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Piano concertos of Edmundo Villani-Cortes

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UNIVERSITY OF NORTHERN COLORADO

Greeley, CO

The Graduate School

THE PIANO CONCERTOS OF EDMUNDO
VILLANI-CÔRTES

A Dissertation Submitted in Partial Fulfillment
of the Requirements of the Degree of
Doctor of Arts

Thais Lopes Nicolau

College of Performing and Visual Arts
School of Music
Piano Performance

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This Dissertation by: Thais Lopes Nicolau

Entitled: *The Piano Concertos of Edmundo Villani-Côrtes*

has been approved as meeting the requirement for the Degree of Doctor of Arts in
College of Performing and Visual Arts in School of Music

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ABSTRACT

Nicolau, Thais Lopes. *The Piano Concertos of Edmundo Villani-Côrtes*. Published Doctor of Arts Dissertation, University of Northern Colorado, 2013.

Edmundo Villani-Côrtes is currently one of the most performed Brazilian live composers. Born during a remarkable cultural moment in the history of Brazil, he developed a unique style of writing that employs avant-garde techniques with popular music of his country. His music has increasingly been the subject of scholarly research and has received more and more national and international interest.

An overview of the music scene in Brazil during the twentieth century provides a context to the development of Villani-Côrtes's compositions, as well as to his diverse sources of inspiration. A detailed analysis of his Piano Concertos nos. 2 and 3, in addition to a brief discussion of his work *Ânfora*, for piano, vibraphone and string orchestra, exemplify his compositional styles, including a variety of harmonic procedures and avant-garde techniques. His compositions demonstrate his profound understanding of traditional harmonic language as well as his extended experience with the popular music of Brazil.

Villani-Côrtes's pianism reveals his intimate relationship with the instrument. His piano compositions show careful idiomatic writing and demonstrate his expertise in the piano literature, particularly related to the nineteenth-century pianistic writing.

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CHAPTER I

INTRODUCTION

During the first decades of the twentieth century, the musical community in Brazil included modernist groups that valued and promoted the use of popular, folkloric, and nationalistic elements in their compositions. Despite having European classical training, these composers incorporated elements from Brazilian culture and influenced artists from the new generation to appreciate and employ these characteristics in their own works. Moreover, these nationalistic composers essentially sought to defend the new music in Brazil from the predominance of European Romantic styles. Until the mid-1940s their compositions remained the dominant school and represented the modernist music of the country. The most prominent artists of the time included the composers Heitor Villa-Lobos (1887-1959), Lorenzo Fernandez (1897-1948), Francisco Mignone (1897-1986), and Camargo Guarnieri (1907-1993).

Both in Brazil and abroad, Heitor Villa-Lobos became the paramount symbol of Brazilian music.¹ His works exemplify the integration of popular and classical elements of the music of Brazil, and reveal his quest for a new national musical expression,

¹ “Heitor Villa-Lobos had the great luck of receiving the political and financial support of the Brazilian government, which no other Brazilian composer has received to this date.” (“Quando refletimos sobre a época de Villa-Lobos e a sua trajetória, somos forçados a reconhecer que ele teve a grande sorte de dispor do apoio político e financeiro do governo brasileiro, apoio esse que nenhum outro compositor brasileiro recebeu até hoje, pelo menos que eu saiba”). Maria Helena Elias, “Criação Contemporânea para Piano no Brasil,” *Revista Eletrônica de Musicologia* XIII (January 2010), 4, accessed May 1, 2012.

including a variety of rhythmic, melodic, and harmonic elements derived from popular Brazilian genres. In addition, they reflect his visits to Europe and his experimentations with European avant-garde compositional techniques, resulting directly from his interaction with the artistic scene of early twentieth-century Paris. Characteristics of French Impressionism, in particular those of Debussy's music, as well as the influence of Stravinsky and Les Six are strongly observed in his works. Further, decisive factors in determining the compositional language and musical aesthetic of his works would come to represent his associations with historical, political, and cultural events in Brazil. His philosophy endorsed diversity within artistic schools and flexibility regarding compositional styles. For him, "all work and artistic activities in pursuit of creative thinking are necessary to the development of art."²

Villa-Lobos and the nationalistic composers were concerned about creating genuine Brazilian modern music, but their style gravitated towards more traditional compositional methods. In contrast, in the same year of Villa-Lobos's statement above, the group *Música Viva* published the "Manifesto 1946: Declaration of Principles,"³ proposing similar stylistic flexibility, but strongly endorsing innovative and experimental techniques in compositional techniques, as well as more rational and scientific approach to the use of popular and folkloric elements. This became an important moment in the history of Brazilian music, marking the onset of conflict between two groups that initially

² "Todas as atividades e agitações livres em favor do pensamento criador na composição musical de várias escolas, sejam quais forem os princípios, tendências ou épocas em que se situem, são necessárias à vida progressiva da arte." Heitor Villa-Lobos quoted in Jocely Bark "Marlos Nobre: Concertante do Imaginária para Piano e Orquestra de Cordas, op.70." (DMA diss., Unicamp, 2006), 4.

³ "Manifesto 'Música Viva' 1946: Declaração de Princípios."
<http://www.music.art.br/documents/mviva.htm>, accessed January 12, 2013.

reinforced each other, but ultimately became the stereotype of opposing ideologies in the musical development of the country.

The group *Música Viva* had been founded in 1938 by Hans Joachim Koellreuter, a German musician, who emigrated to Brazil as an escape from Nazism.⁴ Koellreuter wanted to bring to Brazil some of the cultural events that he had experienced in Europe, and intended, by creating this group, to increase the musical activity in the country. Naturally, he associated with the most prominent modernist figures of the time with the intent of promulgating the new music of Brazil.

At that moment, the so-called young Brazilian music that Koellreuter meant to promote could only be associated with the works of composers like Villa-Lobos, Camargo Guarnieri, Francisco Mignone, and Lorenzo Fernandez. That is, the contemporary music of the time was exactly the nationalistic music. For the nationalists, Koellreuter's support to contemporary music meant a reinforcement to their campaign against the predominance of European Romantic music.⁵

However, Koellreuter had just escaped from a regime founded in extremist nationalism, and was still fighting against its principles. His ideologies started to gain strength in 1940 when some of his students decided to join him in disseminating avant-garde music and in opposing some of the principles of the nationalistic movement. Amongst the most prominent young Brazilian composers associated with his teachings were Cláudio Santoro, Eunice Katunda, Guerra Peixe, and Heitor Alimonda.

⁴ The most prominent artists involved in the group *Música Viva* include Hans-Joachim Koellreuter, Cláudio Santoro, Guerra Peixe, Eunice Katunda, Edino Krieger, Heitor Alimonda, Egídio de Castro e Silva, Gení Marcondes, and Santino Parpinelli.

⁵ “Naquele momento, a citada ‘jovem música Brasileira,’ que Koellreuter pretendia divulgar, só poderia ser associada à obras de compositores como Villa-Lobos, Camargo Guarnieri, Francisco Mignone and Lorenzo Fernandez, Ou seja, a música Contemporânea de então era justamente a música nacionalista. (...) Esse ideal de defesa da música nova, então, só podia ser percebido pelos nacionalistas como uma soma na sua luta contra o domínio da música romântica européia.” André Egg, “O Grupo Música Viva e o Nacionalismo Musical,” *III Fórum de Pesquisa Científica em Arte* (2005), 61.

Koellreuter's teachings emphasized experimentation with new compositional languages. Twelve-tone writing, the use of extended techniques,⁶ and electronic experimentalism became some of his school's trademarks.

In the same year, *Música Viva* started the publication of a periodic bulletin that was used to express their artistic opinions. The *Boletim Música Viva*, regularly maintained until its eleventh issue, featured articles written by the members of *Música Viva* and devoted part of each issue to the life and works of one particular composer. Four of the publications focused on openly nationalistic composers (Fructuoso Vianna [no. 1], Camargo Guarnieri [no. 4], and Villa-Lobos [nos. 7, 8]), four volumes featured foreign composers associated with avant-garde music (Max Brand [no. 3], Koellreuter [no. 6], and Juan Carlos Paz [nos. 10, 11]); and two presented less prominent composers not intimately connected to the nationalistic movement (Luiz Cosme [no. 5], and Arthur Pereira [no. 9]).⁷

This balance between nationalistic and avant-garde composers in *Música Viva*'s bulletins revealed an apparently neutral position regarding style and musical aesthetics. However, several of the articles published, particularly those by Cláudio Santoro and Guerra Peixe, indicated the increasing tension of artistic ideologies between the two groups. In his articles, Santoro criticized the way composers associated with the nationalistic movement employed their folkloric material. He advocated the necessity of studying and understanding the intricacies of technical characteristics of folk idioms

⁶ The term extended techniques refer to unusual, unorthodox ways to play an instrument, such as using mallets and plectrum to play inside the piano, playing *col legno* and *sul ponticello* in string instruments, or applying flutter-tonguing technique while playing woodwind instruments.

⁷ Egg, "Grupo Música Viva," 62.

instead of simply copying their musical themes. He believed that intimate knowledge of these elements, combined with the use of avant-garde techniques, would allow for the emergence of legitimate Brazilian style.

Although Santoro's criticism did not intend to exclude nationalistic elements from the new-music production of the country, they did attack the nationalistic movement itself and the principles it defended. This conflict culminated in a major disagreement between Koellreuter and Lorenzo Fernandes in 1944, marking Koellreuter's official break with the nationalistic movement. In 1946, the group *Música Viva* resumed the publication of their bulletin and released the twelfth issue containing the "Manifesto 1946: Declaration of Principles."

The Manifesto provided a summary of the principles of the group, expressing educational, stylistic, and social concerns. It addressed many points previously discussed by Santoro and included concerns, later expanded in articles by Guerra Peixe, criticizing the previous generations' conservatory system of education and composition. He believed that the system limited composers' national identity by promoting the replication of European music. In addition, he endorsed the production of Brazilian popular music by emphasizing its quality and nationalistic authenticity.

Música Viva's proposal to redefine the foundations of contemporary music of Brazil, advocating extended experimentation with new perspectives of musical organization, such as atonalism and serialism, instigated strong reactions from composers representing the nationalistic movement. In 1950 Camargo Guarnieri responded by publishing "Carta Aberta aos Músicos e Críticos do Brasil" (Open Letter to the Musicians and Critics of Brazil). He used this document as a personal manifesto, through which he

intended to warn the young generation of Brazilian artists against the dangers and threats avant-garde techniques imposed in the national musical scene. He openly criticized progressive theories in music, but particularly condemned the use of dodecaphonic technique, considering it a “slow and pernicious work of destruction of [Brazilian] national character.”⁸ Guarnieri’s letter exacerbated the antagonism between the two groups and consequently stimulated an extension of this ideological divide.

In 1963, the group *Música Nova*⁹ published a new manifesto that in some ways represented a continuation of the ideals previously established by the group *Música Viva*. Their document advocated the further development of new compositional techniques, including the use of impressionistic harmony, atonalism, experimentalism, serialism, and promoted the use of phono-mechanical and electronic processes.

Música Nova’s manifesto also presented their responsibility to the contemporary world, promoting the advance of musicological and ethno musicological studies, as well as establishing the importance of adopting the results of new scientific research instead of the continued reliance on outdated theories. They believed they had the responsibility to emancipate the population of the country from ideologies that impeded their understanding of a global cultural reality.¹⁰

⁸ “Um lento e pernicioso trabalho de destruição de nosso caráter nacional.” Camargo Guarnieri “Carta Aberta aos Músicos e Críticos do Brasil,” <http://www.music.art.br/documents/cartaab.htm>, accessed January 3, 2013.

⁹ The most prominent participants of the group *Música Nova* include Damiano Cozzella, Rogério Duprat, Régis Duprat, Júlio Medaglia, Gilberto Mendes, Willy Correia de Oliveira, Alexandre Pascoal, Almeida Prado, and Marlos Nobre.

¹⁰ “Participar significa libertar a cultura desses entraves (infra-estruturais) e das super-estruturas ideológico-culturais que cristalizaram um passado cultural imediato alheio à realidade global,” “Música Nova: Manifesto 1963,” <http://www.latinoamerica-musica.net/historia/manifestos/3-po.html>, accessed January 3, 2013.

The idea of integration and globalization promoted by the composers associated with *Música Nova* contributed to the development of greater stylistic freedom and aesthetic impartiality of contemporary artists. By the 1980s composers were generally dissociated from the conflict between the nationalistic and avant-garde ideologies and tended to use whichever compositional techniques best suited their musical expressions.¹¹ In fact, “this globalization acquired such importance that today is almost superfluous to talk about a precise influence” in the contemporary music of Brazil.¹²

Marlos Nobre and Almeida Prado, modern activists in the 1960s, publically commented on the contemporary music of Brazil in a newspaper article in 2005. Almeida Prado discussed artists’ increasing endorsement of diversity and their conscious shifts between popular and classical realms.¹³ Marlos Nobre stated that “the Brazilian music of

¹¹ Iracele Souza observes that Cláudio Santoro, for instance, “went from serialism in the 1940s to a socialist aesthetic in the 50s and to electroacoustic music ten years later, exploring a post-serial language and utilizing indetermination procedures in his music.” Later, in the 1970s he allowed himself to choose based on what the music had to say and not be restricted to a pre-established vocabulary, returning “to the same values of efficiency, formal rigor and precise orchestration that he had previously denied.” “Saiu do pensamento serial nos anos 40, para a estética socialista dos anos 50 e para a música eletroacústica dez anos depois, explorando uma linguagem pós serial e fazendo uso de procedimneto de indeterminação na sua música. Na década de 70, retoma os mesmos valores de eficiência, rigor formal e orquestração precisa que havia negado.” Iracele Souza, “Santoro: uma História em Miniaturas,” (MM Thesis, Universidade Estadual de Campinas, 2003), 14.

¹² “Essa globalização adquiriu tamanha importância que hoje é quase supérfluo se falar de uma influência precisa.” Elias, “Criação Contemporânea,” 5.

¹³ Almeida Prado quoted in João Luiz Sampaio, “Músicos da Nova Geração Valorizam Mais a Produção Nacional, mas Autores Pedem Projetos Mais Amplos,” O Estado de São Paulo, São Paulo, 17 April 2005, D8.

today is free of restrictive concepts, [and] it is neither nationalistic nor avant-garde, but a mixture of everything.”¹⁴

Edmundo Villani-Côrtes

The music of Edmundo Villani-Côrtes is precisely this “mixture of everything” to which Marlos Nobre refers. His eclectic body of work derives from his ability to observe the contemporary music scene in the country and abroad, and from combining his direct experience with the nationalistic and avant-garde movements. In 1962 he had a few composition lessons with Camargo Guarnieri and briefly studied with Hans-Joachim Koellreuter in 1973. Nonetheless, he has remained dissociated from particular ideological movements throughout his career, being able to experiment with different styles without having to fulfill restrictive aesthetic responsibilities.

Born in 1930, Villani-Côrtes spent his childhood surrounded by a variety of musical styles. Through the soundtrack of radio soap operas that his mother listened to he had contact with many European composers including Ravel, Stravinsky, Beethoven, Liszt, and Chopin. His father was a professional flutist and played with the local silent-movie orchestra and popular chamber groups. Through his father’s rehearsals at home, Villani-Côrtes was introduced to a variety of art music composers and an extensive repertoire consisting of different Brazilian urban popular genres.

As an autodidact, he learned how to play the guitar and the cavaquinho,¹⁵ following his brother in the accompanimental duties of rehearsal sections. At the age of

¹⁴ Marlos Nobre quoted in João Marcos Coelho, “Que Repertório é esse?,” *O Estado de São Paulo*, São Paulo, 17 April 2005, D9.

¹⁵ Cavaquinho is a small stringed instrument of the guitar family. It is frequently used in popular genres such as choro and samba as a melodic and/or rhythmic instrument. It is most commonly tuned in D-G-B-D.

eighteen, Villani-Côrtes started to experiment at the piano, transferring his previously acquired knowledge of improvisation to a new instrument that allowed him to expand his musical expression and his experimentations with harmony.

In 1952, when Villani-Côrtes decided to enroll in the Conservatório Brasileiro de Música in Rio de Janeiro, he remained involved with both classical and Brazilian popular music. His piano studies at the conservatory were complemented with his experience as a jazz pianist at the nights of Rio, forming the foundation of his compositional style. As of December 2012, he has written over 700 works, among them symphonies, operas, symphonic poems, concertos, a great variety of chamber formations, and solo pieces.

Many of these compositions resulted from and were inspired by Villani-Côrtes's personal life. He married Efigênia Guimarães Côrtes, a professional soprano, for whom he composed many songs and with whom he presented many performances. His son and one of his daughters are also musicians and, later on, inspired numerous of his compositions.

After marrying Efigênia in 1959, he moved to São Paulo, where he worked as an arranger and composer, writing over a thousand arrangements for the television channel TV Tupi. In 1973 he started teaching at the Academia Paulista de Música and in 1982 became a professor at the Universidade do Estado de São Paulo (Unesp), where he remained until his retirement in 1999.

Villani-Côrtes completed his master's degree in 1988, graduating from the Universidade Federal do Rio de Janeiro (UFRJ). In 1998 he concluded his doctoral studies at Unesp, in which his dissertation discussed the improvisation and the compositional techniques of his *Concertante Breve* for wind quintet and symphonic band.

In 2004, he was chosen as one of the five most prominent Brazilian composers of the present time by the research project “Música Contemporânea Brasileira” of the Discoteca Oneyda Alvarenga of the Centro Cultural de São Paulo.¹⁶ The project proposed a retrospective study of recordings of Brazilian music of the 1930s and 1940s and offered a prospective review of the five most important living Brazilian composers, including Almeida Prado, Edino Krieger, Edmundo Villani-Côrtes, Gilberto Mendes, and Rodolfo Coelho de Souza. As part of its results, the project provided a catalogue of each composer’s works and publication of selected works accompanied by their recordings.

Edmundo Villani-Côrtes is one of the most performed Brazilian composers of today. His life and works have increasingly been the subject of scholarly studies and have received more and more national and international interest. Recently, several concert series were given in honor of his eightieth birthday, and many of his compositions were recorded during these events.

He is currently eighty-two years old and continues to compose with clarity and enthusiasm. His works present a distinctive language characterized by a personal synthesis of music history, including elements from classical music and Brazilian popular genres. They portray his own history, offering a diversity of styles in a translation of his perception of life’s changeability and the opportunities for new experiences it conveys.

¹⁶ The Discoteca Oneyda Alvarenga do Centro Cultural de São Paulo (Oneyda Alvarenga Music Library of São Paulo Cultural Center) is one of the most distinguished library systems in Brazil that is specialized in Music, including audio recordings, sheet music, books and academic studies in the subject. The project “Música Contemporânea Brasileira” received support and incentive from the Brazilian Federal Cultural Ministry. http://www.centrocultural.sp.gov.br/musica_contemporanea/, accessed in January 2, 2013.

CHAPTER II

EDMUNDO VILLANI-CÔRTE'S STYLES

To Edmundo Villani-Côrtes the art of composing is analogous to life. He compares them by saying that “in life, there is not only one school and one cannot act in the same manner in all circumstances.”¹⁷ Similarly, he believes that following the styles and ideologies of one single compositional school may limit the options for his musical expression. For him, composing became a form of translating to music his interpretation of life, experimenting with virtually limitless compositional possibilities.¹⁸

Villani-Côrtes experienced a diversity of music styles since an early age. He listened to a variety of genres and got acquainted with many classical composers through the media of the time. He described its impact by saying that

the music that was played on the radio was very different from what is heard on television nowadays. The director of the radio station had a certain cultural background, with a good musical taste. And in their programs they played what they wanted to. So, in a usual program on the radio you might hear a French waltz, or North American film, or Broadway music. You could also hear poetry declamations with music of Liszt.

¹⁷ “Eu acho que isso acontece na própria vida. Na vida não existe uma escola. Não tem como agir da mesma maneira em todas as circunstâncias da vida.” Villani-Côrtes in interview at his home on June 19, 2012. The Institutional Review Board Approval form is found in Appendix A.

¹⁸ “Eu sempre fui muito curioso. Tinha dentro da minha cabeça assim, que eu usava a música como uma forma de expressão, e através dessa postura não pretendia ser um compositor pra seguir uma escola de composição. Compunha ao meu jeito. Vou fazer a peça, chego ao piano e experimento.” Villani-Côrtes in interview at his home on June 16, 2012.

