

2022 MTNA- GP3 Poster Session

4-Hand piano music from Latin America for Intermediate and Advanced Students

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Abstract

Latin American music is one of the most exciting topics among musicians these days. Broadly speaking, Latin American music encompasses a wide range of styles influenced by indigenous and folk music, African rhythms, and traditional western European music. Often, when people think of solo piano works written by Latin American composers, there are a few names that always come to mind. However, much of the Latin piano works for four hands have yet to be embraced by the general concert audience.

Four-hand piano pieces are excellent for instruction as students can learn through their partners and learn how to cooperate through intimate writing. This poster presentation will introduce four piano works for four hands written by Latin American composers from Argentina, Brazil, Costa Rica, and Cuba. Each country has a different colonial and cultural background which is reflected in its musical styles. These selected works are all suitable for students from intermediate to advanced skill levels. With an interactive map and a brief introduction of the background of each work, students will learn how different musical styles evolved in Latin America. Performance videos are attached to the poster with QR codes so the audience will feel the 'beats' of Latin American music!



HANDS PIANO MUSIC FROM LATIN AMERICA FOR INTERMEDIATE/ADVANCED STUDENTS

Presented by Po Sim Head and Shuning Li

Carlos Enrique Vargas Mendez (1919-1998)



- Costa Rican pianist and organist, performer, director, and composer
- Studied piano, organ, and theory with his father, and later studied in the U.S. (Michigan), Italy (Rome), and Germany.
- He succeeded his father to be the director of Escuela de Musica Santa Cecilia in San Jose in 1956.
- Promoted Costa Rican music.
- National Prize for Culture "Magón" in 1994.

COSTA RICA



CUBA



Ignacio Cervantes (1847-1905)

- One of the key figures in Cuban piano music
- Studied piano performance at Paris Conservatory
- His virtuosic playing was recognized by Liszt, Von Bülow, and Paderewski
- He returned to Havana in 1870 and continued his solo performing career in addition to embarking on new careers as conductor and teacher
- *Danzas cubanas* for piano are the best-known works among all his compositions.
- Influenced and inspired by Cuban dance style, some of the pieces in *Danzas cubanas* are titled in reference to the daily lives of Cuba during his life time

Los Muñecos



- **Intermediate level**
- combines the Classical tradition with Cuban style
- Classical: binary form with 32 measures- each section is 16-measure long
- Cuban *danzas* and *contradanzas*: use of 2/4 time signature and dance rhythms

Dos Piezas (1949)



- **Intermediate level**
- Two character pieces.
- The first piece is cheerful and march-like
- The second piece is jovial.
- Performers should not take a long break in between the two pieces.

ARGENTINA



Juan María Solare (b. 1966)

- Composer, pianist
- Held degrees in composition, piano, and electronic music.
- Pursing PhD in music education at the Universidad Complutense de Madrid
- Composed around 300 works
- Also wrote music for film
- As a pianist, he has performed in many countries

Tengo un Tango (2004)



- **Early advanced level**
- dedicated to two friends of the composer, Nicola B. Lahn, and Walter Samsel, for their marriage.
- 4/4 meter
- Tango rhythm: syncopation

BRAZIL



- described as "the single most significant creative figure in 20th-century Brazilian art music"
- he took cello when he was six and he learned to play the guitar later
- his composition combines folkloric and indigenous elements with Western classical music.
- his best-known works include *Bachianas brasileiras*, *Chôros* (the choro is a Brazilian country dance), 12 symphonies, 2 cello concerti (1915, 1955), and *Guitar Concerto*(1951).

Heitor Villa-Lobos (1887-1959)



Francette e Piá brincam para sempre (1929)



- **Intermediate level**
- The last and the tenth piece of the suite *Francette et Piá- sempre* (1929)
- the suite is about a Brazilian girl (Piá) who went to France. She met and later became friends with a French girl (Francette)
- The only duet work in the suite
- The piece alternates between the light dance in 2/4 meter and the exciting, tarantella-like passage in 6/8 time

Additional Notes

1. *Dos Piezas* (1949) by Carlos Enrique Vargas Mendez (1919-1998)

Performance link: <https://youtu.be/YCIRWWrXJr0>

Link to borrow the score: https://www.worldcat.org/title/musica-costarricense-para-piano-a-cuatro-manos/oclc/56553547&referer=brief_results?fbclid=IwAR3UXU5NtO8alaFKoLJuqoYsIF3zg7lz0HTHgTBhpl1oW5S7YPQhYYTJIMI

2. *Los Muñecos* by Ignacio Cervantes (1847-1905)

Performance link: <https://youtu.be/Dsev3JFTyUk>

Link to the score:

https://www.academia.edu/36925315/Cuatro_manos_Quatre_mains_Los_Muñecos

3. *Tango un tengo* (2004) by Juan Maria Solare (b.1966)

Composer's website: <http://juanmariasolare.com/index.html>

Performance link: https://youtu.be/hv-_Pcx3dMo

Link to purchase the score: <https://www.sheetmusicplus.com/title/tengo-un-tango-piano-4-hands-digital-sheet-music/21406823>

4. *Francette e pia brincam para sempre* by Villa-Lobos (1887-1959)

The 10th piece from Francette et Pià

Performance link: https://youtu.be/N_vnPHea0jE

Link to the score: [https://imslp.org/wiki/Francette_et_Pià%2C_W237%2C_552_\(Villa-Lobos%2C_Heitor\)](https://imslp.org/wiki/Francette_et_Pià%2C_W237%2C_552_(Villa-Lobos%2C_Heitor))