play along with a mock-execution, after which they will be allowed to flee Rome. Cavaradossi is led away, the firing squad load their rifles, aim and fire. Cavaradossi’s body falls. Tosca realises that Scarpia has betrayed her. Suddenly Scarpia’s men arrive, having discovered the Baron’s body. They rush to arrest Tosca, but she flees their grasp and leaps from a parapet to her death.

E lucevan le stelle ...
ed olezzava la terra
stridea l'uscio dell'orto ...
e un passo sfiorava la rena ...
Entrava ella fragrante,
mi cadea fra le braccia.

O! dolci baci, o languide carezze,
mentr'io fremente le belle forme disciogliea dai veli!
Svanì per sempre il sogno mio d'amore.
L'ora è fuggita, e muoio disperato!
E muoio disperato!
E non ho amato mai tanto la vita,
tanto la vita!

And the stars were shining,
And the earth was scented.
The gate of the garden creaked
And a footstep grazed the sand...
Fragrant, she entered
And fell into my arms.
Oh, sweet kisses and languorous caresses,
While feverishly I stripped the beautiful form of its veils!
Forever, my dream of love has vanished.
That moment has fled, and I die in desperation.
And I die in desperation!
And I never before loved life so much,
Loved life so much!

“Mamma, quel vino è generoso” (Addio Alla Madre) from *Cavalleria Rusticana* by Pietro Mascagni:

Cavalleria Rusticana is a one-act opera composed for a competition. It was premiered in 1890 and performed since then. It is definitely a representant of the *Verismo* style. In this aria the character (tenor) *Turiddu* is saying goodbye to his mother before going to a fight for his honor. In the aria, *Turiddu* begs his mother to take care of *Santuzza*,

his lover. *Turiddu* dies in the fight. These are the synopsis (taken from the website https://www.metopera.org/user-information/synopses-archive/cav-pag_on_12/03/2020) , lyrics and translation of the aria (taken from the website <https://lyricstranslate.com> on 12/03/2020):

Mamma, quel vino è generoso

Mamma,
Quel vino è generoso, e certo
Oggi troppi bicchieri
Ne ho tracannati...
Vado fuori all'aperto.
Ma prima voglio
Che mi benedite
Come quel giorno
Che partii soldato.
E poi... mamma... sentite...
S'io... non tornassi...
Voi dovrete fare
Da madre a Santa,
Ch'io le avea giurato
Di condurla all'altare.

(Perché parli così, figliuol mio?)

Oh! nulla!
È il vino che mi ha suggerito!
Per me pregate Iddio!
Un bacio, mamma...
Un altro bacio... addio!

Mother, that wine is generous

Mother,
that wine is generous, and surely
I have guzzled
too many glasses today:

I'm going out in the open air.
But first I want you
to bless me
like you did the day
I joined the army.
And then, mom, listen:
If I don't come back
you need to be
a mother to Santa,
for I swore I would have
got her to the altar.

(Why do you talk this way, my son?)

Oh! It's nothing!
It's just the wine that affects me!
Pray God for me!
A kiss, mom!
Another kiss ... farewell!

A village in Sicily, circa 1900. At dawn on Easter Sunday, Turiddu sings in the distance of his love for Lola, wife of the carter Alfio. She and Turiddu had been a couple before he joined the army. When he returned and found her married to Alfio, he seduced Santuzza but now has abandoned her and rekindled his relationship with Lola. Later in the morning, a distraught Santuzza approaches the tavern of Mamma Lucia, Turiddu's mother, who tells her that her son is away buying wine. But Santuzza knows that Turiddu has been seen during the night in the village. Alfio arrives with a group of men, boasting of his horses—and of Lola. He asks Mamma Lucia if she has any more of her good wine. When she says that Turiddu has gone to get more, Alfio replies that he saw him near his house that same morning. Lucia is surprised, but Santuzza tells her to keep quiet. As the villagers follow the procession to church, Santuzza stays behind and pours out her grief about Turiddu to Mamma Lucia. The old woman expresses her pity, then also leaves for Mass. Turiddu arrives in the piazza. When Santuzza confronts him about his affair with Lola, he denies her accusations. Just then Lola passes by on her way to church. She mocks Santuzza, and Turiddu turns to follow her. Santuzza begs him to stay and implores him not to abandon her. Refusing to listen, Turiddu leaves, and Santuzza curses him. Alfio appears, late for Mass. Santuzza tells him that Lola went to church with Turiddu and reveals that she has been cheating on him. In a rage, Alfio swears to get even and rushes off, leaving behind the now conscience-stricken Santuzza.

Returning from the church the villagers gather at Mamma

Lucia's tavern. Turiddu leads them in a drinking song, but the atmosphere becomes tense when Alfio appears. He refuses Turiddu's offer of wine and instead challenges him to a knife fight. Turiddu admits his guilt but is determined to go through with the fight, for Santuzza's sake as well as for his honor. The two men agree to meet outside the village. Alone with his mother, Turiddu begs her to take care of Santuzza if he doesn't come back, then runs off to the fight. As Mamma Lucia waits anxiously, shouts are heard in the distance. A woman runs in screaming that Turiddu has been killed.

LECTURE RECITAL

Date: 04/20/2021

Location: Zoom meeting/Facebook live

Time: 3:00 EST

Cleyton Tomazela – Clarinet

Lecture:

Introduction

Short Biography

Comments on Compositional Style

Performance Guide

Performance:

Miniatura for Clarinet and Piano

Sonatina for Clarinet and Piano (1974)

Sonatina for Clarinet and Piano (1976)

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São Paulo State University - UNESP: Bachelor's in music –Piano - 2010

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Work Experience

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Group Class Piano Instructor at Eastern Kentucky University - 2016 - 2018

Keyboardist at First Presbyterian Church - Richmond, KY - 2016 to 2018

Faculty at Foster Academy for Musical Excellence - 2014 - 2018

Piano Graduate assistant at Eastern Kentucky University - 2015

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