The films of the time also focused in music. I saw films on Mozart, Chopin, Liszt, Verdi, etc. Plus, the radio soap operas that my mom listened to always had background music by Ravel, Debussy, Tchaikovsky . . . So I listened to a lot of these things. It must have had influenced me somehow.¹⁹

Villani-Côrtes also had extended contact with a variety of Brazilian popular genres as he learned how to play the guitar and the cavaquinho by ear, rehearsing along with his father and older brother at home. He considers that at this point, his ears were the most important assets for the emergence of his musicianship and became a powerful influence in the development of his spontaneous compositional style. Later, by the age of eighteen, his interest for the piano emerged as he searched for a wider range of register, as well as new melodic and harmonic possibilities. His studies then were enhanced by a theoretical knowledge of music, as well as an interest in the historical context of each composition. He recounts his early years of piano study this way:

As I started to play, to study the piano, I had a great interest in why and how the composer wrote a particular piece. I experimented constantly. When playing a Chopin waltz, for example, I wanted to know what tonality it was written in, why and how the composer went from one chord to the next and to where it modulated.²⁰

¹⁹ “A música que acontecia na rádio era muito diferente do que acontece hoje em televisão e tudo mais. A pessoa que era o diretor de uma estação de rádio era geralmente de uma certa cultura, e de um bom gosto musical. E nas suas programações colocava aquilo que ele gostava. Então você ouvia numa programação de rádio usual, você ouvia uma valsa francesa, ou uma música norte americana que passava em filmes, shows da Broadway. Você ouvia também toda tarde uma pessoa declamava com fundo musical de Liszt . Os filmes na época enfocavam muito a música, vi filmes sobre a vida de Mozart, Chopin, Liszt, Verdi, etc. As novelas de rádio que minha mãe ouvia tinham sempre o fundo musical com música clássica: Ravel, Debussy, Tchaikovsky . . . ouvia muito essas coisas. Isso tudo deve ter me influenciado.” Villani-Côrtes in interview at his home on June 19, 2012.

²⁰ “Quanto eu comecei a tocar, a estudar piano, eu tinha um interesse muito grande do por quê e como foi que a pessoa fez aquela peça. Eu ficava experimentando. Quando tocava, por exemplo, uma valsa de Chopin eu queria saber porque, que tom que ele fez, que acorde é esse, pra onde ele foi, pra onde ele modulou.” Villani-Côrtes in a interview at his home on June 19, 2012.

Chopin became one of Villani-Côrtes's favorite composers. Later in 1949, his first compositions for the piano were entitled *Prelúdios* (Preludes). Like Chopin's, they are short pieces that mostly feature one particular technique or explore a specific musical gesture. According to the composer, his Preludes were a sort of research of his own. His first Prelude, for instance, resulted from experimentations with modulating five-finger positions on the keyboard, while another displays a strong influence of seventh chords.

Villani-Côrtes's studies of the works of Chopin and many other composers became the primary source for his apprenticeship. It allowed him to understand the historical evolution of the harmonic language and enabled him to compare and relate classical-music harmonic procedures with his experience as a jazz musician in Brazil. He describes some of these procedures he observed in classical music and associates them to the harmony he often used in jazz:

Chopin starts his Prelude in E minor with an E minor chord without the fundamental in the bass. This is already a type of impressionism, where you do not have the sensation of establishment, of the feet on the ground. It remains floating, vague. And Chopin already does that. It is very important. Also in this Prelude no. 4 there is the presence of the minor 9th, a procedure of resolution very much used in jazz in 1950, 1955.²¹

²¹ “Outra coisa que o Chopin fez pela primeira vez na história e ninguém comenta é o Prelúdio em Mi menor. A tonalidade está em mi menor mas ele começa com o acorde G–B–E, sem a tônica, sem a fundamental no baixo. Já é um impressionismo, você não tem a sensação de pé no chão. Fica aquele negócio vago, flutuante. E ele já faz isso, e é importantíssimo. Também nesse prelúdio no.4 tem a presença da 9^a menor e 9^a aumentada. Quando ele volta pro tema ele usa a 9^a menor e 9^a aumentada juntas, o que é uma postura de resolução usadíssima no jazz. Usada em 1950, 1955, eu tocava muito isso.” Villani-Côrtes in interview at his home on June 19, 2012.

Another chord very much used in Jazz is the minor 9th with augmented 5th without the root. And that is what happened to Wagner and the Tristan chord. It is nothing more than a dominant chord with augmented 5th and minor 9th, without the fundamental. I played the Tristan chord in jazz many times.²²

These compositional procedures influenced his harmonic language and helped expand his use of extended tertian sonorities, as well as incorporated jazz standard harmonic procedures to his classical compositions.

Villani-Côrtes's style thus resulted from the combination of his experiences as an avid listener, attentively following the radio programs and learning how to play popular Brazilian music by ear, and his own harmonic studies (mostly through independent research, but also including sporadic composition lessons). He studied with the two figures that were considered the ultimate representation of the opposing ideologies in Brazilian music in the middle of the twentieth century. In his thirties he assimilated the Brazilian nationalistic ideals while studying with Camargo Guarnieri, and at almost the age of fifty years he studied with Hans Joachim Koellreuter, who promoted avant-garde experimentalism in the country. Nonetheless, Villani-Côrtes incorporated characteristics of their compositional styles but continued to explore different ways of writing, and on no account became an adherent of only one specific compositional technique.

His eclectic work—as a jazz pianist, TV studio arranger and composer, vocal accompanist in Brazil and abroad, and as a professor in one of the most important universities of the country—contributed to the formation of a diverse compositional style.

²² “O que aconteceu com o Wagner no acorde de Tristão? Nada mais nada menos que isso. Colocou o acorde de dominante com a quinta aumentada e nona menor, e tirou a fundamental. Mas e o tal caso, como eu toquei jazz muito tempo eu já estava super acostumado tocar esses acordes, nona menor com quinta aumentada, sem a fundamental, cansei de tocar o acorde de Tristão.” Villani-Côrtes in interview at his home on June 19, 2012.

His works incorporate characteristics from Brazilian popular music and jazz, French impressionism, twelve-tone writing, avant-garde writing, as well as post-tonal harmony, including the use of polychords and pitch-centricity. In addition, his idiomatic style demonstrates a profound knowledge of a variety of instruments, while his orchestrations show a great ability to manipulate a variety of colors and textures within the orchestra.

Villani-Côrtes's body of work encompasses over 700 compositions, reflecting his inherent spontaneity and the variety of styles he assimilated throughout his life. His concertante pieces for piano—Piano Concertos nos. 1, 2, and 3, *Fantasy for piano and orchestra*, and *Ânfora*, for piano, vibraphone, and string orchestra—illustrate several of his styles and represent the development of his experimentations with a variety of harmonic languages.

His first experimentations with the genre occurred in the 1950s, and resulted in the *Concerto for Piano and Orchestra no. 1* (1953–1955) and the *Fantasy for Piano and Orchestra* (1956). Both pieces were premiered by Villani-Côrtes at the piano, with Max Gefter conducting the Philharmonic Orchestra of Juiz de Fora.²³ These pieces are considered by Villani-Côrtes as early experiments on the piano and no longer representative of his body of work. According to him, they were the product of an opportunity to play with the local orchestra at an early age, but were also a result of an early stage of his piano studies. Villani-Côrtes considers his Concerto no. 1 to present technically challenging but musically arid solo passages, traits which are unlike his mature works, in which the solo parts present particularly careful idiomatic writing. In

²³ Alexandra Linda H. Matos, “Musicografia.” *Música Contemporânea Brasileira: Edmundo Villani-Côrtes*, (Centro Cultural São Paulo. Discoteca Oneyda Alvarenga, 2006), 59.

addition, he considers that the thematic material presented by both the piano part and the orchestra does not offer enough variety of texture and contrasts of style, which represent important characteristics of his later works.

The interaction between soloist and orchestra in the Concerto no. 1 and the Fantasy are very different from what is encountered in his mature concertante pieces, including both Piano Concertos nos. 2 and 3, and *Ânfora*. In these works, Villani-Côrtes carefully integrates the piano part with the orchestra, and uses the orchestra as a resource for a wide variety of colors. In the early pieces, particularly in the Concerto no. 1, the interaction between soloist and orchestra is minimal, and it lacks in orchestrational and textural variety. He believes that both pieces, the Piano Concerto no. 1 and the Fantasy for Piano and Orchestra, need extensive revisions before they can be performed, studied, or considered to be representative of his work.²⁴

Villani-Côrtes's second piano concerto was composed in 1979 and was a result of very different circumstances. At the time, he was studying with Hans-Joachim Koellreuter and was encouraged to compose using more experimental techniques. According to Villani-Côrtes, following the systematic rules of some of Koellreuter's teachings, such as twelve-tone music, did not allow for his usual spontaneous writing. When using these languages, he had a tendency to approach them in a more relaxed manner, utilizing them less strictly than the usual prescribed serial approach.

²⁴ According to Villani-Côrtes, "these pieces were written more or less at the same time. But if someone would ask me for a piece for piano and orchestra I would not include these. They are pieces that need revision. I was starting to study, so I would not include them." ("Elas foram feitas mais ou menos na mesma época e também é uma peça que eu não colocaria, se alguém me pedisse algo pra piano e orquestra eu não a colocaria. É uma peça que precisa de uma revisão, eu estava começando a estudar, então eu não colocaria.") Villani-Côrtes in private interview at his home on June 16, 2012.

Villani-Côrtes's liberties within the modernist techniques, including the improvisational writing (especially for the piano) and the insertion of Brazilian rhythmic and harmonic characteristics, illustrate how his experimentation with different styles and schools throughout his life expanded rather than supplanted his foundational musical style. This improvisational writing, reflecting his extensive experience as a popular pianist, is especially apparent in the opening cadenza of the first movement of his Piano Concerto no. 2; while in the third movement he intricately combines twelve-tone writing and the rhythms of the Brazilian choro.

Choro is a Brazilian popular genre that was established during the first decades of the twentieth century, and became, along with the samba, one of the most significant cultural manifestations of the country. Choro was initially considered a free and syncopated way to play polkas and waltzes and is now characterized by its variety of rhythms and virtuosic solo improvisations. Initially, it included instruments brought from Europe like the guitar, cavaquinho, and flute, while percussion and other solo instruments were added later. Considered as an urban-originated genre, it increasingly became one of the strongest representations of Brazilian popular music in Rio de Janeiro. Brazilian composers have borrowed the choro to the classical realm since the 1920s, as seen in Heitor Villa-Lobos's 16 compositions entitled *Choros*, which feature its characteristics in a variety of instrumental formations.

In his Piano Concerto no. 3, particularly in the third movement, Villani-Côrtes also includes characteristics of Brazilian music and explores rhythmic and harmonic elements of the baião, another regional Brazilian popular genre. Baião originated during the nineteenth century in the north and northeast areas of Brazil as an instrumental genre.

In the beginning of the twentieth century, primarily through the compositions of Luiz Gonzaga, it became popularized in all regions of the country. By the 1950s the genre had achieved an influential position in the popular urban music in Brazil and abroad, and continues to influence Brazilian composers in the popular and classical realm to this day. Baião is usually written in a simple duple meter. It is frequently presented in a rondo form, which facilitates people's memorization of the refrain and rhymes while dancing. The typical melody of the baião is restricted to a small range, generally not exceeding an octave, and is predominantly based on the Lydian and Mixolydian modes.

Unlike the Second Concerto, Villani-Côrtés did not compose the Third Piano Concerto with the intent of following Koellreuter's avant-garde instructions. Its harmony, nonetheless, presents a combination of twentieth-century post-tonal techniques, including modal writing, extended tertian chords, synthetic scales, and polychordal passages. Particularly, Villani-Côrtés works with the interaction between C and F# throughout the piece and uses these two polarities as the basic structure of his modal scales, chordal formation, and superposition of triads. He creates, for example, apparent bitonal passages by juxtaposing and superposing C-major and an F#-major triads.

The combination of these two triads separated by a tritone, specifically C-major and F#-major, was previously used by Stravinsky in his ballet *Petrushka*, and became widely known as Stravinsky's "Petrushka chord." Although Villani-Côrtés does not use this sonority in deliberate reference to Stravinsky, studies on the origin of the "Petrushka chord" complement his own analytical explanation for employing the chord in his compositions. Some of these studies incorporate Stravinsky's use of the octatonic scale

and the *complexe sonore* system established by Rimsky-Korsakov.²⁵ In this system, the octatonic collection (Collection III) is used as a foundation for chordal formation that represents symmetrical partitions of the scale (see ex. 2.1). It

yields a wide variety of stable triadic material at each of its nodal points (0, 3, 6, 9). Both major and minor triads are available at these points, along with diminished triads and seventh chords, dominant sevenths, minor sevenths, and half-diminished sevenths. In the example below, every chord listed is fully referable to the given octatonic collection (with due allowance for the abundant enharmonic spellings that become necessary whenever symmetrical octave partitions are represented on the diatonically prejudiced staff.) Moreover, any complete rotation of triads through a circle of minor thirds will exhaust any given octatonic collection.²⁶

The image displays four staves of musical notation for Collection III, labeled 'complexe sonore'.
 1. The first staff, titled 'Octatonic scale OCT 0,1', shows the scale in treble clef: C4, D4, E4, F4, G4, A4, B4, C5.
 2. The second staff, titled 'Triads', shows four triads in treble clef: (b)B4, (b)B4, (b)B4, and (b)B4.
 3. The third staff, titled 'Seventh chords', shows four seventh chords in treble clef: (b)B4, (b)B4, (b)B4, and (b)B4.
 4. The fourth staff, titled 'French sixths', shows four French sixth chords in treble clef: (b)B4, (b)B4, (b)B4, and (b)B4.

Ex. 2.1. Collection III *complexe sonore*.²⁷

²⁵ Richard Taruskin, "Chez Pétrouchka- Harmony and Tonality 'chez' Stravinsky," *19th-Century Music* X/3 (Spring, 1987): 269.

²⁶ Richard Taruskin, "Chernomor to Kashchei: Harmonic Sorcery; Or, Stravinsky's 'Angle,'" *Journal of the American Musicological Society* XXXVIII/1 (Spring 1985): 101.

²⁷ Taruskin, "Chez Pétrouchka," 270.

In more recent studies, however, theorists have proposed that Stravinsky's use of the octatonic scale is combined to and partially derived from his profound understanding of the harmonic series, particularly related to extended use of higher partials as consonances.²⁸ In his compositions, Stravinsky established

a firm harmonic basis for the 15th, 17th, 19th, 21st and even the 25th partials as relative consonances in the famous *Petrushka* and *Rite of Spring* polychords. Mussorgsky and Scriabin had preceded him in some of these experiments.²⁹

Before the nineteenth century, the natural harmonic series had not been used effectively as a source of musical compositions. Until the Baroque period, only the first seven partials were used to form the basis of the major chords and seventh of the dominant-seventh chord. During the late eighteenth century the thirteenth partial (minor 6th above the root) was more often used, and it was Liszt who established its position through frequent use of one of his most expressive chords. Debussy and Ravel continued to expand the harmonic series by establishing the ninth, as well as the eleventh partial, as consonant notes to their harmonic context.³⁰

Villani-Côrtès's Piano Concerto no. 3 presents the octatonic scale as the overall structure of the piece, and its symmetrical partitions and extended tertian chords are encountered throughout the concerto. In addition, the composer affirms that his harmonic

²⁸ The odd-numbered partials are especially important because they do not repeat pitches in a lower octave.

²⁹ Robert C. Ehle, "Stravinsky and the Equal-Tempered Harmonic Series," *Music Teacher International*, 12/6 (May–June 2007): 7. The 15th, 17th, 19th, 21st, and 25th partial are, with a fundamental in C, respectively B, D^b, E^b, F, G[#] (see ex. 2.2 below).

³⁰ "The eleventh partial is a prime component of the French sixth chord as well as the 'flat5' in jazz chord such as the C^{7^b5}". Ehle, "Stravinsky," 7.

language is primarily based on the harmonic series and its natural resonant properties. He explains that

the extended tertian chords, with 7th, 9th and 13th come from the harmonic series. If I omit the intermediary notes and only play C–E–G and D–F#–A, there is an apparent bitonality but the sound blends very well. When I am orchestrating I create a harmonic foundation that will permit these high partials to sound consonant. For instance, if I am writing a high B \flat for the trumpet I include a C-major triad [in the low to mid range] and a [higher] F# for the orchestra. When the trumpet plays the B \flat the note is reinforced by the previous harmonics, which sounds better and is consequently played with more ease.”³¹

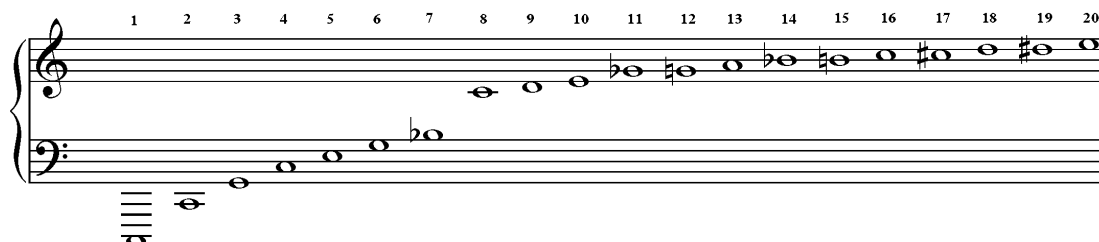
For Villani-Côrtes, the harmonic series is “in the ears and in the physics of sound.”³² His explanations provide an understanding of his harmonic procedures, and endorse a singular way to approach harmonic analysis in works of twentieth-century composers who particularly rely on experimentations at the piano. His use of the octatonic collection combines his experience with classical and jazz harmonies, using the

³¹ “O acorde de sétima, nona, décima terceira, etc. vem daqui (da série harmônica), Se eu tirar essas notas intermediarias e tocar só D–F#–A, com C–E–G, tem uma aparente bitonalidade mas eles se irmanam muito bem. Na orquestração eu crio uma estrutura musical, harmônica que deixa na atmosfera da própria orquestra a requisição da presença daquela nota. Se vou escrever um B \flat para o trompete eu faço uma tríade de Do maior, F# no agudo e o trompete toca o B \flat , encaixa com facilidade. A hora que ele dá a nota ela é reforçada pelos harmônicos anteriores e tocada com muito mais facilidade e soa muito melhor.” Villani-Côrtes in interview at his home on June 16, 2012.

³² Villani-Côrtes quoted in Luciana F. Hamond in “Prelúdios para Piano Solo de Edmundo Villani-Côrtes: Um Estudo Técnico e Interpretativo” (MM thesis, Universidade Federal do Estado do Rio de Janeiro, 2005), 164. In this interview with the author Villani-Côrtes describes the problems with dodecaphonic music for it cannot follow the natural structure of the harmonic series. This fact was, perhaps, one of the strongest reasons that prevented the composer to continue writing in this style.

octatonic collection as a scalar synthesis of the extended partials of the harmonic series, as well as various diatonic collections it derives (ex. 2.2)³³.

a) Harmonic series rooted on C



b) Octatonic scale (used as summary of harmonic series overtones, disregarding register)



Ex. 2.2. Harmonic series and its overtones compared to the octatonic scale.

Ânfora, for Piano, Vibraphone, and String Orchestra

In his most recent composition for piano and orchestra, *Ânfora*, Villani-Côrtès demonstrated the extent of his experimentation with the harmonic series, first developed in his Piano Concerto no. 3. According to the composer, *Ânfora* represents his interest in the resultant sonority, music gestures, and sympathetic resonances of the various

³³ What I mean here is that the octatonic collection contains the characteristic note of many diatonic collections. For example, it contains an F# that characterizes a C-Lydian, but it does not contain all notes in the C-Lydian collection (D and B natural). The principle I am using is the same used in “incomplete chords” where only the notes that define the chord need to be there. For example, a C^{7♭9} may not have an E or G.

instruments. However, it is distinct from the Concerto no. 3. *Ânfora* is one of his descriptive works, and it was purposely written with an impressionistic character.³⁴

Ânfora's impressionistic characteristics are not only related to its harmonic content but also to the thematic relationships, which result from its musical portrayals. It tells a story of an amphora that has been lying on a beach for many years, and consequently, has been through many experiences.³⁵ Villani-Côrtes includes the following on the title page:

On a deserted beach lies an amphora . . .
 What mysteries, what secrets does it hold?
 The tidal movement of the waves, calm and serene . . .
 Sometime agitated, threatening, tempestuous . . .
 On a deserted beach lies an amphora . . .
 A mermaid's song . . . perhaps a lament . . .
 An amphora lies on a deserted beach . . .
 Does it hold any mysteries . . . secrets?³⁶

The waves are portrayed as they come back and forth and strike the object, filling it with water and emptying it. It depicts the external scenes witnessed by the amphora, including storms, sunny days, and flying birds. It intends to capture the moment,

³⁴ "Fiz a peça com cara de impressionista." Villani-Côrtes in interview at his home on July 4, 2012.

³⁵ The idea of describing an amphora was inspired by his daughter's works. Maitê Côrtes is a visual artist and has an especial interest for painting amphorae. One of her paintings was dedicated to her father and currently hangs at his study room by his piano.

³⁶ "Numa praia deserta repousa uma ânfora . . . / Que mistérios, que segredos guarda ela? / O vai e vem das ondas, ora calmas, serenas . . . / Ora agitadas, ameaçadoras, tempestuosas . . . / Numa deserta praia uma ânfora repousa . . . / Um canto de sereia . . . um lament talvez . . . / Repousa uma ânfora numa deserta praia . . . / Guarda ela mistérios . . . segredos?"

particularly evoking special encounters with pirates that debark on the beach, with lovers who seek refuge, and mermaids that visit and sing along the shore.³⁷

The first eight measures of the piece evoke the waves, which are moving back and forth upon the sand where the amphora lies. The passage explores the very low register of the piano, starting at C1 with arpeggiated extended-tertian chords featuring mainly a $C^{79\#11}$. In measures 3 and 6, Villani-Côrtes introduces A-flat to B-flat half notes as a sparkle of melody, forming a $C^{79\#11}_b^{13}$ (ex. 2.3). The texture used by Villani-Côrtes and the crossing of the hands of this passage demonstrate the influence of nineteenth-century pianism, particularly of Liszt's Concert Étude *Un sospiro*.³⁸

³⁷ “Eu imaginei uma ânfora assim, caída na praia, e as ondas vêm e batem. E de repente cai água dentro dela e depois esvazia . . . aquela coisa. E ela tá naquela praia há muitos anos, há muito tempo. Então ela viu, ela presenciou nessa praia, tempestades, um dia de sol, com os pássaros, a chuva caindo, às vezes de leve em cima da água. Encontros de piratas que descaram naquela praia, encontros amorosos, um casal q se refugiou . . . um canto de uma sereia.” Villani-Côrtes in interview at Centro de Imagem e Som on June 20, 2012.

³⁸ Further discussion of Villani-Côrtes's pianism will be included in Chapter V.

The musical score is for a piano solo, measures 1-8 of the piece 'Ânfora'. It is written in bass clef with a 12/8 time signature. The score is divided into four systems, each containing two staves. The first system begins with a piano (pp) dynamic marking. The melody is characterized by a four-octave descending movement, indicated by a slur and a dashed line labeled '8vb'. The accompaniment features repeated parallel fourths and fifths, also indicated by a slur and a dashed line labeled '8vb'. The second system includes a '3' above the first staff and a '4' above the second staff. The third system includes a '5' above the first staff and a '4' above the second staff. The fourth system includes a '7' above the first staff and a '4' above the second staff. The score includes various musical notations such as slurs, ties, and dynamic markings.

Ex. 2.3. *Ânfora*, measures 1–8, piano solo.

The image of flying birds is depicted by a four-octave descending movement in measures 34 to 37. The harmony of the passage reinforces the impressionist influence presenting a pentatonic scale organized in repeated parallel fourths and fifths (ex. 2.4).



Ex. 2.4. *Ânfora*, measures 34–37, piano solo.

Later, in measures 144 to 150, as seen in ex. 2.5, Villani-Côrtes structures the passage with an octave on the extreme low register of the piano functioning as a bass pedal. The A0–A1 octave is juxtaposed by incomplete extended tertian chords, which evoke Ravel’s harmonic ambiguities.³⁹ As chordal superposition, the composer includes $A^{\text{add}6}$ and A^{7+} with D# acting as an appoggiatura to C# and E. Measures 146 and 147 reaffirm the centrality of A by including a descending perfect-fifth resolution of E2 to an octave A1–A2. The passage represents the first mermaid’s song in the piece, which is repeated towards its conclusion (mm. 205–211), then portrayed as a remembrance, marked *pianissimo* and *molto lento*.

³⁹ Villani-Côrtes also uses this harmonic structure in the opening of the second movement of the Concerto no. 3, in the piano part. In the concerto, however, it is written on a G pedal. See chapter IV for a complete analysis of the Concerto no. 3.



Ex. 2.5. *Ânfora*, mm. 144–147, piano solo.

Ânfora was commissioned for piano, vibraphone, and orchestra; Villani-Côrtes purposely composed it first for piano solo, adding solo sections for the vibraphone and string accompaniment as part of the orchestration process. The piece was composed between February 1–23 2011, and was premiered in 2012 along with the first commercial recording of his Piano Concerto no. 3.⁴⁰ It provides a little over eleven minutes of musical impressions of this special object, which in turn symbolizes the routine of waves that complete our days, the experiences of unexpected encounters during a lifetime, and the magical realization and consequent longing for the most remarkable occurrences of our lives.

Unlike many Brazilian composers of the twentieth century, Villani-Côrtes remained detached from social and political movements and continued to compose in a variety of styles, experimenting with a diversity of aesthetics and harmonic languages. He criticizes modernist composers who are “plastered to one compositional school, then say they cannot write a descriptive piece because it is impressionist.” For him, each piece

⁴⁰ Karin Fernandes, *Edmundo Villani-Côrtes Opus 80*. Tratore Brasil, 6021370, 2012, compact disc.

asks for different resources, and composing is his way to find what language will best suit each story.⁴¹ The brief analysis of *Ânfora* and the detailed study of his Piano Concertos nos. 2 and 3 in the following two chapters provide an overview of Villani-Côrtes diverse style. These pieces illustrate his experimentations with a variety of compositional techniques and represent his proficiency in translating his message into different musical languages.

⁴¹ “I do not restrain myself to one school. At the same time that I composed *Ânfora*, I wrote a waltz. I write the piece using the musical resources it asks for. What has happened in this modernity is that composers get plastered in one school, and say they cannot write a descriptive piece because it is impressionist. I do not have such prejudices, I compose the music the way it will most certainly work” (“Eu não me prendo à uma escola. Ao mesmo tempo que fiz a *Ânfora* assim fiz uma valsa. Faço a peça usando o recurso musical que a peça pede. O que tem acontecido muito nessa modernidade, que acontece que as pessoas ficam meio engessadas numa escola: não posso escrever peça descritiva porque é impressionista. Eu não tenho esse preconceito, eu faço a música do jeito que vai funcionar”). Villani-Côrtes in interview at his home on July 4, 2012.

CHAPTER III

PIANO CONCERTO NO. 2

Villani-Côrtes's Piano Concerto no. 2 was composed between April 4, 1977 and February 11, 1978, and was a result of his recent experiments with atonality and other modernist techniques. In the 1970s, Villani-Côrtes had joined his students from the Academia Paulista de Música and attended a few classes offered by the newly arrived Hans-Joachim Koellreuter, who had just returned to Brazil and was eager to reassume his position as one of the most important disseminators of musical modernism in the country.

Villani-Côrtes's association with Koellreuter contrasted with his previous involvement with Camargo Guarnieri and the Brazilian nationalistic school of the time. Koellreuter and Guarnieri represented two different philosophical approaches to music that were considered by many to be irreconcilable. Villani-Côrtes, however, believes that each composition requires a particular vocabulary depending on the message it conveys. For him, engaging in compositional techniques that may be considered of opposing aesthetics is nothing more than expanding the possibilities of his musical expression. While studying with Koellreuter, one of Villani-Côrtes's first experiments resulted on solo pieces for piano, *Timbres*, composed as a soundtrack for a cinematic thriller. According to the composer, these works were written as "atonal and experimental pieces,

exploring the piano not as a melodic-harmonic instrument, but as an instrument of timbral characteristics.⁴²

Villani-Côrtes's most significant works that reflect the influence of his studies with Koellreuter are the *Noneto de Munique* and the Concerto no. 2 for Piano and Orchestra. Composed in 1977, *Noneto de Munique*, a serialist piece for oboe, clarinet, bassoon, horn, two violins, viola, cello, and double bass, resulted in his first international composition award. The Concerto no. 2 for Piano and Orchestra uses a variety of modernist elements, including serialism. The first movement is composed using post-tonal procedures, with particular emphasis on interval class 1, 2, and 6 to form its melodic and harmonic structures. The second movement is related to the style seen in *Timbres* and presents several extended techniques, including the use of mallets and plectrum inside the piano, and circular breathing and flutter-tonguing techniques for the woodwinds. In the third movement Villani-Côrtes combines serialist and twelve-tone principles with elements from the Brazilian popular genre choro.

Each movement has a slightly different instrumentation. All told, the orchestral forces include piccolo, two flutes, two oboes, English horn, B-flat clarinet, bass clarinet, two bassoons, three trumpets, three horns, two trombones, tuba, vibraphone, xylophone, celesta, timpani, snare drums, triangles, cymbals, guiro, tambourine, shaker, woodblock, and strings. The concerto is expected to be twenty-two minutes in length, and as of January 2013, has still not been premièred.

⁴² Alfeu Filho, "Timbres e Ritmatas de Edmundo Villani-Côrtes," (DMA diss., Universidade Estadual de Campinas, 2010), "Koellreuter pediu pra fazer uma peça com referência atonal e experimental, explorando o piano não como instrumento melódico-harmônico, mas de características timbrísticas," 131.

Movement I

The first movement is organized in a rotational form, a basic architectural principle that maintains a flexible approach to the content of the music. As framed by James Hepokoski and Warren Darcy, a rotational structure is based on the principle of recurrence of a thematic material by re-stating or modifying it one or more times.⁴³ In addition, it “is a rhetorical principle rather than a tonal one: it is governed by the expectation of a temporal presentation-sequence of thematic-modular elements, not by harmonic procedures,”⁴⁴ which suits the atonal harmonic language of the movement.

The underlying principle of material recurrence seen in the rotational structure is associated with the exposition-recapitulation principle of the sonata form. According to Hepokoski, the rotational principle is in one way or another implicated in every sonata, but one of the primary differences between the two principles is that the rotational form conceives “the restatement-symmetry postulate as wedded to the notion of circularity as opposed to the notion of carriage-return repetition”⁴⁵ seen in the sonata form. In this movement the rotational structure is conceived in dialogue with the traditional sonata form, but presents great flexibility of the referential material, with no intention to return to the first statement as a repetition. The recurrences of the referential material in each rotation

⁴³ James Hepokoski and Warren Darcy, *Elements of Sonata Theory* (Oxford: University Press, 2006), 611.

⁴⁴ Hepokoski and Darcy, *Sonata Theory*, 612.

⁴⁵ Hepokoski and Darcy, *Sonata Theory*, 613.

may dwell longer on individual modules of the original musical arrangements; they may omit some of the ordered modules along the way; or they may be shortened, truncated, telescoped, expanded, developed, decorated, or altered with *ad hoc* internal substitutions or episodic interpolations.⁴⁶

There are five rotations in this movement. In Rotation 1 Villani-Côrtès presents a referential statement of contrasting ideas, Idea I and Idea II. The second rotation is a half rotation, since it only reworks developmentally the material from Idea I, while omitting the themes that characterize Idea II. Rotation 3 reworks the motives from Idea I independently and expands and re-orchestrates the material of Idea II. Rotation 4 combines, in a compressed way, motivic and thematic elements from both Ideas I and II, and the last Rotation 5 combines the thematic material of Idea II with the texture presented in Idea I (see Table 1 below).⁴⁷

The following discussion will focus first on the content of Idea I and Idea II presented in Rotation 1, which are the referential material of the piece. These two groups present contrasting characteristics in their musical content and in its compositional techniques. In Idea I, the composer focuses on the piano while presenting the thematic material, exploring texture, register, and dynamics. During the presentation of Idea II, Villani-Côrtès explores the resources of the orchestra, changing the texture by adding solos for virtually all instruments. This section also presents a livelier atmosphere and a rich rhythmic texture.

⁴⁶ Hepokoski and Darcy. *Sonata Theory*, 611.

⁴⁷ Considering the association between rotational and sonata form in this movement, rotation one (mm. 1–66) and three (mm. 125–217) may relate to the archetypical structure of the exposition-recapitulation principle. Rotation two (mm. 67–124) alludes to a developmental section. Rotation four (mm. 218–237), and five (mm. 238–264) represent a compact version of a piano cadenza and coda.

Table 1. Concerto no. 2, movement I, Formal structure.⁴⁸

Rotation 1 (mm.1–66)				Rotation 2 (mm.67–124)				Rotation 3 (mm.125–217)				Rotation 4 (mm.218–237)		Rotation 5 (mm.238–264)	
Section I		Section II		Section I				Section II							
Idea I (1–33)	Tr. (34–43)	Idea II (44–59)	Tr. (60–66)	Idea I	Idea I (125–155)	Tr. (156–163)	Idea II (164–204)	Tr. (205–217)	Ideas I/II (218–232)	Tr. Idea II (233–237)	Ideas I/II				
M. <i>a–e, f</i>	TT α = M. <i>g, h</i>	T. 1–7 M. <i>i, j</i>	TT β	T8, 9						TT γ					
				[M. <i>a–e</i>]	[M. <i>a–f</i>]	[T8, 9]	[T1–7 (TT α) M. <i>f–j</i>]	[M. <i>a–d</i>]	[T1, 2 TT β M. <i>a–e</i>]	[TT γ , T8]	[T1, 2, 5 M. <i>i, j</i>]				
Piano (prominent) and orch. (countermelody)		Pno and orch. No brass	Pno and orch.	Orch. Only (67–110)	Pno and orch. (111–124)	Mainly orch.	Orch. only	Pno and orch.	Pno and brass	Piano cadenza	Cello and bassoon	Pno and orch.			

⁴⁸ Explanation of the abbreviations used above: M. is motive, T is theme, TT is transition theme, Tr is transition, pno is piano and orch is orchestra. The motives and themes in brackets are recurrences and developments of the referential material.

Each Idea is characterized by a distinct technique regarding its melodic and harmonic structures. Idea I results from the presentation and development of motives: short musical gestures that may imply melodic and/or rhythmic characteristics. Idea II, on the other hand, is formed by seven different themes.⁴⁹ Both Ideas, nonetheless, prioritize certain interval classes in their melodic and harmonic intervallic content. Interval classes one and six are particularly emphasized, the former encompassing the intervals of minor second, major seventh, and minor ninth, and the latter consisting of the tritone.⁵⁰ These intervals are an inherent infringement to the establishment of tonality and its conventional harmonic structures, representing one of the tools used by Villani-Côrtes in his post-tonal writings.

The concerto opens with a brief piano cadenza containing rhythmic gestures that define most of the referential material of Idea I. This material, presented in the first three measures of the piece, consists of five different motives (*a* to *e*) that may be identified by their intervallic structure, their melodic contour, or simply by their gestural and rhythmic structure (see ex. 3.1 below). As Idea I unfolds, the piano cadenza is amplified by the gradual entrances of instruments of the orchestra, peaking in measures 25 and 26 (sixth motive, *f*) where, as a mirror, the dynamic and textural fabric starts to gradually dissipate.

⁴⁹ “Motives” are short musical ideas identified by their rhythmic, melodic, and/or harmonic characteristics. “Theme” refers to longer and complete phrases or periods.

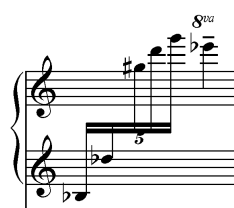
⁵⁰ The interval class categorization mentioned in this work is based on Joseph N. Straus’s explanation of the concept in his *Introduction to Post-Tonal Theory* (Upper Saddle River, NJ: Prentice Hall, 2000), particularly discussed in Chapter I.



Ex. 3.1. Concerto no. 2, movement I, mm. 1–3, piano only.

The five motives of Idea I are given in ex. 3.2 below. Motive *a* is defined by its appoggiatura gesture and by featuring interval class one (IC1) in its melodic contour. In fact, it is the only motive that retains its intervallic characteristic throughout the piece. Its original statement in measure one uses a descending minor 9th, and it can be found as a minor 2nd or major 7th in later iterations (see ex. 3.2 below). Motives *b* to *e* are not defined by their intervallic structure, but are rather defined by their rhythmic structures. They are strongly suggestive of the search for particular sound effects and melodic contours instead of emphasizing the importance of a particular interval.

Motive *f* is defined primarily by its texture. It represents the gradual addition of instruments seen in the beginning of the cadenza, which is now transferred to only one section of the orchestra (see ex. 3.3).

a) Motive *a*b) Motive *b*c) Motive *c*d) Motive *d*e) Motive *e*

Ex. 3.2. Concerto no. 2, movement I, Motives *a–e*, derived from piano part in mm. 1–3.

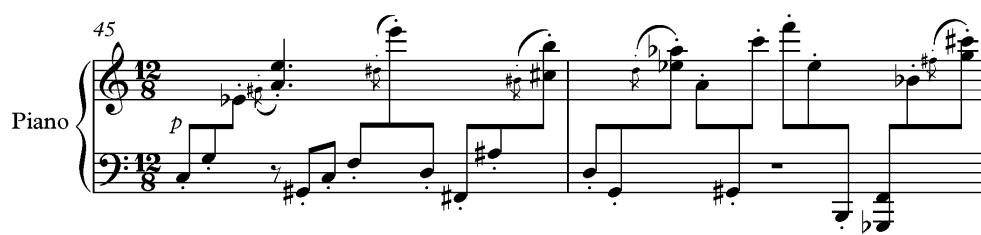
Ex. 3.3. Concerto no. 2, movement I, Motive *f*, mm. 25–26.

Idea I is characterized by the presentation and expansion of the short intervallic and/or rhythmic motives described above. Idea II, on the other hand, is characterized by the presence of seven themes that recur throughout the movement.

As seen in ex. 3.4, the opening of Idea II in Rotation 1 includes three themes that are presented almost simultaneously. First, the piano presents Theme 1 in measure 45 (hereafter referred to as “T1”), followed by the solo oboe in measure 46 (T2), and the solo clarinet in measure 47 (T3).

Ex. 3.4. Concerto no. 2, movement I, mm. 45–49, piano, oboe, and clarinet only.

During Rotation 1 the piano is the only instrument that presents Theme 1 (in mm. 45–46, 55–56), while the remaining themes are presented by the orchestra. The oboe and clarinet play Themes 2 and 3 in measures 46 to 48 as shown above (ex. 3.4). The bassoon plays Theme 4 (T4) in measures 50 and 51 and also presents Theme 7 (T7) in measures 58 and 59. A rhythmic theme (T5) is presented by the piccolo, flute, bassoon, timpani and low strings in measure 54, and the first violins play Theme 6 (T6) in measures 55 and 56 (ex. 3.5 to 3.11 below).



Ex. 3.5. Concerto no. 2, movement I, Theme 1 (T1) from idea II, mm. 45–46, piano only.



Ex. 3.6. Concerto no. 2, movement I, Theme 2 (T2), mm. 45–47, oboe only.



Ex. 3.7. Concerto no. 2, movement I, Theme 3 (T3), mm. 47–48, clarinet only.



Ex. 3.8. Concerto no. 2, movement I, Theme 4 (T4), mm. 50–52, bassoon only.

The first system of the musical score includes parts for Piccolo, Flute, Bassoon, Timpani, Violoncello, and Double Bass. The Piccolo and Flute parts are in the treble clef, while the Bassoon, Timpani, Violoncello, and Double Bass parts are in the bass clef. The time signature is 8/8. The Piccolo part starts with a forte (f) dynamic. The Flute part starts with a forte (f) dynamic. The Bassoon part starts with a forte (f) dynamic. The Timpani part starts with a forte (f) dynamic. The Violoncello part starts with a forte (f) dynamic. The Double Bass part starts with a forte (f) dynamic. The Violoncello part is marked 'bow' and the Double Bass part is marked 'pizz.' (pizzicato).

Ex. 3.9. Concerto no. 2, movement I, Theme 5 (T5), m. 54.

Violin I

55

mf

Ex. 3.10. Concerto no. 2, movement I, Theme 6 (T6), mm. 55–56, violin I only.

57 a 2
Bassoon *mf*

Ex. 3.11. Concerto no. 2, movement I, Theme 7 (T7), mm. 57–60, bassoon only.

After Ideas I and II are presented and established as the referential material, the subsequent rotations present this material more elastically.⁵¹ Rotation 2 begins with presenting new thematic material and later focuses on developmentally reworking the motives from Idea I. Idea I becomes the dominant material in this section and partly originates the new themes Rotation 2 presents. For instance, the secundal sonority from motive *a* of Idea I (m.1, see ex. 3.1 and ex. 3.2) is combined with a distinct choral texture, originating Theme 8 (T8), first played by the double bass, brass, and woodwinds in measures 67 to 69 (ex. 3.12).

67 I

Oboe *mf*

Clarinet in Bb *mf*

Bassoon *mf*

Horn in F *mf*

Trombone *mf*

Tuba *mf*

Double Bass *mf*

Ex. 3.12. Concerto no. 2, movement I, Themes 8 (T8), mm. 67–69.

⁵¹ The thematic development and structure of the rotations presented in this concerto follow the descriptions of Hepokoski's discussion on rotational and its normal procedures found in chapter three of his book entitled *Sibelius: Symphony no. 5* (Cambridge: Cambridge University Press, 1993), 23–26.

Theme 9 (T9 presented in ex. 3.13), first played by the oboe, clarinets, and horns in measures 71 to 73, presents the rhythmic characteristic of motive *d* from Idea I (mm. 3, see ex. 3.1 and ex. 3.2) while emphasizing IC1 in its intervallic structure.

The image shows a musical score for three instruments: Oboes, Clarinets in Bb, and Horns in F. The score is for measures 70 to 73. The key signature is one sharp (F#) and the time signature is 4/4. The Oboe part starts with a whole rest in measure 70, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in measure 71. The Clarinet part starts with a whole rest in measure 70, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in measure 71. The Horn part starts with a whole rest in measure 70, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in measure 71. All three instruments play a triplet of eighth notes in measure 72, with notes G4, A4, and B4. The triplet is marked with a '3' and a bracket. The music ends with a whole rest in measure 73.

Ex. 3.13. Concerto no. 2, movement I, Theme 9 (T9), mm. 70–73.

Rotation 3 (mm. 125–217) presents the same subdivisions encountered in Rotation 1 (see Table 1 above), alluding to an exposition-recapitulation relationship seen in sonata-form first movements. Despite this characteristic, Rotation 3 does not function as a recapitulation or a re-exposition of the first section of the movement. It never returns to the complete presentation of Idea I, and instead presents its motives individually and independently. It uses the referential material from Idea I in a much more flexible manner, reworking and expanding it with no obligations to fulfill the order presented in Rotation 1.

During Rotation 3, the piano is no longer prominent in the exposition of the material of Idea I, as seen in Rotation 1. The motives are now re-orchestrated creating a conversational texture between the piano and the orchestra (ex. 3.14).

The presentation of the themes from Idea II is reordered in Rotation 3 and left almost exclusively to the orchestra. Theme 1 only appears 35 measures after the

The image shows a musical score for four instruments: Piccolo, Flute, Bassoon, and Violin, spanning measures 199 and 200. The key signature has one flat (B-flat) and the time signature is 4/4. The Piccolo part starts at measure 199 with a piano (*p*) dynamic and features triplet patterns. The Flute part also begins at measure 199 with a piano (*p*) dynamic and includes triplet markings. The Bassoon part starts at measure 199 with a piano (*p*) dynamic and contains triplet markings. The Violin part starts at measure 199 with a piano (*p*) dynamic and includes a 'Solo' marking above the first measure. The score is written for measures 199 and 200, with the Piccolo, Flute, and Bassoon parts continuing into measure 200.

Ex. 3.15. Concerto no. 2, movement I, Theme 1 (T1) mm. 199–200, woodwinds and violin only.

Although Rotations 1 and 3 present the same internal subdivisions, the transition between Ideas I and II in Rotation 3 (mm. 156–163) presents different content compared to the material used in the corresponding transition in Rotation 1. In Rotation 3 the passage uses material from Rotation 2, presenting Themes 8 and 9 in their original pitches with some slight rhythmic and orchestration variations (compare ex. 3.12, ex. 3.13 presenting the themes in Rotation 2, and ex. 3.16).

Ex. 3.16. Concerto no. 2, movement I, Themes 8 (T8) and 9 (T9), mm. 156–161.

The thematic material that was used in the transition of Rotation 1 (TT α in measure 34) is not used as a transition section, but instead is integrated to the presentation of Idea II in Rotation 3 (ex. 3.17). Idea II begins in measure 164 with the flute playing T6 followed by the clarinet playing T7 in measure 167. It is then briefly interrupted by the transitional motives *g* and *h* from TT α (mm. 168–171, seen in ex. 3.18), followed by motive *f* from Idea I (m.172). The trumpet and percussion resume the presentation of Idea II in measure 173 playing T5. This juxtaposition of motivic material from Idea I and its transition section to the presentation of Idea II indicates the composer's attempt to extend the presence of Idea I in Rotation 3 and foreshadows the combined presentation of Ideas I and II in subsequent rotations.

Musical score for Piano, measures 34-35. The score is in 4/4 time and features two motives. Motive g is in the right hand, starting on a treble clef staff with a key signature of one flat (B-flat). Motive h is in the left hand, starting on a bass clef staff with a key signature of one flat (B-flat). The piano is marked *mf*.

Ex. 3.17. Concerto no. 2, movement I, transitional theme α (TT α), m. 34, piano only.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 168-171. The score is in 4/4 time and features motives from TT α . The Violoncello part is marked *mf*. The Violin I and Violin II parts are marked *mf*. The Viola part is marked *mf*.

Ex. 3.18. Concerto no. 2, movement I, motives from TT α , mm. 168–171, strings only.

The conclusion of Rotation 3 and its transition to the next section are also comparable to the corresponding passage encountered in Rotation 1. In both cases the composer introduces new thematic material that functions as a transition to the next rotation. In Rotation 1, the material is exposed by the piano in measure 60 (see TT β in ex. 3.19) and in Rotation 3, TT γ is played by the trumpet and the horn in measures 205 and 206 (ex. 3.20).

60

Piano

62

64

8va

3

5

5

Detailed description: This musical score is for a piano solo, measures 60 to 64. It is written in 4/4 time with a key signature of one sharp (F#). The score consists of three systems. The first system (measures 60-61) begins with a forte (f) dynamic. The second system (measures 62-63) continues the melodic and harmonic development. The third system (measures 64) features a trill in the right hand, marked '8va' with a dashed line, and includes fingering numbers 3 and 5 in both hands. The piece concludes with a final chord in measure 64.

Ex. 3.19. Concerto no. 2, movement I, transitional theme β (TT β), mm. 60–64, piano only.

204

Trumpet in B \flat

Horn in F

mf

mf

Detailed description: This musical score is for Trumpet in B-flat and Horn in F, measures 204 to 207. It is written in 4/4 time with a key signature of one sharp (F#). The score consists of two systems. The first system (measures 204-205) shows the Trumpet in B-flat playing a melodic line starting with a half note, marked with a first ending bracket and a mezzo-forte (mf) dynamic. The Horn in F is silent in this system. The second system (measures 206-207) shows both instruments playing a similar melodic line, also marked with a mezzo-forte (mf) dynamic. The piece concludes with a final chord in measure 207.

Ex. 3.20. Concerto no. 2, movement I, transitional theme γ (TT γ), mm. 204–207, trumpet and horn only.

Besides the transitional themes (TT) presented above, the composer uses short intervallic and gestural motives as a conclusion to transitional sections. These motives carry an intervallic predominance of IC1, demonstrating a relationship to motive *a* from Idea I. In the transition section between first and second Ideas in Rotation 1,

Villani-Côrtès includes an orchestral crescendo gesture to punctuate the passage. In this section, a crescendo in the strings, brass, piano, cymbals and timpani climaxes with a short, accented chord primarily formed by IC1 intervals (ex. 3.21).

The musical score for Concerto no. 2, movement I, mm. 41–43, illustrates an orchestral crescendo gesture. The score is written for a full orchestra, including Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Tuba, Timpani, Cymbals, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time. The score shows a crescendo in the strings, brass, piano, cymbals, and timpani, culminating in a short, accented chord primarily formed by IC1 intervals. The piano part features a complex, rhythmic pattern. The strings and brass parts are marked with dynamics such as *mf* (mezzo-forte) and *f* (forte). The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) have long, sustained notes in the first measure, which then transition into a more active role in the subsequent measures. The brass section (Horn in F, Trumpet in Bb, Trombone, Tuba) plays a series of chords that build in intensity. The timpani and cymbals provide a rhythmic foundation, with the cymbals playing a series of accents. The piano part is characterized by a complex, rhythmic pattern that evolves over the three measures. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play a series of chords that build in intensity, culminating in a short, accented chord primarily formed by IC1 intervals.

Ex. 3.21. Concerto no. 2, movement I, mm. 41–43.

A similar effect occurs in measure 65, at the conclusion of the transition to Rotation 2, measure 123 before Rotation 3, and measure 238 as a transition to Rotation 5. In these passages the orchestral *crescendo* gesture concludes in a chordal formation that combines IC1 and IC2 intervals. In measure 238, the woodwinds prepare the final dissonant chord that precedes the beginning of Rotation 5 with a rapid rhythmic gesture (ex. 3.22).⁵²

The image displays a musical score for measures 237 and 238 of Concerto no. 2, movement I. The score is written for a full orchestra, with woodwind and string parts. The woodwind section includes Piccolo, Flute, Oboe, and Clarinet in Bb. The string section includes Timpani, Xylophone, Vibraphone, Violoncello, and Double Bass. The score is in 4/4 time. Measures 237 and 238 are marked. The woodwinds play a rapid, dissonant chord in measure 238, while the strings play a sustained chord. The score includes various musical notations such as dynamics (f), articulation (accents), and fingering (7, 5).

Ex. 3.22. Concerto no. 2, movement I, mm. 237–238.

In measures 130 to 132 (ex. 3.23), as a transition within Idea I in Rotation 3, Villani-Côrtés includes a rhythmic motive that concludes in a long orchestral cluster featuring IC1 and IC2.

⁵² See Table 1, which outlines the full form of the piece.

130

Oboe *mf*

Clarinet in B \flat *mf*

Bassoon *mf*

Horn in F *mf*

Trumpet in B \flat *mf*

Trombone *mf*

Tuba *mf*

Timpani *mf*

Piano

Violin I *p*

Violin II

Viola

Violoncello Div.

Double Bass

Ex. 3.23. Concerto no. 2, movement I, mm. 130–132.

These intervals, particularly from IC1, become structural in the melodic and harmonic materials throughout the movement. At the opening of the piece, the piano presents Idea I while underlined by minor 9th in the bass line (see ex. 3.1 above). In the *Allegretto* section of Rotation 2, in measures 117 to 123, a new rhythm begins and is punctuated by minor 9th in the left hand (see ex. 3.24 below).



Ex. 3.24. Concerto no. 2, movement I, mm. 117–121, piano only.

In measure 44, demonstrated in ex. 3.25 below, IC1 also forms the harmonic structure of a bass ostinato passage played by the cello and timpani. This motive is associated with Idea II and is primarily based on a major 7th interval. It reappears in measures 179 to 183 for the double bass, and once more in measures 188 to 191 for the cello and timpani.

The image shows a musical score for Timpani and Violoncello, measures 44 to 46. The music is in 12/8 time. The Timpani part is marked *pp* and features a rhythmic pattern of eighth and sixteenth notes. The Violoncello part is marked *pizz.* (pizzicato) and *p*, featuring a similar rhythmic pattern. The key signature has one sharp (F#).

Ex. 3.25. Concerto no. 2, movement I, mm. 44–46, Motive *j*, cello and timpani parts only.

While the melodic and harmonic materials of the movement share the structural prevalence of IC1, IC2, and IC6 intervals, the motivic and thematic materials also share similarities in their expansive and developmental techniques. The thematic material from Idea I is exposed at the opening of the movement and originates five shorter melodic and/or rhythmic motives that are used in a variety of settings throughout the piece. The same occurs with Transitional Theme α (TT α), which appears in its entirety only once in Rotation 1 (see ex. 3.17) and then is broken into shorter motives used in subsequent rotations (see ex. 3.18).

The materials from Idea II, TT β , and TT γ , on the other hand, maintain their melodic and rhythmic characteristics whenever recurring in the movement. In Rotation 4, for instance, TT β is brought back in its entirety at the piano cadenza. After stating T1 (mm. 222–223) and T2 (mm. 223–224), the Transitional Theme β is restated, now transposed a half a step higher (compare ex. 3.19 above to mm. 225–230 in ex. 3.26 below).

The musical score consists of five systems of piano music, measures 221 through 230. The notation is in 12/8 time and includes various musical markings and techniques:

- Measure 221:** Features a treble clef staff with a $T1$ marking and a bass clef staff. A $T2$ marking appears in the treble staff of the next measure.
- Measure 224:** Includes a $TT\beta$ marking and an $8va$ (octave up) marking above the treble staff.
- Measure 226:** Continues the complex piano texture with various accidentals and articulation marks.
- Measure 228:** Shows a continuation of the piano texture with a long melodic line in the treble staff.
- Measure 229:** Features a $8va$ marking and a dashed line indicating a melodic line. The bass staff includes a triplet of eighth notes marked with a '3' and a quintuplet marked with a '5'.
- Measure 230:** The final measure of the excerpt, showing a complex piano texture with various accidentals and articulation marks.

Ex. 3.26. Concerto no. 2, movement I, Piano cadenza, mm. 221–230.

The Transitional Theme γ , first seen in Rotation 3 as a preparation for Rotation 4, returns in a solo cello line as a transition between Rotations 4 and 5 (compare ex. 3.20 with ex. 3.27).



Ex. 3.27. Concerto no. 2, movement I, mm. 233–236, violoncello only.

In Rotation 5 the thematic material is almost exclusively derived from Idea II. Nonetheless, the composer alludes to Idea I by presenting the themes with the lightness of texture and the importance of the piano part seen in Idea I in Rotation 1. The conclusion of the movement is the ultimate example of the combination of the most prominent characteristics of each Idea, merging thematic material from Idea II (T5 in ex. 3.9) with the importance of interval class one stated in motive *a* in Idea I (see ex. 3.2). The secundal intervals are used to such an extent that the recognition of individual pitches becomes secondary to the final sonority and rhythmic gesture of the entire orchestra. The result is an emphatic rhythmic unison highlighted by the sudden interruption in measure 262 before the final *tutti ff* chords (see ex. 3.28).

259

Ex. 3.28. Concerto no. 2, movement I, mm. 259–264.

Movement II

The second movement is composed in an arch form containing five sections: section 1 (mm. 1–12), section 2 (mm. 13–22), 3 (mm. 24–35), 4 (mm. 35–49), and 5 (mm. 50–62). Sections 1 and 5 present static and ethereal long notes that serve as the basis for its primarily timbral content. Sections 2 and 4 work as intermediaries; they move towards and away from the center in a similar manner, gradually introducing melodic material into the context. Section 3 presents the thickest texture and the most melodic activity of the entire movement. It combines rhythmic and melodic elements in order to achieve the climactic point of the piece (see Table 2 below).

Each section is characterized by the incidence of melodic and rhythmic materials, which are presented as contrasting features to implement the variety of effects seen through the movement. The first and last sections work solely with rhythmic timbral material, and combine the use of long low-register notes with the rhythmic repetition of a single pitch seen in ex. 3.29. In the opening section the bassoon, trombone, timpani, piano, and cello are responsible for creating a static atmosphere in the first seven measures. The long notes are passed from one instrument to the other with the intent to provide with a variety of timbres in an uninterrupted production of sound. In measure seven the piano changes the texture of the passage and initiates an impactful crescendo and written *accelerando* that culminate in an *ff* tremolo played by the suspended cymbals in measure eleven.

Table 2. Concerto no. 2, movement II, Formal structure.

Sections	1 (mm. 1–12)	2 (mm. 13–23)	3 (mm. 24–35)	4 (mm. 35–49)	5 (mm. 50–62)
	Timbral content	Traces of melody	Melodic material	Traces of melody	Timbral content
Primary Content		Scattered rhythmic figuration	Combination of rhythmic figuration with melodic content		Fading out
Instrumentation	Piano Flute, English Horn, Bassoon; Horn, Trumpet, Trombone; Vibraphone, Snare drums, Cymbals, Timpani; Viola, Cello	Piano Flute, English Horn, Clarinet, Bassoon; Horn, Trumpet, Trombone; Xylophone, Celesta, Triangle, Snare drums, Cymbals, Timpani; Strings	Piano Flute, English Horn, Clarinet, Bassoon; Horn, Trumpet, Trombone; Xylophone; Strings	Piano English Horn, Clarinet, Bassoon; Trumpet, Trombone; Xylophone, Vibraphone, Woodblock, Snare drums, Timpani; Viola, Cello, Double bass	Piano Flute; Shaker, Cymbals, Timpani; Viola, Cello, Double bass
Texture	Static, long low notes; Rapid <i>crescendi</i> and <i>accelerandos</i>	Extended techniques; Pointillism (Orchestra)	Contrapuntal writing; Longer melodic lines; Chordal punctuations	Extended techniques; Pointillism (Orchestra)	Static, long low notes
Dynamics	<i>ppp - ff</i>	<i>p - ff - mf - f</i>	<i>ff - p - f</i>	<i>p - ff</i>	<i>p - f - mf - fade out</i>

The musical score for measures 1-11 of Concerto no. 2, movement II, is presented for a full orchestra. The score is written in 4/4 time and includes parts for the following instruments: Flute, Cor Anglais, Bassoon, Horn in F, Trumpet in Bb, Timpani, Cymbals, Snare Drum, Vibraphone, Piano, Viola, and Violoncello. The music is characterized by a variety of dynamics, including *pp* (pianissimo), *p* (piano), *f* (forte), and *ff* (fortissimo). The score also includes performance instructions such as "Vibrato" and "Mute". The piano part features a "Hand" section in measures 15 and 16, and the vibraphone part includes a "Vibrato" section in measures 15 and 16. The viola and violoncello parts are marked with "no vibrato" and "vibrato" instructions.

Ex. 3.29. Concerto no. 2, movement II, mm. 1–11.

Section 2 gradually introduces melodic material to the movement. Short melodic phrases are inserted in a pointillist manner: first in the celesta and the piano starting in measure 13, followed by the xylophone in measure 15, the flute in measure 18, and the timpani in measure 20 (found in ex. 3.30 below). While the melodic material is delicately presented, Villani-Côrtès magnifies the sonority of the orchestra by adding extended techniques to the piano and xylophone. In measures 15 and 16 the composer presents forearm clusters on the piano for white keys and black keys respectively. In measures 20 and 21 he combines both clusters in alternation for the piano with simultaneous

ascending and descending glissandi for the xylophone. Both techniques allow for a greater resonance of harmonics and result in greater reverberant sonority of the orchestral instruments.

The musical score is for measures 13 through 22 of the second movement of Concerto no. 2. The instrumentation includes a full orchestra with woodwinds, brass, percussion, keyboard, and strings. Key features of the score include:

- Flute:** Measures 13-14 show a descending glissando marked *f* and *p*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Cor Anglais:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Clarinet in Bb:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Bassoon:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Horn in F:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Trumpet in Bb:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Trombone:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Timpani:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Percussion:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Xylophone:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Celesta:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Piano:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Violin I:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Violin II:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Viola:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Violoncello:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.
- Double Bass:** Measures 13-14 show a descending glissando marked *p* and *f*. Measures 15-16 show an ascending glissando marked *f* and *p*.

Ex. 3.30. Concerto no. 2, movement II, mm. 13–22.

As in Section 2 exemplified above, Section 4 is also characterized by the presence of extended techniques, pointillistic melodic content, and brisk contrasts of dynamics and texture. For example, he combines the delicate presentation of the melodic material by plucking the strings inside the piano with the resounding forearm clusters on the keyboard in order to create more startling contrasts of texture and dynamics in the movement (mm. 46–49). In addition, this sonority is supported by continuous glissandi played by the timpani in measures 42 to 45.

This section presents additional extended techniques for the piano including the use of plectrum to produce a glissando on the inside strings of the piano (m. 35), and the utilization of a soft mallet to strike the low inside strings of the instrument (m. 36 in ex. 3.31).

The musical score for measures 35–49 of Concerto no. 2, movement II, is presented for a full orchestra and piano. The score includes staves for the following instruments: Cor Anglais, Clarinet in Bb, Bassoon, Trumpet in Bb, Trombone, Timpani, Snare Drum, Wood Blocks, Xylophone, Vibraphone, Piano, Viola, and Violoncello. The Piano part is the focus of the extended techniques described, including the use of a plectrum to produce a glissando on the inside strings (m. 35) and the utilization of a soft mallet to strike the low inside strings (m. 36). The score also shows the Timpani playing continuous glissandi in measures 42 to 45. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout the score.

Ex. 3.31. Concerto no. 2, movement II, mm. 35–49.

The middle section of the movement combines both coloristic and melodic material in the most comprehensive use of the orchestra. The piano, woodwinds, brass, and string sections work contrapuntally to present the melodic material that is punctuated by chords along the way (see ex. 3.32). It achieves a climax not through the dynamic level but through the exploration of different sonorities within the orchestra.

The musical score for Concerto no. 2, movement II, mm. 23–30, is presented for a full orchestra and piano. The score is written in 2/4 time and features a key signature of one flat (Bb). The instruments included are Flute, Cor Anglais, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score begins at measure 23. The music is characterized by a complex contrapuntal texture, with various instruments playing melodic lines and chords. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo) are used throughout. The piano part features a prominent bass line with a *ff* marking. The string sections (Violin I, Violin II, Viola, Violoncello, and Double Bass) play a rhythmic pattern of eighth notes. The woodwinds (Flute, Cor Anglais, Clarinet in Bb, and Bassoon) and brass (Horn in F, Trumpet in Bb, and Trombone) sections provide harmonic support and melodic counterpoints. The score concludes with a *pizz.* (pizzicato) marking for the strings.

Ex. 3.32. Concerto no. 2, movement II, mm. 23–30.

Villani-Côrtés suggests that the performance of the second movement creates a visual image of a pillar that is slowly brought up straight and then falls down once more, which can be a graphic illustration of the musical content discussed above regarding the texture and density of the music throughout the piece (see Table 3 above).

Movement III

Like the first movement of the concerto, the third movement is also organized in a rotational form. Its four-rotation structure functions as a sequential presentation of its referential material (row A, choro theme, row B, and row C) followed by modified restatements of its contents. In Rotation 1 Villani-Côrtés presents two sections: Sections A and C. Section A is subdivided into two parts. The first part (mm.1–48) is based on the twelve-tone Row A and presents a characteristic “choro theme.” The second part is a transitional section, whose material features a ten-tone row (B). Section C of Rotation 1 presents Row C, a twelve-tone series particularly associated to virtuosic passages for the soloist.

Rotation 2 reworks and expands the material of row A in its first Section A. In its Section C' (mm. 129–154), Villani-Côrtés establishes a synthesis with the first movement by omitting row C and replacing it with harmonic and melodic material based on IC1 and IC2. The third rotation is a half rotation, for it only focuses on the referential material from section A of Rotation 1 (row A and the choro theme). In this rotation, the composer reworks the previous twelve-tone “choro theme” and presents it in a tonal context. The content of row A in Rotation 3 is slightly modified in accordance to the previous tonal passage, thus becoming row A-tonal. The last and fourth rotation is structured similarly to Rotation 1 and presents the contents of rows A and C more concisely (see Table 3).

Table 3.. Concerto no. 2, movement III, Formal structure.⁵³

Rotation 1 (mm. 1–89)		Rotation 2 (mm. 90–154)			Rotation 3 (mm. 155–203)		Rotation 4 (mm. 204–230)		
Section A (1–67)		Section C (68–89)	Section A (90–128)	Section C' (129–154)	Section A (155–203)		Section A (204–227)		Section C (228–230)
Row A, Choro theme (RMA)	Transition Row B	Row C (RMC)	Row AR	IC1, IC2, IC6	Choro theme (tonal)	Row A-Tonal, Row A-TonalR	Row A	Transition Row A Row B	Row C
(1–48)	(49–67)				(155–183)	(184–203)	(204–208)	(209–227)	
	[Subset: Row A]		[Row A]	[IC1]	[choro theme]	[Row A]	[Row A]	[Row A, B]	[Row C, B]
AP5 AP6	AP5 BP9	CP10 CP0 CP11	AR5			A-TonalP5 A-TonalR5	AP5	AP5 BP9	CP10 CP0 CP11 BP9

⁵³ The terminology and abbreviations related to the twelve-tone series above are based on Straus's explanation of the concept in his *Introduction to Post-Tonal Theory*, particularly discussed in Chapter V. The abbreviation such as AP5 means the prime form (P), starting on pitch-class 5 (F), of Row A. The content in brackets indicate recurrent and developed material.

In Rotation 1 the melodic and harmonic features of referential materials (RM) A and C are characterized by the use of dodecaphonic writing. Each RM is based on a distinct twelve-tone row: A and C respectively. The material that characterizes the first section of Rotation 1, RMA, is defined by a combination of its twelve-tone row with a syncopated rhythmic pattern (ex. 3.33). The material designated to Section C is primarily identified by the use of the twelve-tone row C (ex. 3.34).



AP5: F A B \flat D A \flat G E \flat B F \sharp E C D \flat

Ex. 3.33. Concerto no. 2, movement III, Twelve-tone row A, rhythmic drive of Section A.

CP10

CP10: B \flat F G A \flat C D \flat D A B D \sharp E F \sharp

Ex. 3.34. Concerto no. 2, movement III, Twelve-tone row C.

In Section A both melodic and rhythmic elements are first presented independently in an introduction section in the opening of the piece. In this passage the piccolo, flute, vibraphone, and xylophone present subsets of row A while the brass and the rest of the percussion section provide the rhythmic accompaniment (see ex. 3.35 below).

Ex. 3.35. Concerto no. 2, movement III, mm. 1–9.

The combination of the melodic content of twelve-tone row A with the sixteenth-note rhythmic drive demonstrated above (ex. 3.33) result in the most representative thematic material of the entire movement. Villani-Côrtes summarizes its characteristics by calling it the “dodecaphonic choro” theme, featuring a synthesis of twelve-tone writing with the rhythmic characteristics of the choro.

Villani-Côrtes uses elements from the choro genre in many of his compositions. In this movement, the “dodecaphonic choro” theme is presented by the piano in a cadenza-like solo passage starting in measure 15, presented in ex. 3.36. The first exposition of the A series omits the seventh tone, Eb, which is included in the immediate subsequent measures, as the piano expands the theme.

Ex. 3.36. Concerto no. 2, movement III, “dodecaphonic choro,” mm. 15–19, piano only.

In measure 30 the “dodecaphonic choro” theme is repeated by the piano, and its Brazilian popular characteristics are enhanced by the introduction of the string section in a percussive rhythmic accompaniment. The passage includes the use of extended

technique for the strings that results in a rhythmic pattern with no primary intent of providing pitch recognition (ex. 3.37).⁵⁴

The musical score for Ex. 3.37, Concerto no. 2, movement III, mm. 30–36, is presented in two systems. The first system covers measures 30 to 32, and the second system covers measures 33 to 36. The score is in 2/4 time and marked 'Tempo primo'. The Piano (Pno.) part is shown in the top staff of each system. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The string section enters in measure 30 with a rhythmic pattern of eighth notes. The Piano part begins in measure 30 with a melodic line. The score continues through measure 36, showing the Piano and string parts interacting.

Ex. 3.37. Concerto no. 2, movement III, mm. 30–36.

⁵⁴ The composer indicated how the passage should be performed by the strings in a note in measure 30: “The fingers of the left hand should stay loosely touching the strings around the third position, and the right hand should play the rhythm in pizzicato using the index and middle fingers” (“Os dedos da mão esquerda ficam apoiados frouxamente sobre as cordas, na altura da terceira posição e a mão direita executa o ritmo em pizzicato, com o indicador e o dedo médio”).

This exploration of percussive and primarily rhythmic writing for the orchestra is also extended to many passages in the piano part. In measures 41 to 43, for instance, the piano is restricted to only a couple of notes in the extreme low register of the instrument, producing a rich and strong rhythmic drone. The trumpets, horns, and percussion join the piano in establishing the rhythmic accompaniment while the rest of the orchestra presents melodic subsets of row A (ex. 3.38).

The musical score for measures 41-44 of Concerto no. 2, Movement III, is presented in a multi-staff format. The instruments included are Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Tuba, Timpani, Wood Blocks, Xylophone, Vibraphone, and Piano. The score is written in 4/4 time. The piano part (bottom staff) features a low, rhythmic drone in the bass register, with notes marked with accents and dynamic markings like *mf*. The woodwinds and brass (middle staves) play melodic fragments of row A, with some parts marked with *mf* and *AP5*. The percussion instruments (top staves) provide a strong rhythmic accompaniment, with wood blocks, xylophone, and vibraphone playing patterns marked with *mf*. The timpani part is also marked with *mf*. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Ex. 3.38. Concerto no. 2, Movement III, mm. 41–44.

In later sections, the piano's percussive figuration presents a thicker texture. In measures 75 and 76 it emphasizes minor and major seconds (ex. 3.39), and in measures 193 to 198 the chords are constructed with the superposition of fourths a minor or major second apart, as seen in ex. 3.40.

75

Piano

Ex. 3.39. Concerto no. 2, movement III, mm. 75–76, piano only.

193

194

195

Ex. 3.40. Concerto no. 2, movement III, mm. 193–195, piano only.

In the opening of Section C in Rotation 1, the piano produces a wave-like sound effect. Its cadenza-like passage presents the melodic material derived from the twelve-

tone row C in unmeasured sixteenth notes played in a *rapidissimo* (extremely fast) tempo (ex. 3.41). This passage also demonstrates Villani-Côrtès's familiarity with European classical music, and particularly reveals the influence of Chopin. The texture, register, and pianistic figuration resemble the writing of the last movement of Chopin's Piano Sonata op. 35, and his Prelude in E-flat minor, Op. 28 no.14.⁵⁵

68 *rapidissimo*

8^{vb} *rapidissimo* Red. Red. Red.

8^{vb} Red.

Ex. 3.41. Concerto no. 2, movement III, m. 68.

After this section the piano returns to the rhythmic role illustrated in ex. 3.39, while the orchestra takes over and extends the presentation of row C with contrapuntal use of its subsets. In Section C, this contrapuntal writing is mostly seen within specific instrumental sections. In measure 78, for instance, the string instruments each present a

⁵⁵ For an extended discussion on Chopin's influence in Villani-Côrtès's concertos refer to Chapter V.

subset of row C in imitation (ex. 3.42), and in measures 84 to 86 the woodwind section presents different subsets of row C in an intricate rhythmic interaction (ex. 3.43).

Violin I

Violin II

Viola

Violoncello

Double Bass

CP 10

p

Ex. 3.42. Concerto no. 2, movement III, mm. 77–79, strings only.

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

CP 10

p

Ex. 3.43. Concerto no. 2, movement III, mm. 84–87, woodwinds only.

In Rotation 2 the texture becomes lighter and the melodic material returns to the twelve-tone row A as its foundation. The first section of Rotation 2 (mm. 90–128) presents the retrograde version of row A and its subsets in a dialogue between piano and woodwinds. The second section of Rotation 2 is characterized by a looser approach to the technicalities of twelve-tone writing. It begins in measure 129 with a *Lento* section. Instead of establishing a relationship to a new or existing row, it alludes to the rhythmic and intervallic motives seen in the opening of movement I, emphasizing IC1 in rapid gestural passages. The material based on IC1 and IC2 presented in Rotation 2 is never used as primary melodic or harmonic material but is transformed and combined to the choro rhythmic figuration culminating in an increasingly faster, thicker, and louder section. The section is used as a transition to Rotation 3 and a preparation for the return of the choro theme in measure 155 (ex. 3.44).

147

accel.

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Timpani

Bass Drum

Cymbals

Snare Drum

Xylophone

Vibraphone

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

II III

accel.

accel.

The musical score for page 72, measures 147-150, is written for a full orchestra. The key signature has one sharp (F#) and the time signature is 3/4. The score includes parts for woodwinds (Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon), brass (Horn in F, Trumpet in Bb, Trombone, Tuba), percussion (Timpani, Bass Drum, Cymbals, Snare Drum, Xylophone, Vibraphone), piano, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score features various musical notations including rests, notes, beams, slurs, and dynamic markings like 'accel.' and 'II III'. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The piano part features complex rhythmic patterns and triplets. The strings play a steady rhythm, with the violins and violas having more active parts than the cellos and double basses.

151

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpts. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Perc. *f*

Cym. *f*

S. D. *f*

Xyl. *f*

Vib. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Ex. 3.44. Concerto no. 2, movement III, mm. 147–154.

In Rotation 3, Villani-Côrtes only uses the referential material A (RMA: row A and “choro theme”); thus it is considered a half-rotation. This rotation presents, nonetheless, the most fundamental contrast of the entire movement. Its first section (mm. 155–183) presents a new theme that originates from the referential material of Section A in Rotation 1. However, in Rotation 3 the “dodecaphonic choro” theme is recomposed as a “tonal choro” (ex. 3.45), preserving the rhythmic structure and the melodic contour of the theme seen in Rotation 1.⁵⁶ This passage is the only one in the movement that is conceived with an underlying tonal harmonic structure.

A tempo
Remembreteiro e Delicado

Piano

Ex. 3.45. Concerto no. 2, movement III, “Tonal choro” theme, mm. 155–171.

⁵⁶ Notice that when presenting the choro themes, both dodecaphonic and tonal versions, Villani-Côrtes preserves the essence of the rhythmic structure and the melodic contour. According to the composer, this is a technique he often uses in his compositions, where the interval or notes of the melody do not have to be the same, but its contour needs to be maintained to keep the integrity of the theme.

Rotation 3 presents a key signature from measures 155 to 183 and with it a more traditional tonic and dominant polarity. In measures 174 to 176, for instance, the piano resumes its rhythmic role but instead of an IC1 or cluster chordal formation, the passage is formed by repeated Ds that work as a dominant pedal for the G minor melodic content now exposed by the string section. In addition, the tambourine makes its first and only appearance in the concerto, bringing to the passage a truly Brazilian choro character (ex. 3.46).

174

Tambourine

Piano

Violin I

Violin II

Viola

Violoncello

pizz.

pizz.

pizz.

pizz.

div.

Ex. 3.46. Concerto no. 2, movement III, mm. 174–177.

This passage testifies to Villani-Côrtes's inherent inspiration by Brazilian popular music and perhaps indicates a more intuitive compositional style. It is as if the “tonal choro” had infiltrated through the thin cracks of serialist rules and rigidity, challenging its supremacy in the movement and influencing its structural writing in subsequent sections.

In the second part of Rotation 3 (mm. 184–203), the aesthetic conflict between twelve-tone and tonal writing is partially resolved in a combination of both compositional

techniques. In this section, Villani-Côrtes uses the melodic content of the referential material A (twelve-tone row A) and slightly modifies it in order to include the tonal implications present in the previous section. The result is a row A-tonal, fourteen-tone row that maintains the first eleven pitches of row A, substitutes the 12th tone $D\flat$ with a D natural, and ends with an additional F and $B\flat$. With these changes, the row concludes with an arpeggiated $B\flat$ major triad, which emphasizes the perfect fourth interval of F– $B\flat$ (see ex. 3.47).

AP5

AP5: F A $B\flat$ D $A\flat$ G $E\flat$ B $F\sharp$ E C $D\flat$

A-Tonal

ATP5: F A B D A G $E\flat$ B $F\sharp$ E C D F $B\flat$

Ex. 3.47. Concerto no. 2, movement III, Comparison of twelve-tone row A and fourteen-tone row A-tonal.

In measures 193 to 200 Villani-Côrtes uses sections of the orchestra to present row A-tonal in a mirrored imitative manner. In measures 193 and 194 the woodwinds expose the row in its prime version, while the strings present it in its retrograde form (A-tonalR). The process is inverted in the next two measures. This way, the $B\flat$ arpeggio is

195

A-tonal R

Piccolo

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Timpani

Xylophone

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

soli

f

A-tonal

Ex. 3.48. Concerto no. 2, movement III, mm. 193–196.

228

Bassoon

Horn in F Flutter-tonguing

Trumpet in Bb

Trombone Flutter-tonguing

Tuba

Timpani

Cymbals

Snare Drum

Xylophone

Vibraphone

Piano CP10 1 2 3 4 5 6 7 8 9 10 11 12

Violin I

Violin II

Viola

Violoncello

Double Bass

Ex. 3.50. Concerto no. 2, movement III, mm. 228.

The transition between Section A and Section C in Rotation 4 also presents similarities to the corresponding passage in Rotation 1. Both transitions include a variation of the “dodecaphonic choro” theme, using row A and its subsets in the piano part while the strings provide a rhythmic accompaniment. It also includes the introduction of a third row (row B, ex. 3.51) that contains ten tones and is used as transitional material for the movement. The passage occurs in measures 49 to 59 in Rotation 1 and repeats in measures 209 to 220 in Rotation 4 (ex. 3.52).

BP9

BP9: A B \flat C \sharp A \flat G E \flat B F \sharp E C

Ex. 3.51. Concerto no. 2 movement III, ten-tone row B.

The image displays a musical score for the third movement of Concerto no. 2, measures 209 through 219. The score is written for a piano and a string quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass). The piano part begins at measure 209 and features two 'AP5' markings. The string parts are marked with 'x' for specific notes. The score is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Ex. 3.52. Concerto no. 2, movement III, mm. 209–219.

The conclusion of the movement also uses row B as transitional material and synthesizes the compositional techniques used throughout the concerto. In measure 228 Villani-Côrtès introduces a variety of extended techniques while presenting the twelve-tone row C in the piano (see ex. 3.50 above). The last four notes of the movement, in measure 230, refer to the importance of interval classes 1 and 6, particularly used to

recall the harmonic structure of the first movement. They represent the composer's experimental attitude towards the harmonic conventions, and illustrate the importance of gestures and sound effects in the construction of the piece.

The material in between, in measure 229, is the ten-tone row B, used only for transition sections throughout the movement. Besides illustrating Villani-Côrtès's serial writing, the passage metaphorically illustrates his refusal to settle into one certain school of composition and his constant transitions from one language to the next (ex. 3.53).

229

Piccolo

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Timpani

Snare Drum

Cymbals

Xylophone

Vibraphone

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

Ex. 3.53. Concerto no. 2, movement III, mm. 229–230.

CHAPTER IV

PIANO CONCERTO NO. 3

In the winter of 1991, Villani-Côrtes started working on a new composition for piano and orchestra. It began as a one-movement concerto commissioned for the symphonic band of the Festival de Inverno de Campos do Jordão. The concerto, entitled *Terceira Visão (Third Vision)*, was premiered at the closing night of the festival with Villani-Côrtes as the soloist and Roberto Farias, who commissioned the work, as the conductor.

During the first performance most of the piano part was improvised by Villani-Côrtes as he followed his compositional sketches. Two years later the concerto was chosen as the contest piece for an important national competition in Brazil, and only then, was the piano part fully written. In 1997 Farias encouraged Villani-Côrtes to expand the concerto and complete the subsequent movements. The final version was completed a few months later and consisted of a three-movement Concerto for Symphonic Band and Piano. Its premiere occurred at the Festival de São João da Boa Vista with Claudio Richerme at the piano, and Farias conducting the Banda Sinfônica de São Paulo.

In 1999 Villani-Côrtes completed a version of the *Third Vision* concerto for piano and symphonic orchestra. It became one of his most important compositions, known as his Piano Concerto no. 3. The premiere was in 2001 under Lutero Rodrigues conducting the Orquestra Sinfonia Cultura, and Karin Fernandes at the piano. In 2012, it was recorded by Karin Fernandes with Lutero Rodrigues and the Orquestra Sinfônica do

Theatro São Pedro, as part of an album produced in homage to Villani-Côrtes's eightieth birthday.⁵⁸

The title of the concerto, *Third Vision*, reflected Villani-Côrtes's recent engagement with breathing and meditating exercises. They were a novel experience for him at the time but continue to be an important part of his daily life even to the present day. The exercises focus on activating the blood circulation and aligning the energy of the chakras. Activating the circulation increases the health of the brain and the extremities of the body, while the alignment of energy allows for an awakening of the senses, particularly of the area known as the "third eye" or "inner eye"—thus, the title *Third Vision*.

After the work was completed, the composer gave each movement subtitles that represent particular phases of his philosophy of life. The first movement is called "Impressões do Terrestre Convívio" (Impressions of the Life on Earth), and portrays his impressions of different places and experiences in life. The second movement has a calm character, its main melodic line illustrates the ascending path mentioned in the title "Os Ascendentes Caminhos do Espírito" (Ascending Paths of the Spirit). The last movement, called "O Alegre Encontro da Eterna Morada" (Joyful Encounter of the Eternal Home), is an energetic rondo; its thematic material is inspired by the Brazilian popular genre baião.⁵⁹

⁵⁸ Fernandes, *Villani-Côrtes*, compact disc.

⁵⁹ In an interview with the author, Villani-Côrtes complained that people seem to have a special interest in "naming" his compositions. So, he added subtitles to the movements of his Piano Concerto no. 3 to prevent critics or other musicians from doing so.

The orchestration is written for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, and strings. The percussion section includes cymbals, snare drum, bass drum, woodblock, tambourine, guiro, quijada, lyre, bells, xylophone, timpani, and celesta.

Harmonically, the piano concerto no. 3 represents Villani-Côrtés's post-tonal writing. It incorporates his experimentations with the harmonic series and the extension of the possibilities of consonance within its reverberations in the piano and the orchestra. The concerto presents an underlying sense of centricity that emerges through the use of stable referential structures, particularly diatonic and octatonic collections. In addition, the pitch center in C is mostly reinforced through rhythmic emphasis and frequent repetition, although pedal points and emphasis through extreme registration also occur.

Movement I

The first movement is structured in a ternary form (Section A [mm. 1–92], Section B [mm. 93–214], Section A' [mm. 215–279]). The outer sections share similarities regarding their thematic material, as well as their overall rhythmic character and harmonic language. Their thematic material is based on five motives presented in the first fourteen measures of the concerto, in an introduction-like passage of Section A (ex. 4.1). Later, these motives are used in different combinations to form Themes A1 and A2, and may appear in fragmentary form and/or independently in order to form transitional sections.

Section B presents contrasting thematic and harmonic material. Instead of deriving its content from short motives, it is characterized by two eight-measure themes (B1 and B2) that recur in variation form. It features a variety of textures, for its

subdivisions alternate between piano cadenzas and different interactions of piano and orchestra (see Table 4 below).

The musical score is written for a full orchestra and piano. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into measures 1 through 8. The instruments and their parts are as follows:

- Piccolo:** Measures 1-4 are rests. Measures 5-8 are rests.
- Flute:** Measures 1-4 are rests. Measures 5-8 are rests.
- Oboe:** Measures 1-4 are rests. Measures 5-8 are rests.
- Clarinet in Bb:** Measures 1-4 are rests. Measures 5-8 are rests.
- Horn in F:** Measures 1-4 are rests. Measures 5-8 are rests.
- Trumpet in Bb:** Measures 1-4 are rests. Measures 5-8 are rests.
- Trombone:** Measures 1-4 are rests. Measures 5-8 are rests.
- Euphonium and Tuba:** Measures 1-4 are rests. Measures 5-8 are rests.
- Timpani:** Measures 1-4 are rests. Measures 5-8 are rests.
- Snare Drum:** Measures 1-4 are rests. Measures 5-8 are rests.
- Finger cymbals:** Measures 1-4 are rests. Measures 5-8 are rests.
- Tubular Bells:** Measures 1-4 are rests. Measures 5-8 are rests.
- Xylophone:** Measures 1-4 are rests. Measures 5-8 are rests.
- Piano:** Measures 1-4 are rests. Measures 5-8 are rests.
- Violin I:** Measures 1-4 are rests. Measures 5-8 are rests.
- Violin II:** Measures 1-4 are rests. Measures 5-8 are rests.

The score includes several motifs and dynamic markings:

- Motiv a:** A melodic motif in the Snare Drum, starting in measure 5 and continuing through measure 8.
- Motiv b:** A melodic motif in the Piano, starting in measure 5 and continuing through measure 8.
- Motiv c:** A melodic motif in the Horn in F, starting in measure 5 and continuing through measure 8.
- Dynamic markings:** *mf* (mezzo-forte) is used in measures 5-8 for the Snare Drum, Piano, and Horn in F. *f* (forte) is used in measure 5 for the Snare Drum. *p* (piano) is used in measure 6 for the Snare Drum. *pizz.* (pizzicato) is used in measure 5 for the Violin I and Violin II.

[illegible]

Ex. 4.1. Concerto no. 3, movement I, mm. 1–14.

Table 4. Concerto no. 3, movement I, Formal structure.

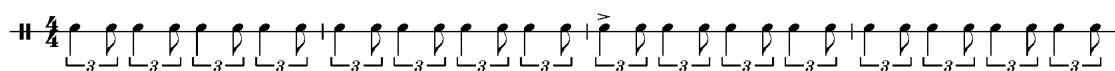
Section A (mm.1–92)									
Presentation of Referential Material A (RMA) (mm. 1–14)		Piano cadenza (mm. 15–55)		Recurrence of RMA (mm. 56–84)			Transition Contrasting characters (mm. 85–92)		
				mm.56–62	mm.62–68	mm.69–77	mm.77–84	mm. 85–88	mm.89–92
Motives <i>a, b, c, d, e</i>		Motives <i>b, d, e</i>		Theme A1 Motives <i>b,c, d</i>	Motives <i>c</i>	Theme A2 Motives <i>a, (b), c, d</i>	Motives <i>a, b, c, d</i>	Rhythmic	Pastoral
Piano and orchestra		Piano solo		Piano and orchestra			Piano	Orchestra	
Section B (mm.93–214)									
Presentation of Themes B (B1/B2) (mm. 93–119)				Piano Cadenza (mm.120–178)	Variations on Themes B (mm.178–198)			Piano Cadenza (mm.199–214)	
mm. 93–98	mm. 99–107	mm.108–115	mm. 116–119		mm.178–186	mm. 187–194	mm. 195–198		
	In B♭	In A/A♭	In C	In F	In B♭	In A/A♭	In C	F- (C)	
Cadenza – like	Theme B1	Theme B2	Transition Motive <i>b</i>	(Theme B1)	Theme B1 Var. 1	Theme B2 Var. 2	Transition Motive <i>b</i>	(Theme B1)	
Piano solo	Piano and orchestra			Piano solo	Piano and orchestra			Piano solo	

Section A' (mm.215–279)					
Recurrence of RMA (mm.215–269)				Coda (mm.270–279)	
mm. 215–230	mm. 231–249	mm. 250–260	mm. 261–267	mm. 268–269	
Theme A2 Motives <i>a, (b), c, d, e</i>	Motives <i>a, b, c</i>	Theme A2 Motives <i>a, c, d, e</i>	Theme A1 (=56–62) Motives <i>c, d</i>	Transition	Motives <i>c, d, e</i>
Orchestra only	Piano/ orch.	Pno solo	Pno/ orch.	Piano solo	Piano and orch.
				Piano and orch.	Piano and orchestra

In the fourteen-measure opening of Section A, motives *a–e*—the core of the referential material A—appear in complementary juxtaposition to each other (see ex. 4.2 for detailed presentation of the motives). Motive *a* starts in measure three, defining the rhythmic drive of the section and supporting the development of other melodic and harmonic material. Motive *b* (mm. 5–7) is presented by the piano and is characterized by alternating low octaves in the left hand and thirds in the right hand, emphasizing the triplet rhythmic structure. In a harmonic perspective the low octaves function as the root for the minor 7th and minor 9th above it, forming a (C)^{7_b9} chord.

Motives *c* (m. 7) and *e* (m.13–14) propel the harmonic drive of the passage punctuating the phrases with extended tertian chords rooted in C (the piano provides the bass). Motive *d* (mm. 10–12) carries an octatonic-based melody combined with a triplet rhythmic structure.

Motive *a*)



Motive c)

Musical score for Motive c) in 4/4 time. The score is for four parts: Horn in F, Trumpet in B♭, Trombone, and Tromb. 3 and Tuba. The key signature has one flat (B♭). The tempo is marked *mf*. The score shows measures 7 through 10. Each part features a triplet of eighth notes in measures 7 and 8, followed by a quarter note in measure 9, and a half note in measure 10. The notes are: Horn (F4, G4, A4), Trumpet (F4, G4, A4), Trombone (F3, G3, A3), and Tromb. 3 and Tuba (F2, G2, A2).

Motive d)

Musical score for Motive d) in 4/4 time. The score is for a single part. The key signature has one flat (B♭). The tempo is marked *f*. The score shows measures 10 through 13. The notes are: F4, G4, A4, B♭4, A4, G4, F4, E4, D4, C4, B♭3, A3, G3, F3, E3, D3, C3, B♭2, A2, G2, F2, E2, D2, C2, B♭1, A1, G1, F1, E1, D1, C1, B♭0, A0, G0, F0, E0, D0, C0, B♭-1, A-1, G-1, F-1, E-1, D-1, C-1, B♭-2, A-2, G-2, F-2, E-2, D-2, C-2, B♭-3, A-3, G-3, F-3, E-3, D-3, C-3, B♭-4, A-4, G-4, F-4, E-4, D-4, C-4, B♭-5, A-5, G-5, F-5, E-5, D-5, C-5, B♭-6, A-6, G-6, F-6, E-6, D-6, C-6, B♭-7, A-7, G-7, F-7, E-7, D-7, C-7, B♭-8, A-8, G-8, F-8, E-8, D-8, C-8, B♭-9, A-9, G-9, F-9, E-9, D-9, C-9, B♭-10, A-10, G-10, F-10, E-10, D-10, C-10, B♭-11, A-11, G-11, F-11, E-11, D-11, C-11, B♭-12, A-12, G-12, F-12, E-12, D-12, C-12, B♭-13, A-13, G-13, F-13, E-13, D-13, C-13, B♭-14, A-14, G-14, F-14, E-14, D-14, C-14, B♭-15, A-15, G-15, F-15, E-15, D-15, C-15, B♭-16, A-16, G-16, F-16, E-16, D-16, C-16, B♭-17, A-17, G-17, F-17, E-17, D-17, C-17, B♭-18, A-18, G-18, F-18, E-18, D-18, C-18, B♭-19, A-19, G-19, F-19, E-19, D-19, C-19, B♭-20, A-20, G-20, F-20, E-20, D-20, C-20, B♭-21, A-21, G-21, F-21, E-21, D-21, C-21, B♭-22, A-22, G-22, F-22, E-22, D-22, C-22, B♭-23, A-23, G-23, F-23, E-23, D-23, C-23, B♭-24, A-24, G-24, F-24, E-24, D-24, C-24, B♭-25, A-25, G-25, F-25, E-25, D-25, C-25, B♭-26, A-26, G-26, F-26, E-26, D-26, C-26, B♭-27, A-27, G-27, F-27, E-27, D-27, C-27, B♭-28, A-28, G-28, F-28, E-28, D-28, C-28, B♭-29, A-29, G-29, F-29, E-29, D-29, C-29, B♭-30, A-30, G-30, F-30, E-30, D-30, C-30, B♭-31, A-31, G-31, F-31, E-31, D-31, C-31, B♭-32, A-32, G-32, F-32, E-32, D-32, C-32, B♭-33, A-33, G-33, F-33, E-33, D-33, C-33, B♭-34, A-34, G-34, F-34, E-34, D-34, C-34, B♭-35, A-35, G-35, F-35, E-35, D-35, C-35, B♭-36, A-36, G-36, F-36, E-36, D-36, C-36, B♭-37, A-37, G-37, F-37, E-37, D-37, C-37, B♭-38, A-38, G-38, F-38, E-38, D-38, C-38, B♭-39, A-39, G-39, F-39, E-39, D-39, C-39, B♭-40, A-40, G-40, F-40, E-40, D-40, C-40, B♭-41, A-41, G-41, F-41, E-41, D-41, C-41, B♭-42, A-42, G-42, F-42, E-42, D-42, C-42, B♭-43, A-43, G-43, F-43, E-43, D-43, C-43, B♭-44, A-44, G-44, F-44, E-44, D-44, C-44, B♭-45, A-45, G-45, F-45, E-45, D-45, C-45, B♭-46, A-46, G-46, F-46, E-46, D-46, C-46, B♭-47, A-47, G-47, F-47, E-47, D-47, C-47, B♭-48, A-48, G-48, F-48, E-48, D-48, C-48, B♭-49, A-49, G-49, F-49, E-49, D-49, C-49, B♭-50, A-50, G-50, F-50, E-50, D-50, C-50, B♭-51, A-51, G-51, F-51, E-51, D-51, C-51, B♭-52, A-52, G-52, F-52, E-52, D-52, C-52, B♭-53, A-53, G-53, F-53, E-53, D-53, C-53, B♭-54, A-54, G-54, F-54, E-54, D-54, C-54, B♭-55, A-55, G-55, F-55, E-55, D-55, C-55, B♭-56, A-56, G-56, F-56, E-56, D-56, C-56, B♭-57, A-57, G-57, F-57, E-57, D-57, C-57, B♭-58, A-58, G-58, F-58, E-58, D-58, C-58, B♭-59, A-59, G-59, F-59, E-59, D-59, C-59, B♭-60, A-60, G-60, F-60, E-60, D-60, C-60, B♭-61, A-61, G-61, F-61, E-61, D-61, C-61, B♭-62, A-62, G-62, F-62, E-62, D-62, C-62, B♭-63, A-63, G-63, F-63, E-63, D-63, C-63, B♭-64, A-64, G-64, F-64, E-64, D-64, C-64, B♭-65, A-65, G-65, F-65, E-65, D-65, C-65, B♭-66, A-66, G-66, F-66, E-66, D-66, C-66, B♭-67, A-67, G-67, F-67, E-67, D-67, C-67, B♭-68, 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strings, and the piano (ex. 4.3). In Section A', Theme A1 recurs in measure 261, but is there re-written as a Grandioso solo piano passage (ex. 4.4).

The musical score is for measures 56-62 of Concerto no. 3, movement I, marked **Tempo I**. It is a full orchestral score with the following instruments and parts:

- Piccolo:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*.
- Flute:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*.
- Oboe:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*.
- Clarinet in Bb:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*.
- Bassoon:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*.
- Horn in F:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*, with a first ending bracketed 1.2.
- Trumpet in Bb:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*, with a second ending bracketed a2.
- Trombone:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*, with a second ending bracketed a2.
- Tuba:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*.
- Timpani:** Measures 56-62, featuring a steady rhythm, dynamic *mf*.
- Xylophone:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*.
- Piano:** Measures 56-62, featuring a steady rhythm, dynamic *mf*.
- Violin I:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*.
- Violin II:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*.
- Viola:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*, with a first ending bracketed 1.2.
- Violoncello:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*, with a first ending bracketed 1.2.
- Double Bass:** Measures 56-62, featuring triplets and sixteenth notes, dynamic *mf*, with a first ending bracketed 1.2.

Ex. 4.3. Concerto no. 3, movement I, mm. 56–62.

The musical score consists of three systems of piano notation. The first system (measures 261-262) is marked 'Grandioso' and features a key signature of two flats (B-flat and E-flat). It contains several triplets and sixteenth-note runs. The second system (measures 263-264) continues the melodic and harmonic development with more triplets. The third system (measures 265-267) concludes the passage, showing a change in the bass line and a final cadence. The notation includes various accidentals and dynamic markings typical of a piano score.

Ex. 4.4. Concerto no. 3, movement I, mm. 261–267, piano only.

Villani-Côrtes created Theme A2 by integrating motives *a*, *c*, *d*, and *e*, having motive *b* appearing occasionally. It first occurs in measure 69, still in an unfinished version, omitting motive *e*, which will be used later as a conclusion to the theme (ex. 4.5). In Section A', Theme A2 recurs five times in a variety of orchestrations, and is presented by the piano in a solo section, thus omitting the rhythmic accompaniment of motive *a*, in measures 250 to 253 (ex. 4.6).

69

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Timpani

Snare Drum

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

Ex. 4.5. Concerto no. 3, movement I, mm. 69–75.

249

Piano

Ex. 4.6. Concerto no. 3, movement I, mm. 249–253.

The motives and thematic material demonstrated thus far are harmonically and melodically structured in post-tonal referential sets, particularly diatonic and octatonic collections. The octatonic scale ($\text{OCT}_{0,1}$, ex. 4.7) serves as an underlying structure that encompasses the melodic content of motive *d*, and the chordal formations of motives *b* ($\text{C}^{7\flat 9}$), *c* ($\text{Cm}^{\flat 5 7}$), and *e* ($\text{C}^{7\sharp 11}$).



Ex. 4.7. Concerto no. 3, movement I, octatonic scale ($\text{OCT}_{0,1}$),⁶⁰

The octatonic collection synthesizes the patterns of the most important diatonic collections used in Sections A and A' by including a lowered seventh that refers to the Mixolydian mode (C^7), a raised fourth ($\sharp 11$) relating to the Lydian mode ($\text{C}^{\sharp 11}$), and a lowered second ($\flat 9$) that is characteristic of the Phrygian mode ($\text{Cm}^{7\flat 9}/\text{Cm}^{7\flat 9\flat 13}$).⁶¹ It also foreshadows and emphasizes the importance of the tritone, for its symmetrical structure includes four different combinations of interval class six (IC6) intervals (C–F#, D \flat –G, E \flat –A, and E–B \flat). The Lydian mode, characterized by the C–F# tritone, receives

⁶⁰ The terminology $\text{OCT}_{0,1}$ is based on Straus's discussion of the octatonic scale in the fourth chapter of his *Post-tonal Theory*, 120.

⁶¹ The scalar formation will be used for practical purposes during this analysis. The register distribution of the notes is, however, of paramount importance when discussing the use of harmonic series' overtones in a consonant manner. These characteristics will be pointed out as examples of extended tertian chords and bitonal passages occur.

particular attention since the tritone is explored harmonically and melodically throughout the movement.

In the Third Concerto, Villani-Côrtes combines these referential sets in combination with contextual means of reinforcement in order to establish the centricity of the passage, as well as create a sense of large-scale movement from one harmonic area to another. Among the contextual reinforcement tools, he includes the use of note repetition and sustained pedal, as well as rhythmic, dynamic and registral emphasis.

This technique is first illustrated through the motivic material presented in the fourteen introductory measures of Section A. In motive *b*, Villani-Côrtes establishes C as a pitch center by the use of note repetition, and by adding a dominant-tonic relationship in the bass line. It starts with a $C^{7\flat 9}$ in the first three beats, followed by a $G^{\text{sus}\flat 9}$ that resolves back in $C^{7\flat 9}$ in the next measure, delineating a C-Phrygian mode (C–D \flat –E \flat –F–G–A \flat –B \flat). Motives *c* and *e* are used in conjunction with a low-registered octave in the piano part and momentarily stress extended tertian chords rooted in C, indicating C-Phrygian and C-Lydian $\flat 7$ ⁶² respectively (see ex. 4.1 above).

When the A section recurs in measure 215, the interaction between the presentation of the motivic material and the use of post-tonal means to establish centricity are expanded. In the first presentation of Theme A2 in Section A', the rhythmic figuration played by the snare drum at the opening of the movement (motive *a*) is now extended to

⁶² C-Lydian $\flat 7$ or C-Lydian Mixolydian is the terminology used to define the combination of the Lydian and Mixolydian modes rooted in C. The modes are characterized by a $\sharp 11$ and $\flat 7$, respectively, thus, the abbreviation Lydian $\flat 7$.

the extreme high registers of the orchestra in an emphatic repetition of C (see piccolo, flute, and violins in ex. 4.8 below). Meanwhile, the brass section emphasizes C in a static punctuation of the $C^{7}_{\flat}9^{\#11}$ chord (m. 216 in ex. 4.8). The composer states that his experience as a jazz musician facilitated the use of incomplete chords in his compositions. In most cases these chords omit the third and/or the fifth degrees of the scale and mainly present the characteristic notes of the extended or altered chord.

Tempo I

215

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Snare Drum

Xylophone

Violin I

Violin II

Violoncello

Double Bass

Bouche

Mute/Velvet

Open

Tempo I

219

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tba.

S. D.

Xyl.

Vln. I

Vln. II

Vc.

Db.

Ex. 4.8. Concerto no. 3, movement I, mm. 215–221.

In a subsequent section, the melodic material of Theme A2 is based on a C-Phrygian scale. The passage is again played by the high-pitched instruments of the orchestra and emphatically concludes in C in measure 230 (ex. 4.9).

Ex. 4.9. Concerto no. 3, movement I, mm. 227–230, piccolo, flute, oboe, snare drums, and violins.

During Section A', the relevance of IC6, particularly C and F#, is more clearly revealed as a structural element. In measure 232, the melodic material in the high register of the orchestra repeatedly emphasizes C and G \flat (F#). In measure 236, this emphasis increases and the orchestra alternates between C $\flat^{57\flat 9}$ and Cm $^{7\sharp 11\flat 13}$ chords, while the low-registered instruments play an ostinato that oscillates between C and F# (ex. 4.10).

232

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Timpani

Snare Drum

Xylophone

Violin I

Violin II

Viola

Violoncello

Double Bass

Ex. 4.10. Concerto no. 3, movement I, mm. 232–237.

In the second recurrence of the referential material A in Section A' (mm. 231–249), Villani-Côrtes focuses on the C-Lydian collection and increasingly emphasizes C and F# as independent polarities. In measure 246 the composer combines C-major and F#-major, resulting in a polychord formed by two major triads a tritone apart (ex. 4.11).⁶³

The image displays a musical score for piano, spanning measures 239 to 247. The score is written for two staves (treble and bass clef) and is in 4/4 time. Measures 239-245 feature a complex melodic line with many triplets and some chromaticism. In measure 246, the music shifts to a polychordal texture, with the left hand playing a C-major triad (C4, E4, G4) and the right hand playing an F#-major triad (F#4, A4, C5), which are a tritone apart. This texture continues into measure 247, where the right hand has a melodic flourish over the sustained polychord. The key signature has one sharp (F#) and the tempo is marked 'piano'.

Ex. 4.11. Concerto no. 3, movement I, mm. 239–247, piano only.

⁶³ Although Villani-Côrtes was not deliberately referencing it, the polychord presented in measure 246 is known as Stravinsky's "Petrushka chord," which can be enharmonically derived from the octatonic collection demonstrated in ex. 4.7 (OCT_{0,1}). Stefan Kostka discusses Stravinsky's Petrushka chord in his *Material and Techniques of Twentieth-century Music* (Upper Saddle River, NJ: Prentice Hall, 1999), in accordance to polychordal formations, 66. Straus refers to it while discussing post-tonal compositional techniques, particularly octatonic collections, in his *Introduction to Post-tonal Theory*, 120–122.

In Section B the emphasis on the tritone and the octatonic scale is reduced, and the pitch centers are established through the use of modal diatonic collections. It is subdivided into four parts: the first part (mm. 93–119) presents Themes B1 and B2, which recur in variation form in the third part of Section B (mm. 178–198). The second (mm. 120–178) and fourth parts (mm. 199–214) are piano cadenzas that rework the B themes, particularly fragments of B1.

The first theme, B1, is pitch-centered in B \flat and uses the Dorian mode as its structural diatonic collection. It is presented by the piano in measure 99 with a countermelody played by the woodwinds, viola, and cello (ex. 4.12).

Moderato, molto espressivo

The musical score for measures 99–107 of Concerto no. 3, movement I, is presented for a woodwind quintet and piano. The tempo and mood are marked *Moderato, molto espressivo*. The score begins at measure 99, which is marked with a piano (*p*) dynamic. The piano part features a prominent triplet pattern in the right hand and a more active line in the left hand. The woodwinds (Flute, Oboe, Clarinet in B \flat , Bassoon) play a countermelody to the piano's main theme. The Viola and Violoncello provide harmonic support with sustained notes and moving lines. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Ex. 4.12. Concerto no. 3, movement I, mm. 99–107.

Theme B2, first exposed in measure 108, begins in A-Dorian and moves to A \flat -Mixolydian in measure 112. Similarly to the exposition of B1, the second theme is played by the piano and includes countermelodies in the orchestra, particularly in the strings section (ex. 4.13).

108

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Celesta

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

p

pp

mf

f

pizz.

The image displays a musical score for measures 108 through 115 of the first movement of Concerto no. 3. The score is arranged in a system with multiple staves. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Cello (Cel.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations such as notes, rests, and dynamic markings. A double bar line is present at the beginning of the system, and a rehearsal mark '112' is visible above the Flute staff. The piano part (Pno.) is prominent in the lower half of the system, providing a thick chordal accompaniment. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are also clearly visible, contributing to the overall texture of the music.

Ex. 4.13. Concerto no. 3, movement I, mm. 108–115, piano and strings only.

Both Themes B1 and B2 recur with varied orchestration and character in the third subsection of Section B. In measure 178, the melodic content of Theme B1 is divided into the orchestral sections while the piano provides a thick chordal accompaniment in a

romantic character (ex. 4.14). Theme B2 begins in measure 187 and includes a rhythmic accompaniment of the guiro and woodblock, which creates a dance-like atmosphere and foreshadows the characteristics of the third movement of the concerto (ex. 4.15).

178 **A Tempo, Moderato (Tempo 2)**

The musical score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Tromb. 3 and Tuba, and Piano. The second system includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked 'A Tempo, Moderato (Tempo 2)'. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score shows a transition from a woodwind-led melody to a more rhythmic accompaniment involving the piano and strings. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also markings for *acc.* (accelerando) and *Ped.* (pedal). The piano part features a complex rhythmic pattern in the right hand, while the strings provide a steady accompaniment.



Ex. 4.14. Concerto no. 3, movement I, mm. 178–186.

187 **Molto espressivo**

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tromb. 3 and Tuba

Molto espressivo

Timpani

Cymbals

Guero

Wood Blocks

Xylophone

Celesta

Piano

Molto espressivo

Violin I

Violin II

Viola

Violoncello

Double Bass

191

The musical score is arranged in a standard orchestral format. The woodwinds (Picc., Fl., Ob., Cl., Bsn.) and brass (Hn., Tpts., Tbn., Tba.) sections are at the top. The percussion section (Timp., Perc., W.B., Xyl., Cdl.) follows. The piano (Pno.) is in the middle. The strings (Vln. I, Vln. II, Vla., Vc., Db.) are at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

Ex. 4.15. Concerto no. 3, movement I, mm. 187–195.

The transition passages within Section B (mm. 116–119, 195–198) are based on the motivic material presented during Section A. In measure 116 the piano presents its characteristic motive *b*, now with a slightly modified rhythmic structure. Two measures later, the strings delineate the octatonic scale in their melodic line, referring to motive *d*, and alluding to motives *c* and *e* through the $C^{7b9\#11/13}$ chordal punctuation (ex. 4.16).

The musical score for measures 116–119 of Concerto no. 3, movement I, is presented in a multi-staff format. The instruments included are Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Tuba, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (Bb) and the time signature is 4/4. Measure 116 is marked with a 'Solo' and 'poco rall.' instruction. The piano part features a characteristic motive 'b' with a modified rhythmic structure. The strings delineate an octatonic scale in their melodic line, referring to motive 'd', and allude to motives 'c' and 'e' through a $C^{7b9\#11/13}$ chordal punctuation.

Ex. 4.16. Concerto no. 3, movement I, mm. 116–119.

The octatonic collection not only works as transitional material in the inner parts of this movement, but also is used to connect the movements and maintain a unity of the entire concerto. In the conclusion of movement I, Villani-Côrtés presents an emphatic repetition of $C^{7\#11}$ chords, which refers to the Lydian and Mixolydian modes. The passage is preceded by a pentatonic scale ($C\#-D\#-F\#-G\#-A\#$) played by the piano in ascending repetitions, and concludes in an *ff tutti* chord in measure 279, including the notes C, F $\#$, and B \flat (ex. 4.17).⁶⁴

⁶⁴ Both the second and third movement end in similar chordal formations.

Movement II

The second movement is organized in a rotational structure (Table 5). In Rotation 1 (mm. 1–81), Villani-Côrtés introduces two contrasting themes that form the referential material of the movement (Themes A and B). Rotation 2 (mm. 82–144) presents the referential material in a similar structure, subdivided into Sections A and B. The last Rotation 3 (mm. 145–168) is a coda section, for it presents the referential material in much more concise manner.

As with movement I, this movement is not based on traditional voice leading and functional harmony. Certain passages, however, present a dominant relationship to the pitch center of the next section, as it is observed between the two recurrences of Theme A in Section A of Rotation 1 (mm. 1–17 and 18–56). In addition, the transition sections that end Rotations 1 and 2 also present such dominant relationships, creating harmonic direction and reinforcing the tonal-like harmonic structure of the piece (Table 5).

Table 5. Concerto no. 3, movement II, Formal structure.

Rotation 1 (mm. 1–81)					Rotation 2 (mm. 82–144)				Rotation 3 (mm. 145–168)	
Section A (mm. 1–56)		Section B (mm. 57–81)			Section A (mm. 82–109)		Section B (mm. 110–144)		Section A	
Theme A (mm. 1–46)	Transition (mm. 47–56)	Theme B (mm. 57–73)	Retransition (mm. 74–81)		Theme A (mm. 82–104)	Transition (mm. 105–109)	Theme B (mm. 110–131)	Cadenza Retransition (mm. 132–144)	(AB)	
G (1–17)	Cm (18–56)	C-Lydian	IC6	D	G		IC1, IC2, IC6 Third- relationship (bass line)	G	C (C/F#)	
Piano cadenza -like	Piano/ orch. Counter melody	Pno and orch.	(57–62) piano/ orch.	(63–73) piano solo	Orchestra	Orch./Pno countermelody	Piano and orch.	Piano and orch.	Piano solo	Piano and orch.

In Rotation 1, Theme A is first presented in a solo piano section. Its pitch center is established through extended tertian chords rooted on a long G pedal bass in the piano part (ex. 4.18). When Theme A recurs in measure 18, Villani-Côrtés includes a three-flat key signature and uses long bass pedals in the piano and low-registered instruments of the orchestra to define Cm as the center of the passage. The theme retains the stepwise melodic motion (emphasizing IC1 and IC2) and the rhythmic structure of measures one to four, but is now orchestrated and reorganized in a simple triple meter (ex. 4.19).



Ex. 4.18. Concerto no. 3, movement II, mm. 1–4, piano only.

18 **Mais movido**

The musical score for measures 18-25 of Concerto no. 3, movement II, is written for a full orchestra. The key signature is Bb major (two flats) and the time signature is 3/4. The score includes parts for Bass Clarinet in Bb, Bassoon, Trumpet in Bb, Trombone (Only I, Only II), Tuba, Piano, Viola, Violoncello, and Double Bass. The piano part features a rhythmic pattern of eighth and sixteenth notes. The brass and woodwind parts have long, sustained notes with dynamic markings like 'p' (piano). The score is marked 'Mais movido' at measure 18.

Ex. 4.19. Concerto no. 3, movement II, mm. 18–25.

Theme B is introduced in Rotation 1 in measure 57 and presents a faster-moving rhythm and a thicker orchestral texture. Harmonically Villani-Côrtes emphasizes IC6, juxtaposing the chords E major to A \flat major and C major to G \flat major. In measures 62 and 63, he alludes to C–F \sharp tritone relationship emphasized in movement I, and combines C-major and F \sharp -major triads in one more statement of this referential sonority (ex. 4.20).

57

Piccolo

Flute

Oboe

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Timpani

Snare Drum

Vibraphone

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

Cymbal

Déta soar

Div. Arco

Arco *f*

Div. Arco *f*

Div. Arco *f*

Arco *f*

Ex. 4.20. Concerto no. 3, movement II, mm. 57–64.

In Rotation 2, Section A combines characteristics of both recurrences of Theme A in Rotation 1. It is pitch-centered in G, and presents the same harmonic progression as the first version of the theme in measure 1; it also features an orchestral texture similar to the second occurrence of Theme A in measure 18 (ex. 4.21).

82 **Tempo I**

Flute

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Piano

Violoncello

Double Bass

Pizz.

Ex. 4.21. Concerto no. 3, movement II, mm. 82–89.

In contrast, Section B of Rotation 2 expands the content of Theme B. In measure 110, the phrases become a two-measure pattern that emphasizes IC1, IC2, and IC6 melodically. Meanwhile, as seen in ex. 4.22, the bass line presents a tertian underlying structure, played in measures 110 to 113 by the double bass, tuba, and bassoon (C–A \flat , D–B \flat), followed by the piano in measures 116 to 123 (C–A \flat) and in measures 124 to 129 (B \flat –D). These characteristics are later extended to a sixteen-measure passage that

culminates in a tritone in measure 132 (A–E \flat), where the piano cadenza begins. The piano cadenza functions as a retransition that emphasizes G in a dominant relationship to the next section, in which Theme A recurs pitch centered in C (ex. 4.23).

110 **Mais rapido**

The musical score for measures 110-132 is marked **Mais rapido**. The instrumentation includes Piccolo, Flute, Oboe, Clarinet in B \flat , Bass Clarinet in B \flat , Bassoon, Horn in F, Trumpet in B \flat , Trombone, Tuba, Timpani, Snare Drum, Vibraphone, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features a variety of musical notations, including rests, notes, and dynamic markings such as *mf*, *Accel.*, *f*, and *Pizz.* The tempo is indicated as **Mais rapido** at the beginning of the section.

122

122

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tba.

Imp.

S. D.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Cresc.

Cymbal

Delux. sur

Ex. 4.22. Concerto no. 3, movement II, mm. 110–132.

132

Cadencia com liberdade

137

Mais calmo

139 Lento

pp

Ex. 4.23. Concerto no. 3, movement I, mm. 132–144, piano cadenza.

The last Rotation 3 is much more concise, but synthesizes the melodic and harmonic contents of both Sections A and B. It uses the melodic material from Section A and refers to the tritone intervallic relationship of Section B. In this section, Villani-Côrtés uses the first four notes of Theme A and presents them first in a C-centered section, then in an F#-centered section, juxtaposing C and F# as pitch centers. In measure 161, C and F# are combined, forming a $C^{\#11}$ chord. The sonority dissipates through a *ppp* dynamic, resolving to a C-major triad two measures later.

Movement III

The third movement is the most rhythmic and energetic movement of Villani-Côrtes's Piano Concerto no. 3. It is composed in a post-tonal language, as the previous two movements, and includes characteristics of the Brazilian genre *baião*.

Several of these characteristics can be observed in the third movement as soon as the piano exposes the first theme in measures 1 to 8 (ex. 4.24). It is written in a simple duple meter, the melody has a narrow range, and there are indications of both Lydian and Mixolydian modes. In measure four there is a B \flat on the left hand, forming a G minor dominant chord on the first beat, as an indication of the Mixolydian mode. In measures seven and eight an F \sharp is introduced, indicating C-Lydian.



Ex. 4.24. Concerto no. 3, movement III, mm. 1–8, *Baião* theme, piano only.

The movement is written in rondo form, another characteristic of the *baião*. Its structure conforms to a symmetrical seven-part rondo, presenting AB–AC–A'B'–A–Coda (see Table 6 below). The refrains A are pitch centered in C, while the episodes may reveal more harmonic instability and/or venture to different centers. Episode B is

subdivided into two sequential sections. The first emphasizes IC6, particularly the relationship between C and F#, while the second part presents stepwise sequences. Similarly to the first episode, Episode C introduces its material in sequence, but is harmonically organized in a circle-of-fifths progression. The third group of refrain-episode (A'B') revolves around G in preparation for the return of the baião theme, pitch centered in C in measure 217 (refrain four). The coda synthesizes the relationship created between C and F# melodically and harmonically, by emphasizing the C-Lydian mode and superposing C-major and F#-major triads through Villani-Côrtes's use of the harmonic series within the octatonic collection (OCT_{0,1}).

Table 6. Concerto no. 3, movement III, Formal structure.⁶⁵

A Refrain 1 mm. 1–43				B Episode 1 mm. 44–109		A Refrain 2 mm. 109–136			C Episode 2 mm. 137–163
Theme A mm. 1–8 <i>a–b</i>	Theme A' mm. 9–25 <i>a–c</i>	Theme A' mm. 25–32 <i>a–d</i>	Transition mm. 32–43	B1 mm. 43–78	B2 mm. 78–109	Theme A mm. 109–112 <i>a–b</i>	Theme A mm. 113–115 <i>a–b</i>	Theme A' mm. 116–136 <i>a–c</i>	
Piano solo	Piano solo	Orchestra	Piano and orchestra	Piano and orchestra		Orchestra			Piano and orch
C	C	C	C–F#	sequence C–F#–C (OCT _{0,1})	sequence C–D–E E ⁴	C	G	C	Circle-of-fifth progression: E–A–D–G–C–F
A' Refrain 3 mm. 164–185		B' Episode 3 mm. 185–216		A Refrain 4 mm. 217–241		Coda mm. 242–278			
Theme A mm. 164–172 <i>a–d</i>	Piano Cadenza mm. 173–185	B2 mm. 185–209	Retransition mm. 209–216	Theme A mm. 217–224 <i>a–b</i>	Theme A' mm. 225–241 <i>a–c</i>				
Piano and orch	Piano solo	Piano and orchestra		Piano and orchestra		Piano and orch			
G	G–C	sequence D–E–F#	A ^b –G (Mixolydian) A ^b ⁴	C = mm. 1–8	C = mm. 9–25	C (C–F#–C)			

⁶⁵ For a detailed table of Episodes B and B' refer to Table 7 below.

Similarly to movement I, Villani-Côrtes establishes the pitch center in the third movement by post-tonal means. C becomes a center through its frequent statements, rhythmic and metric emphasis, and punctuations of static chordal dissonances. The primary theme of the refrain (A) illustrates the use of repetition and melodic emphasis on C in an eight-measure period subdivided into two four-measure phrases, antecedent (*a*) and consequent (*b*) (see ex. 4.25 below).

The image displays a musical score for an eight-measure period, divided into two four-measure phrases: the antecedent (*a*) and the consequent (*b*). The music is written for piano in 2/4 time. The antecedent (*a*) begins with a *mf* dynamic and features a melodic line in the right hand with eighth-note patterns and a bass line with chords. The consequent (*b*) starts at measure 5 and continues the melodic and harmonic ideas, ending with a final cadence. The score is labeled 'Antecedent a' and 'Consequent b' above the respective staves.

Ex. 4.25. Concerto no. 3, movement III, mm. 1–8, theme antecedent *a* and consequent *b*.

In the subsequent passage (mm. 9–25) Villani-Côrtes maintains the initial structure of Theme A, but extends the consequent material of the theme. It begins by presenting the same harmonic and melodic contour seen in consequent *b*, but this time the passage that establishes the return to C is expanded, forming a thirteen-measure phrase (*c*) (ex. 4.26).

Ex. 4.26. Concerto no. 3, movement III, mm. 9–25.

In contrast to the first two presentations of the baião theme above, the third recurrence of Theme A in Refrain 1 is played entirely by the orchestra. The theme is structured in an eight-measure period, with the antecedent *a* and a modified consequent *d*. The consequent is still a four-measure phrase, but the original descending direction in the last measure is switched to an ascending B \flat -minor natural scale (ex. 4.27).

The image shows a musical score for measures 25 through 32. The instruments are Flute, Oboe, Clarinet in Bb, and Guiro. The key signature is one flat (Bb) and the time signature is 2/4. The Flute part begins at measure 25 with a rest, then enters at measure 28 with a melodic line marked *p* and *al2*. The Oboe part starts at measure 25 with a melodic line marked *p* and *solo 1*. The Clarinet in Bb part starts at measure 25 with a melodic line marked *p* and *al2*. The Guiro part starts at measure 25 with a rhythmic pattern marked *p*. The score ends at measure 32.

Ex. 4.27. Concerto no. 3, movement III, mm. 25–32, woodwinds and guiro only.

In Refrain 2 (mm. 109–136) Villani-Côrtés also includes three recurrences of Theme A, which are now played solely by the orchestra. Its first appearance is pitch centered in C and presents the same *a–b* structure of the original theme. The only modification is seen in the last four notes of the consequent phrase, where instead of descending to C, a D is repeated in order to direct the melody to the second recurrence of Theme A, presented in G. The second presentation of the theme (mm. 118–124) is a literal transposition of the *a–b* antecedent-consequent structure a perfect fifth higher. The melodic contour of the third statement of Theme A (mm. 125–136) presents *a* as the antecedent and a longer closing phrase, *c'*, as the consequent. It is the most rhythmic section seen so far in the concerto, including the guiro, tambourine, bass and snare drums of the percussion section (ex. 4.28).

125

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tromb. 3 and Tuba

Timpani

Snare Drum

Tambourine

Guiro

Bass Drum

Xylophone

Violin I

Violin II

Viola

Violoncello

Double Bass

a2

Pizz.

131

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tbn. 3 and Tba.

Tuba only

Timp.

S. D.

Cymbal

Snare Drum

Tamb.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Bow

Ex. 4.28. Concerto no. 3, movement III, mm. 125–136.

The third refrain refers to Theme A very briefly and presents it in G instead of C (mm. 164–172), now following the melodic contour of *a–d* phrases, where the consequent resolves back in G in an ascending scale. It creates the impression of a retransition that leads to the following piano cadenza, also initially centered in G.

Refrain 4 (mm. 217–241) repeats the first 25 measures of the movement, where Theme A is stated twice, once as *a–b*, and the second time as *a–c* phrase structure. Villani-Côrtes emphasizes the return to the refrain and reinforces its last recurrence in the piece by starting Refrain 4 with the following tempo marking: *Lento e vai apressando aos poucos* (slow, increasingly getting faster). The passage culminates in measure 225, where the piano presents the thematic material while the percussion section enhances its rhythmic characteristics and the rest of the orchestra reinforces it melodically (ex. 4.29).

Tempo I

225

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tromb. 3 and Tuba

Timpani

Snare Drum

Tambourine

Xylophone

Piano

Guero

Tempo I

Violin I

Violin II

Viola

Violoncello

Double Bass

Ex. 4.29. Concerto no. 3, movement III, mm. 225–241.

In Episode B Villani-Côrtés expands the use of the diatonic (Lydian and Mixolydian modes) and octatonic collections ($OCT_{0,1}$) from the refrain sections and uses them to create a less stable pitch center. The first subsection of Episode B (mm. 43–78) contains three phrases that are repeated sequentially. Each recurrence is transposed a tritone apart, emphasizing IC6 and the relationship between C and F# seen in the C-Lydian mode (m. 43 in C, m. 58 in F#, m. 73 in C). In measures 47 and 48, the piano part delineates the pitches of the octatonic scale and also suggests the presence of Lydian and Mixolydian modes (#11, $\flat 7$ respectively). The passage enharmonically spells a $C^{7\flat 9\sharp 11}$, which reinforces the center in C and foreshadows the chordal punctuation used in the second subdivision of Episode B (ex. 4.30).

The musical score for measures 47-49 of Concerto no. 3, movement III, is presented in a standard orchestral format. The score includes staves for the following instruments: Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (Bb) and the time signature is 3/4. Measures 47-49 show a complex orchestral texture with various instrumental entries and piano accompaniment.

Ex. 4.30. Concerto no. 3, movement III, mm. 47–49.

The second part of Episode B (mm. 78–109) also begins with a sequence (ex. 4.31); its first chord relates to the extended-tertian formation described above. Starting in measure 78, Villani-Côrtés includes a $C^{7\#11}$ followed by a sixteenth-note passage in the piano part that delineates a chromatic melodic line in measures 79 and 80 (F–F#–G–G#–A–Bb, as seen in ex. 4.31). The same occurs in measure 89, now transposed a step higher, concluding in measure 100 in an E4 chord leading to the retransition section.

Ex. 4.31. Concerto no. 3, movement III, mm. 78–89, piano only.

When Episode B' recurs, it continues the stepwise harmonic sequence presented in section B2 of the previous Episode B (see Table 7 below). Starting with an $E^{7\#11}$ chord in measure 187, the twelve-measure phrase is repeated in measure 198, after the punctuation of an $F\#^{7\#11}$, concluding in an $A\flat^4$ ($G\#$) chord in measure 209. The chord $A\flat^4$ works as a bridge between Episode B' and the retransition to Theme A in measure 217. It relates to the previous section by including the fourth (11) in the chord, at the same time that it provides the root for a new diatonic collection. The passage is written in $A\flat$ -Mixolydian and moves chromatically to G-Mixolydian in preparation for the return of Theme A four measures later (ex. 4.32).

Ex. 4.32. Concerto no. 3, movement III, mm. 209–217, piano only.

Table 7. Concerto no. 3, movement III, Episode B and B' formal structure.

Episode B (mm. 43–109)					
B1			B2		
Sequence (tritone)			Sequence (stepwise)		Retransition
mm. 43–57	mm. 58–73	mm. 73–78	mm. 78–89	mm. 89–100	mm. 100–109
Theme B1	Theme B1	Theme B1'			
C	F#	C	C ^{7#11}	D ^{7#11}	E ⁴

Episode B' (mm. 185–216)			
Sequence (stepwise/ascending)		Retransition Sequence (stepwise/descending)	
mm. 185–198	mm. 198–209	mm. 209–212	mm. 213–216
(D) E ^{7#11}	F# ^{7#11}	A ^{b4} A ^b -Mixolydian	G-Mixolydian

Episode C (mm. 137–163) borrows fragments of the melodic content of Theme A, which is used to define the pitch center of each passage. Harmonically, it presents a circle-of-fifths progression, starting on E in measure 137 and stopping on F in measure 156. The F then works as a subdominant, progressing to measure 164 where Theme A is restated in the dominant G.

In the coda, Villani-Côrtés uses the octatonic scale as the underlying structure of its harmonic and melodic content. Interval class six, particularly C and F#, is increasingly emphasized, and F# triads are slowly introduced to the context. In measure 266 the piano juxtaposes C-major and F#-major chords, rhythmically alternating the accentuation between each chord. The last four measures of the movement have only the notes C and F#, but present no ambiguity on which one is the pitch center of the passage. C is emphasized in every strong beat, as well as stressed by the extreme high and low register of the orchestra (ex. 4.33).

265

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Timpani

Snare Drum

Xylophone

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

Ex. 4.33. Concerto no. 3, movement III, mm. 265–275.

All three movements of the third concerto conclude with a passage that includes both C and F#. In the first movement, Villani-Côrtes keeps C as the root but concludes the movement in repeated $C^{7\#11}$ chords, emphasizing the diatonic (C-Lydian $\flat 7$) and octatonic ($OCT_{0,1}$) collections that originates the chord. At the end of the second movement $C^{\#11}$ is briefly stated, but C and F# are emphasized primarily as independent harmonic structures before the passage concludes in a C-major triad. In the third movement, C and F# are used in a more complementary fashion. Their relationship synthesizes the harmonic language of the concerto by representing the octatonic scale, which originates the referential sets used throughout the entire piece. This relationship between C and F# represents the symmetric structure of the octatonic scale (F# divides the octatonic scale on C in to two equal halves), as well as illustrates the expanded use of dissonance in post-tonal music, particularly through the use of the harmonic series. In addition, it symbolizes Villani-Côrtes's simultaneous association to both the foundational structure of tonal harmony, and its dissolution.

CHAPTER V

VILLANI-CÔRTES'S PIANISM

Villani-Côrtes's piano compositions reveal his intimate relationship with the instrument and his continuous concern with providing highly pianistic writing for the performer. His pianism is the result of both his extended experience as a jazz pianist and his dedicated study of nineteenth-century music, particularly the works of Chopin and Liszt. Villani-Côrtes composes at the piano, experimenting with hand positions, chordal distributions, and gestures in order to ensure idiomatic writing while expressing his musical ideas. Unlike Chopin, Villani-Côrtes rarely includes fingering in his manuscripts, but carefully suggests crossing of the hands and hand positions by indicating right- and left-hand parts with stem directions and note positions on the staves.

A composer who experimented with virtually all acoustic compositional resources, Villani-Côrtes mastered a great variety of styles, and was able to switch between compositional languages and yet leave his individual mark in every composition. His unique style comprises characteristics of Brazilian music, particularly related to rhythmic figuration, accompaniment and melodic syncopations, and Romantic melodic interpretation, including phrase elasticity and malleability of tempo. In his piano music, one clearly recognizes the influence of jazz in his harmonic procedures and improvisatory passages, the percussive rhythms of Villa-Lobos, the virtuosity of Liszt, the refined ornamentation and arpeggiated passages of Chopin, as well as the harmonies and descriptive sonorities of Debussy and Ravel.

In the beginning of his Piano Concerto no. 2, Villani-Côrtes provides an example of his improvisatory style written with intricate rhythmic figurations (ex. 5.1). In the beginning of the piano cadenza of the first movement (mm. 218–220), the soloist explores extreme registers of the piano in a variety of rhythmic combinations (ex. 5.2).

The musical score for Villani-Côrtes's Piano Concerto no. 2, movement I, mm. 1–8, is presented in three systems. The first system (mm. 1–2) is in 4/4 time, featuring a solo piano part with a crescendo and a forte dynamic. The second system (mm. 3–4) shows a piano part with a forte dynamic and a piano part with a piano dynamic. The third system (mm. 5–8) shows a piano part with a forte dynamic and a piano part with a piano dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

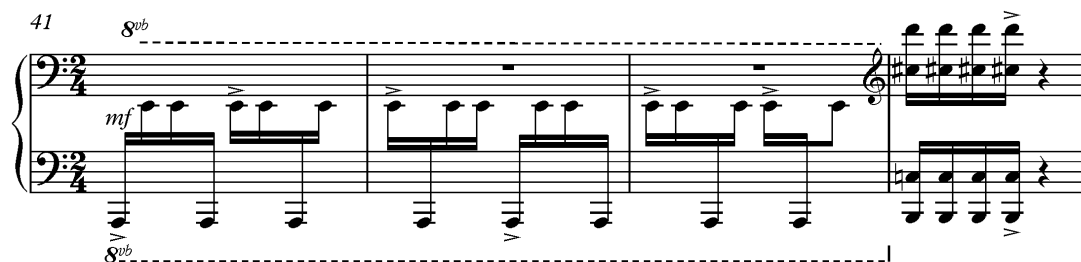
Ex. 5.1. Villani-Côrtes's Piano Concerto no. 2, movement I, mm. 1–8.

Piano Cadenza

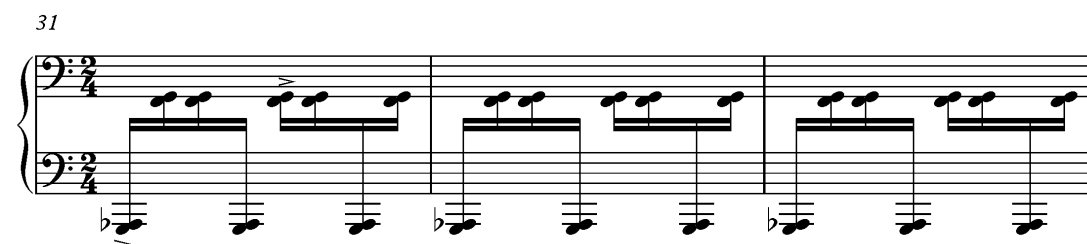
The musical score for the Piano Cadenza, measures 218-221, is presented in two systems. The first system (measures 218-219) shows a complex texture with hand alternation, including octaves and sixteenth-note runs. The second system (measures 220-221) continues this texture, featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score is in 4/4 time, key of B-flat major, and includes a forte (f) dynamic marking.

Ex. 5.2. Villani-Côrtés's Piano Concerto no. 2, movement I, mm. 218–221.

The rhythmic element in Villani-Côrtés's piano music is also explored as percussive accompanimental figuration. In the third movement of his second concerto, the piano part has passages that resemble Villa-Lobos's use of hand alternation (compare ex. 5.3 and ex. 5.4). Later, in measure 193 of the same movement, the texture is thickened and the piano writing presents alternating chords that explore a wide range of the keyboard (compare ex. 5.5 and ex. 5.6).



Ex. 5.3. Villani-Côrtes's Piano Concerto no. 2, movement III, mm. 41–44.



Ex. 5.4. Villa-Lobos's *Festa no Sertão* from "Ciclo Brasileiro," mm. 31–33.

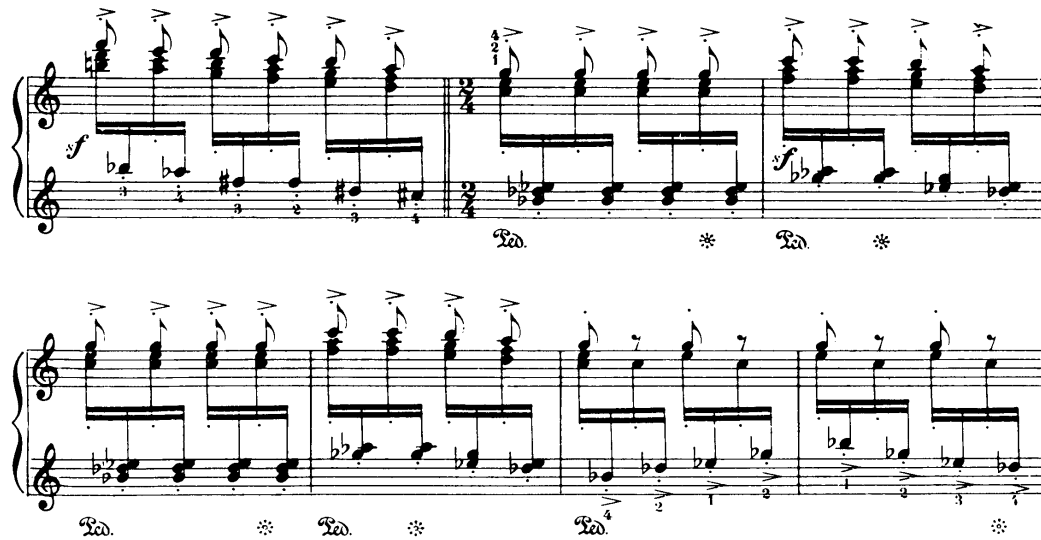
193

194

195

196

Ex. 5.5. Villani-Côrtes's Piano Concerto no. 2, movement III, mm. 193–196.



Ex. 5.6. Villa-Lobos's *O Polichinelo* from "Prole do Bebê I," mm. 12–18.

Virtuosic writing for the piano is found throughout Villani-Côrtès's Piano Concerto no. 2. In its conclusion, the composer includes one of the most technically challenging passages of the concerto. The piano and the orchestra parts in this section ultimately represent Villani-Côrtès's association with Koellreuter while composing this concerto, but also demonstrate the roots of his pianistic studies. The passage combines Liszt's virtuosic writing, particularly the alternating octave passage found in his *Vallée d'Obermann* (compare ex. 5.7 and ex. 5.8), with the presentation of a twelve-tone series.



Ex. 5.7. Villani-Côrtes's Piano Concerto no. 2, movement III, mm. 228.

Presto.
ff *tempestuoso*

Ex. 5.8. Liszt's *Vallée d'Obermann*, mm. 139-147.

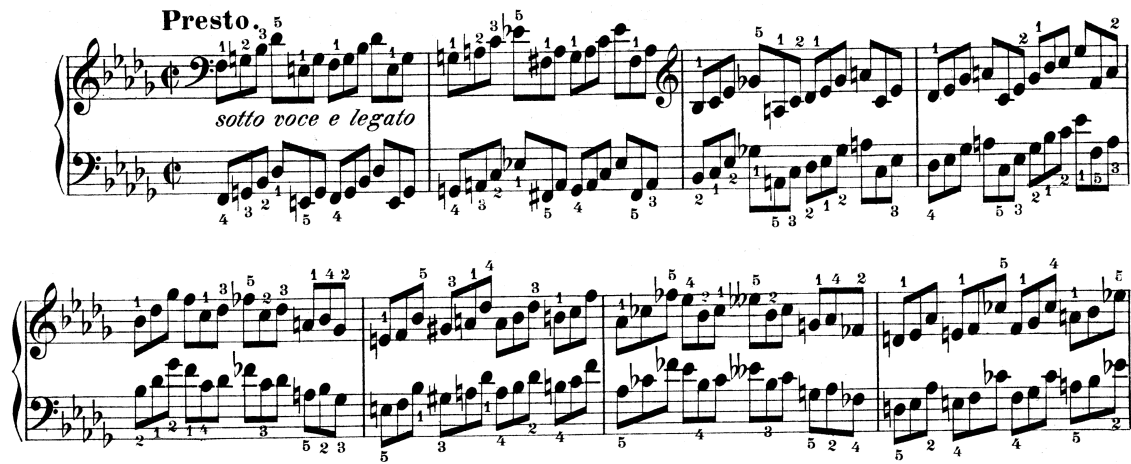
The presence of virtuosic gestures is also seen in the piano cadenzas of Villani-Côrtes's second piano concerto. Some of these cadenzas are short solo passages that are used to interrupt the musical discourse and introduce new virtuosic elements to the concerto. In the third movement, Villani-Côrtes once more combines the presentation of a twelve-tone series to the nineteenth-century pianism that became so important to his musical formation. In this instance (m. 69), Villani-Côrtes includes a pianistic texture that is similar to the last movement of Chopin's Piano Sonata no. 2, op. 35 (as mentioned in Chapter III). Both composers indicate an extremely fast tempo while exploring the extreme low register of the piano in a wave-like sonority (compare ex. 5.9 and ex. 5.10).

68 *rapidissimo*

8vb *rapidissimo* Ped.

8vb Ped.

Ex. 5.9. Villani-Côrtes's Piano Concerto no. 2, movement III, m. 69.



Ex. 5.10. Chopin's Piano Sonata no. 2, op. 35, movement IV, mm. 1–8.

In a later passage, the flourishes in Villani-Côrtès's virtuosic writing resembles many flourished passages in Liszt's Hungarian Rhapsodies, but particularly a passage in Liszt's Hungarian Fantasy. In both instances, the composers write an increasingly faster figuration and indicate the hand crossing through the position of the notes on the staves. Villani-Côrtès concludes his passage with a long note, held for at least ten seconds, permitting the sound to dissipate as a transition to the next section of the concerto (compare ex. 5.11 and ex. 5.12).

The image displays a musical score for measures 138 through 142 of Villani-Côrtes's Piano Concerto no. 2, movement III. The score is written for piano and includes the following details:

- Measure 138:** Features a complex, rapid sixteenth-note melody in the right hand, with a descending line in the left hand. A dynamic marking of 8^{va} is indicated below the staff.
- Measure 139:** Continues the rapid sixteenth-note melody in the right hand, with a descending line in the left hand.
- Measure 140:** Features a complex, rapid sixteenth-note melody in the right hand, with a descending line in the left hand. A dynamic marking of 8^{va} is indicated below the staff.
- Measure 141:** Features a complex, rapid sixteenth-note melody in the right hand, with a descending line in the left hand. A dynamic marking of 8^{va} is indicated below the staff.
- Measure 142:** Features a complex, rapid sixteenth-note melody in the right hand, with a descending line in the left hand. A dynamic marking of 8^{va} is indicated below the staff.

Ex. 5.11. Villani-Côrtes's Piano Concerto no. 2, movement III, m. 138–142.

The image displays a musical score for Liszt's Hungarian Fantasy, S.123, measures 13-17. The score is written for piano and orchestra. The top system shows the piano part with a 'Tutti' marking and a 'Solo' section marked 'a capriccio'. The piano part features a dense, arpeggiated texture. The orchestra part is marked 'pesante' and features a melodic line. The bottom system shows the piano part with a 'dim. e poco rall.' marking, indicating a decrescendo and a slight slowing down. The piano part continues with the arpeggiated texture, and the orchestra part has a melodic line.

Ex. 5.12. Liszt's Hungarian Fantasy, S.123, m.13–17, piano part and orchestra reduction.

Liszt's virtuosic textures and exploration of extreme registers of the piano are also seen in Villani-Côrtès's *Ânfora*, as mentioned in Chapter II. In *Ânfora*, the first thematic material, depicting the waves on the beach, is reminiscent of the texture found in Liszt's third concert etude *Un Sospiro*. In both examples, the composers superpose the melody to arpeggiated figuration that functions as a harmonic foundation (compare ex. 5.13 and ex. 5.14).

The musical score is written in bass clef with a 12/8 time signature. The first system begins with a *pp* dynamic marking. The notation includes various musical elements such as slurs, ties, and fingerings (e.g., 4, 5, 4). The score is divided into four systems, each containing two staves. The first system is marked with a *pp* dynamic. The second system includes a measure with a 4-measure rest. The third system includes a measure with a 5-measure rest. The fourth system includes a measure with a 4-measure rest. The score is marked with a *pp* dynamic and includes a *8vb* marking at the end of the first system.

Ex. 5.13. Villani-Côrtes's *Ânfora*, mm. 1–8.

Allegro affettuoso
armonioso

legatiss.
(p)

poco agitato

cantando
*)

dolce con grazia

sempre Pedale

Ex. 5.14. Liszt's Concert Etude *Un Sospiro*, mm. 1–6.

The first piano cadenza in Villani-Côrtés's Piano Concerto no. 3 reveals the influence of Chopin's, Liszt's, and Rachmaninoff's pianism. It foreshadows the variations of the thematic material B in the middle part of the movement, and illustrates the technical difficulties encountered in the concerto. The opening of the cadenza is particularly similar to Chopin's Etude op. 25 no. 2 (compare ex. 5.15 and ex. 5.16). Later, the composer explores the thick chordal texture so common in Rachmaninoff's writing, particularly his Preludes for piano (compare ex. 5.17 and ex. 5.18). The cadenza

concludes with alternating chords, whose virtuosic nature and linear organization resemble the opening of Liszt's *Étude d'exécution transcendante no. 10* (compare ex. 5.19 and ex. 5.20).

15 **Cadencia, com liberdade**

17

Ex. 5.15. Villani-Côrtes's Piano Concerto no. 3, movement I, mm. 15–18.

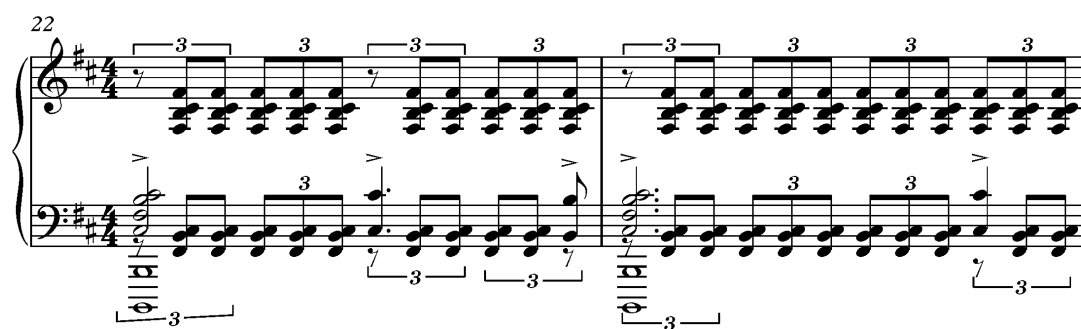
Presto. M. M. $\text{♩} = 112$.

p molto legato

Ex. 5.16. Chopin's Etude op. 25 no. 2, mm. 1–3.



Ex. 5.17. Villani-Côrtes's Piano Concerto no. 3, movement I, mm. 42–43.



Ex. 5.18. Rachmaninoff's Prelude op. 32 no. 10, mm. 22–23.



Ex. 5.19. Villani-Côrtes's Piano Concerto no. 3, movement I, mm. 49–52.

Allegro agitato molto. (♩ = 104)

Ex. 5.20. Liszt's *Étude d'exécution transcendante* no. 10, mm. 1–6.

When introducing the theme in Section B of movement I in his concerto no. 3, Villani-Côrtes presents one of the best integrations of his inherent Brazilian style and the pianistic influence from nineteenth-century music. The syncopated melody is first presented with an arpeggiated accompaniment that resembles Chopin's widely dispersed harmonies, particularly present in his Nocturnes (ex. 5.21). When the theme recurs, now played by the orchestra in measure 178, the piano provides a harmonic accompaniment that relates to Rachmaninoff's writing exemplified above (ex. 5.22). In measure 261, Villani-Côrtes reshapes the same theme into a Lisztian pianism, with octaves moving in parallel motion in both hands (ex. 5.23).

99 **Moderato, molto espressivo**

102

105

Ex. 5.21. Villani-Côrtes's Piano Concerto no. 3, movement I, mm. 99–107.

181

mf

183

186

Ex. 5.22. Villani-Côrtes's Piano Concerto no. 3, movement I, mm. 181–186.

261 **Grandioso**

The musical score consists of three systems of piano and right-hand staves. The first system (measures 261-262) shows a piano introduction with a low register and a right-hand melody. The second system (measures 263-264) features a more active piano part with triplets and a right-hand melody with sixteenth notes. The third system (measures 265-266) continues the complex rhythmic patterns with triplets and sixteenth notes in both hands. The score is marked 'Grandioso' and includes various musical notations such as triplets, sixteenth notes, and dynamic markings.

Ex. 5.23. Villani-Côrtes's Piano Concerto no. 3, movement I, mm. 261–270.

The analytical study of Villani-Côrtes's piano concertos illustrates his musical diversity and traces the development of his compositional languages. It demonstrates his varied cultural influences and his experimentation with a variety of compositional procedures while remaining dissociated from specific aesthetic and political movements that occurred in Brazilian music during the twentieth century.

For a short period of time Villani-Côrtes employed twelve-tone techniques, but used them in an original and flexible manner, incorporating elements of Brazilian folk and urban popular genres into the serialist principle. When trying to move beyond traditional functional tonality, he focused on a variety of post-tonal techniques, including

centricity established through the use of diatonic and/or octatonic collections. Quartal harmony, pentatonic melodies, parallelism, and profuse use of extended-tertian chords connect his compositions with impressionistic harmonic procedures and illustrate his harmonic excursions, particularly related to the use of high partials of the harmonic series as extended consonances within his chords.

Villani-Côrtes's harmonic language reveals his comprehensive and meticulous studies of music of all times. He learned about the evolution of the harmonic language of classical music by analyzing and researching great composers. From J. S. Bach to Barber, he assimilated their styles and applied each technique to his works as appropriate to the expression of his musical ideas. Above all, though, it was the music of the nineteenth century (one of his greatest passions), and the popular music of his native country that particularly influenced his compositions for piano.

Villani-Côrtes's piano music reflects his passion for the instrument and his extended experimentation with its sonorities. Like Chopin, Liszt, Rachmaninoff, Debussy, and Ravel, he explored the coloristic, timbristic, melodic, and harmonic features of the piano, aiming for idiomatic and expressive writing. Villani-Côrtes's primary goal as a composer is to reach people through his music, and express his thoughts and feelings through his musical narratives. His body of work includes numerous compositions for piano solo, ensemble with piano, and the concertos included in this research. It is hoped that this document disseminates Villani-Côrtes's music as an invaluable source of original compositions to a broader population, increasing the interest for contemporary Brazilian music. Further studies about his piano compositions are strongly encouraged, for they represent the diversity of styles found in his works, as well

as the fascinating relationship he engages with the performer throughout his carefully thought idiomatic writing.

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APPENDIX A
INSTITUTIONAL REVIEW BOARD APPROVAL

UNIVERSITY of
NORTHERN COLORADO
Institutional Review Board (IRB) 

April 13, 2012

TO: Maria Lahman
Applied Statistics and Research Methods

FROM: The Office of Sponsored Programs

RE: Exempt Review of *The Piano Concertos of Edmundo Villani-Cortes*,
submitted by Thais Lopes Nicolau (Research Advisor: Caleb Harris)

The above proposal is being submitted to you for exemption review. When approved, return the proposal to Sherry May in the Office of Sponsored Programs.

I recommend approval.



Signature of Co-Chair

4-27-12

Date

The above referenced prospectus has been reviewed for compliance with HHS guidelines for ethical principles in human subjects research. The decision of the Institutional Review Board is that the project is exempt from further review.

IT IS THE ADVISOR'S RESPONSIBILITY TO NOTIFY THE STUDENT OF THIS STATUS.

Comments:

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